



# Introduction of Warok Dance to Children as Regeneration of Traditional Culture

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**Abstract.** The process of absorbing traditional dance in the children's environment is limited to the character of the children through the talents they have and can be honed and developed in the absorption of traditional Ponorogo dance material. The absorption of traditional dance is carried out in a form of training and a process of absorbing material through various strategies used to realize the introduction of warok dance to children. The purpose of absorbing this material is to invite children to play an active role in developing traditional dances in the Ponorogo environment and to increase the introduction of traditional dances to children in their area which will examine and describe the strategy for the process of absorption of traditional dance through various strategies for the process of delivering warok dance material.

**Keywords:** Warok Dance, Regeneration, Traditional Culture.

## 1 Introduction

Warok is a character from Ponorogo folklore that was passed down from generation to generation. The term of warok is a man who has high *kanuragan* abilities and has supernatural powers. Becoming a warok requires going through various levels of *kanuragan* and practices that must be undertaken. There is a story about the incident of a warok who defended his beloved daughter because he fell in love with the son of a regent who was causing him to have a mental breakdown. The reason is that Warok Suromenggolo's son was rejected in love by the son of the Regent of Ponorogo who fell in love with Warok Suro Genthos daughter. There was a dispute between waroks who pitted their supernatural powers against their abilities, namely Warok Suromenggolo and Warok Suro Genthos daughter. The conflict occurred because the regent's son chose warok Suro Genthos daughter. Then, the Ponorogo people combined warok into the Reog Ponorogo art which consisted of Dadak Merak, Punjonggo Anom, Jathil and Warok. The community creates performances from each act into dances used in Reog Ponorogo performances.

Every person has abilities both internally and spiritually and those who are elders called Warok. Warok comes from the word *wewarah*. The meaning of being a warok is able to provide guidance to other people regarding a good life [1]. The image of the

warok itself is manifested in the form of a tall, large, mustache, long beard, black facial and chest hair, and wearing all-black outfit [2]. Warok has a characteristic character and soul of the community that has been passed down by their ancestors to future generations [3]. However, in the movement skills used in a performance, the Warok have difficulties at performing according to the choreography requirements in a performance. Moreover, the warok dance movements are mostly performed by teenagers and adults who have a good dancing background. When teenage and adult warok dancers worked overseas, Reog Ponorogo performance group struggled to get a generation to continue the art; at the same time, children are still dominated by the world of play. Children's games are now dominated by games that come from mobile phones. It influences their way of thinking about learning traditional arts in their environment. Children also need to be active in doing various kinds of activities so that children have to develop small muscles and large muscles [4]. Children's muscle development will not be optimal if they only spend time playing games on cellphones. Therefore, this condition must be addressed immediately to direct their activities towards the introduction of traditional arts in the children's environment.

Traditional artists find it difficult to provide warok dance material because they do not have methods for teaching children the movements. If the material from warok, teenagers and adults, is directly given to children, they will definitely experience difficulties regarding the form and movement techniques of the warok dance. There are strategies needed in the process of providing material to children. Hartono stated that a dance is one of the learning media that can be used to achieve the learning objectives being taught [5]. Precisely, the art of dance here is not the dance movements which are meant to be learning objectives, but the art of dance media aims to introduce the traditions of a single area. Movements in the art medium of dance besides aiming to increase physical activity can also be used to express expression, be as creative as possible and appreciate the art of dance itself. In accordance with this statement, the process of absorbing dance for children has a very positive impact on children. The introduction of traditional arts is also very important to be given as a foundation in realizing sustainability and maintaining the existence of traditional arts owned by the Ponorogo community.

The introduction of traditional arts must be given to generations starting from children. Because they are the next generation who will maintain their existence and develop these arts for the general public. If our generation no longer knows and preserves, our arts and foreigners will turn around within twenty years. To know about arts, our generation should learn from foreigners. This is an effort to preserve regional culture so that children can know and love their own culture better in order to develop noble, virtuous morals and maintain regional cultural ethics [6]. We must immediately anticipate protecting the existence of our traditional arts. So that there is no change in cultural orientation which could have major impacts on existing values in society [7]. Ponorogo has various forms of traditional art that must be passed on to future generations. In order to preserve arts, we must direct children to get to know the traditional dance in their environment. Traditional dance has a very positive contribution to children themselves. In accordance with Haryati's statement [8], namely: 1) health aspects

related to flexibility in body movement, motor skills, and body health; 2) intelligence aspects in training to think critically, flexibly, quickly, and accurately; 3) psychological aspects in positive, creative enthusiasm, and developing self-confidence; 4) the social aspect in increasing the attitude of cooperation, cohesiveness, and appreciation; 5) the aesthetic aspect in sharpening delicacy, sensitivity of the soul, and a sense of beauty. Every individual who takes part in dance activities will indirectly gain positive aspects that is able to influence their mental development. So that children can gain two benefits that is able to influence the individual's mental development.

