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Efforts to Develop Students' Talents and Interests in the Arts Through Children's Dance Activities at Elementary Madrasah

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Abstract

The purpose of this study was to describe efforts to develop students' talents and interests in the arts, particularly through children's dance activities. This effort was considered an important step in supporting students' creativity, improving their expression skills, and preserving cultural arts being eroded by modernization. The research method used was descriptive research, which aimed to describe and explain phenomenon regularly based on the data obtained. The results of the research showed that the development of students' talents and interests in arts could be done through children's dance accompanied with songs; such as Cublak- Cublak Suweng , Jaranan, and Jamuran . This activity was supported by the enthusiasm of students who felt happier and more excited when practicing the dances, thus encouraging their motivation in art. However, there were challenges that arose when some children got difficulty in memorizing the dance movements taught by the trainer. Therefore, regular evaluations, innovative learning strategies, and additional practice hours were needed to improve the effectiveness of these activities. This effort was expected to maximize students' artistic potential while preserving traditional arts from an early age.

Keywords: *Student's Talent, Interest, Art, Dance Activities, Elementary Madrasah*

INTRODUCTION

Art is synonymous with beauty, pleasure, and recreation (Salam, 2020). Art can be in the form of objects, music, buildings, paintings, or other works produced by artists with high creativity. Art has several functions, such as religious, communication, recreational, artistic, useful, and health functions. These functions can be utilized in education to support the achievement of educational goals (Gunada, 2022). In the context of education, art plays an important role in the mental and physical development of students. Art helps shape positive behavior through the introduction of community values and norms to students (Suhaya, 2016). Art is an expression of beautiful feelings in the human soul which is manifested through communication tools,

either in the form of sound (music), visual (painting), or movement (dance) (Aprilina, 2014).

Art education is a process that uses art as a medium to guide, teach, and train students to master certain art skills (Dini, 2020). Art education has two main roles: channeling art skills and functioning art as an integral part of education. Plato stated that art plays an important role in general education as a tool to achieve educational goals. In Dewey's view, art is a tool for education, not an end in itself. Art education helps achieve a balance of rational, emotional, intellectual, and sensitivity to form a harmonious personality. This approach is very relevant at the elementary and preschool levels, with a focus on the process rather than the outcome. Art education aims to provide a forum for students to express themselves, imagine, and be creative (Kristanto, 2017a).

Arts and Culture subjects include fine arts, music, dance, and drama (Cahyo et al., 2022). In formal education, art is taught in stages, from understanding to mastering skills. This method involves repeated training so that art movements become automatic (Sinaga et al., 2021). Creative teachers who master the material have an important role in art learning. One of the arts programs that is often developed is dance. Through dance, students can train motor skills, channel creativity, and preserve cultural values (Nurul, 2024).

Dance activities are one way to train students' artistic skills. Activities, which are carried out outside of class hours, aim to develop students' interests and talents (Arifudin, 2022). Dance itself is a rhythmic movement that has beauty through the dynamics of energy, space, and tempo (Lestari & Gunada, 2021a). Unfortunately, dance art receives less attention in the formal school curriculum, so many children choose Activities as an alternative to develop talents (Nugraha & Wulandari, 2023). In addition, dance activities can instill an attitude of love for the homeland (Meli, 2022).

Indonesia has gone through various development processes, including curriculum development (Safitri et al., 2022). The lack of attention to dance in the formal curriculum has resulted in many talented children not getting the opportunity to develop their potential optimally. To overcome this problem, the development of structured dance activities is the main solution. Steps include regular training, innovative learning methods, and local culture-based approaches. Collaboration between schools, art trainers, and the art community is also needed to create meaningful learning experiences without leaving Islamic elements (Hasnawati et al., 2024).



Similar research was conducted by (Taupik et al., 2023) on efforts to improve interests and talents through art regarding knowledge and understanding of floor patterns for dance art in elementary schools. (Purwaji & Rahmawati, 2022) described that efforts to improve artistic talent could be done by providing education related to art and crafts to students. In addition, the implementation of interest in dance talent was also conducted through dance extracurricular activities at school (Purwitasari et al., 2022). Dance extracurricular activities were held in preparation for school events (Cahyo et al., 2022). Another effort was made by (Patriansah et al., 2021) efforts to improve students' interests and talents were carried out by holding storytelling competitions.

