

EARLY CHILDHOOD PERSONALITY DEVELOPMENT THROUGH BEBEK PUTIH JAMBUL DANCE

by Ida Ayu Wimba Ruspawati

Submission date: 18-Jun-2023 08:08PM (UTC+0700)

Submission ID: 2118204294

File name: 1691-3378-1-SM.docx (85.95K)

Word count: 7489

Character count: 35018

ISSN: 0258-2724

DOI : 10.35741/issn.0258-2724.58.3.54

Research article

Education

EARLY CHILDHOOD PERSONALITY DEVELOPMENT THROUGH *BEBEK PUTIH JAMBUL* DANCE**通過凤头白鴨舞蹈培養早期兒童的人格**Ida Ayu Wimba Ruspawati, Ni Made Ruastiti*
Indonesia Institute of the Arts (ISI)Jl. Nusa Indah, Denpasar, Bali, Indonesia, wimbaruspawati@isi-dps.ac.id, maderuastiti@isi-dps.ac.id

Received: March 25, 2023 ▪ Reviewed: April 19, 2023

▪ Accepted: May 18, 2023 ▪ Published: June 30, 2023

This article is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>)

Abstract

The *Bebek Putih Jambul* dance is a new performance for young children based on local Balinese philosophy and accompanied by the *Bebek Putih Jambul* composition by *Sekar Rare*. This routine was devised in response to findings from the field indicating that most young children in Bali were exposed to age-inappropriate adult performing arts material during the learning process. The research problems are 1) What is the dance form of the *Bebek Putih Jambul*?; 2) What is the function of the *Bebek Putih Jambul*? This study used qualitative methods. The sources of data for this study included the *Bebek Putih Jambul* Dance performance, children, art instructors, parents, and the local population. Using symbol theory and practice theory, all data gathered through observation, interviews, and literature studies are qualitatively analyzed. The research results include 1) The *Bebek Putih Jambul* Dance, which is founded on indigenous Balinese knowledge, is performed as a free-form dance. This is evident in the variety of the show's movements, performance structure, fashion cosmetics, and music. While dancing and singing, the *Bebek Putih Jambul* Dance teaches children about togetherness, mutual cooperation, discipline, responsibility, and the grandeur of God Almighty.

Keywords: National Character, *Bebek Putih Jambul* Dance, Early Childhood

摘要 凤头白鴨舞蹈是一种基于巴厘岛当地哲学并伴随着色卡稀有创作的风头白鴨乐曲的全新表演。该程序是根据现场调查结果设计的, 该调查结果表明巴厘岛的大多数幼儿在学习过程中都会接触到不适合年龄的成人表演艺术材料。问题: 1) 凤头白鴨的舞蹈形式是什么? 2) 凤头白鴨的功能是什么?。本研究采用定性方法。本研究的数据来源包括凤头白鴨舞蹈表演、儿童、艺术教师、父母和当地人口。使用符号理论和实践理论, 对通过观察、访谈和文献研究收集的所有数据进行定性分析。结果: 1) 凤头白鴨舞蹈以巴厘岛土著知识为基础, 以自由形式的舞蹈形式表演。这在节目的动作、表演结构、时尚化妆品和音乐的多样性中显而易见。凤头白鴨在跳舞和唱歌的

同时, 教导孩子们团结、相互合作、纪律和责任, 以及全能上帝的伟大。

关键词: 民族性格, 凤头白鸭舞蹈, 幼儿期

I. INTRODUCTION

In the midst of the Fourth Industrial Revolution, Indonesia has confronted some obstacles in international competition. Currently, only nations with featured children are eligible to compete. Therefore, the Indonesian government must prepare the next generation to compete internationally as a strong and resilient nation. According to [1], these goals can be accomplished if everyone has access to high-quality education.

Reviewing the National Education System Law, education is described as a planned effort in the context of forging and developing potential self-skills through learning and creating an atmosphere conducive to learning so that each student can have the insight, skills, intelligence, noble character, personality, and self-control required in the life of society, nation, and state.

According to Law No. 20 of 2003, the national education system in Indonesia consists of at least four levels: basic education (SD), junior secondary education (SMP), upper secondary education (SMA), and further education (university). In addition to the four levels of national education in Indonesia, the National Association for the Education of Young Children (NAEYC) asserts that children's education (pre-kindergarten) for toddlers is of equal importance in preparing them to become an expected generation on a national and international scale. According to [2], toddlerhood is the golden age, the period of early childhood development that has a significant impact on children's learning capacities as well as their intellectual and psychological development. In other words, the child's education does not have to wait until all elementary school prerequisites are met before it can begin; it is appropriate to begin early preparation. Education for children beginning at age five is excellent for optimally developing their learning abilities [2]. Early childhood education (PAUD) can be beneficial in laying a foundation for children's behavior and attitudes so that they are better prepared to become students. This is in addition to the possibility that children's intelligence will develop swiftly during this period of learning. This period of optimal learning for children merits attention from parents and the government. Children have difficulty becoming

the generation that the public and even their families expect if they do not receive enough attention from their parents and teachers during this golden period [2]-[3].