Introduction of traditional arts has been carried out since childhood is our responsibility in directing children's activities and maintaining the preservation of traditional arts that have been passed down by our ancestors. The strategy for maintaining the existence of traditional arts must be carried out by traditional artists and the academic community who collaborate to provide material that suits the conditions of the child's soul. In accordance with Sandi's statement, practicing dance learning in elementary schools teaches children to challenge themselves in expressing with a confidence. Also, training children in the dance activities requires patience because many children are not confident and joking around frequently while looking at the situations that the trainer does with technique. In practicing traditional dance, apart from playing in class, students also gain knowledge and make their bodies healthy (because they sweat). A dance does not only help children to develop motor skills, there are other arts that support them, including music, fine arts, and recorded media arts [9]. It is due to the materials owned by traditional artists cannot be directly given to generations of children. There are several aspects that experience a level of difficulty regarding this material. Traditional artists do not have methods in the process of absorbing material for children in conveying traditional art. So, most traditional artists give children the techniques to imitate the movements given in the accompanying material. Several important things happen in the absorption of material. When children are told to imitate the movements given by artists, it is difficult to control the shapes and motion techniques that are in accordance with those exemplified. Frequent repetition of movements will lead to a point of boredom in children because the child's world is more dominant than the world of play. Many children are discouraged from learning about traditional arts, especially dance. It is due to several aspects, such as the level of difficulty of movements, repetition of movements due no methods can absorb movements easier, and the individuals' boredom because they are asked to imitate continuously. There will be failures in conveying material to generations as cultural heirs from their environment. The Surabaya State University PKM Team tries to provide solutions for children in absorbing traditional dance material. So, regarding the absorption of traditional dance material, cadre formation for children can be carried out to regenerate the traditional dance owned by the people of Ponorogo. Iriani [10] stated that the nature of the art of dance is a balance of elements of movement, rhythm, and feeling (*wiraga, wirama, wirasa*) for expressions and ideas. In general, dance is a rhythmic movement as an expression of the human spirit, but it encapsulates very complex aspects of human life in its development from the past to the present [11]. In accordance with the aim of regenerating warok dancers, it must be based on the context of the de-

velopment of the child who will receive the material and the delivery strategy is adapted to methods in absorbing dance material from academics.

## 2 Warok Dance Problems

Firstly, warok dance has become part of Ponorogo's reog art performances. Every reog art scene requires *jathil* dancers, *dhadhak* dancers, *pujonggo anom* dancers and warok dancers. All parts of the reog performance have a performance stage which forms one performance of the Ponorogo reog arts. When the warok dancers performed by teenagers and adults experience the economic demands of their families, they had to look for works either outside the city or even abroad as Indonesian workers (TKI). Every reog art group experiences a gap in the needs of warok dancers which are mostly performed by teenagers and adults. The artists did not pay attention to these conditions and ultimately had difficulty finding warok dancers within the group. Discrepancies can occur because artists do not recruit warok dancers. The assumption of the artists is that the warok dance can only be performed by teenagers and adults. When there was a gap in the reog art group which lacked warok dancers, it was difficult to complete the reog performance according to the structure of the performance.

Secondly, artists are not able to recruit warok dancers because they have different perceptions, one of them is warok dance can only be given to teenagers or adults. The artists have also tried to provide warok materials to children by imitating the movements made by the artists. After the children had difficulty absorbing the material, the artists concluded that the warok dance movements could only be performed by teenage and adult dancers. Traditional artists find it difficult to realize the cadre of warok dancers for children. According to observations from the academic environment, traditional artists do not have methods and strategies used in conveying dance material to children. Hamalik [12] stated that learning is a preparation for the future. The future of children's lives is determined by parents, yet schools aim to prepare them to be able to live in the future society. Also, learning aims to form cultured humans. Students live in the cultural patterns of their society. Cultured humans will be able to live in this pattern. Students are taught to have abilities and personalities in accordance with the cultural life of their community. Next, learning materials are sources and cultures including culture, is people's habits of thinking and acting. Culture is a collection and social inheritance. Based on this statement, the process of absorbing dance cannot be separated from the learning process that is given according to the culture in the environment. The process of regenerating warok dancers in delivering material cannot be separated from the strategies and methods related to learning process activities in absorbing material. So that the material can be conveyed and the regeneration of warok dancers can be realized to fulfill the needs of dancers in the Reog Ponorogo art group.

