

Dance Arrangement Through Child Psychology

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ABSTRACT

Art, especially dance as an expression of beauty is one of the universal human needs. It does not only belong to the rich and the all-sufficient, but also belong to everyone. When compared with the economy, art can be considered a luxury and is often seen as secondary need. However, in fact art can be found in every layer of society, human beings, whenever and wherever they live. Culture is always attached to human life, both individually and with the surrounding community. The art problem approach should be understood. It is impossible for people to talk about art without paying attention to the messages contained symbolically, in addition to the artistic activities themselves being the embodiment of the functions of certain cultural subsystems. As a dance teacher, the job is not only to provide dance material, but also to take responsibility for students' behavior which has an impact on the development of learning in class and their psychological. There are a number of things that must be considered, including: the dance teacher must understand the purpose, content, function; the dance teacher must take into account the weight of the material to be taught; the dance teacher must take into account the psychological influence of children. Realizing all of these things, demands are not only on students to be able to understand teaching material but more than that.

Keywords: *Dance Teacher, Dance Arrangement, Child's Psychology*

INTRODUCTION

In the Outlines of State Policy, it is mandated that the development of National Culture is directed at instilling noble values that reflect the personality of the nation. Art activities, one of the elements of culture, are a means of instilling the values that are needed for the formation of the nation's personality. In addition, art activities can increase discipline, self-confidence and a sense of belonging which in turn will strengthen one's identity. But the demand is more emphasis on teachers to better understand students, think about the delivery of teaching materials so that students do not just memorize dance material, but can influence their behavior and creativity. How beautiful and happy it would be if a dance teacher understood dance physically and its content or theme which would ultimately influence the behavior of students. Dance teachers are also morally responsible for helping to realize the ideals of the Indonesian Nation as set out in the Outlines of State Policy through teaching and learning activities in class.

METHODOLOGY

Soedarono in his formal dance education alluded that dance is an activity that has played a very important role since early human life, both as a means of religious ceremonies, customs, and to

express joyness from generation to generation through dance education, even though it is still of a simple form. It is still carried out through exercises from the old to the young, from father to son and so on.

From this note, it is clear that dance coaching for children needs serious attention with coaching methods and the selection of more appropriate dance forms.

The moment when children's "*dolanan*" can be categorized as "dance" and which forms of play can be categorized as "*dolanan*".

Dolanan as a fantastic birth event for children in any form of play does not need to be limited. It is obvious that urban children's games follow a different version of the tendency than those in rural areas. This fact might be brought on by different environmental causes or by the wide-ranging cultural influences.

Thus, anything that usually happens to a child's behavior while playing is "*dolanan*", even though at one time some of them were jumping up and down, crying, sad, disappointed, fighting, in groups, feeling sorry, are considered as the dynamics of children's behavior. To turn it into a dance, there needs to be a value transformation, from the everyday value of to the beauty value that embodies the concept of art.

Lois Effledt in *A Primer for*

Choreographers said that functional movement in art is marked when artists direct their beauty towards the formation of personal images in an effort to convey their ideas as other people. Body movement is the most basic means of expression. While the material of expression is patterned movements (Alisyahbana 1983)

Therefore, it can be concluded that "*Dolanan*" dance is a transformation of everyday values into an order of dance movements as an artistic expression. How far the approach to work on itself depends on the artist. The tendency towards things that are attractive in certain places will make the "*Dolanan*" dance just an entertainment show, but if it is done too much, it will not touch the essence.

It seems that Umar Kayam's opinion implied in his writing entitled *Apresiasi Kesenian Dalam Kehidupan Intelektual Indonesia* can be re-examined. He said that the quality of beauty could not be separated from the attitude of the individual in his capture or appreciation. If so, the "*Dolanan*" dance is an alternative step towards presenting innovative dance works. In transforming daily events, children's social interaction through the dance movement is needed so that it has an aesthetic value, the main means.

That beautiful movement is none other than having a certain quality that can

touch life. In Aesthetic Philosophy, Wadjiz Anwar L.Ph explains that beauty is an experience (especially artists). Therefore, what is meant by the "*Dolanan*" dance is not just children singing while moving in positions like tracks on the stage, but more than that it is an "art expression" which is equivalent to children's dance. There is an awareness that everyday norms or normal values become a value that represents a certain quality as a dance work. It's no longer as entertainment or social events for children in the yard that are shown on the stage, but trying to instill more things.

