Relevance of Character Education Values in 
*Rampak* Dance: The Work of Untung Muljono 
towards Character Development of Children Age 5-8 Years

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Abstract—Character education is an alternative that can help students to reinforce themselves in humanity. *Rampak* dance is one dance that can be used as media to transfer the moral values to children. However, most kids that learned *Rampak* dance by Muljono do not absorb the values that contained in *Rampak* dance. Hence, that, researcher want to review the subject which is the students that learning *Rampak* dance, using fenomenology method to describe what students feel and understand from *Rampak* dance that been learned. Collected data then analyzed using axiologi method. The study was conducted in Taman Indria Jetis Kindergarten in B2 group of second semester of 2017-2018 practice year. The results of research found after learning *Rampak* dance, students experience a meaningful change of behavior into spirit and confidence. The inoculation of character education in *Rampak* dance can be conveyed by giving stimulus to the children of the values contained in *Rampak* dance and establish a pleasant interaction between teachers and students. The conclusion of the research is the success of the character education inoculation process in *Rampak* dance cannot be separated from the cooperation between the school and parents.

Keywords—value relevance, character building, character of the child; *Rampak* dance.

I. INTRODUCTION

Character education is one alternative that can help students to be more developed in terms of humanity. Person who possesses the intelligence of the mind always uses their mind to sense, measure and weigh on a fixed and fixed basis. Character makes everyone being able to control themselves.

*Rampak* dance works of Muljono including dance material that can be used as media to transfer moral values in children [1]. However, most of the children who studied *Rampak* dance by Muljono did not absorb the values contained in the dance. This is what makes researchers want to examine the subject of learners who study *Rampak* dance with phenemonology method to describe what students feel and understand from *Rampak* dance that has been studied [1].

The result of collected data is then analyzed using axiologi method [2-4]. Hence, it is expected what the students get in learning *Rampak* dance become meaningful experience that can be used as a guide of community life someday.

The study was conducted at Taman Indria Kindergarten, Jetis, Yogyakarta. The object of the study was group B2 (16 people) with an average age of 6 years. The object of research has never received *Rampak* dance material.

This research is important because the character education can help someone to be more developed in terms of humanity where *Rampak* dance is one tool to achieve that goal. This research can provide benefits for anyone who studies as well as teachers who teach *Rampak* dance. This research is important to know because many people who study or teach *Rampak* dance but overriding the values of character education contained inside. In this research we will know how the values of character education in *Rampak* dance can be absorbed by children.

Through the method of phenomenology, we describe what students feel and understand from *Rampak* dance that has been studied. The collected data then analyzed using the axiologi method to find the relationship of character education values in *Rampak* dance to changes in children's behavior. This research will not discuss about the implementation of character education values in *Rampak* dance. The discussion only covers the extent to which children capture the values of character education in *Rampak* dance on the learning process until the emergence of behavioral changes.

The rest of this paper is organized as follow: Section II presents the notion of *Rampak* dance and its related works. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. Rudimentary and Related Works

*Rampak* dance was created around 1994-1995 by Muljono [1]. Starting from the desire, the idea that emerged and the lack of male dance material in Sanggar Kembang Sore Studio. This dance was created with purpose to give suitable dance materials for boys. But it does not rule out the
possibility that Rampak dance can be performed by girls, because Rampak dance based on kids dance when kids like to play and imitate without confirming their position as boy or girl.

Rampak dance is a new creations dance with the category for the children age of 5-8 years, describes the children who are playing imitate the palace soldiers of Yogyakarta, so the movement imitate practice war and line-march. Kids aged 5 to 8 years old do not understand yet about their position as a male or female. On that age, their world is only playing with imitating their surroundings. They use their five senses to imitate things like animal or people behavior around them. They will understand about their genital function on puberty when the genital organ starting to grow, so that, they have the desire to show teir feminine side or maleness.

