
THE VALUE OF CHARACTER EDUCATION IN THE DANCE WORK "TUAH TAMPAH"

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ABSTRACT

The purpose of this research is to find out the values of character education in the work of Buah Tampang Dance, and change the mindset that dance is not just a performance, but there are values and messages. This research is a descriptive qualitative research about the values contained in a dance work, inspired by a property in the form of a tampah. In the dance work Buah Tampang, the choreographer takes a Petuah theme by combining traditional values as a foothold and ideal hopes for contemporary modernity. Using the creation construction method, including initial stimulation, determining the type and exploration of motion. The initial stimulation in the dance work Buah Tampang is distinguished based on the trigger, namely: auditory stimulation, visual stimulation, tactile stimulation, and ideational stimulation. This work is inspired by a simple object with many philosophies of life that can be taken, learned, and applied to life as the formation of children's character education. The educational values contained in the Buah Tampang dance are 1) Social values, 2) Religious values, 3) Personality values.

Keywords: Buah Tampang Dance, Educational Value, Character Education

INTRODUCTION

Basically, education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, and skills needed by themselves and society. According to Ki Hajar Dewantara (Father of Indonesian National Education) explains the meaning of education, namely: Education is a demand in the life of growing children, as for what it means, education is guiding all the forces of nature that exist in these children, so that they as humans and as members of society can achieve the highest possible safety and happiness. In this case, the importance of various media in providing information as new knowledge for students can also be obtained from a dance work.

Art education as a human activity in order to survive and be able to show its identity in the future. So the ability of diverse languages (multi language) needs to be developed through education to deal with the rapid development of non-verbal language skills: sound, motion, form and its combination. Through the ability of various languages of art (artistic), humans are expected to be able to understand and express the image of their own culture and other

cultures (multi-cultural). Art education also has a multidimensional discourse, meaning that art education has a broad scope both related to cultural and scientific issues. Dance education accommodates and answers the problems of dance education by emphasizing creative activities that pay attention to the development of students' abilities to build intellectual, emotional and spiritual intelligence. The main purpose of dance is for children to discover the relationship between the body and its entire existence as a human being. Another goal of dance is to instill the beneficial influence of dancing on the formation of the child's personality, and not to create dance for the sake of performing arts.

Dance is one of the fields that can be used as an object of artistic creativity. In composing works of art, high creativity is needed to produce something interesting and valuable, so that all supporting aspects in terms of choreographers, dancers, musicians, and appreciators can interpret a dance work not just a performance. Rather, it is a medium in which there are educational values that can be absorbed and applied in life.

Dance as well as other arts has a function as a medium to communicate ideas and beliefs. Therefore, for the sake of art education, it needs to be studied and appreciated. Through artistic activities, many things related to values that are beneficial to life will be obtained, including fulfilling the need for a sense of beauty and social expression. Educational personnel who use art media including dance, in addition to fulfilling their sense of beauty and social expression, will also fulfill all desires to actualize themselves in a more refined and valuable form. Dance works are created from a creative idea that arises and develops through stimulation. An stimulus can be defined as something that arouses thought, or enthusiasm or encourages activity. Stimuli for dance can be auditive, visual, ideas, sensory or kinesthetic (Smith, 1985: 20).

One example of such visual stimuli is the Tampah. Tampah is commonly used as a kitchen tool. Mainly to sort and select rice. Separating from the grain to then obtain the best results for cooking. In this Tuah Tampah dance, it discusses the advice contained in a simple property, namely a tampah. Through symbolic movements. Motion is a language of broad communication, and variations of various combinations of elements consisting of thousands of words, motion also in the context of dance should be understood as meaningful in other positions (Smith, 1985:16). Through this tuah tampah dance, people will be able to better understand about a necessity in choosing good things and bad things, because at that level teenagers are noble to recognize a feeling, which this dance can help children understand the lessons of life that they will live.

