



Implementation of Extracurricular Dance to Develop Students' Talents and Interests in The Field of Arts

Retno Susilowati
IAIN Kudus, Kudus, Indonesia
retnosusilowati@iainkudus.ac.id

Abstract

The purpose of this study is to describe the implementation of extracurricular activities to develop students' talents and interests in the arts at MI Darul Ulum 02. The research method is descriptive qualitative research. Data collection techniques were carried out through interviews, observation and documentation. The existing data is analyzed by performing data reduction and concluding the data. The results of this study are that the implementation of extracurricular dance is carried out by students from grade I to grade IV. The songs used use dolanan songs such as jaranan, cublak-cublak suweng, and mushroomman. The supporting factors in this study were that students felt happy and enthusiastic in carrying out dance activities. The inhibiting factor is that some students have difficulty understanding the material that has been delivered by the trainer. Therefore, it is necessary to evaluate and add hours in the implementation of extracurricular dance activities.

Keywords: *Extracurricular; Art; Dance; Interest; Talent.*

A. Introduction

Art is a term synonymous with beauty, pleasure, and recreation (Salam et al. 2020). Art can be in the form of objects, music, buildings, paintings or beautiful objects produced by a talented artist and has high creativity. Art has several functions, namely: religious, communication, recreational, artistic, useful and health functions. From the various functions of art, it can be utilized in a field of education to achieve educational

goals (Gunada 2022). In the world of education, art has an important influence on the mental and physical development of students. The world of art education shapes students' behavior towards a better direction because art can introduce values and norms that exist in society to students (Suhaya 2016). Art is the embodiment of the feeling of beauty contained in a person's soul, born using communication tools in a form that can be captured by the sense of hearing (music), the sense of sight (painting), or also through movement (dance) (Aprilina 2014). Art education is a process through art or can be said art as a medium in the world of education. In essence, art education is a conscious effort to prepare students through guidance, teaching, and training activities so that they can master artistic skills according to the role they must play. There are two roles played in art education, namely transmitting art skills and functionalizing art education. In his thesis, Plato shows that art has an important role and function for education in general. In this context, art is seen as a tool or means to achieve the goals or objectives of education. The use of this approach term is called "*education through art*". Dewey said that art should be a tool to achieve educational goals, and not for the sake of art itself. With this approach, art education has an obligation to help achieve the goals of education in general, providing a balance of rational and emotional, intellectual, and sensibility in order to form a harmonious personality. So that with this arts education it can be applied in the school environment. The educational approach through art is very important and its role is clear at the pre-school and elementary education levels. The implementation of the art education approach emphasizes the process aspect more than the results. The goal of learning art education in schools is not to make students good at drawing, painting, or sculpting (to become artists) but as a vehicle for expression, imagination, creativity, and appreciation (Kristanto 2017). From the definition above, it can be seen that the role of art in the world of education is very important to develop students' talents.

The arts education taught in education is called the Arts and Culture subject. Arts and Culture subjects include fine arts, music, dance and drama. In the implementation of arts education, it can be carried out either through formal education or through non-formal education. Formal education provides students with the opportunity to master certain artistic skills. So the emphasis on technique is very important so that students have technical skills. So that arts education in formal education is done in stages. This means that understanding the ability in a field must begin with the ability to understand the field. Understanding skills needs to be mastered by students because in art, automation is needed, the method that needs to be done is training by example, and doing it repeatedly (repetition). Mastery of children's abilities in art so that they can move automatically

requires the ability of a creative teacher who masters the material. The arts education program that is often developed is dance.

Talking about efforts to preserve the values of beauty contained in traditional dances, we can place them in those who have talent and interest in art through arts and culture subjects and skills as a theory of knowledge and develop students' dance movements and skills through extracurricular dance activities (Sinaga, Winangsit, and Putra 2021). In addition, dance can train motor development in students (Nurul et al. 2024). Extracurricular activities are activities carried out outside of class hours with the aim of developing students' interests and talents. Through extracurricular activities, students' potential and intelligence can also be develop (Arifudin 2022). In schools, of course, there are extracurricular activities. By holding extracurricular activities, students' abilities can certainly be improved. Extracurricular activities themselves have several functions, namely, development, social, recreational and career preparation. Extracurricular activities are also programs in the form of developments related to intracurricular activities in subjects, especially arts and culture.