This period of early childhood is characterized by the child's ability to consume solid food, get to know his family, parents or caregivers, communicate, walk, run, and imitate the movements of others. Children's development from toddlerhood includes both physical and mental growth. Education can develop excellent skills and character in children but not immediately. Therefore, according to [2], the physical development and coordination of toddlers' fine and gross motors must be balanced with the forging of intelligence through informal education outside school from a young age in order to increase their potential to become individuals with superior character in accordance with the state and nation development needs.

Ideally, since they were infants, these young children have been exposed to the arts and cultural traditions of their families as part of their educational experience and knowledge as they strive to become more responsible individuals. However, as a result of the digitalization of information and technology, infants are more likely to be familiar with popular art than with their family's traditional art and with online games and film stories than with traditional fairy tales and games in their culture. The development of digital information and technology has also led to an increase in the average number of electronic devices owned by each child to support their activity and learning requirements. Several millennials have paid close regard to the functions and revolution of digital media [4]. Many children who identify as millennials obtain their knowledge of stories and general information from technology rather than books, television, or their families. Children already possess personal entertainment devices and are proficient in online gaming. In the midst of enhancing these children's abilities, only a few of them have a strong understanding of the arts and cultural traditions of their families.

Children have accustomed to become increasingly dependent on smartphones and online activities that they can access at any time. Popular online activities in children's lives may cause them to become indifferent to the cultural

traditions of their families. On the one hand, despite their proficiency in online gaming, they confess that they lack familial support, cannot find art or traditional games that suit their tastes, and are accustomed to a mechanized lifestyle. Children alienated from their ancestors' cultural traditions will grow up to be millennials devoid of personality characteristics, unable to serve as role models, and even agents of the nation's civilization [5]. If this phenomenon becomes more widespread, the national crisis resulting from an identity crisis and the loss of privileges for agents of national civilization due to their lack of noble character may increase in tandem with the passing of time.

To nurture virtuous generation as part of the identity and personality of a nation, education on various facets of human existence must begin with children. This should have been accomplished through socialization and media in accordance with children's requirements. The creation of dance works for young children is predicated on most their assumptions and those of their parents, who have not yet discovered suitable Balinese traditional arts. Numerous varieties of traditional Balinese performing arts are still practiced and can be taught to schoolchildren. To address this issue, the *Bebek Putih Jambul* Dance was developed.

According to this topic, there are numerous publications on the development of children's character. These publications may be used as references when composing articles such as building early childhood characters through the *Bebek Putih Jambul* Dance. Multiple publications, among others, demonstrate that character education is most effective when coupled with discipline, ethics, social skills, and parental competence. This essential element has been incorporated into character education in formal institutions. According to [6], there is a correlation between application opportunities and the outcomes of character education, which underpins student quality.

Furthermore, as stated in [7], education is a component of character development. According to the expected outcomes of character development, the students are prepared to participate in global change. 100 years after its independence or in 2045, Indonesia will have developed a robust economic system in all national sectors. By 2030, Indonesia's economy could be the strongest in the globe. In this context, where several key factors for developing a high-income generation are discussed, the Indonesian government acknowledges that if the country's education system continues to progress,

it will be possible to transform Indonesia into a high-income nation by 2045.

This is why *Wayang Wong Millennial* [5] demonstrates the significance of pursuing knowledge. This innovative model is also a medium for the socialization and enculturation of Balinese cultural values, which are anticipated to influence the character of the millennial generation in Bali. According to the digital mainstream, the educational values in this innovative *wayang wong* are the values of courtesy, cooperation, adaptive attitude, self-discipline, male-female partnership, and the spirit of competition in the midst of life's dynamics.

Humans are multidimensional organisms [9]. Humans have both logical and aesthetic potential to satisfy their psychological requirements [10]. In this instance, efforts to develop early childhood identity cannot be limited to increasing or optimizing IQ; aesthetic efforts through the arts and culture must also be increased. In this instance, it is asserted in [3] that the expected level of success following the educational process is equivalent to a high rate of failure. The scientific truth, which is believed to contribute to success following the educational process, should be examined. This is necessary to nurture the relationship between humanities and exact sciences as part of the formal education process's relationship between hard and soft skills.

In addition to logical learning materials, children's education must incorporate an aesthetic element. Children require the evolution of traditional game models for character development. Three categories of games, namely (1) *congklak*, (2) jump rope, and (3) crank, can be used to construct game models that can be used to integrate learning into the lives of children. Educational games can be developed from traditional games. Traditional educational games include the following criteria: (1) pursuance of philosophy; (2) pursuit of specified goals; (3) content for learning; (4) use of didactic methods; (5) use of educational media; (6) enhancement of gameplay; and (7) objectives and evaluations.