Thirdly, three traditional artists do not know the term of motion that is owned in a dance. Each dance has various terms or names that are in the dance. Every dance presentation must give the name of the movement of the material absorbed by the children. Giving the name is to memorize the movements easier that are conveyed to chil-

dren. Strategies and methods of delivering dance movement cannot be separated from the process of learning dance activities related to the learning process method. In the process of material absorption, it must be able to provide an aesthetic experience that is owned by children. So, in order to achieve maximum absorption of dance, one must be able to explore the potential of children. This type of art experiences is to increase physical growth to be shown by the motor development of children in free movements in dancing. Baumgartner [13] in his book stated that motoric activity is an individual's general capacity and it consists of speed, agility, strength, balance, flexibility, and coordination. It provides a physical opportunity to grow perfectly and develop mentally. In carrying out dance movements, it also involves aesthetic awareness, so aesthetic growth also gets a chance to grow, for example in the lower grade that is students do animal movements. Students will try to imitate the flapping movements in their own way. The ongoing activity has involved a mental process, namely the visualization of the results of observations which at the same time become an aesthetic experience [11]. If this is directly related to traditional material, it can be given to children to realize the regeneration of their traditional dances.

Based on these problems, it is required a collaboration between artists and the academic community to realize the various problems faced by traditional artists. Regeneration is a very important factor to maintain the existence of traditional arts, especially warok dancers in the Ponorogo reog art. Based on these various problems, we are trying to provide solutions faced by the people of Ponorogo, especially in maintaining the existence of the Ponorogo reog art performance. Regeneration can be achieved by generations if it can be given to children through the introduction of traditional arts in their environment.

### **3 Discussion**

In order to preserve and maintain the existence of traditional arts, it is necessary to introduce traditional dances to children in various regions, so that they are familiar with the existence of traditional arts, especially those in their environment. Nowadays, many children do not know about traditional arts in their area. Related agencies, academics and artists have a joint responsibility to regenerate traditional arts for children as the spearhead in maintaining the existence of traditional arts in areas that have pockets of traditional arts culture. Strategies for introducing traditional dance must use various methods to absorb the material. Without using the right methods, it will cause various difficulties in planning the introduction of traditional dances owned by the community. According to Sumantri [14], primary school children enjoy working in groups. Children in their interactions with peer groups learn important aspects in the socialization process, such as fulfilling group rules, learning to be loyal to friends, learning not to depend on acceptance in the environment, learning to accept responsibility, learning to compete with other people in a good way (sportsmanlike). These characteristics carry the implication that teachers must design learning models that allow children to work or study in groups. Teachers can ask students to form small groups with 3-4 members to study or complete a task in groups. It would be enjoying

and demonstrating the task directly. Judging from the theory of cognitive development, primary school students enter the concrete operational stage. From what he learned at school, he learned to connect new concepts with old concepts. Based on this experience, students form concepts about numbers, space, time, bodily functions, gender roles, morals, and so on. As primary school students, the teacher's explanation of the subject matter will be better understood if the children carry it out themselves. It is as same as setting an example for adults. Therefore, these methods are also appropriate when carried out in the process of absorbing dance material for children.

The first method is to foster a sense of enjoyment towards the material that will be presented through various forms of warok dance videos which can be appreciated through showing videos from various material sources. So that the children feel happy since they are given a video of the warok dance which has a *gecul* character to be able to develop their empathy for the movements performed from this source material. Motion picture media is very effective to take heed of children. If they start feeling happy, they will be given the behavior of warok dancers, especially the body posture of warok dancers through various pictures in the video. This stage of cultivating a sense of enjoyment can be played from various videos about warok dance performed by teenagers and adults. When the children are appreciating as a motivator, they ask questions related to playing the video. An example of a question asked to children is: How does the warok dance appear in the video? Are the children happy to see the appearance? Do the children want to learn about the dance? We can predict the various answers that emerged from the children's level of appreciation of the traditional arts in their area. Both of them can find out their level of enjoyment of traditional dance performances by showing the video. Third, you can see how enthusiastic they are about the dance moves. If they have not yet shown a reaction to the dance, they are invited to play a game related to the warok dance itself through active interaction through counting which then gives an argument about the dance or each student can nominate a friend to give an opinion about what they have seen through the screening. earlier video. Then the percentage of the number of students who take part in absorbing the material can be determined using these questions to determine the level of willingness of the children. If in this process the percentage of willingness and enthusiasm is still low, it can be done using other methods.

