

Teaching Tradition Dance in Children Building Indonesian characters

Fitri Daryanti

Pendidikan Seni, Program Studi Doktor
Universitas Negeri Semarang
Semarang, Indonesia
vtridaryanti@gmail.com

M. Jazuli

Universitas Negeri Semarang
Semarang, Indonesia
muhjaz61@gmail.com

Abstract—The purpose of this article is to find the right steps or strategies to build the character of children in accordance with the identity of the Indonesian nation. The method used is the art education approach, through the teaching of traditional dance in the community with peer tutoring models. This study provides evidence that teaching traditional dance through peer tutoring models can build character in children. Therefore, through a community of peers' interaction, children will continue to interact with friends and the surrounding environment. Moreover, helping children to build their social souls and quickly understand their culture.

Keywords—teaching art; traditional dance; learning strategies; character; moral values

I. INTRODUCTION

The flow of globalization cannot be stopped anymore. It has penetrated the joints of people's lives both those living in rural or in an urban areas. Technological and information sophistication is not merely only affects adults, but also the impact which occurs in children. The latter phenomenon is something that is viral is the term "wow kids" that developed in the community. Children are no longer look like children at their age. The effects of change take place not only in physical conditions, but also in psychological conditions. Many shows on television that do not hold the values of education, the easy content offered through the internet through YouTube, Instagram, Facebook, Twitter, WhatsApp, and others that are easily accessible to children. Games which are easy to download, and gadget facilities which provided by their parents.

Criminal cases and immoral acts can occur at any time and threaten our children, a high number of cases occur due to impressions that have no educational value. The behavior of imitating what is seen and the children's high curiosity for what is seen is applied in the daily routine. Cases of bullying, immorality, brawl, and other violence which come about in schools stain our education world. We rarely find a sense of tolerance, mutual respect, tolerance, mutual love, mutual ownership, and an attitude of cooperation in children today. These values were taught by parents to their children through artistic activities.

Traditional arts are now replaced by modern culture, that's why the continuity of art life in various regions has been abandoned by its people. Traditional arts for the younger generation are considered obsolete and not in accordance with the times. Children are no longer familiar with traditional art forms or traditional games that have requirements for meaning, symbols, and instill moral values for both the player and the audience. Traditional games have been abandoned by the community and many even don't know them. One way that can be used to form basic character is to approach culture values [1].

The existence of traditional art has tremendous strength in shaping the character of the behavior of its people, in the traditional arts of dance, appearance, music, traditional theater, film [2] and traditional games which contain moral values created to regulate the behavior of the people who own the culture. The value of harmony, unity and kinship, this value is also instilled in the form of local community wisdom such as art and traditional games [3]. A simple game can be able to improve cooperation and social ability of the member; to practice communication; and to improve emotional management [4]. Education concerning arts denotes a particular way of seeing the human being, a unique life philosophy, a vision of what is most precious for a person. Appreciating art within the society offers an axiological dimension of this society, of its attitude and axiological refinement. Education in the field of art leads to new horizons because it fosters an inquiring and reflective spirit and it offers a superior meaning to life itself [5].

From the explanation of some of these articles, no one has discussed the right strategy in building and instilling moral and character values in children, while what is needed now is the right strategy or approach in building character values. Therefore, children are easy to adapt and quickly monitor them, not just empirical discourse. This article will discuss how strategies are carried out to build children's character from an early age through an approach to teaching traditional dance art.

II. RESEARCH METHODS

This research is a qualitative research with descriptive method, the data source was taken from the community of elementary school age children with female gender in Karya Punggawa Subdistrict, Pekon Way Sindi, West Coast

Lampung. Data collection techniques are carried out by observation, namely observing their behavior in everyday life such as when they play, recite, and practice dancing. In addition to observing data collection, interviews were also conducted, questionnaires, both for children and their parents to obtain data about their knowledge, experience and daily life. Document techniques are also necessary in this study in the form of photos and videos of the results of the exercise.

III. DISCUSSION

Character in English comes from the Greek meaning to form into inscription. This reflects that character is not something that exists naturally or is brought from birth. However, a formative process is influenced by the input a person receives from his environment, starting from the family, the scope of friendship, school, place of work, and so on. Character is related to moral concepts, moral feeling, and moral behavior. Based on these three components, it can be stated that good character is supported by knowledge of goodness, desire to do well, and do good deeds. In this regard, he also stated: Character education is the deliberate effort to help people understand, care about, and act upon core ethical values. Even in the Character Matters book he mentions: Character education is the deliberate effort to cultivate virtue-that is objectively good human qualities - that is good for the individual person and good for the whole society [6].

