

**CONCEPT OF CHILDREN'S DANCE COMPOSITION BASED
TRADITIONAL GAMES IN ELEMENTARY SCHOOL**

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Article Info	Abstract
<p>History: Accepted January 6th, 2020</p> <p>Revised January 21th, 2020</p> <p>Approved March 26th, 2020</p>	<p>The composition is interpreted simply, namely regulating traditional dances, especially on floor patterns, directions, and level settings in the form of group dances. This dance composition is applied to prospective dance teachers to enhance their understanding and skills in dance composition, applied in creating children's dance compositions. The purpose of this paper is to discuss the techniques of dance composition of children in prospective dance teachers to make children's dance works. This article is the result of research using an experimental method. The qualitative paradigm is a method of discourse analysis to synthesize theories and concepts of dance composition from seven figures, namely: Brenda McCutchen, Anne Gilbert, Alma Hawkins, Jacqueline Smith, Larry Lavender, and Eko Suprianto. The concept of creating traditional children's game-based compositions can be used as teaching material for creating children's dance for prospective dance teachers in elementary schools.</p> <p>Keywords: traditional game, children's dance, composition</p>

A. Introduction

The background of this research is the need to develop a model for the creation of children's dance with a traditional game base for prospective dance teachers who are still in the university environment. The model is the result of the reduction of steps to create dance from several dance figures in Indonesia and non-Indonesia, namely: Brenda Pugh MccCutchen, Anne Green Gilbert, Alma M. Hawkins, Jacqueline Smith, Larry Lavender and Eko Suprianto (Sunaryo, Narawati, Masunah, & Nugraheni, 2019). The concept of dance experts who are more inclined towards children's creativity in the context of educational dance is Brenda Pugh MccCutchen, Anne Green Gilbert and Jacqueline Smith, while the concept of creativity which tends to form choreography for more workplace interests was developed by Larry Lavender, and Eko Supriyanto.

As for the results of the synthesis of the steps for the creation of dance figures above, it produces one of the concepts called the ENKLE method (Sunaryo et al., 2019). Engkle stands for entering the environment, navigating, googling, knitting and validating and

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evaluating (ENGKLE). ENKLE is a learning model of dance composition resulting from the synthesis of various theories and concepts of dance composition. The model is applied to prospective dance teachers to be able to improve the understanding and skills of dance composition and be applied in creating children's dance compositions. The purpose of this article discusses the application of the ENKLE model to prospective dance teachers to create game-based children's dance compositions. The problem faced is how this ENKLE model can be well absorbed by prospective dance teachers, considering the concept of game-based dance creation is rarely taught in schools especially in elementary school-aged children, what happens is the material taught tends to in dance the form that has been formed is not the result of the thoughts of the teachers who always consider the physical, psychological and psychological aspects of the child.

Dance education, especially in art studios or informal schools, children are often seen dancing dance whose material contains dance material for

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adults. There is no difference between choreography for children. As observed by researchers at a number of dance studios based on the jaipong studio, for example the "flower boled" dance that explores the hips, and the actual choreography specifically for adults, in terms of themes and choreography is also not suitable for children.

Researches on child dance have often been carried out, such as those carried out by Gilbert and McCutchen. His findings consist of processes: a) dancing and performing as a dance knowledge, b) creating and composing as techniques for making dance works, c) knowing history, cultural, and context as a knowledge of dance history, and d) analyzing and critiquing as a learning about analysis and criticism about dance. Rearranging is a very limited form of choreography, therefore improvisation is very important especially at the basic level composition (McCutchen, 2006 in Sunaryo et al., 2019).

Every human being needs education. Through education, a person not only understands about knowledge, but also attitudes and skills. Knowledge can be explored through learning. While

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attitudes can be extracted through interaction with others or the surrounding environment (Putri, Riswandi, Surahman, Mustakim 2018). Including good attitude children must have in the environment where they play. Play is an integral part of children's daily experiences, from the early days of life through adolescence and until adulthood. Children's games are all behaviors, activities, or processes that are started, controlled and arranged by the children themselves. The main characteristics of the game are fun, uncertainty, challenge, flexibility, and non-productivity (Committee on the Rights of the Child, 2013 in Bartlett, S; Chatterjee, S; Hart, R; McKendrick, J; Miller, R; Russell, W; Towler, 2016).