Students are introduced to the artistic process and integrates its elements into education, thereby fostering a culture of creative characteristics, creative initiative, and imagination, as well as the mastery of emotions for principles [11]. Local knowledge is appropriate for capacity development and creativity in the form of a response based on the potential for superior artistic culture and the potential for the natural-physical and socio-cultural environment and its changes [12]. The creative potential of the Indonesian population

varies [13]. The shape, structure, the demographic advantage, and carrying capacity of each Indonesian population influence the disparity in inventiveness outcomes.

As diverse forms of creativity have produced a variety of ethnic performing arts that can be taught to children outside of school, there are several institutions that use local media for education. In fact, instructors can use ethnic performing arts as learning media still pertinent with various forms and interests for these learning objectives. This time around, the primary objective is to encourage and develop new performing arts as a source of ideas, such as *wayang* performances, as well as an educational medium that is more applicable in a variety of contexts and enjoyed by children for skill development.

In general, the purpose of education is to equip and cultivate students' practical or hard skills in accordance with their interests and aspirations. Meanwhile, there is education that emphasizes character development in children, such as through dance [8]. According to many publications, however, those who can be considered successful have provided valuable inspiration for those pursuing a career in the formal education industry. The *Bebek Putih Jambul* Dance has been developed as an optional new character education medium for children under the age of five. This dance was successfully created through collaborative research between the Indonesian Art Institute (ISI) Denpasar and *Sanggar Paripurna* in Bona Village, Gianyar Regency, which was funded by the creators of a national applied research grant (2021-2023) with the goal of realizing a model for performing arts for early childhood based on indigenous knowledge as an effort to forge identity and strengthen national character. The *Bebek Putih Jambul* Dance, as a result of this research, is extremely significant given that prior to its creation, no new dance based on indigenous knowledge had been developed specifically for young children in Bali. The purpose of this article is to describe the form and function of the *Bebek Putih Jambul* Dance in order to foster a noble character suitable for the physical and mental development of young children. The problem revolves around the following questions: 1) What is the form of the *Bebek Putih Jambul* Dance? 2) What purpose does the *Bebek Putih Jambul* Dance serve?

II. RESEARCH METHODS

This study employed the research and development methodology (R&D). The

development research procedure has two primary objectives: developing a product and evaluating its' effectiveness in accomplishing the aim. All data gathered through observations, interviews, and literature studies are qualitatively analyzed using symbol theory and practice theory. This research was helped based on the consideration of synchronic, interpretative, and constructivist approaches. Several steps are involved, including the following:

In the first year, model design, participant observation, and in-depth interviews were applied to early childhood dance studios in Bali, with a focus on young children. In this stage of early childhood performing arts, the lecture method, viewing of VCDs, and introduction of movement motifs, choreography, instruments, and musical pieces will be used. At this juncture, outputs were created in the form of TKT-5 products as models of early childhood performing arts that were suitable for presentation. While the additional output consists of prestigious international journals and proceedings of national and international seminars.

In kindergartens across Bali, socialization of performing art models for children occurred in the second year. This phase of training will employ imitation techniques, lectures, and discussions. The outputs of this second stage of research are HKI and VCD performing art learning methods. The additional output is a reputable international journal or the proceedings of a national or international conference.

In the third year, the model will undergo testing, evaluation and justification. Presenting local, national and international examples of performing arts for children will serve as a trial model. In the third year, the output will be ISBN-containing textbooks. By conducting this research, it is anticipated that children will appreciate performing and playing the *gamelan*, which is an integral part of Bali's indigenous culture. The pleasure of children dancing and playing traditional *gamelan* that was specially designed for them will have indirect effects on the formation of their identities and the strengthening of their characters.

III. RESULTS

A. Form of the *Bebek Putih Jambul* Dance

Local knowledge is a tangible source of cultural transmission, regeneration inspiration, and ideological compass for local communities [14]-[17]. The *Bebek Putih Jambul* Dance was created based on local Balinese wisdom, so this

dance is also anticipated to serve as an educational tool and a tool to support the physical and mental development of children. The paradigm for children's performing arts at this age was derived from the *gendeng sekar rare* titled "*Bebek Putih Jambul*," a Balinese folk song that children have always sung while playing. Even though this song has received widespread attention, many individuals are still unaware of its social education, religious, and ethical significance. Nonetheless, you can listen to the lyrics of *Bebek Putih Jambul* among others below.

Bebek Putih Jambul
Makeber Ngaja Kanginan
Neked Kaja Kangin Ditu ya Tuun Macebur,
Briak-Briuk Masileman
Nyemak Tiuk Ken Talenan
Mara Ancuk Makeledan

The *Bebek Putih Jambul* represents a person with a pure character, comparable to a *sulinggih*, as indicated by the song's lyrics. The *Bebek Putih Jambul* is a symbol of a saint due to its white plumage, which resembles the white robes of a saint. It has the same significance as the white garments worn by the *sulinggih* in every sacred ceremony of the Balinese Hindu religion. The term *crested*, derived from the *Bebek Putih Jambul* waterfowl, is synonymous with the *sulinggih* symbol cone or *ketu*. The *Bebek Putih Jambul* is aimed at young females so that they become accustomed to be creative in accordance with spiritual principles.