METHOD

The type of research conducted is descriptive qualitative research. Descriptive qualitative seeks to describe or describe things as they are, and uses qualitative data that will produce descriptive data in the form of written words or observable behavior. The object of writing is a dance work entitled *Tuah Tampah* where the work contains character education values through property, motion and music. Motion as a broad language of communication, and variations of various combinations of its elements consist of thousands of "words" of motion, also in the context of dance motion should be understood as meaningful in a position with others. (Suharto, 1985:15). Data obtained directly from the object of writing by analyzing the dance work *Tuah Tampah*. In this study using data collection techniques through video documentation by identifying motion and music properties in which there are symbols of character education values.

RESULT AND DISCUSSION

Result

Basically, the definition of education (SISDIKNAS Law No.20 of 2003) is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, and skills needed by themselves and society. According to Ki Hajar Dewantara (Father of Indonesian National Education) explains the meaning of education, namely: Education is a demand in the life of growing children, as for what it means, education is guiding all the forces of nature that exist in these children, so that they as humans and as members of society can achieve the highest possible safety and happiness.

A. Creation Method

In this dance work, the choreographer uses the construction method, this method is a method that can be used as a system approach in the steps to construct a dance, which consists of initial stimulation, determining the type of dance, composing the way of presentation, improvisation, evaluation of improvisation, selection and refinement motif (Smith, 1985: 32). In relation to the discussion of the idea, it is explained that the starting point began with the *tampah* media as the initial stimulus for creation. Choreographically, the choreographer widened the area of 'exploration' to reflect the educational values resulting from the choreographer's interpretation. The dance work *Tuah Tampah* uses a single cone design in the dramatic dance type. Design

The single cone design climax must be reached after experiencing the achievement must immediately complete the work. (Sudarsono, 2006: 48). The way a dance is expressed is through symbols with certain meanings. The symbol system is not merely silent or mute, but shows a content in the work to be conveyed. (Hadi, 2005: 23). The dance work *Tuah Tampah* uses a type of work that is expressed symbolically, meaning that the movements in the dance do not always present the original depiction, but rather disclose the content through a form of motion that pays more attention to the message of educational values to be conveyed.

B. Background of the Work

In composing works of art, high creativity is needed to produce something interesting. Basically, everyone has creative potential. Although in different sizes, because everyone has different abilities and intensities. Individuals can be said to be creative if they can find new ideas that are purely the result of their exploration. Creative ideas can emerge and develop through visual stimuli, depending on the individual himself at the time of exploration. One example of such visual stimuli is *Tampah*. *Tampah* is commonly used as a kitchen tool. Mainly to sort and select rice. Separating from the grain to then obtain the best results for cooking.

In this *Tuah Tampah* dance, it discusses the advice contained in a simple property, namely a *tampah*. Through symbolic movements, the dance "*Tuah Tampah*" children, namely the Senior High School level or equivalent, will understand more about a necessity in choosing good things and bad things, because at that level teenagers are already noble to recognize a feeling, which this dance can help children understand the lessons of life that they will live.

C. Theme Taken

Based on the theme, dance can be divided into: free themes, including advice, gimmick and rancak. Theme in dance, meaning classifying dance on the basis of the motivation of the content (theme) contained in the dance. In this dance work *Tuah tanpah*, the choreographer took the theme *Petuah*. The choreographer was inspired by a simple object with many philosophies of life that can be taken, learned, and applied to life.

D. Mission of the Theme

The mission of the theme is by taking the *Petuah* theme, the choreographer has a mission so that dancers or audiences can use a simple object, namely a *Tampah*, where this simple object has an important meaning for life when studied and understood its meaning. *Tampah* departs from the depiction of the development of one's personality in the midst of today's

social society. Combining traditional values as a foothold and ideal expectations of contemporary modernity.

E. Initial stimulus

It is a trigger for the thought of creating a work of art. The types of initial stimuli are distinguished based on the trigger, namely: auditory stimuli, visual stimuli, tactile stimuli, and ideational stimuli.

