January 2024

CHILDREN'S CHARACTER EDUCATION THROUGH BONDHAN PAYUNG DANCE

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Recommended Citation

Prasetiyo, Ari (2024) "CHILDREN'S CHARACTER EDUCATION THROUGH BONDHAN PAYUNG DANCE," International Review of Humanities Studies: Vol. 9: No. 1, Article 17. Available at: https://scholarhub.ui.ac.id/irhs/vol9/iss1/17

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ABSTRACT
Education, especially children's character education, is very important. Education can be carried out in formal and non-formal educational institutions. One of the learning media that can be used is through traditional cultural arts. The traditional Javanese cultural art that is the object of this research is the Bondhan Payung dance, which is taught at Sanggar Ayodya Pala Cibinong and PPKB FIB UI. The selection of Bondhan Payung dance as the object of research with the consideration that in Bondhan Payung dance contained teaching values that are important for teaching children's character. This research uses a qualitative approach by applying the concept of triangulation. Data as well as information are based on observations of the practice process in class, interviews with trainers and parents of students. The results of this research found a positive influence of character training through Bondhan Payung dance media on children's characters.

KEYWORDS: education, character, child, art, dance.

INTRODUCTION
Character education, personality development, and maintaining mental health, especially for children, are important things that should be a collective concern. This should not only be the responsibility of parents, but also should be the concern of other entities such as educational institutions, medical institutions, and the government. According to The World Health Organization (WHO, 2004), mental health is a condition of individuals who are prosperous from awareness of their own potential and are able to cope with a normal life, can work normally and are able to contribute to the surrounding environment. People who have a healthy mentality are able to carry out their daily activities peacefully and calmly.

Character education, personality development, and maintaining mental health will be more effective if carried out from an early age. As a white paper, children at an early age are more effective to be given knowledge and information that will be the basis or foundation of life in the future. According to Undang-Undang Republik Indonesia Nomor 20 tahun 2003 (The Republic of Indonesia Law Number 20 of 2003) concerning the National Education System, early childhood education is a coaching effort aimed at children from birth to the age of six years which is carried out through the provision of
educational stimuli to help physical and spiritual growth and development so that children have readiness to enter further education.

One of the media that can be used in the process of character education, personality development, and maintaining mental health is through cultural arts. These cultural arts can be in the form of music, sound art, painting, or movement art. About research that discusses the influence of music on human life, Andina (2023) states that music can be used as a means to relax the mind and become entertainment that can change mood. Singing the notes and rhythms of music can reduce symptoms of depression, lower blood pressure, and reduce excessive anxiety. Listening to music can cheer up and restore a better mood. Music will make the body healthier. Music becomes a source of pleasure and satisfaction. Andina (2023) concluded that there are at least 7 benefits of music for mental health, namely: 1). Reduce anxiety and stress; 2). Reduce depressive symptoms; 3). Increase motivation; 4). Treating mental illness; 5). Helps manage pain; 6). Makes sleep better; and 7). May improve memory. Supporting this opinion, the Mayo Clinic website (https://www.mayoclinic.org/tests-procedures/chemotherapy/about/pac-20385033) also states that although music cannot restore memory or memory loss, especially in people with Alzheimer's and dementia, music has been shown to reduce cognitive decline, as well as help people with mild dementia to remember parts of their lives.

In addition to music, dance is also very influential in improving the quality of health. According to Jazuli (2008), dancing is a beautiful body movement with a musical rhythm born from a moving body. Dancing is also a form of expression of thoughts, will, feelings and human experience expressed in motion media. Koch (2019), in the journal of Frontiers in Psychology, discusses the effects of movement and dance on psychological aspects related to health. The results of the study mentioned that movement and dance can improve quality of life and interpersonal skills. The activity also simultaneously reduces depression and anxiety. In a study published in journal of Frontiers in Aging Neuroscience, Douka et al. (2019), compared the effects of walking, stretching, and dancing on aging brain function. As a result, dancing has a prominent positive effect. Douka et al. (2019) added that for the elderly, dancing can help cause a sense of well-being and happiness so that it can help maintain their function as the elderly. Duberg (2016), a therapist from the University Hospital Sweden, revealed that dancing can provide calm in individuals and can even help women solve everyday problems. For individuals with special needs such as autism, dancing can be an effective option to support the care of children on the autism spectrum (Aithal et al, 2019). Kristinawati & Naklui (2022) stated that dancing is not only beneficial for physical health, but also very beneficial for mental health. This is in line with the results of research conducted by Walton et al. (2022) which said that by dancing, individuals can make a positive contribution to physical abilities, cognition and mood and can increase social contact between participants whose purpose is to develop a sense of community.