The expression *makeber ngaja kanginan* demonstrates a goal-directed attitude. In Balinese Hinduism, the north and east directions toward the wind are regarded as sacrosanct site directions. Because the sun always rises in this cardinal direction, the east direction is considered upstream. In the religion of Balinese Hindus, the sun is a source of luminous energy that can sustain all living. Origin can also signify the east. In this instance, the term *wit* refers to "God as the Lord of Paradise" as the origin of the east.

Mount Rainier is synonymous with its north orientation. The mountain is the source of the river because it is the highest point, farthest from pollution, and nearest to the heavens. Similarly, *briak-briuk masileman* is an activity that residents anticipate when cohabitating to assist and support one another. The *nyemak tiuk ken talenan* signifies preparation for *swadharma*. *Mara ancuk makeledan* indicates that the more investigation conducted, the newer information must be acquired.

It is evident from the lyrics that the progenitors of Bali taught their children about

tattwa or Hindu philosophy, *susila* or good moral, and ceremonies through traditional songs, one of which has been adapted into the song *Bebek Putih Jambul*. The ancestors have instructed their children and descendants through basic songs with educational content. The *Bebek Putih Jambul* Dance is a new example of the manifestation of local wisdom in Balinese cultural traditions that are still pertinent to the next generation, who are focused on playing beautifully and cleanly in order to be successful in life.

The early years of a child's development are characterized by a period of play and learning. The *Bebek Putih Jambul* Dance, which was created based on Balinese indigenous knowledge, is performed by valuing the child's potential, talents, and abilities as capital. In preparing a variety of movements, techniques, or compositions, their knowledge, comprehension, and skill in the performing arts in which they are engaged have been the primary considerations. Models of performing arts that are based on creativity and the ability to comprehend the local wisdom of the region's culture can generate models that have an identity and agree with the development of children's learning skills.

Table 1.
Model of the *Bebek Putih Jambul* dance

Show Type	The new dance creation is the <i>balih-balihan</i> dance " <i>Bebek Putih Jambul</i> "
Characteristics	The theme, variety of movements, choreography, fashion make-up, and light music of the <i>Bebek Putih Jambul</i> Dance have been adapted to the age of growth and psychosocial development of early childhood.
Basic Material	Sourced from local wisdom, namely Balinese folk songs in the form of <i>Sekar Alit</i> and <i>Bebek Putih Jambul</i> , which have educational meanings, especially social ethics, religion, truth, and manners.
Performance Structure	The <i>Bebek Putih Jambul</i> dance includes <i>pepeson</i> , crew, retailer, and <i>pekaad</i> . 11 early-age girl dancers danced to musical accompaniment to accompany the children's rendition entitled <i>Bebek Putih Jambul</i> . The composition of the music in this <i>gamelan</i> is divided into three parts: <i>pengawit</i> , <i>pengawak</i> , and <i>pekaad</i> . <i>Pengawit</i> is the beginning, <i>Pengawak</i> is the middle, and <i>Pekaad</i> is the end.
<i>Bebek Putih Jambul</i> Dance Creation Team (2021)	-Creator of Dance: Prof. Dr. Ni Made Ruastiti, SST, MSc. -Musical Accompaniment Melody Creator: Prof. Dr. I Wayan Rai S., MA. -Performing Artistic Partner: I Made Sidia, SSP

The *Bebek Putih Jambul* dance is introduced in Matrix 1 as a novel dance for young females. In conclusion, choreography for small children is the result of observation and interviews with the children involved. In addition, themes, range of movements, choreography, fashion, and musical accompaniment were created specifically based on field data analysis results. Each component of a task is determined by the child's age, aptitude, and other factors [8].

Based on the physical and psychological conditions of early childhood, the *Bebek Putih Jambul* Dance was developed. The concept of the *Bebek Putih Jambul* Dance was created in response to the characteristics of millennial children in order to make it easy to perform, particularly in terms of the range of movements that are simple to accomplish, the right-left symmetrical cross patterns, and the dance accompaniment, which have been designed to be easier to duplicate and perform.



Figure 1. The *Bebek Putih Jambul* dance [8]

The spectrum of movements in the *Bebek Putih Jambul* Dance was also modified according to the ages of the participating children. According to children's abilities and local cultural values, various forms of movement have been created. The cultural values contained in the *Bebek Putih Jambul* Dance are independence, the courage to make decisions, responsibility, group cohesion, concern for hygiene, concern for others, adherence to rules, and courtesy. Sportsmanship and inventive human values are equally essential in molding children's personalities into tough, strong, unyielding, and dependable generation.