The second method is to use a play with a form of techniques performed on children. The play focuses more on body posture and foot shape which are the conditions for carrying out warok movements. It is carried out by walking and the hands are on the position of the feet as picture in the video. Then, applying counts while walking according to the motion of the children's steps called the motion of *lumaksana lembehan*. The gait is followed by a head tilt according to the movement of the hand when the right foot moves. At the same time, the head turns to the right then the left foot moves the head turns left. This attitude position is done by playing between individuals facing each other or done together to control each other's movements. This absorption process can indirectly be used to form the position of the feet in accordance with the provisions of motion in the warok dance. Both increase the strength of the leg muscles because they are done with the legs bent while walking. Train dexterity to

capture motion according to the example given in the video image to follow the tempo count used in the movement. Train the accuracy of motion in accordance with the count in form and technique of movement. Control between friends provides an evaluation of fellow friends if there are errors in form and technique according to the provisions of the calculation used. Various uses in the absorption of motion can be used as a foothold in socializing with friends. Train the memory of the absorption of the given motion. Rhythm sensitivity to motion according to the count used. This forms the development of children's thinking and psychological abilities towards the absorption of the material provided. Also, variations of footwork can be done in various forms that is one step to the right and left, then the step goes to the right and left twice. If the movement is carried out with the process of playing, it will provide opportunities for children to be able to imitate and carry out these movements according to the instructions given from the motivator for delivering the material.

The third method is simplifying the various movements used in warok dance to facilitate the absorption of material for the various movements in warok dance. Basically, simplification is done by maintaining a variety of movements in a traditional context that can be done by children. Simplification only applies to movements that have a high level of movement that will be absorbed by children. For example, lifting the legs together with the movement of turning around on the climb. Simplification can be done by raising the legs without turning the body so that the essence of the movement can still be reached by children. There are many types of movements with high difficulties and are adapted to the character and imagination of children's movement patterns. The method of simplification of motion helps to absorb a variety of motions on children's abilities in maximizing the absorption of warok dance material according to the character of the children. The simplification can be done through a variety of movements starting from the movements of the head, hands, body and legs according to the child's ability level in absorbing warok dance material. If the range of motions of the warok dance can still be performed by children, the range of motion will be given as a whole according to the needs of the range of abilities of the children. The process of delivering movement material prioritizes funny forms of movement in accordance with their character. So that the appearance in the warok dance provides provision for attitude and body shape as a basis for being able to develop warok movements in adolescents or adults.

The fourth method is exploring the development of motion in accordance with the child's creative abilities. By absorbing this material, children are given the freedom to carry out a movement that is adapted to the character of the warok. This freedom is carried out by individual children by exploring warok movements and then imitating them by all the children who absorb the material in turn. The results of this exploration of motion make it easier to absorb material because the source of movement is carried out by the child himself. This process helps psychological trust in children to instill courage in exploring a basic movement of the warok dance. A freedom in exploring the movements of the warok dance will bring up various movements performed by children. As a motivator or mediator in this activity process, selecting children who are able to explore warok movements can be used as a basis for examples of

movements that can be absorbed together. Each can be done sequentially according to the selection of the designated child to give an example of the movement resulting from their exploration. If there are difficulties, the motivator can mediate the movement on how to carry it out according to the technique and form of movement being imitated. There are several weak points in carrying out this movement exploration for children who are still embarrassed to explore. The child must be given various forms of motion from media images so that they are provoked to carry out the process of exploring the motions of the warok dance. This activity process is able to provide space for children's creativity in carrying out warok dance movements. This process can also be used to instill the courage of children to appear in front of their friends so that various ideas that are in their minds can be developed in the process activities. Children with potential warok dance skills will emerge through the process of this activity.

#### 4 Conclusion

Based on the results of the discussion, it can be concluded that the process of absorbing warok dance for children is able to introduce traditional dance to generations of cultural heirs in the regional environment. Apart from that, it can contribute to the cadre formation of warok dancers which is needed by traditional artists. The process of absorbing the material can also help children's growth and development in mastering the aesthetics of warok dance movements. Absorbing warok dance material can be done using various methods that are adapted to the needs and characteristics of the children. In the process of absorbing dance material, warok dance has two parts, namely techniques and forms of movement that must be mastered by children.

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