When singing, the students introduced to *Karawitan*. Indirectly, these children learn karawitan. This is one of the totalities of learning dance which has so often been neglected so far will come back. And children don't only just have to learn how to dance with cassettes, but also learn karawitan (although temporarily through playing songs). This is one step to familiarize themselves with karawitan.

In the background of Traditional Performing Arts, Humardani Elementary School used one of the Asmaradana songs, Serat Tjentini, as follows:

*"Yen wus wruh rasaning gending
Lan surasaning niat
Gending dadya pangatere
Marang sejatining niat"*

The song is translated freely and

flexibly as follows:

"If you already know the taste of *gending*
And the core meaning of belief
The meaning of the piece is a guide
The true state of desire."

Since the attachment of *tembangan*
"Dolanan" dance, it is used as an
alternative for fostering dance education
for children and it needs a separate
position as a form of developing
children's dance.

RESULTS AND DISCUSSIONS

a. Problem

In the purity of his soul, Full of
movement and freedom, Movement full of
symbols, and freedom of imagination, He's
the one who's always weird And also often
annoying, That's it kids Is a man of God,
Who has a life of his own, That's the world,
That's her life, Nobody knows, Exactly
about himself, Even though outwardly
Implied a unique inner movement.

This is how children's daily life can
be seen in the aspects of physical and non-
physical movements. On the physical
aspect, it is easy for us to catch it by
studying the behavior that is present every
day when he is alone or in social interaction
when they hang out with others or play with
nature. Meanwhile, to study the non-
physical aspects is rather difficult, because
we cannot know exactly how his soul
actually is. If we relate the condition of his

soul to his behavior, it is only with a limited
approach and the conclusions are more
assumptive. These two aspects are very
interesting to get to know because there is
something that can be used to find dance
forms for children.

If we pay attention to children
playing, it is very unique, while imitating
the movements of animals or other games
while singing perfunctorily. They try to
express in a certain unique form of play. It
has its own value implied. From this, it is
true that their behavior is one interesting
source of creation which become the first
reasons underlying this study.

Second, there are many forms of
children's games which also include
dolanan songs which have their own
aesthetic values that need to be revived.
These two reasons are related in an idea to
look for various possibilities of artistic life
in an effort to explore and re-cultivate
children's dance. For this reason, another
breakthrough was attempted by departing
from children's games which were rich
enough in fantastic things to be appointed as
dance, and the *dolanan* dance was realized.
Why *dolanan* dance...??? How about the
other children's dance...??? Since this study
wanted to focus on the children's *dolanan*
approach as a source of dance creation.
Although cultivating children's dance need
not be *dolanan* dance, it is commonly

believed that dolanan dance is synonymous with children's dance. *Dolanan* dance departs from the elements of dance movement, tembangan, vocals and other necessary supporting elements.

b. **Developing Stage:**

Based on observations on the process of learning dance in children, one conclusion can be drawn that art for children is generally an introduction stage.

Children aged five to seven are rarely able to perform too tight or dense dance compositions, or too difficult movement motifs that require deep appreciation. Because the world of children is still growing in simplicity. Whatever he does is an expression of his true soul life, maybe that kind of character, for adults is often revealed. But at least fundamentally with a certain approach we can feel it.

The basics of children's lives captured by the dance instructors are used as guidelines for the arrangement of dances for children. In general, dance coaches for children aged five to seven years and over in procuring or selecting dances rely on simple patterns and tend to representative movement motifs. At the age of five to seven years, it can be said that they are still at the stage of knowing rhythm and body movements.

The tendency towards simple and steady rhythm patterns will help the child

to develop rhythmic abilities in himself. In accordance with the awareness of the limbs that are still not perfect, then the practicality of dance movements needs to be considered. Practical in the sense that the movements are easy to imitate and in accordance with anatomical abilities.

In children aged eight to ten years, it is customary to bring more developed dance patterns. Dance compositions have begun to be able to leave a bit of representative motives. The range of motion is slightly stylized according to the idea of the composition. If the child learns dance starting from the age of five, then at the age of eight to ten years his body already knows some of the motion motives or rhythmic patterns.

For children over ten years old, they can be introduced to dance forms that require a deeper soul. The development of rhythmic patterns through representative motion is expected to spur children's aesthetic potential. From this age stage, there is a close relationship between dance patterns and aspects of child development in terms of physical and psychological.

In the daily activities of coaching dance for children from kindergarten to grades two or three at Elementary School and the classes above, the difference is obvious.