As a paradigm of early childhood performing arts, the *Bebek Putih Jambul* Dance is anticipated to enhance the benefits of local knowledge, especially for toddler girls. This is evident in the show theme, various movements, fashion makeup, and musical accompaniment. The *Bebek Putih Jambul* Dance embodies a distinctive Balinese cultural aesthetic. They can learn about culture, a characteristic of society, from the movement, manner, or the context of an event [18]-[19]. The *Bebek Putih Jambul* Dance was

derived from indigenous Balinese knowledge, specifically the oral tradition of music in *Sekar Alit* titled "*Bebek Putih Jambul*," which already exists and is renowned in Balinese culture.

Young children are invited to learn about traditional Balinese culture through this new performance. The *Bebek Putih Jambul* Dance is also anticipated to serve as an educational medium, contributing to the child's physical and mental development through play. Regarding the conceptualization of performances, dance for small children and dance for adults are distinct. Because the paradigm for early childhood performing arts is based on children's physical and social capacities, this is the case.

B. The Function of the *Bebek Putih Jambul* Dance as a Vehicle for Character Formation

The performance art of the *Bebek Putih Jambul* Dance, which is founded on indigenous knowledge, can be used to reinforce the character of children. The movement pattern of a new creation dance, the *Bebek Putih Jambul* Dance, can be used as a tool for fostering positive character development in toddlers. According to the theory of symbols, the artistic movements of the *Bebek Putih Jambul* Dance and some of these traditional dances have Balinese cultural significance.

In addition to being private individuals, humans are social beings who require a sense of security and cooperation with others [12], [21]. Students learn about their own abilities, social interactions, and important life principles through a series of tests [22]. Children are taught the importance of discipline, awareness, caring and cooperation through the *Bebek Putih Jambul* routine. Following the performance of the *Bebek Putih Jambul* Dance, they received this training. Early childhood dancers can accomplish the beauty and harmony of the *Bebek Putih Jambul* Dance through discipline, tolerance, and cooperation.

Through melodies and routines, children are also taught to become more familiar with their environment, namely white ducks swimming in the river. The performers for toddler girls indirectly teach about the philosophy of *Tri Hita Karana*, particularly the *Palemahan* principal. *Palemahan* is the relationship between the human body and its encircling environment [12], [20], [23]-[24]. A clean and hospitable environment can impact quality of life [26]. In addition, *Bebek Putih Jambul* Dance participants learn about the harmonization of human relations with *Sang Hyang Widhi (parahyangan)* and human-human

relations (*pawongan*). Everyday life necessitates human friendship and cooperation [5], [8], [27].

The *Bebek Putih Jambul* performance contains Balinese cultural values. Cultural values can be used to fortify the character foundations of the next generation [28]. Based on the performance model trials, it was determined that these young children had been taught to: (a) be disciplined; (b) have tolerance; (c) be able to recognize a team; (d) be responsible; and (e) be aware of the omnipotence of the Almighty God (Table 2).

Table 2.
Early childhood character formation

Performing Arts	Formed Early Childhood Characters
New dance creation: <i>Bebek Putih Jambul</i>	Discipline, Care for environmental cleanliness, Collaboration, Polite attitude, Responsibilities, Awareness of God's Omnipotence (<i>Sang Hyang Widhi</i>)

As shown in Table 2, children are taught from an early age to be disciplined, to have excellent decorum, and to be cooperative at least with their peers. During this dance learning procedure, the children were also introduced to *Ida Sang Hyang Widhi*. The local wisdom contained in the *Bebek Putih Jambul* Dance is required for the next generation to develop characters that are robust, healthy, intelligent, compassionate, independent, nationalistic and religious [29]. As the next generation of competitive Indonesian manufacturing development, the millennial generation must be able to communicate, collaborate, be sensitive, creative, and innovative in order to achieve excellence. In addition, they must increase their skills, positive attitude in their behavioral and global competence [30]. As the nation's future population, it is anticipated that Indonesian children will mature into competitive millennials able to compete globally. The next generation of Indonesians must also play an active role as agents of civilization and change in accordance with their individual interests and abilities as well as the demands of the times. They are also expected to play an active role in the preservation of their national cultural identity by contributing to the growth of their ancestral culture [31]-[32].

The development of the performing arts of the *Bebek Putih Jambul* has become a form of creativity for family-supported Balinese children. The parents of children who participated in dance activities at the *Paripurna* studio reported that their young children appeared joyful and more enthusiastic in an in-depth study of the effects on

children. In addition, they are more disciplined in time management, such as attending events. Families and fans of Balinese dance and performing arts have a heightened awareness of these arts forms. Audience members responded positively to the conclusion of the new dance piece *Bebek Putih Jambul*. This novel dance by infants is capable of attracting the attention of Balinese in Gianyar. In addition, the video of the dance performance, which elevates the local wisdom of the Balinese Hindu people, has received tens of thousands of YouTube views within a month (19 October–22 April, 2022).