Rampak dance is a kind of new creation dance and non-dramatic dance because it does not tell any stories or drama. It is basically a single performed dance, but it can be performed by group or individual. It performed in three section, opening section (dancer come in to the stage), main part, and closing section (dancer come out from the stage). Those three parts represent three phases of human life, the birth, the life, and the death. The main moves on Rampak dance can be combined by filler moves to beautify the dance movement. Floor movement pattern on Rampak dance are not fixed, it can be modified according to the choreographer creativity in performing the dance. As for the move variation on Rampak dance, it divided by three:

- **Opening Section**
  Movement variation on the opening section are lumaksana, lembehan, dhegling, atar-atar, pancat jeglong dhegling, encot-encot, and gulungan tangan.

- **Main Section**
  Movement variation on the main part are duduk bersila, entragan, sila manggut, sila tepuk jingkat, sila lembehan kana kiri, jengkeng, lembehan malang kerik ngruji, jinjunjan, puteran, laku telu, and lembehan malang kerik ngepel.

- **Closing Section**
  Movement variation on the closing section are jeglongan, lembehan malang kerik ngepel, and hormat.

Music accompaniment in Rampak dance created simple the purpose is to make kids easier to remember the dance. Music instrument used in Rampak dance is a set of Slendro Javanese Gamelan the form is song pattern, kendangan rhythmic, and drums. Kendangan rhythmic used as sign to movement change. Drums used as decisive and harmony in music composition. Music accompaniment on Rampak dance also contain a song. Song on Rampak dance have two atmosphere, first atmosphere describe how kids playing and the second atmosphere is about how parents giving advice to their kids to not only play but also remember their duty.

Rampak dance has character education values contained in the elements of motion, music, especially in song lyrics, and costumes. The success of transferring moral value contained inside a dance to students depend on the teacher’s soul. At this case, teacher become the key of succe in transferring the values inside Rampak dance. A teacher must understand the values contained inside a dance he/she teach.

Hence, that, not only teach dancing, but teacher also transferring education values contained inside Rampak dance to the kids.

A. Related Works

Rampak dance by Muljono’s work has been studied in Nawatri [5]. The research is looking for the values of any character education contained in the Rampak dance. The results suggest that Rampak dance has character education values related to God, self, fellow and nationality that exist on every element of Rampak dance, including the costumes, movement, and the music.

The value of character education related to God is always believed, remember and give thanks to God [5]. The value of character education related to oneself is courage, confidence, firm on the stand, can differentiate good and bad, discipline to work hard, take care, serious, firm, painstaking, sensitive, polite, diligent, active learning, responsible, really-truly, a strong, authoritative thinker. The value of character education related to fellow that is togetherness, harmony, solidarity, tolerance, mutual respect and filial to the parents. The value of character education related to nationality is to have a sense of patriotism and devotion to the state.

In this study, we will show the character education values are perceived and interpreted the students who learn dance Rampak on the development of his character. The emergence of behavior change phenomenon which will be explained.

III. MATERIAL & METHODOLOGY

A. Data

a) Data collection technique

i) Library Studies

It is done by reading and understanding the literature to add insight into the subject matter of research, some of which are literature on child dance, Rampak dance, character education, character, child development psychology and other supporting references, journals and thesis.

ii) Observations

Pre-research observations were conducted to find out and obtain data on the situation and daily condition of children of B2 group in Taman Indria Jetis kindergarten. Observations were also made at the time of the study to obtain data of phenomena that may appear after given Rampak dance material, where these data will then be processed and used as a valid result. Observations made in every learning process take place to know the mastery of the material, dancing, behavior change, and students attendance.

iii) Interview

Interviews are conducted openly and structured. The resource persons are principals, teachers, and student’s parents of Taman Indria Jetis kindergarten.

iv) Documentation
Supporting documents are student data and curriculum of TK Indria Jetis obtained from school. Documentation is also taken on every activity either in the form of notes, photos, or video can provide a picture or visualization that represents Relevance Values Education Character Rampak Dance Muljono in the Development of Character 5-8 years old.

b. Data analysis technique
This study uses phenomenological analysis steps proposed by Colaizzi [6] as follows:

- After interviewing the participants, the researchers listened to the participants' narratives (in transcripts / written notes) and familiarized themselves with the participant's words. Try to be aware of the inherent feelings and meanings in the narrative in order to gain "overall meaning".
- 2) Then return to each participant's narrative, and focus only on the phrases and phrases directly touched upon the phenomenon under study. Keep track of any critical pieces of data related to the phenomenon. Separate important statements and make lists.
- The next step "to formulate meaning". The researcher takes every important statement, tries to unpack its meaning, and seeks to understand it in the definition that participants use. Researchers try to detail the meaning of each important statement according to the original context. This will help to uncover the meanings that may at first be hidden.
- Repeating the steps of defining meaning for each interview or written notes, then grouping all the different meanings into specific themes.
- Then, provide a detailed description of the analysis of participants' feelings and perspectives contained in the themes. This step is an "in-depth description" in which researchers combine all the theme groups into an explanation that exposes participants' views of the phenomenon.
- Researchers attempt to formulate an in-depth description of the overall theme under study and identify its underlying structure or essence.
- The last step is member check. Bringing back the researchers 'findings to the participants, asking the participants the description whether the description has been made according to the participants' original experiences. And show the participants a summary of each interview by highlighting the themes that have been found.

The axiology method [7, 8] is used to find the relation of character education values in Rampak dance to the development of the students' moral values. After analyzing the interview data then connected with the result of student observation during studying Rampak dance. Then source triangulation is used to test the credibility of interview data, observations, and documents relating to Rampak dance. The results of this analysis are used to determine the phenomenon that arises after students learn Rampak dance and its impact on the development of moral values to students.

B. Method

This research uses phenomenology method [9] because researchers want to know the phenomenon that occurs from the point of view of students who experience (learning Rampak dance) directly or related to the nature of the experience perceived, and the meaning of Rampak dance given to the students. The axiology method is used to understand the value contained in Rampak dance as well as the relation of that value with the phenomenon that appears to the development of the students' moral values. In order to avoid errors in the conclusion of the results of research, it takes a method of triangulation of sources to match the data of interviews, observations, and documentation [10].

IV. RESULTS AND DISCUSSION

A. Result

Rampak dance learning process in Indria Jetis kindergarten given to semester two extracurricular activities in 2017-2018 academic year. Dance materials are provided for boys and girls. There is no distinction between boys and girls dance material because children aged 5-8 years have not paid attention to their position as men and women, they are still at the age of play and imitate the nature around. In the learning process teachers always start with warming up. Warming up is done in addition to stretch the muscles also to foster interest and spirit of children to start dancing. Warming up is done by using popular children's songs or rhythmic spirit music. Children's songs are popular or rhythmic spirit can attract the attention of children, because basically kindergarten kids are very active and tend to be difficult to set. This method can make children who are busy themselves before, starting to pay attention to the teacher and take lessons. After the children fully concentrate on the teacher and the lesson, then the teacher slowly asks them to tidy up the line. During the research, warming up movements are always practiced because through this method, children can give more attention to the teacher than just telling them to stay in line.

The delivery of dance material is done by way of dancing teacher accompanied by music then students try to imitate. After that the new teacher explains the motion in more detail to the child. This is done because when the teacher explains in advance the details of motion to the students, students are not enthusiastic, and not concentrate and pay attention to the teacher who explained. After teacher change the teaching method, kids who like to play become more interested an concentrated because the music used in Rampak dance can arouse the kid's spirit and the interest to dance. This way of delivery method does have some weakness, kids with weak comprehension will meet some difficulties to follow the examples, therefore, teacher give accompaniment to students who have not been able to move properly. Interaction when the teacher corrects student movements will make each student feel cared for, so that close relationships can be built between students and teachers. At the beginning of every meet teacher must ask to all students whether they still remember the previous material. It can arouse student's spirit and self-confidence. Students will be scrambling shows his hand says that they still remember and tell the teacher what they remember form
the previous meeting or tell that they also practicing the dance at home.