Dance art is a beautiful and rhythmic movement. Dance art can also be interpreted as symbols of human body movements where the beauty of a dance lies in the dynamics of movement between energy, space and tempo which form a rhythmic movement composition (Lestari and Gunada 2021). Every child who has a talent for dance needs to be given guidance, and this can be used as an additional means to increase the child's creativity (Magdalena, Ramadanti, and Rossatia 2020). Unfortunately, in schools in general, dance plays a lesser role in the educational curriculum so that children are less able to develop their talents. In the elementary school curriculum, dance lessons are often omitted. In fact, research conducted by Tri Joko explains that dance is an important point in the development of extracurricular activities in schools (Nugrahhu and Wulandari 2023). So that many children participate in extracurricular dance activities organized by schools outside school hours. However, it is different from MI Darul Ulum 02 which pays great attention to art teaching and includes it in extracurricular activities at the madrasah, so this study discusses how to implement dance as a means to improve the talents of students who already have talent or who previously did not have talent in the field of dance.

MI 02 Darul Ulum Ngembalrejo is one of the madrasas that pays great attention to developing children's talents. This can be proven by the implementation of extracurricular activities, especially in the arts field. By holding extracurricular activities aimed at developing students' talents and interests, the madrasah implements extracurricular activities by holding routine training. Based on preliminary observations conducted direct interviews with the principal that MI 02 Darul Ulum will hold extracurricular activities routinely and develop students' talents and interests in the arts through routine dance extracurricular training. Some of the extracurricular activities at MI 02 Darul Ulum Ngembalrejo are scouts, dance, music, hadroh/tambourine, pencak silat. With the establishment of dance extracurricular at MI 02 Darul Ulum Ngembalrejo, the goal is not only to develop the talents and interests of students but also to preserve cultural products. In addition, with the existence of dance, it is also able to foster personal character but also to preserve culture and nationalism in students (Hermanto, Zainuddin, and Aini 2024). Routine dance practice activities are followed by lower and upper classes. By providing different dance materials according to the abilities and development of the child's age in learning to dance. Dance extracurricular activities are held on Saturdays starting at 09.00 until finished by alternating lower and upper classes. The dance trainers are taken from the PGMI study program students of IAIN Kudus, the Head of Study Program of IAIN Kudus appoints students who are competent in the field of dance to train extracurricular dance activities at MI.

B. Methods

The approach in this research is *qualitative research* (qualitative research) by describing the data that has been obtained to be presented in narrative form (Sugiyono 2016). This research is a type of research that produces findings that cannot be achieved using statistical procedures or other quantification methods . The data source is the teacher of MI Darul Ulum 02. The research location is at MI Darul Ulum 02. Data collection techniques using observation, interviews, documentation. Test the validity of the data with data reduction, data presentation, and verification. Data reduction is done by sorting data that has been obtained from various sources. Then presenting the data in narrative form to be verified so as to obtain conclusions related to the implementation of dance extracurricular activities at MI Darul Ulum 02.

C. Results and Discussion

Extracurricular

Dance extracurricular is one of the extracurricular activities implemented at MI Darul Ulum 02 Ngembalrejo Kudus. Dance extracurricular is one of the activities to provide a new form and direction in the formation of knowledge and attitudes and movement skills (Devyanti 2023). The implementation of dance extracurricular activities is carried out every Sunday at 09.30-11.15 WIB. In developing students' talents and interests in the arts, dance extracurricular activities are attended by students from grades 1 to 4, which are taught by Sister Olisiya Larasati from the PGMI IAIN Kudus students. The total number of students who participate in dance extracurricular activities is 40 students. This extracurricular activity is carried out in the classroom.

Figure 1.

Implementation of dance extracurricular activities at MI Darul Ulum 02
Ngembalrejo



The process of extracurricular dance activities is carried out by dividing students into groups . One group consists of 7-10 students with different dances. Each group is trained starting from basic hand, foot , step , and floor pattern movements. The dances performed are Jamuran dance, Cublak-Cublak Suweng dance, and Cheerful Animal dance. The implementation of dance extracurricular has a very good impact on students. Students can develop talents and interests and grow the potential that exists within

students. In addition, to grow student achievement in the arts .. Children feel happy when they take part in dance extracurricular activities.