This study was different from other research conducted by the previous researchers. It focused on describing efforts to improve students' interests and talents in the art by combining the dancing learning and the Islamic nuance at the elementary school level. Since the purpose of this study was to describe efforts to develop talents and interests in the arts through dance activities, this study described in dept the effectiveness of dance activities to improve children's creativity and skills. In addition, this study provided recommendations for better implementation of dance at educational environments.

Theoretical studies show that dance plays a major role in character building, creativity, and cultural preservation (Lestari & Gunada, 2021b). Dance also helps children's motor development and introduces cultural values through dance movements (Kristanto, 2017). This research was expected to contribute the development and gave detail information about the effectiveness of dance programs in educational environments, as well as supports to the preservation of traditional culture.

METHODS

The method used in this study was a qualitative method with a descriptive approach. The purpose of writing this article was to describe the data obtained in depth and presented it in narrative form (Sugiyono, 2019). This study revealed findings that could not be achieved through statistical procedures or other quantifications. The participants in this study were teachers, dance trainer, and students involved in dance activities. Data were also obtained from related documents, such as activity schedules, learning modules, and student evaluation results. Data collection was carried out through observation and recording (Hasibuan et al., 2023). Observations were done by observing the process of dance activities, including the interactions between trainer and students, and student responses to activities, while interviews were conducted



with teachers, dance trainers, and students. The data obtained views on the implementation, benefits, and challenges of dance activities.

The data obtained were analyzed using an interactive analysis model that includes three main stages (Rizky Fadilla & Ayu Wulandari, 2023). First, data reduction, which was the process of selecting, grouping, and summarizing data from various sources to suit the focus of the research. Irrelevant information was then removed. Second, data presentation, where the reduced data was arranged in the form of a structured descriptive narrative to facilitate the interpretation process. Finally, drawing conclusions and verification, where researchers made conclusions (Millah et al., 2023). The conclusions were then verified using supporting data to ensure the validity.

RESULTS AND DISCUSSION

Dance activities were one of the activities carried out at Madrasah Ibtidaiyah. This activity aimed to provide new experiences while directing the development of children's knowledge, attitudes, and motor skills (Devyanti, 2023). The implementation of dance activities was carried out every Sunday at 09.30-11.15 WIB. In developing students' talents and interests in the arts, dance activities were attended by students from grade 1 to 4, with the trainer was miss. Olisiya Larasati, student at PGMI IAIN Kudus. There were 40 students who took part in the dance activities. This activity was carried out in the classroom.

Dance Activities

1. The dance activity was carried out by dividing students into groups. One group consisted of 7-10 students and got one dance type differed to other groups. Each group was guided from the basic hand, foot, step, and floor pattern movements. The dances performed were Jamuran Dance, *Cublak-cublak Suweng* Dance, and Cheerful Animal Dance.
2. The implementation of dance activities revealed good impact towards students. Students could develop their talents and interests and grew their potential. In addition, this activity also fostered student achievement in the arts. Children were happy performing the dances.

Philosophy from Each Dance

1. *Cublak-cublak Suweng* Dance, *Cublak-cublak Suweng* is a traditional game accompanied by a song of the same name, namely *Cublak-cublak Suweng*. This game is usually played by rural children on the island of Java, especially in Central Java,



the Special Region of Yogyakarta, and East Java. According to the theory explained by Nadia Sativa, the *Cublak-cublak Suweng* dance is included in the category of traditional dolanan dances originating from the island of Java (Utama et al., 2022).

The game begins with = or *gambreng* to determine the child who will be Pak Empong. The child who is chosen to play Pak Empong will lie face down in the middle, while the other children sit in a circle around him. Each child sitting in the circle will open their palms facing upwards and place them on Pak Empong's back. One of them brings a seed or pebble, then moves it from one palm to another while singing a *Cublak-cublak Suweng* song.

When performing the dance movements, the child holding the seed or pebble must immediately hide it in his/her grasp. After the song is over, all the children pretend to be holding the seed or pebble while moving their hands. After that, Mr. Empong gets up and tries to guess in whose hand the seed or pebble is hidden. If the guess is correct, the child holding the seed or pebble will replace the role of Mr. Empong. Conversely, if the guess is wrong, Mr. Empong returns to his/her original position, and the game continues.

In this study, the implementation of the *Cublak-cublak Suweng* dance had inserted the values of *silaturahmi* among the students. Usually students practice the dance with open clothes without wearing a hijab, but different from the dance analyzed by the researcher, the students who joined the dances wore a hijab and long clothes that covered their genitals.