Dance coaches in kindergartens are more creative than dance coaches in elementary schools. If by chance there is a dance instructor in kindergarten who also coaches dance in Elementary School, you will see the accuracy in choosing dance material from grades one to grades three. (Lois, 1977)

In general, dance coaches in kindergartens make dances that are prepared according to the child's condition, every time they look for new ideas to create new dances, even though the accompaniment music still uses cassette recorded music that is circulating in the free market. Meanwhile, dance coaches in elementary schools still rely heavily on practicing with other artists and dance studios or by waiting for dance training to be carried out by both related agencies and dance studios. Because of that, it is one of the reasons for the lack of artistic freshness in elementary schools.

c. Primary Media

Movement as the main medium in dance should not be captured as a form that conveys meaning (translating a movement with meaning that is interpreted verbally), but more than that it is a movement that has meaning, namely an expression of spiritual experience.

Meaningful movement in the form of a representative is indeed closer to

movement which means a certain purpose. Verbally this is often the case in the presence of dance moves. In fact, the movement of representatives is more easily captured by observers who are not experienced enough, including demonstrators who are still at a childish age, both in terms of age, experience and psychology. Because at these ages they cannot perceive motion as a symbol or movement as something that represents a certain quality, but rather as a movement that tells a story. Thus, the form of representative movement is of course still very much needed in work by considering changes in qualities that are more essential as appreciation. To revive children's lives (from the kindergarten level to the third grade Elementary School level) it is also necessary to have a separate training method. Meanwhile, for physical development, a more focused dance technique development method is needed, including clarity of form. Of course, all that needs to be meant is the clarity of the arrangement of the limbs to achieve the poses as a whole as part of the aspects of time movement, training, discipline as well as directed and clear guidance.

Representative movements need to be known by children as dance vocabulary that has meaning (quality, embodies the power of expression). To what extent the

understanding of meaning in representative motion can be used as a spur in living events, depends very much on the breadth of the notion of wealth in children's dance. so it is very likely that the problem of children's dance cannot be separated from the problem of representative movement as one of the media. Meanwhile, the use of representative motion is needed even more at a better stage of the process. For this purpose, the role of fostering appreciation of workmanship values that is more open to appreciation should receive a lot of attention. Especially efforts to awaken children's imagination of more basic presentative forms. It is hoped that children will be able to accept and re-express creative ideas in a new form of expression, not needing to be limited by a binding approach to creative ideas, but still need guidance as a method of developing the ability to create a work of art that has more possibilities.

d. Children's Dance as a Means of Expressing Aesthetic Experience

Basically, children's dance is a form of work through their respective mediums. Thus, the form of children's dance work can vary according to the use of the medium that is the background for the presence of a work (children's dance). The sources of work in question include movement, sound, story, light, to the form

of the stage used and the form of the performance.

It is very broad to discuss children's dance from various aspects, what is important is how to use the medium as a source of cultivation and to what extent the results have the ability as a form of expression of experience, where this event for children is the embodiment of expressing its own aesthetic experience. The aesthetic experience felt by a presenting artist or creator cannot be exactly the same as the aesthetic experience felt and re-created by children. But at least there is a common process, in that the two poles of the aesthetic experience are processed through a certain expression that is comprehensive in nature from a complete state of mind, which has the essence of a life of tones, ideas and responses to wishful thinking.

The imagination of work for creative artists is an aesthetic perception that is obtained from a process of living and developing experience, so that it always evokes appropriate new emotions and needs to consider the aesthetic potential that exists in children.

Dance and children,

Children dance children dance for children, Children's dance?

Or, Children dancing?

What about Grandma dancing Children's dance?

How about a dancing child granny dance?

CONCLUSION

Arranging or training dance needs adjustments and knowledge of child psychology. *Dolanan* as a natural process can be seen clearly in the form of their play, both for children who live in cities and in villages. Differences in children's games are caused by environmental and cultural factors respectively. *Dolanan* takes place as a transformation of everyday values (any event in the form of *dolanan*) into an order of dance movements as an artistic expression. How far the approach to work on itself depends on the artist. The "*Dolanan*" dance will become a mere entertainment display due to the trend towards beautiful objects in certain containers, however if it is done excessively, it won't have much of an impact.

In children aged eight to ten years, it is customary to bring more developed dance patterns. Dance compositions have begun to be able to leave a bit of representative motives. The range of motion is slightly stylized according to the idea of the composition. If the child learns dance starting from the age of five, then at the age of eight to ten years his body already knows some of the motion motives or rhythmic patterns.

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