The philosophy of each dance is as follows

Cublek Cublek Suweng Dance

Cublak-cublak Suweng is one of the games accompanied by an accompanying song that is sung. The accompanying song in this game has the same title as the game itself, namely cublak-cublak suweng. The traditional game of cublak-cublak suweng is usually played by small children in rural areas of Java Island, especially in Central Java, the Special Region of Yogyakarta, and East Java. This is in accordance with the theory written by Nadia Sativa that the cublak suweng dance is a traditional dance and is included in the original dolanan dance from Java Island (Sativa 2024). This game begins with hompimpa or gambreng to determine who loses first. After that, the one who loses will play the role of Mr Empong, who will lie face down in the middle and the other children will sit in a circle around Mr Empong. Then those who circled Mr. Empong opened their palms facing upwards and placed them on Mr. Empong's back. Then one of the children holds a seed/pebble and moves it from one palm to another accompanied by the song;

Cublak-cublak suweng

Suwenge ting gelenter

Mambu ketundhung gudel

Pak empong lera lera

Sapa ngguyu ndhelikkake

Sir sir, pong dhele kopong

In the lyrics of the song "sapa ngguyu ndhelikaké" it is a sign that the seeds/pebbles must be immediately hidden by the child who receives them in his grasp. At the end of the song, all the children clasped their hands together, pretending to hide the pebbles, while moving their hands. Mr. Empong wakes up and guesses in whose hand the seed/pebble is hidden. If the guess is correct, the child holding the seed/pebble takes turns to be Mr. Empong. If wrong, Mr. Empong returns to his original position and the game is repeated again.

Sluku sluku bathok

After decades have passed, we now know the meaning of the great work of Kanjeng Sunan Kalijaga. A song entitled Sluku Sluku Bathok which is rich in wisdom. Although better known as a children's song, "Sluku-sluku Bathok" is actually a religious song and instills a positive attitude in children (Utama, Arwansyah, and Wibowo 2022). This song was reportedly used by Sunan Kalijaga as a medium for preaching when he spread Islam in Java with the song:

Sluku-sluku bathok
Bathoke ela-elo
Si Rama menyang Solo
Leh-olehe payung mutha
Sluku-sluku bathok
Bathoke ela-elo
Si Rama menyang Solo
Leh-olehe payung mutha
Mak jenthit lolo-lobah
Wong mati ora obah
Yen obah, medeni bocah
Yen urip, goleka dhuwit

In the past, the saints used various methods of preaching to introduce Islam, such as through good advice, art and others. Especially for Javanese society where the penetration of customs is already so strong, the saints did more exploration of Javanese culture. Sunan Kalijaga is one of the saints who contributed to preserving customs and customs while introducing Islamic values into society . Among his works is the song ' dolanan ' above. This song is not just a meaningless toy song but contains educational elements. Sluku-sluku comes from Arabic with the original word 'salaka-yasluku' which means walking. Bathok is the hard skin of a coconut that resembles a skull. So if it is connected it will mean the passage of the head, aka the passage of the life of a human child. Bathoke ela-elo, meaning his head turns left and right. Do you remember that

people who are reciting the dhikr 'Laa ilaaha illallah' usually turn their heads to the right and left (ela-elo). So bathoke ela-elo symbolizes someone who is meditating. The Father is in Solo (The father went to Solo), why did he have to go to Solo? Not to Demak, Kudus, Semarang and others. Solo here is taken from the word 'Sholla' or prayer room. This depicts a father (a man of sufficient age) going to the prayer room. What souvenirs (gifts) are usually brought from the prayer room? Usually people who are worshiping their gifts remember death, so the le-olehe umbrella montho is created. Payung montho is the name for the umbrella that accompanies a corpse to the cemetery.