The importance of playing for children, when they play, children rearrange their world to make them less frightening or less boring (Sutton-Smith, 1999 in Lester and Russel, 2010). Children's games in the world are very diverse. Children play an important role in social reproduction. Through games not in school children establish social relationships with peers and contribute to the cultural development of their communities. In the world of

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increased privatization and segregation, the experience of sharing safe public spaces, including in terms of age, gender, and other differences, enables children to see themselves and others acting with equal rights and this serves to promote and strengthen civil society (Hart, 2003 in Bartlett, S; Chatterjee, S; Hart, R; McKendrick, J; Miller, R; Russell, W; Towler, 2016). When children play positively affects feelings of children's well-being, level of fitness, endurance, cognitive function and motor skills (Gill, 2014).

In Indonesia, children's games are very diverse, including in the province of West Java called *kaulinan* and *kakawihan* which means games. *Kaulinan* and *Kakawihan* are children's games that are included in folklore because they are obtained by oral tradition which is disseminated without the help of adults such as their parents or school teachers. The form of the Sundanese *Barudak Kaulinan*, usually there are only those who use the song 'motion without song', as well as the song followed by motion. In addition, all forms of *Kaulinan* generally have the name, rules of the game, equipment and a certain number of players. *Kaulinan*

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containing elements of motion and song, of course, have an accompaniment to the motion that is adjusted. Basically what is meant by the song is a children's song that is a game in the association of fellow children or the bondage of *barudak* (Kosasih, 2012). Traditional children's games have movements and songs. Children's songs are one means of educating children, because a child's song can convey a message (Godhead, natural beauty, self, family, social environment and, nationalism) to children with a simple and fun (Alimuddin, 2015).

Sundanese children's games are included in oral folklore. If seen based on the type, the *kaawinan kaudinan barudak* belongs to the oral folklore in the form of people's songs, because this *kakawihan* is often sung by Sundanese people, especially children when they play with their friends (Gloriani, 2013). The song in *kaulinan barudak* is called *kakawihan*. *Kakawihan barudak Sunda* or Sundanese children's song, in its manifestation is the wisdom of Sundanese people and reflects language culture that contains universal values, such as joy, mutual cooperation, respect, cooperation, love, struggle,

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misery, joy, sorrow, good, bad, right, wrong, life, death and right. These elements are something natural which is an integrated fabric of events and are often found in life. Local cultural wisdom is a knowledge developed by the ancestors in getting around the environment around them, and introducing and continuing it from generation to generation, so that in modern times local wisdom must be passed down from generation to generation (Masduki, 2015). Character education is important to be instilled in elementary school age children because it is to form students' personalities so that they have the nation's noble values and can become good citizens. Character education has an important mission in creating students who are not only cognitively smart, but also virtuous character (Rachmadyanti, 2017). Character education is also referred to as moral education, which aims to form good morals. The process of character education in elementary schools must be

adjusted accordingly (Suprani and Hendracipta, 2019). The character education, is in the traditional children's games, such as the games of the oray, slepdur, paciwit-ciwit lutung, hompimpa, and so forth.

Children especially at the age of elementary school usually have excess energy which is characterized by motoric children who can not be silent, this child's traditional play can be a channel of excess energy for children. The Surplus Energy theory assumes that humans play when they have excess energy (Sam, 2010). According to other studies, even game-based movements can be applied to children who are sad as therapy (Philpott, 2013).

The purpose of this study is to create a composition of child dance based on traditional children's play. This research is important so that prospective teachers get the knowledge and experience of making children's dance works through learning dance composition.

B. Research Methodology

The method used is a descriptive qualitative analysis method (Creswell, 2014). Selection of materials will be used as analysis material, namely Sundanese children's games called *kakawihan* and *kaulinan*. The form of the game is the game of the *oray-orayan*, *endog-endogan*, *cingciripit*, *slepdur*, *perepet jengkol*, *ucang-ucang angge*, *paciwit-ciwit lutung*, and *sasalimpetan*.