These researches show the importance of cultural arts as a medium for children's character education. Based on this, this research will discuss the influence of dance media on the formation of children's characters. The dance that was used as the object of this research was the Bondhan Payung dance, which was taught at Sanggar Ayodya Pala, especially Ayodya Pala Cibinong and Ayodya Pala PPKB FIB UI. Currently, Ayodya Pala Dance Studio has opened around 50 branches in Jabodetabek (Jakarta, Bogor, Depok, Tangerang, Bekasi), with around 1,000 students. Bondhan Payung dance was chosen as the object of research because the movement patterns in Bondhan Payung dance contain many values related to character education, especially parenting.

This research used a qualitative method. According to Saryono (2010:1),
qualitative research is used to investigate, discover, describe, and explain a privilege of social influences that cannot be explained, measured or described through quantitative methods. This research applies the concept of triangulation. Triangulation is a research method that seeks to check the correctness of data or information obtained by researchers from different points of view by reducing as much as possible the bias that occurs during data collection and analysis. Denkin (2012) defines triangulation as a combination or combination of various methods used to study interrelated phenomena from different points of view and perspectives. According to him, triangulation includes four things, namely: (1) method triangulation, (2) triangulation between researchers (if the research is done with groups), (3) triangulation of data sources, and (4) theory triangulation. This study applies the 3rd point, namely triangulation of data sources, by crosschecking the data and information obtained. Data and information are obtained based on researchers’ observations of students in the classroom, data and information from trainers, and data and information from parents.

The stages of research carried out are: 1). Interviews and discussions with parents, 2). Finding problems that occur in children, 3). Finding the value contained in Bondhan Payung dance, 4). Interviews with dance trainers about movement patterns and values contained in Bondhan Payung dance, 5). Determine effective dance teaching strategies, 6). Convey the aims and objectives and strategies of effective dance teaching to trainers and parents, 7). Observe the implementation of teaching in class, 8). Observe the development of learners in the classroom, 9). Submit records of training results to parents periodically, and 10). Ask parents about the child's development at home. These stages are carried out repeatedly, and during the process an evaluation is carried out. If an inaccuracy is found in stage number 5, namely the determination of teaching strategies, it can be corrected. The teaching strategy is considered correct and successful if there is a change in attitude in students (older siblings) when interacting with their younger siblings at home, namely these students show affection for their younger siblings.

About Bondhan Payung Dance

Bondhan Payung dance is a classical dance art from Surakarta, Central Java. In Javanese Bausastra (Poerwadarminta, 1939), the word bondhan means njogèd 'to dance'. This dance is usually danced by girls. This dance features daily activities such as playing, walking, holding a baby, bathing children, washing clothes, cuddling, and lulling children. These daily activities are wrapped and combined with the basic variety of Javanese dance movements, such as kengser, trisik, ulap-ulap, and ngithing. In general, the variety of Bondan Payung dance movements depicts an older sibling who is taking care of younger siblings. The main properties used are paper umbrellas, baby dolls, scarves, and traditional fabrics. Umbrellas are likened to a means of protection from heat or rain. The doll symbolizes a baby being cared for by its older sibling. The shawl, apart from being a dance property, also symbolizes washed clothes. As with most classical Javanese dances, dancers use cloth that covers the chest to the feet. During the performance, the dancer's face is put on makeup and part of the hair is in a bun.