Did you know, Javanese people often say that the behavior of people who are praying is '*jenthath-jenthith*', because the dynamic movements of prayer involve standing, bowing, prostrating and standing again. Until '*mak jenthith lo lo bah*'. *Wong mati ora obah, nek obah medeni bocah*, meaning the dead do not move, if they move they scare children, sometimes even adults are also scared. *Nek urip goleka dhuwit*, if you are alive, look for money (a living). We remember the Word of Allah SWT; "Seek your afterlife with what Allah has given you, but do not forget your portion in the world". (QS. Al Qashshah: 77). In fact, the main thing that must be sought and questioned is the interests of the hereafter, but without denying our needs in this mortal world. So in Islam between the afterlife and the needs of the world must be balanced. Even Allah prefers 'the upper hand over the lower hand' and likes 'a strong Muslim over a weak Muslim'. Also the Prophet Muhammad taught: "Seek your afterlife as if you were going to die tomorrow and seek your world as if you will live forever". The truth of the interpretation of this song is known only to God and its author, but at least we can take the wise advice contained in it. While humming '*Sluku-sluku bathok*' with the children- Children, let's remember the essence of life in this world. Just eating to live or living to eat? Hopefully, this children's song inherited from the guardians is not just memorized, but can be a reflection for a moment to remember the purpose of Allah creating jinn and humans, namely to worship. Both in the form of mahdhoh worship rituals and worship in the broad sense.

Gobak Sodor Dance

Gobak sodor or galasin or galah asin is one of the traditional sports games typical of Indonesia. Gobak sodor comes from gobak which means moving freely and sodor which means spear. This traditional sport is done by two groups, each consisting of 3-5 people (Erisa and Da Ary 2024).

The basic rule of the game of gobak sodor is to maintain the last line of defense by blocking or obstructing opponents who try to escape through the defense line. The team that passes all members will be the winner. While if there is one team member who is caught or touched by the opponent, it will immediately make his team fall and take turns guarding the fort. The shape of the fort is only land or a place divided into six parts with three horizontal lines and one vertical line. Usually using chalk to line the tiles. Running fast, blocking the opposing team deftly, and moving the body spontaneously are physical activities that will be carried out when playing gobak sodor. When done by children, gobak sodor can help smooth the process of their growth and development. The little one's body that is used to moving will be filled with formed muscles. In addition, the bones can grow strong and dense, so that it will support the posture of the body to be more upright.

Dakon Dance

Dakon is a traditional game that can be played by everyone, both boys, girls or adults. The Dakon game has also been designated as an Intangible Cultural Heritage (WBTb) in 2029. The game is made of wood with a length of 50 cm, a width of 20 cm and a thickness of 10 cm. At the top of the wood is given a hole of 5 cm with a diameter of 3 cm inside. The number of holes is at least 12, with dakon seeds in the form of small sapodilla, manila sapodilla or small marbles (kecik). The number of Dakon players is at least 2 people, where they play in turns according to mutual agreement. Dakon dance is a dance that has a traditional game nuance by instilling an attitude of cooperation and mutual assistance (Mazi et al. 2022). The history of Dakon itself is not known for certain when it appeared. According to RA. Maharkesti, BA (1999/2000) in the Jarahnitra Research Report states that there are three versions. Dakon first entered the palace during the glory days of Majapahit, precisely during the reign of Queen Kencana Wungu, because there is a story that says that the Queen liked to play dakon.

Jaranan Dance

Jaranan Dance is a type of traditional dance that is still well preserved to this day. Even most young people in East Java also become important figures in preserving this dance. Jaranan itself is a dance art originating from East Java. This dance itself has existed since 1041 during the western and eastern Kahuripan kingdoms. The Kahuripan Kingdom itself is divided into the western part which consists of the cities of East Java in the west. Lamongan, Surabaya, Pasuruan and Malang are part of West Kahuripan. While in the