2. *Sluku-Sluku Bathok* Dance, After more than seventy years, the deep meaning of Kanjeng Sunan Kalijaga's great work entitled *Sluku-Sluku Bathok* is now increasingly understood. Although better known as a children's song, this song actually has a high da'wah value and is full of wisdom. This song was used by Sunan Kalijaga as a means of da'wah to introduce Islamic teachings among Javanese society (Devyanti, 2023).

The Wali Songo, including Sunan Kalijaga, used various creative methods in preaching, such as art and culture, to instill Islamic values. In the context of Javanese society that is closely tied to tradition, Sunan Kalijaga utilized local culture as an effective medium for preaching. One of the results was the song *Sluku-Sluku Bathok*, which contains educational and spiritual meanings.

The word "*sluku-sluku*" comes from the Arabic *salaka-yasluku* which means "walking," while "*bathok*" refers to a coconut shell that resembles a skull. Together,



these phrases symbolize the journey of human life. The phrase "bathoke ela-elo" describes someone who is dhikr by moving their head to the right and left while reciting the sentence *Laa ilaaha illallah*.

Then, the phrase "*Si Rama menyang Solo*" contains symbolic meaning. The word "*Solo*" is associated with shola or *musholla*, which describes a father or an old man going to a place of worship. "*Sole-oleh payung mutho*" refers to the umbrella used in the funeral procession, as a reminder that worship brings us to the awareness of death. Another meaning, "*mak jenthit lolo lo bah*" describes the dynamic movements in prayer, while "*uwong mati ora obah, yen obah medeni bocah*" reminds us that the deceased is no longer moving, and if they move it will cause fear. The last phrase, "*yen urip goleka duwit*," emphasizes the importance of trying to fulfill worldly needs while still prioritizing the afterlife, in accordance with the word of Allah in QS. Al-Qashash: 77.

This song teaches balance between worldly and everyday life. In Islam, the two complement each other, with an invitation to prioritize worship but not forget the worldly responsibilities. As the Prophet Muhammad said, "Seek your afterlife as if you will die tomorrow, and seek your world as if you will live forever." Even though the interpretation of this song is only known by Allah and its creator, the wisdom contained can be a valuable lesson. While singing *Sluku-Sluku Bathok* with the children, we are reminded of the purpose of life: not just to fulfill physical needs, but also to worship Allah, both in ritual worship and in a broader sense.

Related to this study, this song provided learning for students both culture being studied and values of Islam religion, history of Wali who fought to spread Islam. In addition, learning about art, students were also able to recognize the history of Islam in Java and Indonesia.

3. *Gobak sodor* Dance, also known as *galasin* or *galah asin*, is one of the traditional games typical of Indonesia. The name of this game comes from the word "*gobak*," which means free to move, and "*sodor*," which means spear. This game involves two teams of 3 to 5 people each. The basic rule of this game is to guard the last line of defense by blocking or obstructing opponents who try to cross the line. A team will be declared the winner if all its members manage to escape past the opponent's defense line. Conversely, if one member is caught or touched by the opponent, the team is declared the loser and the turn to guard the fort passes to the opposing team (Usup et al., 2022).

The fort in this game is usually an area divided into six sections with three



horizontal lines and one vertical line. The lines are usually made using chalk on the floor or tiles. Activities in *gobak sodor* involve running fast, blocking opponents agilely, and doing spontaneous body movements, making it a beneficial physical sport. For children, playing *gobak sodor* can support optimal growth and development. This physical activity helps build muscle, strengthens and compacts bones, and supports a more upright posture.

4. *Dakon* Dance, *Dakon* is one of the traditional game that can played by children, man and also women. This game has been designated as an Intangible Cultural Heritage (IWRIT) in 2029. The tools for playing *dakon* are usually made of wood with a length of about 50 cm, a width of 20 cm, and a thickness of 10 cm. On the top of the wooden board there are small holes with a diameter of about 3 cm and a depth of 5 cm. Generally, the *dakon* board has 12 holes, while the seeds of this game can use small sapodilla, manila sapodilla, or small marbles.

Dakon is played by at least two people in turns, according to mutual agreement. In addition, the *dakon* dance also exists as a performing art with a traditional game nuance, with values such as cooperation and mutual cooperation contained in it (Mazi et al., 2022).

The history of the emergence of *dakon* has not been clearly declared. However, according to the research report of Jarahnitra by RA. Maharkesti, BA (1999/2000), there are three versions of the story. One of them states that the game of *dakon* has entered the palace since the heyday of Majapahit, precisely during the reign of Queen Kencana Wungu, due to a story telling that the queen liked to play *dakon*.