The forms of *kaulinan* and *kakawihan* are then determined as materials for analysis of the basic

elements of the dance. The steps of creating the concept of creating a dance composition for children are; 1). Reading song texts on traditional Sundanese games; 2). Analyze more deeply the basic dance elements of the BSTER (Body, Space, Time, Energy, Relationship). 3). This research focuses on forms of children's play that already have a standard choreography that has existed long ago. This is done because researchers will discuss aspects of the choreography as text.

C. Research Result and Discussion

The concept of creating children's dance compositions on the basis of traditional games for prospective dance teachers who are still in the college environment, is very important to do. The values contained in the traditional game can bring students closer to know nature, culture and God (Mayakania, 2013). In addition, the value of local wisdom can be learned from children such as the value of hard work and the importance of environmental sustainability (Muslim, 2015). In

accordance with the values contained in traditional children's games, the learning material must emphasize that students become citizens who have good attitudes and behaviors in human relations (Banks, 2004 in Masunah, 2011). Another research that has been done is research on the concept of dance creation conducted by Mirriam Giguere (2011). Through his research on the process of creating dance, the maps that there are three forms of child dance created for children's dance. First,

children dances created for children by adults. Second, children dances created with children with adults. Third, children dance created by children without adults (Giguere, 2011). From the concepts of child dance creation above, the most suitable to be used as the concept of the creation of children's dance compositions is the first concept, namely: the concept of the creation of dance compositions made by an adult or child-oriented teachers on the product. This concept was chosen because, in the process of creating this child dance, the prospective teacher or teacher must first find composition concepts for children's dance. The teacher first finds suitable concepts for the concept of child dance composition that pays attention to the conditions of psychological, psychosocial development and values that must be contained in children's dance composition works.

The concept of creating dance compositions is a reduction of seven dance composition experts, namely: McCutchen explains that the choreography requires conceptualization and organization. There are basic categories of composition elements. Body, body

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parts, body movements, body actions, steps, balance support rounds, body shape, static. Space, shape, level, direction, size of motion, place, focus, road, increase, distance. Power, structure, power, dynamics, weight, strength, flow/flow, attack, quality. Time, accent / focal point, beat, duration, speed, rhythm, size and without size, increase speed-reduce speed, expression, pattern.

Anne Green Gilbert in his theory Gilbert wrote some basic concepts and elements of dance, namely: The Concept of Space, Concept of Time, The Concept of Force, The Concept of Body, The Concept of Movement, The Concept of Form. The concept of dance above is the basis of dance composition based on the basic concepts of dance composition. Furthermore, in the learning concept, Gilbert formulated several steps in the concept of child dance teaching, which included: Warming Up, Exploring the Concept, Developing Skill, Creating, Cooling Down. Alma M. Hawkins according to Alma M. Hawkins as outlined in the book *Creating Trough Dance*. The book describes the three stages of dance creation, namely the stages of