In the rules of Javanese classical dance, a dancer must be able to fulfill or present 4 things, namely: 1). Wiraga, a dancer must be able to perform body movements correctly, both in a standing and sitting position. These body movements include hand movements, finger movements, foot movements, chest and waist movements, neck and head movements, and eye movements; 2). Wirama, that is, a dancer must be able to adjust the tempo or beat of dance movements with the tempo or beat of dance accompaniment music. Javanese dance is usually accompanied by Javanese gamelan musical instruments. The drumming and gong are the main determinants in terms of the aspect of wirama; 3).
Wirasa, which is that a dancer must be able to present a dance according to the character, theme, or story of the dance he presents or acts. Related to this wirasa, in Javanese dance art known as the type of gagahan ‘dashing, mighty’ dance, alusan ‘smooth’ dance, war dance, joyful dance, or sad dance; and 4). Wirupa, which is related to fashion, makeup, and hairdressing.

In relation to the performance of the Bondhan Payung dance, a dancer must also fulfill the four important concepts of Javanese classical dance, namely wiraga, wirama, wirasa, and wirupa. As mentioned earlier, the character, theme, or story of the Bondhan Payung dance narrates the tale of an older sibling caring for their younger sibling. Especially about the aspect of wirasa, Bondhan Payung dancers must display the figure of a older sibling who takes care of younger sibling with love and affection, as an expression of a mother’s affection for her child. Bondhan Payung dancer must show and express motherhood in educating and nurturing children with gentleness and affection.

Movement Patterns and Educational Values of Bondhan Payung Dance

In this chapter, movements and matters related to the Bondhan Payung dance will be discussed which contains character learning and children's personalities, as follows:

1. **Dancer holding a baby doll.**
   The left hand carries the baby doll, while the right hand holds a umbrella, shading the baby doll. The dancer performs kengser (slow walking movement). This movement can be used as a form of practice to cultivate a sense of care and affection as an older sibling cares for or carries their younger sibling.

2. **The dancer cradles the baby doll.**
   The dancer sits cross-legged. Both hands hold the baby doll with the doll's face facing upward. The dancer gazes at the doll's face while gently rocking it. This movement can also serve as a form of practice to foster a sense of care and affection as an older sibling nurtures or carries their younger sibling. The eye contact between the older sibling and the baby doll contributes to building closeness between them. This eye contact represents a form of non-verbal communication.

3. **The dancer bathes the baby doll.**
   The left hand supports the doll in a supine position, while the right hand performs a motion resembling washing the baby with water. This movement can be utilized to train an older sibling in the careful and affectionate activity of bathing their younger sibling.

4. **The dancer cleans or dries the water from the baby doll's body.**
   The dancer remains seated cross-legged. The baby doll is placed on the lap, with the left hand supporting the doll's body. The right hand performs a motion resembling cleaning or drying the water from the baby doll's body using a scarf. This movement trains a child to be responsible in completing tasks until they are finished. The touch of the hands or the gentle strokes on the baby doll's body fosters a sense of affection between the older sibling and the younger one.

5. **Dancers put on baby doll makeup.**
   The dancer remains seated cross-legged. The baby doll is placed on the lap, with the left hand supporting the doll's body. The right hand adopts the ngithing position, where the thumb touches the middle finger, forming a circle, while the other fingers (index finger, ring finger, and little finger) are bent downward. The right hand in the ngithing position moves from right to left in front of the baby doll's face. This movement symbolizes an older sibling applying makeup to their younger sibling's face. It can be used to train the cultivation of love and care from an older sibling to their younger one. The older sibling is taught to take responsibility for their younger sibling's appearance.
6. The dancer communicates with the baby doll.
   From a seated cross-legged position, the dancer then rises slowly. The doll is supported using the left hand, with the doll's head positioned on the inner elbow, and the doll's buttocks and legs supported by the palm of the left hand. The fingers of the right hand are in the ngithing position, with the index finger slightly extended. The index finger is moved from right to left in front of the baby doll's face. The students' eyes gaze at the eyes or face of the doll. This movement symbolizes the action of an older sibling communicating or speaking with their younger sibling. At this stage, the accompanying music sings a Javanese-language song:

   Adhikku sing bagus dhewe / takledhung-ledhung
   Ayo melu aku wae / takledhung-ledhung
   Ibu lagiolah-olah kanggo kowe

   In general, the lyrics can be translated as: `Oh, my handsome little sibling, come with me (older sibling) because mom is preparing food for you.` The particle 'tak' in the word 'takledhung-ledhung' indicates the first person singular pronoun, which is 'I' or 'me'. According to the Javanese dictionary Bausastra Jawa by Poerwadarminta (1939), the word `lêdhung-lêdhung` means `katon subur sarta akèh godhonge (appearing lush with many leaves).` Therefore, `takledhung-ledhung` in that context can be interpreted as a form of praise, prayer, and a sibling's hope for the well-being and prosperity of their younger sibling.

7. The dancer lulls the baby doll to sleep.
   The dancer sits cross-legged, slightly leaning to the side, with the left hand resting on the floor for support while the right hand gently pats the baby doll. This movement teaches a child to express affection for their younger sibling through the action of putting their younger sibling to sleep.

8. The dancer washes clothes.
   The baby doll is placed in front of the dancer. Seated cross-legged, the dancer performs the actions of washing a scarf: scrubbing, rubbing, squeezing, and waving the cloth to make it dry quickly. The scarf symbolizes the clothes being washed. This movement teaches a child to be responsible for themselves and others. The child is taught to wash their own clothes and also to wash their younger sibling's clothes.

   Based on the discussion, it can be seen that the Bondhan Payung dance contains character education values that are important to teach, especially to children. The core educational values contained in the Bondhan Payung dance are as follows: 1). Fostering the love of an older sibling to younger sibling, brother, or other person; 2). Cultivate a sense of responsibility to oneself and others; and 3). Building closeness/bonding among family members.

Children's Character Teaching Techniques Through Bondhan Payung Dance
   After discussing the educational values embedded in the Bondhan Payung dance, another equally important aspect is how to teach these values to the students. These values will not be effectively absorbed by the students if not accompanied by the right teaching methods. The dance will only be learned, accepted, and understood as a mere collection of movements. The following will discuss several important factors related to teaching children's character through dance to ensure effective instruction.

1. Parents of Students
   The child's learning process is not only carried out in formal educational
institutions (such as schools) or non-formal educational institutions (such as studios). The family environment, especially parents, plays a crucial role in a child's education. As mentioned in the introduction to this research, the learning process at Sanggar Ayodya Pala Cibinong and PPKB FIB UI also involves the participation of students' parents. In the initial stage, interviewing parents can provide insights into aspects related to the child, such as whether the child has specific personality-related issues. This information is essential as a basis for determining effective teaching strategies using the Bondhan Payung dance as a medium. In the process of deciding these teaching strategies, we must involve or coordinate with the trainer who will later teach the child.

As an example, there are parents who convey that their child has issues related to independence and a sense of responsibility. The child may not be willing or able to take responsibility for their own belongings, such as not tidying their room or toys. Based on this information, through coordination with the instructor, we can identify specific movements within the Bondhan Payung dance pattern that can be used as a medium to teach independence and a sense of responsibility. Verbally, the instructor communicates the meaning or value of the Bondhan Payung dance movements. For instance, in the pattern of washing clothes, while practicing this movement, the instructor explains the significance or meaning of the action, emphasizing the importance of personal responsibility. Students are taught the awareness and willingness to wash their own clothes. Moreover, they are also taught to be responsible for others, such as their younger siblings, illustrating that an older sibling should be willing to wash their younger sibling's clothes. This teaches children that the responsibility of caring for a younger sibling is not solely the parents' responsibility.

In the next process, after the movement patterns and the meaning of the dance are taught in class, we can coordinate or ask parents, whether the learning can affect the improvement of the quality of independence and the child's sense of responsibility. We look for information on whether there is a change in children's attitudes regarding independence and sense of responsibility when at home. This information is important as evaluation material in determining effective dance learning strategies.