5. *Jaranan* Dance, is one of the traditional dance arts that is still preserved until now. In fact, many young generations in East Java are actively involved in maintaining the sustainability of this culture. *Jaranan* Dance originates from East Java and has existed since 1041 during the Kahuripan Kingdom, both in the western and eastern regions. The Kahuripan Kingdom is divided into two regions, namely West Kahuripan which includes cities such as Lamongan, Surabaya, Pasuruan, and Malang, and East Kahuripan which includes Ponorogo, Kediri, Madiun, and other areas on the eastern side of East Java. The rapid spread of the *Jaranan* Dance has made this art form found almost throughout East Java. This dance, which has existed since 1041, has a long history in its creation process.

According to history, *Jaranan* Dance began with the marriage between Klono Sewandono and Dewi Songgo Langit. At the wedding, the soldiers who escorted the procession using horses were considered as the initial symbol of *Jaranan*. The



soldiers escorted the journey from Kediri to Wangker or Ponorogo.

This marriage had a unique story. Dewi Songgo Langit, who was known for her beauty, initially chose not to marry and preferred to meditate. However, King Airlangga did not agree with the decision. Finally, Dewi Songgo Langit agreed to marry on the condition that her future husband had to create an art that had never existed in East Java. Klono Sewandono succeeded in fulfilling this condition, so he was able to marry Dewi Songgo Langit. The art that was created was later known as the *Jaranan* Dance, with a bamboo woven horse as its characteristic.

Properties are an important element in *Jaranan* Dance, because they support the attractiveness of the performance while providing motoric stimulus for students through movement and properties (Rifhayati et al., 2024). Here are some of the main properties in *Jaranan* Dance:

1. Leathered horse (kuda lumping) is the main property in *Jaranan* Dance. Usually made of bamboo skin woven to form a shape like a horse. This kuda lumping is often decorated with various colors such as white, red, or other colors to make it look attractive. Its size Also varies , starting from small until big.
2. Whips or whips are another prop that is often used. These whips are swung hard on the ground to produce a loud sound. The handle of the whip is usually colored and decorated to make it more attractive.
3. Parang or sharp weapons are properties used to show the dancer's strength in the performance.
4. Shawl is an accessory worn around the waist of a dancer. This shawl is used during the dance, with bright colors such as green, yellow, or red.

Jaranan Dance is not only a symbol of East Javanese culture, but is also considered a symbol of unification of Indonesian society (Hasnawati et al., 2024). With the meaning of positive energy attached, *Jaranan* Dance is believed to carry the goal of protecting the nation from danger. The value of togetherness or togetherness is a characteristic held by the lovers and practitioners of this art.

Supporting and Inhibiting Factors of Dance Activities

Supporting factors for dance activities were students who had a strong desire to learn the dances. Teachers and parents also strongly supported this activity because it could improve students' creativity and artistic skills. The inhibiting factors included students who were slow to understand the dance material, limited implementation of



time, and the dance instructors who sometimes was unable to attend the practice, consequently school needed to find a replacement, and ensured the class to be continued.

CONCLUSION

Dance activities was one of the art activities held every Sunday at 09.30-11.15 WIB. In an effort to develop students' talents and interests in the arts, this dance activities was attended by children with a total number 40 participants . This activity was taught and guided by a dance trainer. The dance activities was carried out by dividing students into several small groups consisting of 7-10 children. Each group learned a different dance, starting from basic hand movements, feet, steps, to floor patterns. The types of dance taught included *Jamuran* dance, *Cublak-Cublak Suweng* dance, and Cheerful Animal Dance. This activities provided great benefits, including increasing student creativity, developing artistic potential, and building their interests and talents in dance. Students also felt happy and enthusiastic in participating in this activities. In those dance activities, trainers and students did not forget to also foster an attitude of faith to God. With Javanese dance, it was able to strengthen the attitude of gratitude for what God has given to creatures in the universe. The supporting factors in the implementation of dance activities were the students' strong motivation to learn and full support from teachers and parents. Teachers supported this activity because it was able to foster students' creativity and improve student achievement, as well as explore students' interests and talents in the arts. Parents also provided support because this activity could make children more skilled in art. However, there were several obstacles, such as the students' different abilities in understanding dance materials and the time limitation for practice, since the practice was only carried out once a week. Worsely, if the dance trainer was unable to attend, the school had to find a replacement so that the class was going, and the continuity of the activities could be maintained.

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