IV. DISCUSSION

The performance of *Bebek Putih Jambul* incorporates Balinese cultural elements. The *Bebek Putih Jambul* is designed to help young women become acclimated to being creative according to *Balinese Hindu* principles. The *Bebek Putih Jambul* Dance is a new illustration of the manifestation of local wisdom in Balinese cultural traditions that are still relevant to the next generation, who are intent on playing gorgeously and precisely in order to be successful in life.

The *Bebek Putih Jambul* Dance was derived from indigenous Balinese knowledge, particularly the oral tradition of music in *Sekar Alit* entitled "*Bebek Putih Jambul*," which already exists and is renowned in Balinese culture. The *Bebek Putih Jambul* Dance was created based on local Balinese wisdom; therefore, it is anticipated that this dance will also serve as an educational instrument and an aid to the physical and mental development of children.

The range of movements in the *Bebek Putih Jambul* Dance is also modified based on the ages of the participants. To make the *Bebek Putih Jambul* Dance easier to perform, its concept was developed in response to the characteristics of millennial children. Models of performing arts that are based on creativity and the capacity to comprehend the local wisdom of the region's culture can generate models that have an identity and are consistent with the growth of children's learning skills. The elegance and harmony of the *Bebek Putih Jambul* Dance can be achieved by young dancers through discipline, tolerance and cooperation. The audience responded favorably to the conclusion of *Bebek Putih Jambul* as a new Balinese performing art.

V. CONCLUSIONS

Based on the preceding description, it can be concluded that the *Bebek Putih Jambul* Dance, which was created using Balinese indigenous

knowledge, is presented as a loose dance. This is evident in the 'diversity of movements, performance structure, fashion makeup, and musical accompaniment. The *Bebek Putih Jambul* Dance, in addition to serving as entertainment and a vehicle for character education, appears to be ideally suited for use with young children, as it contains many educational values that teach them about togetherness, mutual cooperation, discipline, responsibility, and the greatness of God Almighty. Through the *Bebek Putih Jambul* Dance, which was designed with an environmental motif, young children dance and play while singing traditional hymns from their region. Frequently, they dance the routine, so it indirectly influences the character development of the children involved.

ACKNOWLEDGMENTS

Acknowledgments are conveyed to the first author for his contribution in resolving operational conflicts in the development of research outcomes. This research could not have been completed without the support of the field workers for all the needs of the second author in the process of data analysis until the publication of this scientific paper.

Due to the support of various parties, this scientific writing was successful. For this reason, the research team would like to express our special thanks to the DRPM Ministry of Education and Culture, Research, Technology, and Higher Education, which has funded this research from 2021 to 2023. Acknowledgments are also addressed to the Chancellor of the Indonesian Art Institute (ISI) Denpasar and their staff for the support and facilities that have been provided to carry out this research. Thanks also go to the *Paripurna* Studio, Bona Gianyar Village, and the resource persons whose names we cannot mention one by one who have helped and supported this research from start to finish. In conclusion, may God Almighty repay all of your kindness.

REFERENCES

- [1] MUHARDI. (2004) Kontribusi Pendidikan Dalam Meningkatkan Kualitas Bangsa Indonesia. *Jurnal Mimbar*, 20(4), pp. 478-492.
- [2] UCE, L. T. (2015) The Golden Age: Masa Efektif Merancang Kualitas Anak. *Jurnal Pendidikan Anak Bunnaya*, 1(2), pp. 77-91.
- [3] WHITE, A. M. (1994) The Process of Education. *American Behavioral Scientist*, 38(1), pp. 122-132.
- [4] SWANDI, I W., WIBAWA, A. P., PRADANA, G. Y. K., and SUARKA, I N. (2020) The Digital Comic Tantri Kamandaka: A Discovery for National Character Education. *International Journal of Innovation, Creativity and Change*, 13(3), pp. 718-732.
- [5] RUASTITI, N. M., SUDIRGA, I K., and YUDARTA, I G. (2021) *Wayang Wong Millenial (Inovasi Seni Pertunjukan Pada Era Digital)*. Yogyakarta: Jejak Pustaka.
- [6] MASTININGSIH, P. (2020) Overcoming Elderly Anxiety Through Kidung Wargasari. *Universal Journal of Public Health*, 8(3), pp. 99-103.
- [7] ROKHMAN, F., YULIATI, & SYAIFUDIN, A. (2014) Character Education for Golden Generation 2045 (National Character Building for Indonesian Golden Years). *Procedia-Social and Behavioral Sciences*, 141(1), pp. 1161-1165.
- [8] RUASTITI, N. M., INDRAWAN, A. A., and SARIADA, I K. (2021) Renteng Dance in Saren Village, Nusa Penida as a Source of Inspiration for the Creation of Ceremonial Dances in Bali. *Harmonia, Journal of Arts Research and Education*, 21(2), pp. 232-245.
- [9] ATMAJA, G. M. W., ARNIATI, I. K., and PRADANA, G. Y. K. (2019) Implications of Enactment of Law Number 6 of 2014 on The Position of Villages in Bali, Indonesia. *Asia Life Sciences*, 28(2), pp. 295-310.
- [10] ARNIATI, I. A. K., ATMAJA, G. M. W., and PRADANA, G. Y. K. (2020) Moral and Religious Values in The Geguritan Dharma Prawerti Song in Bali. *International Journal of Innovation, Creativity and Change*, 12(1), pp. 432-446.
- [11] ROHIDI, T., R. (1994) *Pendekatan Sistem Sosial Budaya dalam Pendidikan*. Semarang: IKIP Press.
- [12] PRADANA, G. Y. K. (2021) Aplikasi Filosofi Tri Hita Karana Dalam Pemberdayaan Masyarakat Tonja di Denpasar. *Jurnal Abdi Masyarakat*, 1(2), pp. 61-71. <https://doi.org/10.22334/jam.v1i2.10>.
- [13] ATMAJA, G. M. W., ARNIATI, I. A. K., and PRADANA, G. Y. K. (2020)