2. Dance Instructor

In addition to parents, an important element in all forms of education is the presence of good teachers, trainers, or instructors. The relationship between dance as a medium of character education, a teacher or dance trainer is not only required to master dance movement techniques, but also must master teaching techniques so that the values contained in the dance can be accepted and understood by students. The steps or stages in teaching dance as a character-building medium are as follows. Firstly, the teacher or instructor outlines the dance, narrates, or describes its essence. In the context of Bondhan Payung dance, the teacher or instructor must convey to the learners that Bondhan Payung tells the story or portrays an older sibling caring for their younger sibling with affection. Secondly, the teacher or instructor teaches the sequence of Bondhan Payung dance movements. Since the primary goal is character formation, movements that embody affectionate values are emphasized in the delivery. Thirdly, based on data and information obtained from parents regarding the child's personality, the instructor places more emphasis on movements aimed at improving the child's character. Emphasis can be achieved, in part, through repetition. Throughout the movement practice, the teacher or instructor explains the meaning or significance of each movement.

Through this method, students will learn two things simultaneously: the motoric aspect and the cognitive as well as affective aspects. The motoric aspect is related to how to move the body parts correctly. The cognitive aspect is related to the knowledge of the dance movements. This knowledge will be stored in the child's cognition, which can
influence the affective aspect. For example, the movement of washing clothes involves the motoric aspect where students are taught to move both hands in actions like scrubbing, rubbing, squeezing, and waving the cloth. In addition to hand movements, students must also be able to coordinate or harmonize them with the movements of the legs and head. In relation to the cognitive and affective aspects, students are taught about the importance of maintaining cleanliness and health, as well as developing qualities of independence, empathy, and responsibility, both for themselves and others.

The inseparable relationship between cognitive, affective, and psychomotor aspects will be internalized within an individual and form what is known as a lifestyle pattern. Hasan (1994) states that the formation of a lifestyle pattern refers to the integration of all the value systems owned by an individual, which influences their personality patterns and behaviors. These values have been consistently embedded in their system and have influenced their emotions. This represents the highest level of effectiveness because the inner attitudes of the learners have become genuinely wise. They have established a mature philosophy of life. At this stage, learners possess a value system that has controlled their behavior for a long time, forming stable and consistent behavioral characteristics or lifestyle patterns.

3. **Teaching Innovation in Bondhan Payung Dance**

*Bondhan Payung* dance is one of the traditional Javanese dances. Traditional art cannot be separated from the aspect of tradition. According to Green (1997), tradition is a form of action performed repeatedly in the same way. This repeated practice is carried out continuously because it is deemed beneficial for a group of people, leading that group to preserve it. The word ‘tradition’ is derived from the Latin word ‘tradere’, which means to transmit from one hand to another for preservation. Traditions are generally known as a form of habit with a series of ancient historical events. Each tradition is developed for various purposes, such as political or cultural objectives during different periods. In the context of *Bondhan Payung* dance, this dance is also bound by standard rules, known in Javanese cultural art as *pakem*. According to Kamus Besar Bahasa Indonesia (the Indonesian Dictionary), the word *pakem* means ‘basic guidelines’ (about rules, procedures, and so on). The standard rules in *Bondhan Payung* dance include patterns and sequences of movements, costumes, makeup and hairstyle, as well as the accompanying dance music.

The standard rules or *pakem* in cultural art contain both positive and negative values. The positive value lies in the fact that patterns and sequences of movements, costumes, makeup and hairstyle, as well as the accompanying dance music, will be preserved from the past to future generations. The negative value, however, is that something overly adherent to standard rules can make it rigid and inflexible. The impact of rigidity often leads to the abandonment of something because it fails to adapt to the changing times. To prevent traditional cultural art from becoming extinct due to abandonment, there is a need for innovations that align with the developments of the times and the necessities of life.