Character education can deepen the bond between parents and children [7]. The concept of character education is, character is not taught but it is a habitual formation for example internalizing values, choosing good choice, doing them as habits, and providing examples; educating character to youth has to involve the youth situation and condition. In Education some issues should be considered are; learning situation, learning process, learning materials, and learning evaluation, and character education is never ending process. [8]

Instilling the values of character to children is not only in education in school, but in the community it becomes very important. The daily life of children is more spent on the environment where he lives from the factors of parents, friends, and even the wider community. To instill children's moral and character values, one of them is by teaching traditional arts to children. Studying traditional art in the surrounding environment will make it easier for children to learn and understand it, because the learning process is influenced by the children's play community, namely in the family environment, schoolmates, and playmates in the surrounding community.

The art teaching approach is one of the ways to grow the character of children, by learning the art of practicing confidence in children, and developing children's talents. In teaching it, the right strategy is needed, this is by seeing what motivates and encourages the child to learn it. One of the strategies used in teaching traditional dance is the peer model.

The strategy of teaching the dance of Fan Nyambai with peer model:

Traditional arts which exist in the community in the West Coast region of Lampung, namely fan dance, this dance is usually danced at the time of the ceremony at a traditional

wedding party or called *Nayuh* [8]. The *Nyambai* program is a dance performance program that shows the skills of boys and girls in their dancing skills.

Aside from being a place to show talent in dancing, the first singing event was also used as a special program for singles and girls in finding a mate, but in the development this event was limited to events for young people and young people to demonstrate their dancing skills. Currently the dancers who participated in the event mostly from elementary school age children. The development of primary school age children or said to be middle and late childhood (elementary school) starts from six years to eleven years. Children begin to master their skills of reading, writing, and counting. Achievement becomes the main theme of children's lives and they are increasingly able to control themselves. In this period, they interacted with the wider social world outside the family [9]. In addition to family and teacher, peers or friends of his age also play an important role in child development. Children will easily adapt because of peer support.

Teaching traditional dance by using peers as a learning model is carried out in several stages including: the preparation stage, the implementation phase, and the final stage or evaluation. Initial preparations were carried out by the community, namely announcing that there would be a chanting program for the children, and appointed several children as group leaders or people considered to be experienced to give examples to other friends in dance training. For other children outside those who have been appointed by the customary leader, they automatically participate and look for partners to dance. At this level, children involve their groups in playing to form communities in dance training. Each group of dancers consists of two or four people in one group. Usually each village is represented by two groups of dancers.

At the implementation or training stage, after getting their respective partners, children form groups and start practicing dance by contacting dance instructors or dance trainers. Before the exercise starts, every child when going to leave always picks up another child from house to house, approaching each other. This tradition is prepared so that children feel more needed, valued, and cared for by their peers.

The training ground is not limited to certain places, but seeing the possible situations and conditions that they consider comfortable, is usually done at the home of one of the residents or in a school that has a large yard. The time of training depends on the readiness of all members of the dance group, there is only one group. Sometimes there also a combination of various groups depending on how many group envoys from each village. Especially when practicing adjusting conditions which are usually done when after returning from school, in the afternoon after finishing the *Koran*, and the evening after the *tarawih* prayer during the fasting month. It is if the event is held during *Eid* time (after *Ramadhan*).

Dance trainers are teachers in their schools that the teacher also teaches dance in their environment when the event will be held. This teacher is not a person who is expert in the field of dance, but because of his experience since a long time ago often involved in the show to make him skilled at dancing and can teach it to children. Dance teachers or trainers get their

dancing skills, usually due to several underlying factors, among others because of having a dancer (inheriting their parents) and because of their talent and experience so that they are sent by the customary leader to train or teach them to others.

The strategy of teaching the dance that is applied by the teacher is the peer model, the smarter and more experienced child who takes the front position. And then the others follow it, when the child does not memorize the movements and counts, they will ask each other, correct each other, and remind each other. One example of a peer method when the exercise begins, children will help each other wear cloth as a compulsory clothing that must be worn during training, as shown below. Children teach each other and help to use equipment for dancing.



Fig. 1. Using dancing equipment, namely cloth or *sinjang*.