- Bhineka Tunggal Ika as a Source Politics & Identity of Indonesian Culture in the Formation of Law. *Cultura. International Journal of Philosophy of Culture & Axiology*, 17(2), pp. 57-72.
- [14] RUASTITI, N. M., and PRADANA, G. Y. K. (2020) The Ideology Behind Sesandaran Dance Show in Bali. *Journal of Sociology and Social Anthropology*, 11(2), pp. 78-85.
- [15] RAI S., I W., SADGUNA, I M. I., SADGUNA, I G. A. J., and PRADANA, G. Y. K. (2019) Tifa from the Land of Papua: Text and Context. *Asia Life Sciences*, 28(2), pp. 335-354.
- [16] DHARMIKA, I. B., PRADANA, G. Y. K., and RUASTITI, N. M. (2022) Sustainable Forest Management as a Form of Community Resistance in Bali. *Procedia Environmental Science, Engineering and Management*, 9(1), pp. 283-296.
- [17] DHARMIKA, I. B., and PRADANA, G. Y. K. (2021) The Meaning of Rebo Buntung for Pringgabaya Villager, East Lombok During the Covid-19 Pandemic. *Qualitative Report*, 26(9), pp. 2911-2923. <https://doi.org/10.46743/2160-3715/2021.4769>
- [18] SEDYAWATI, E. (1981) *Pertumbuhan Seni Pertunjukan*. Jakarta: Siar Harapan.
- [19] PRADANA, G. Y. K. (2012) Diskursus Fenomena Hamil di Luar Nikah dalam Pertunjukan Wayang Joblar. *Electronic Journal of Cultural Studies*, 1(2), pp. 11-27.
- [20] PRADANA, G. Y. K. (2021) Corona in Pupuh Ginada Dasar: A Cultural Response to Crisis Situations due to Corona Virus Pandemic. In KOMARIAH (eds.). *The 5th International Conference on Climate Change: Climate Actions Toward Sustainable Development Goals (MDGs)*, IOP Conference Series: Earth and Environmental Science Vol. 724. Surakarta: IOP Science, pp. 1-12.
- [21] WIDODO, T., and KADARWATI, S. (2013) Higher Order Thinking Berbasis Pemecahan Masalah Untuk Meningkatkan Hasil Belajar Berorientasi Pembentukan Karakter Siswa. *Cakrawala Pendidikan*, 32 (1), pp. 161-171.
- [22] YUNI, R. (2016) Peran Kegiatan Ekstrakurikuler Dalam Mengembangkan Watak Kewarganegaraan Peserta Didik. *Jurnal UCEJ*, 1(2), pp. 136-152.
- [23] PETERS, J. H., WISNU, W. (2013) *Tri Hita Karana, The Spirit of Bali*. Jakarta: Gramedia.
- [24] PRADANA, G. Y. K., and ARCANA, K. T. P. (2020) Hasil Pengelolaan Homestay Bercorak Budaya Tradisional Bali Ditengah Pengaruh Perkembangan Trend Millennial di Sektor Pariwisata. *Jurnal Ilmiah Hospitality Management*, 11(1), pp. 1-12.
- [25] PRADANA, G. Y. K. (2021) Aplikasi Filosofi Tri Hita Karana Dalam Pemberdayaan Masyarakat Tonja di Denpasar. *Jurnal Abdi Masyarakat*, 1(2), pp. 61-71. <https://doi.org/10.22334/jam.v1i2.10>.
- [26] PRADANA, G. Y. K. (2022) Mereresik dan Penghijauan Dalam Rekognisi Perayaan Hari Ulang Tahun Kemerdekaan Republik Indonesia di Desa Bangli, Tabanan. *Jurnal Pengabdian Mandiri*, 1(6), pp. 1101-1112.
- [27] PRADANA, G. Y. K. (2019) *Sosiologi Pariwisata*. Denpasar: STPBI Press.
- [28] TANIS, H. (2013) Pentingnya Pendidikan Character Building Dalam Membentuk Kepribadian Mahasiswa. *Humaniora*, 4(2), pp. 1212-1219.
- [29] MULYANA, R. (2004) *Mengartikulasi Pendidikan Nilai*. Bandung: Alfabeta.
- [30] MUKHOPADHYAY, A., and YEUNG, C. W. (2010) Building Character: Effects of Lay Theories of Self-Control on the Selection of Products for Children. *Jurnal of Marketing Research*, 40(8), pp. 240-250.
- [31] PRADANA, G. Y. K., and PARWATI, K. S. M. (2017) Local-Wisdom-Based Spa Tourism in Ubud Village of Bali, Indonesia. *Russian Journal of Agricultural and Socio-Economic Sciences*, 8(68), pp. 188-196.
- [32] PRADANA, G. Y. K., and RUASTITI, N. M. (2022) Imitating the Emancipation of Hindu Female Characters in Balinese Wayang Legends. *International Journal of Social Science*, 5(1), pp. 643-656. <https://doi.org/10.53625/ijss.v1i5.1307>.