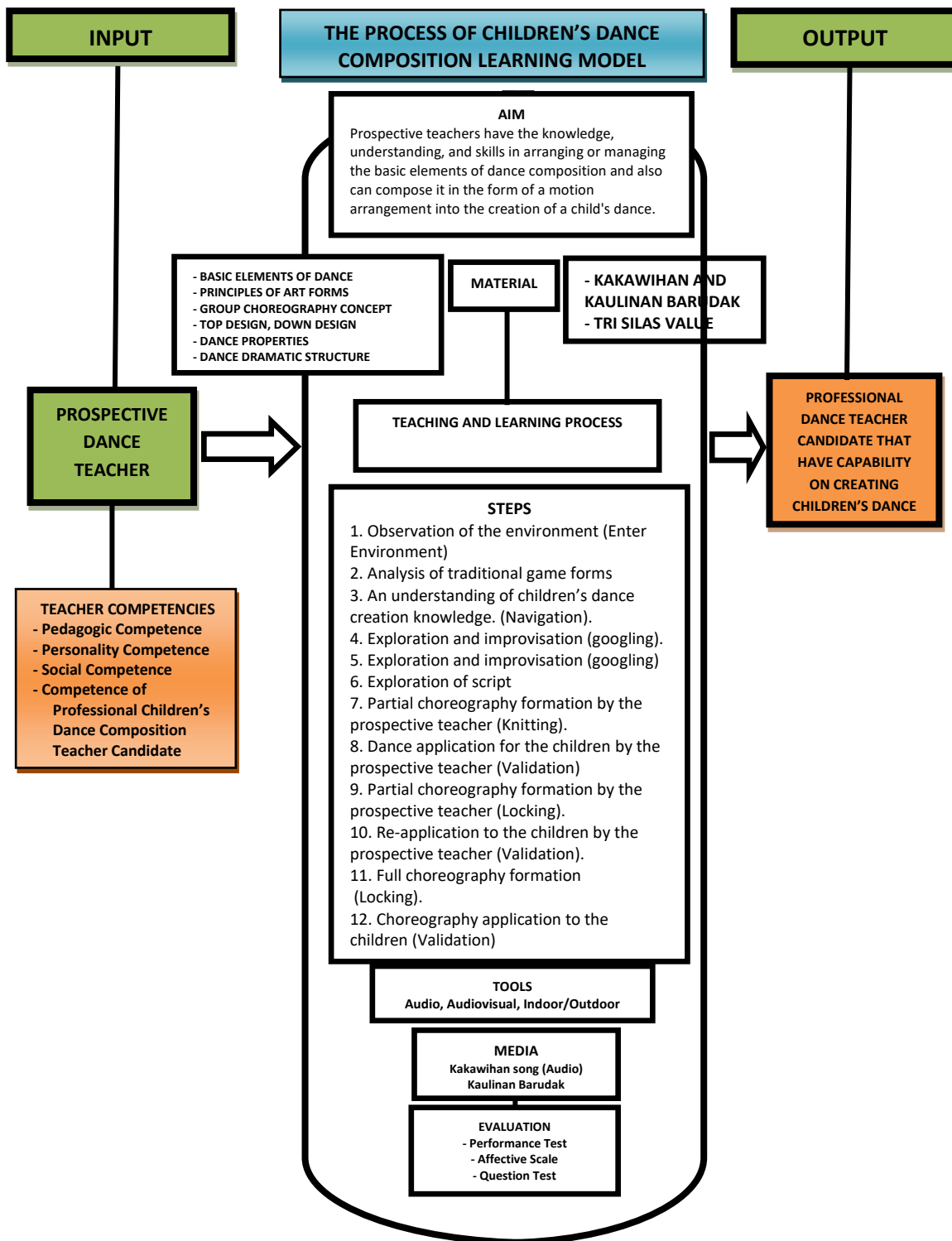
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exploration, improvisation, and formation or forming. Jacqueline Smith explained that there are several types of dance stimuli that can be chosen to develop dance material, namely: a) Listen Stimulus (Auditive) b) Visual C Stimulus) d) Stimulus Ideas, e) Kinesthetic stimuli. Larry Lavender in his explanation he found a concept of dance creation called The ORDER Approach to Critical Evaluation, namely five steps or steps in the creation of dance, namely Observation, Reflection, Discussion, Evaluation, Recommendations, and Revisions (Sunaryo et al., 2019). Eko Supriyanto through his dance creation process revealed that there are phases of dance creation which include: (1) Re-Visiting, (2) Re-Questioning: (3) Re-Interpreting (Supriyanto, 2018).

This concept is called the ENKLE concept. Enter Environment is more

inclined to the concept of returning to nature and the environment. Navigation is the concept of exploration or deepening of the basic elements of dance, the principles of the dance form, group dance composition, floor design, top design, property, and stage. The Googling concept is the concept of searching for the possibility of developing existing choreographic forms. The concept of Knitting and Validating, knitting is the concept of knitting back or standardizing parts of a child's dance composition, then applied to children to be able to measure the effectiveness of the syntax that has been done and called the concept of validation. The concept of Locking and presenting is the activity of locking or standardizing the composition of a child's dance. The Evaluation concept is an employee evaluation activity after the performance.