Fig. 2. Children line up before starting exercise, a more mature and experienced child who teaches dance.

The last stage is the evaluation stage, this stage is done to correct some children who are not skilled at dancing to practice, discuss, and memorize movements from beginning to end together with a group of friends.

Character values that are built when teaching traditional dance using peer tutors.

The impact of this traditional dance teaching and learning helps the community to regenerate the inheritance of dancers and to preserve traditional dances, namely the fan dance singing *bebai* as an ancestral heritage that should not be abandoned. With teaching as inheritance it will indirectly bequeath the cultural values of society contained in the art. As

for the character values that can be captured from the results of traditional dance learning, among others:

A. Kinship

People always understand and instill family values in their children that all members of the community are close relatives, must look after and respect each other. Likewise when preparing for dance training, the children approach each other to practice, help each other and teach others who cannot dance, so that they will improve a sense of kinship, kinship and togetherness during dance training.

B. Responsibility

A high sense of responsibility can be seen from the enthusiasm of the children who always participate when participating in the singing activities. And it is without being appointed they submit themselves as dancers to represent their village and always practice with friends. If a child cannot be a dancer because many have followed, the child participates as an audience, and encourages his friends.

C. Self Independence

This character is awakened when the instructor or dance trainer cannot teach dance, the children are independently learn by themselves with their peers. Sometimes there is a sense of responsibility for those who already feel memorized or are adept at dancing. The child will teach his friend the way he sits at the front of giving examples to his friends.

D. Tolerance

This feeling is awakened when the child does not force the will, isolate, or contemplate other friends who cannot attend, do not participate, or do not like to dance.

E. Love culture

Love the motherland, love for its own culture is built with a sense of belonging to love, study, and participate in every traditional event held by the community. Participating purely from their hearts is not due to coercion of parents or forced.

IV. CONCLUSION

Teaching and learning traditional arts is the right strategy to foster and build character in Indonesian children, providing insight into their cultural knowledge, fostering good attitudes and actions in children, and exercising sense sensitivity. The peer tutoring method provides insight into moral knowledge about its culture and fosters a sense of love for its culture, fosters mutual respect, behaves well with each other, and fosters cultured characters. Therefore, through a community of peers' interaction, children will continue to interact with friends and the surrounding environment. Moreover, helping children to build their social souls and quickly understand their culture.

REFERENCES

- [1] E. Ferdiawan and W. E. Putra, "Esq Education for Children Character Building based on Phylosophy of Javaness in Indonesia," *Procedia - Soc. Behav. Sci.*, vol. 106, pp. 1096–1102, 2013.
- [2] D. Kim, "A Study on the Class of Education that Builds Students' Character Through Films – Classes at the University of Liberal Arts," *Procedia - Soc. Behav. Sci.*, vol. 174, pp. 1529–1533, 2015.
- [3] U. Fajarini, "Peranan Kearifan Lokal Dalam Pendidikan Karakter," *SOSIO Didakt. Soc. Sci. Educ. J.*, vol. 1, no. 2, 2014.
- [4] E. I. Eliasa, "Increasing Values of Teamwork and Responsibility of the Students through Games: Integrating Education Character in Lectures," *Procedia - Soc. Behav. Sci.*, vol. 123, pp. 196–203, 2014.
- [5] C. Cucos, "The Role of Arts in Adult Education," *Procedia - Soc. Behav. Sci.*, vol. 142, pp. 300–305, 2014.
- [6] D. Mawardi, "Pendidikan untuk Pengembangan Karakter (Telaah terhadap Gagasan Thomas Lickona dalam Educating for Character)," *Al-Ulum*, vol. 14, no. 1, pp. 269–288, 2014.
- [7] C. Mei-Ju, Y. Chen-Hsin, and H. Pin-Chen, "The Beauty of Character Education on Preschool Children's Parent-child Relationship," *Procedia - Soc. Behav. Sci.*, vol. 143, pp. 527–533, 2014.
- [8] F. Rokhman, M. Hum, A. Syaifudin, and Yuliati, "Character Education for Golden Generation 2045 (National Character Building for Indonesian Golden Years)," *Procedia - Soc. Behav. Sci.*, vol. 141, pp. 1161–1165, 2014.
- [9] D. Fitri, "Perubahan Bentuk Pertunjukan Tari Nyambai di Lampung Barat," *Jurnal Dewa Ruci*, vol. 6, no. 3, 2010.