eastern part itself are Ponorogo, Kediri, Madiun and other areas in East Java to the east. The rapid spread of this dance has indeed made Jaranan an art that can be found in almost all areas of East Java. The Jaranan Dance which has existed since 1041 certainly has a long history in its creation process. In its own history, this Jaranan Dance was originally told to have begun with the marriage between Klono Sewandono and Dewi Songgo Langit. At this wedding, soldiers were present in the procession. These soldiers were then likened to jaranan, where at that time the soldiers escorted people using horses from Kediri to Wangker or Ponorogo. The marriage that took place between Klono Sewandono and Dewi Songgo Langit was initially due to Dewi Songgo Langit's principle of not wanting to get married. At that time, the beautiful Dewi Songgo Langit decided not to marry and only wanted to meditate. However, the wish of Dewi Songgo Langit was opposed by King Airlangga. In the end, Dewi Songgo Langit agreed to marry her, but on the condition that anyone who wanted to marry her had to create an art form that did not yet exist in East Java. This is what Klono Sewandono did so that he was able to marry a beautiful princess named Dewi Songgo Langit. Now this art is called Jaranan Dance and has become a characteristic of East Javanese art with horses made of woven bamboo. Properties are an important part of Jaranan Dance. Through these properties, Jaranan Dance can become an interesting performance in education through the movements and properties used by dancers that can provide motoric stimulus to students (Rifhayati, Munawar, and Prasetyawati 2024). The equipment in the Jaranan dance is:

First, Leathered horse, of course the main property needed in this dance is the kuda lumping. Usually this kuda lumping is made of bamboo skin then it is comfortable in such a way that it forms like a horse. Basically, this hobby horse will also be painted to make it look more real. The coloring of this hobby horse also varies from white, red or even other colors. The size of the hobby horse itself also varies from large, medium or small. Second, Whip, the next property used in Jaranan Dance. Pecut itself in Indonesian means whip. Usually this whip will be swung to the ground hard to produce a loud sound. At the end of the whip itself is often made a handle with a different color and decoration that makes the whip look beautiful. In this Jaranan Dance itself the whip will be used several times in the dance performance. Third, Machete. Parang is also the next property that is often used in this dance. Usually this parang will be used by the dancer to show the strength of the Jaranan dancer. Fifth, Shawl. The shawl is also a property that cannot be missed in this dance. Usually this shawl will be tied around the dancer's waist and will be used when the dance begins. The color of this shawl itself also varies from green, yellow to even red.

Of all the functions in the previous explanation, actually have the same basic meaning and purpose . As the development of jaranan dance in society, this dance is considered a symbol in uniting Indonesian society. In addition, the positive energy contained in this dance art is intended to keep the nation safe from danger. Because it is a symbol of national unity, harmony is a characteristic of those who enjoy and perform this art.

Supporting and inhibiting factors for the implementation of dance extracurricular

Activities to develop students' talents and interests in the arts at MI 02 Darul Ulum Ngembalrejo Kudus Supporting factors for the implementation of dance extracurricular activities are students who have a strong desire to learn dance. MI DU 2 teachers strongly support the existence of dance extracurricular activities because they can foster student creativity and support student achievement. Parents also strongly support the implementation of dance extracurricular activities because dance extracurricular activities can make children more skilled in the arts. The inhibiting factors for the implementation of dance extracurricular activities are the students who are not fast enough to receive dance materials and the short time. Because the dance process is carried out once a week. In addition, if there is a dance extracurricular instructor who is unable to attend, the school must find a replacement teacher so that the class is not empty .

D. Conclusion

Dance extracurricular is one of the extracurricular activities implemented at MI Darul Ulum 02 Ngembalrejo Kudus. The implementation of dance extracurricular is carried out every Sunday at 09.30-11.15 WIB. In developing students' talents and interests in the arts, dance extracurricular is followed by students from grades 1 to 4, which is taught by Sister Olisiya Larasati from PGMI IAIN Kudus students. The total number of students who participate in dance extracurricular is 40 students. This extracurricular activity is carried out in the classroom. The process of extracurricular dance activities is carried out by dividing students into groups . One group consists of 7-10 students with different dances. Each group is trained starting from basic hand, foot , step , and floor pattern movements. The dances performed are Jamuran dance, Cublak-Cublak Suweng dance, and Cheerful Animal dance. The implementation of dance extracurricular has a very good impact on students. Students can develop talents and interests and grow the potential that exists within students. In addition, to grow student achievement in the arts. Children feel happy when they take part in dance extracurricular activities. Supporting

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