- a. Auditory stimuli are sounds or audio that inspire dance stylists to come up with movements and accompaniments. The method of auditory stimulation, for example: the dance stylist hears the sound of certain music and then the movement that will be made and the pattern of dance music accompaniment will be used even though the dance stylist does not use the music heard;
- b. Visual stimulation, visual media seen by the creator and able to generate inspiration to create another work with the motivation of other visual performances. The visuals seen inspire the creator of the dance in the disclosure of motion, dance music, clothing, and makeup;
- c. Kinesthetic stimulation, done through the expression of simple movements to be stylized, and refined;
- d. Feeling stimulation, can be done by a dance artist by feeling the texture of an object to be expressed into dance movements, for example the taste of mango fruit skin material with the taste of rambutan fruit skin material, then revealed into dance movements;

Idea stimulation, done by breaking down a general theme into subthemes, then describing it in more detail using sentences, then expressing it into dance movements.

F. Types of Music

Movement without music is incomplete, even if the music presented is only an element; for example, there are dance movements that do not use music physically as accompaniment, but the musical element called rhythm must always be considered if the movement is to have meaning, structure, dynamics, and strength. In dance, music can be external or internal. In the external form, music comes from outside the dancer, while external music comes from the dancer's body, for example by clapping, vocals and so on. Composers must understand each other's personal character in relation to the creative process, especially understanding the purpose of the choreography. Every dancer in the group must know the music (Meri, 1975:122). In this dance, the choreographer chooses the type of music or dance accompaniment by using a set of gamelan instruments, flute and saxophone. The identification of the value of character education is found in the vocal lyrics, namely:

- a. Manungso kudu lantip ing sasmita
- b. The winarsih lan kudu asih
- c. Maring pitutur
- d. Mring budi luhur
- e. Milah ake
- f. Pakerti ala lan becik

The meaning of the lyrics is that the best of humans are people who are able to distinguish good and bad behavior.

Character Value in Tuah Tampah Dance

This dance is taught to high school students because the theme chosen is a simple theme about life. The educational elements in this work are able to foster a sense of nationalism, build creativity, appreciate existing art, build the nation's character to be relevant when we begin to feel the loss of identity and cultural values of the nation itself. Based on the theme, dance can be divided into: free themes, including advice, gimmic and rancak. Theme in dance, which means classifying dance on the basis of the motivation of the content (theme) contained in the dance. In this dance work Tuah tanpah takes a Petuah theme. Inspired by a simple object with many philosophies of life that can be taken, learned, and applied to life. In this dance, it tells how the philosophy of life starts from tampah which is usually used for cooking rice, distinguishing rice that is good for consumption and not.

The following is a description of the educational values that can be learned and understood from the Tuah Tampah Dance Work:

1. The Value of Hard Work



Figure 1. The Value of Hard Work

The value of hard work is a reflection of humans who have the spirit to work hard and are not lazy. This can be seen from the movement of pounding the tampah down so that it makes its own sound.

2. Social Value



Figure 2. Social Value

Social value is a reflection of how humans should behave with other humans. This is reflected in the initial part of the dance where there are 2 dancers who form a circle that balances each other, so that the value can be taken that between humans and one another there must be a balance and not one-sided.

3. Religious Value



Figure 3. Meaning of Religious Value

Religious value is a reflection of how humans behave and position themselves with God. This is reflected in the middle of the dance scene, where dancers are seen biting the tampah and positioning themselves below and then facing up.

4. Personality Value



Figure 4. Personality Value

The value of personality is a reflection of how humans are able to control themselves and be able to sort out good things and bad things. This is reflected in the last part of the dance, where the dancer throws away the bad rice.

CONCLUSIONS AND SUGGESTIONS

Based on the results of the research that has been described, it can be summarized in a conclusion that *Tuah Tampah Dance* contains meaning and educational values reflected in the property, variety of movements and music. The educational values contained in the *Tuah Tampah* dance are 1) Social values, 2) Religious values, 3) Personality values. These values can be associated with article 3 concerning self-development based on educational teaching carried out in *Taman Siswa* adhering to 7 principles, (Suryomiharjo, 1986: 88). Thus *Tuah Tampah* dance can be an educational or learning medium for students or the general public. Through this dance work, students or the community will be able to understand the values contained and apply and place themselves properly in everyday life.

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