Teachers provide mentoring to students who have not been able to do the motion properly, so that each child feel that they were cared so that a close relationship between teachers and students. Teachers ask students at the beginning of the lesson, whether they still remember the material that has been given is also able to raise the spirit and confident students. In dance art learning, would be nice if students are given the opportunity to perform either in the contest or other events, this will have an impact on the formation of their personality to be confident and responsible. A teacher should not be partial about their students, because all students have the same opportunity. For example, students A, B, C, and D are good at dancing so only those students are appointed to take part in competitions or performances. This will blunt the talents of other students because they never have the opportunity to improve their confidence.

Early introduction of the dance to be learned is also very important. Children must know, for example telling about what dance they learned and how the costumes. This stimulates the child to be able to imagine or animate the characters to be danced. Introducing a dance to kids must be adapted to their age, a teacher must be able to explain to the kids especially at the kindergarten age using easy language or using media like pictures or videos that represent the dance material. For example, Rampak dance tell about Yogyakarta palace soldier, so teacher can bring some pictures or photos of Yogyakarta palace soldiers. Hence, that, students will easily understand, especially students who never seen it before.

Every dance must have values inside, which must also be taught throughout dance learning, no exception on Rampak dance. The character education values contained inside Rampak dance in this learning process not given explicitly. During the learning process of Rampak dance, teacher teaches the values of moral character by inviting the children to be as if being a soldier, that is to be disciplined, pay attention when given direction, strong, and spirit. The values of character education contained in the elements of dance are not necessarily explained explicitly, but the teacher can provide an understanding by linking the values of character education in Rampak dance with the daily activities of children. The success of kid’s character building won’t reached without family support. The results of the interview reported that some parents were not in harmony with the school about the implementation of student character. For example, kids accepting hygiene values by washing their hands before eat at school, but at home, their parents do not do the same thing. School have trying to plant a good character education to the students, but failed, due to the lack of parental support. This happen because the lack of communication and initiatives from the parents to what school give to their kids. It would be better if parents actively communicate with school about what school did about character building of their kids, so parents can do the same thing at home. If this happen, character building process will be done well, because it already become a good habit at school and at home.

The learning process is a direct experience felt by the students. This experience can give positive or negative effect to students. The effect from the learning process can be feels directly or indirectly. Rampak dance learning in this research can give effect berupa behavioral change in the form of spirit and self-confidence. Students are psychologically happy and emotionally controlled after learning Rampak dance. This sense of excitement and controlled emotions can be a good starting point for transferring the values of character in Rampak dance to the child, as the child becomes interested so they can more easily accept the material delivered. The development of manners itself should be known that it is not an instant way, which requires a long process and is done continuously to the child.

B. Discussion

In the extracurricular learning plan, the dance teacher plans to teach the movements first, then accompanied by music, but in reality, this is difficult because children are not enthusiastic. This makes the teacher teach the direct movement with the music and the student tries to follow, then, the teacher explains in detail about the motion. This method is more efficient because students are more interested and concentrate on paying attention to the teacher.

Teaching the character education values in Rampak dance to the children's character development broadly speaking, it results in a change in attitude, but not all children experience it. Some children are completely unable to interpret these values. Even the values that can be absorbed by children are only enthusiasm and confidence. Whereas in the previous study, the Character Education Values in Rampak Dance by Untung Muljono had a lot of character education values in it. This can be influenced by the catching ability of each student in interpreting Rampak dance and the role of teachers and parents in the development of children's character.

V. CONCLUSION

The inculcation of manners in Rampak dance can be conveyed by giving stimulus to the children will the values contained in dance Rampak and establish a pleasant interaction between teachers and students. Not all the values taught can be absorbed by the students, the success of the process of planting the values of character education in Rampak dance influenced the ability of each student and the role of teachers and parents. In the dance lessons of children of kindergarten age most important is they are enthusiastic, happy, excited, in learning to dance and can be more confident. Development of other values will proceed slowly until they understand the meaningfulness of a value. In the future, it can be investigated more deeply about the implementation of character education values of Muljono's works to the people who study it.

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REFERENCES