According to the Indonesian Dictionary (KBBI), innovation means ‘a new discovery that is different from what already exists or is already known (ideas, methods, or tools)’. Innovation is something inseparable in the effort to preserve and develop cultural art. Without innovation, a form of art, especially traditional art, is at risk of extinction. Innovation can take the form of giving new meanings to old cultural art or making changes or additions to old cultural art. This innovation is adapted to the demands of the times or needs. In relation to the *Bondhan Payung* dance, one innovation that can be implemented is placing or attaching a photo of the face of the participant’s younger sibling. This action is expected to build awareness in the older sibling about the presence
of their younger sibling. For example, in the movement of cradling the baby doll, the teacher or coach teaches the movement of cradling the baby while explaining the meaning of the movement. The child is asked to look at the photo on the face of the baby doll and imagine that they are cradling their own younger sibling. This method can be applied in cases where an older sibling has difficulty accepting the presence of their younger sibling. This innovation is expected to build or enhance the emotional closeness between siblings.

Another form of innovation is the modification of the lyrics of the Bondhan Payung dance song. The word ‘bagus’ (handsome) in the song lyrics "Adhikku sing bagus dhewe" can be replaced with the word ‘ayu’ (beautiful). This change can be made for students whose younger siblings are female. According to Bausastra Jawa (Poerwadarminta, 1939), the word ‘bagus’ means ‘bêcik rupane tumrap wong lanang’ (a handsome face for males); ‘sêsêbutane bocah (wong) lanang’ (pronoun or address for a boy). The word ‘ayu’ means ‘bêcik rupane tumrap wong wadon’ (beautiful face for females). During practice, even the Javanese sentence "Adhikku sing bagus dhewe" can be replaced with the Indonesian sentence "Adhikkâ yang paling tampan" (My younger sibling who is the most handsome) or "Adhikku yang paling cantik" (My younger sibling who is the most beautiful). This sentence can also be replaced with a sentence in another language that the child is familiar with, with the same meaning as the Javanese sentence. The teacher or coach asks the child to recite or sing the lyrics while performing the dance movements.

Results of the Bondhan Payung Dance Training

An essential aspect of the educational process is assessing whether the learning process progresses well and achieves its targeted goals or not. Particularly concerning character education through the medium of the Bondhan Payung dance, successful learning occurs when there is a positive change in the behavior of the child towards something better. This positive behavior is exhibited by the child in the school or educational setting, within the family environment, and in social situations.

Based on observations, reports from the trainer, and information from parents, data and information were obtained indicating positive changes in the children. One example is a child who, before the training, was unwilling to tidy up their room, unwilling to organize their toys, and unwilling to organize their dance equipment. During and after the training process, the child became willing and capable of doing these tasks independently. In this case, an improvement in the quality of independence and responsibility is evident in the child. What needs further testing is whether the changes in the child are due to the learning process at Sanggar Ayodya Pala Cibinong and PPKB FIB UI or other factors. At the very least, based on what parents have conveyed, there has been a positive change in the child after participating in dance training at Sanggar Ayodya Pala Cibinong and PPKB FIB UI. The positive change observed is that the child has become more independent and responsible, both for themselves and others.

CONCLUSION

Character education is something very important. Cultural arts can be utilized as a medium for character education. One such cultural art is dance, specifically the Bondhan Payung dance. Often, dance instruction is solely focused on movement techniques. However, dance is rich with educational values crucial for life. Therefore, in teaching the Bondhan Payung dance, students are not only taught dance movements but are also educated about and encouraged to understand the values embedded in the patterns of the Bondhan Payung dance movements.

In line with the evolution of time, innovation becomes crucial for the preservation
and development of cultural arts, especially traditional cultural arts. One form of innovation involves adapting traditional art to contemporary developments and life demands. Innovation can not only reinterpret old cultural art but also involve modification or addition of elements within that art. Without innovation, the risk of extinction for traditional arts is high.

*Tari Bondhan Payung* is an example of traditional Javanese cultural art that can be used as a means of character education for children. This dance teaches aspects of independence and responsibility while fostering empathy and love for others. Based on these aspects, it can be concluded that dance is not merely a collection of movements; it carries important values for life.

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