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Dance Composition Creation Practice for Children

The subject of this research is the 6th-semester undergraduate students of the academic year 2018-2019 who took Basic of Dance Composition course, which is 39 students. This subject was chosen with a consideration that graduates from the Department of Dance Education would later be prepared to teach in schools and relate to the world of children, so they must be well-prepared about the concept of dance composition creation for children. In its implementation, the Composition Basic course is one of the practical subjects whose content discusses the basics of dance creation knowledge especially dance creation for elementary schools. The expected competencies in the basic process of dance composition include 1) mastery of basic knowledge in a conspective manner in the creation of dance 2) basic understanding in creating dance works for elementary school level 3) mastery of skills in composing motion, music, and other supporting elements of dance at the elementary school level. In achieving these competencies, the lecture process is carried out in several stages namely 1)

explanation of basic knowledge material in creating dance works for elementary school level, 2) motion exploration based on processing space, energy, and time, 3) process of making dance works for the elementary school. The lecture process is carried out both inside and outside the classroom by using learning media sources directly and using electronic media, tape, VCD Player, and VCD that contains traditional game performances. The syntax of learning consists of 16 meetings, with syntax as follows.

In the practice of learning, the first step is **Enter Environment**. In this step, prospective teachers are more inclined to the concept of returning to nature, returning to the environment to look back, asking again the contexts of art that exist in society. They were presented with performances of the traditional game originally from West Java, such as oray-orayan, tokecang, cingciripit, hide and seek, boy-boyan, etc. According to Supriyanto, this activity is called the phase of revisiting (Supriyanto, 2018). This activity is important to be done by prospective teachers to find out the root of the oreography that will be developed. This

concept is often done when the choreographer will begin the process of creating dance, or also called the concept of observation. **Navigation** is the concept of exploration or deepening of the basic elements of dance, the principles of the dance form, group dance composition, floor design, top design, property, and stage. This second phase of the prospective teacher must fully understand the theories of dance composition which will be used as the knowledge to develop the traditional choreography of the game in accordance with the rules contained in the science of dance composition. This activity according to the concept of Jacqueline Smith is called the concept of deepening (Smith, 1985). The **Googling** concept is the search concept for the possibility of developing choreographic forms that already exist, in this case, the choreography originating from traditional games, namely *kaulinan* and *kakawihan barudak* Sunda which contain compassion, sharpening, fostering so that the implementation is more focused on aspects of exploration and improvisation. According to Gilbert is called the developing skill phase. In this activity, prospective teachers

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should pay attention to the level of ability and age of students. The age of students is a significant issue in dance learning, both related to the content of the material and the teaching approach. The teacher groups the students based on the level of development of their abilities and understanding. The older the students, the higher the level of understanding (Masunah, 2011). The concept of **Knitting and Validating**, knitting is the concept of embroidering or standardizing the parts of a child's dance composition, then applied to children to be able to measure the effectiveness of the syntax that has been done and called the concept of validation. This activity by Gilbert is called the Creating phase. The concept of **Locking and Presenting** is the activity of locking or standardizing the composition of a child's dance made by prospective teachers and presented by prospective teachers and children. This concept according to Hawkins is called the concept of *forming*, and by Suprianto is called the *presenting* phase. The activity that must be completed by the prospective teacher is the Evaluation concept, which is the work evaluation activity after the performance, all the

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concepts of children's dance composition are measured and judged by the assessment standards that have been made. This concept is also called by Smith, McCutchen, Gilbert, and Lavender.

D. Conclusion

The concept above will then become a basis and be applied in the steps of teaching. Teaching is a whole system consisting of components that interact with one another as a whole to achieve predetermined teaching goals. Components are part of a system that has a role in the whole process to achieve system goals. So, the component of education is the parts of the educational process system that determine the success or failure of the educational process. The components include the purpose of education, students, teachers, subject matter or material, approaches and methods, media or tools, sources of learning and evaluation. All components in the teaching system are interconnected and influence each other to achieve teaching goals. Basically, the teaching process can be carried out smoothly, efficiently and effectively because of the positive, constructive and productive interactions between the various components contained in the teaching system. A prospective dance teacher in the school is expected to have motivation and spirit of renewal in the learning process undertaken. According to Sardiman, competent teachers are teachers who are able to manage the teaching-learning program. In this context, managing has a broad meaning that involves how a teacher is able to master basic teaching skills, such as opening and closing lessons, explaining, varying media, asking questions, giving reinforcement, also how teachers apply strategies, learning theories, and implementing conducive learning. All of these competencies support the success of the teacher in teaching. Teachers are very important in creating communicative classes. The teacher's role is as a facilitator in communicative processes, acting as a participant, and the third acting as an observer, in other words, the teacher is the key to the success of an educational process.

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