参考文献:

- [1] MUHARDI. (2004) 教育对提高印度尼西亚民族素质的贡献。讲坛杂志, 20(4), 第 478—492 页。

- [2] UCE, L. T. (2015) 儿童素质设计的有效时期。文纳屋儿童教育杂志, 1(2), 第 77-91 页。
- [3] WHITE, A. M. (1994) 教育过程。美国行为科学家, 38(1), 第 122-132 页。
- [4] SWANDI, I W., WIBAWA, A. P., PRADANA, G. Y. K. 和 SUARKA, I N. (2020) 数字漫画坦崔卡曼达卡: 国民品格教育的发现。国际创新、创造力和变革杂志, 13(3), 第 718-732 页。
- [5] RUASTITI, N. M., SUDIRGA, I K. 和 YUDARTA, I G. (2021) 王大洋千禧一代(数字时代的表演艺术创新)。日惹: 图书馆步道。。
- [6] MASTININGSIH, P. (2020) 通过基东瓦加萨里克服老年人的焦虑。全球公共卫生杂志, 8(3), 第 99-103 页。
- [7] ROKHMAN, F., YULIATI, 和 SYAIFUDIN, A. (2014) 黄金一代 2045 黄金一代 2045 品格教育(印度尼西亚黄金岁月的国家品格建设)。程序-社会和行为科学, 141(1), 第 1161-1165 页。
- [8] RUASTITI, N. M., INDRAWAN, A. A., 和 SARIADA, I K. (2021) 努沙佩尼达萨伦村的人腾舞作为巴厘岛礼仪舞蹈创作的灵感来源。口琴, 艺术研究与教育杂志, 21(2), 第 232-245 页。
- [9] ATMAJA, G. M. W., ARNIATI, I. A. K. 和 PRADANA, G. Y. K. (2019) 颁布 2014 年第 6 号法律对印度尼西亚巴厘岛村庄地位的影响。亚洲生命科学, 28(2), 第 295-310 页。
- [10] ARNIATI, I. A. K., ATMAJA, G. M. W. 和 PRADANA, G. Y. K. (2020) 巴厘岛佛法的诗歌中的道德和宗教价值观。国际创新、创造力和变革杂志, 12(1), 第 432-446 页。
- [11] ROHIDI, T., R. (1994) 教育中的社会文化系统方法。三宝垄: IKIP 出版社。
- [12] PRADANA, G. Y. K. (2021) 三日田哲学在赋予登巴萨汤尼亚社区权力方面的应用。社区服务期刊, 1(2), 第 61-71 页。<https://doi.org/10.22334/jam.v1i2.10>。
- [13] ATMAJA, G. M. W., ARNIATI, I. A. K., 和 PRADANA, G. Y. K. (2020) 统一分集作为法律形成中印度尼西亚文化的来源政治和身份。文化。国际文化哲学与价值论杂志, 17(2), 第 57-72 页。
- [14] RUASTITI, N. M. 和 PRADANA, G. Y. K. (2020) 巴厘岛塞桑达兰舞蹈秀背后的意识形态。社会学与社会人类学杂志, 11(2), 第 78-85 页。
- [15] RAI S., I W., SADGUNA, I M. I., SADGUNA, I G. A. J., 和 PRADANA, G. Y. K. (2019) 来自巴布亚土地的蒂法: 文本和背景。亚洲生命科学, 28(2), 第 335-354 页。
- [16] DHARMIKA, I. B., PRADANA, G. Y. K. 和 RUASTITI, N. M. (2022) 可持续森林管理作为巴厘岛社区抵抗的一种形式。程序环境科学、工程与管理, 9(1), 第 283-296 页。
- [17] DHARMIKA, I. B. 和 PRADANA, G. Y. K. (2021) 新冠肺炎大流行期间雷博文通对东龙目岛春加芭雅村民的意义。定性报告, 26(9), 第 2911-2923 页。<https://doi.org/10.46743/2160-3715/2021.4769>
- [18] SEDYAWATI, E. (1981) 表演艺术的发展。雅加达: 希望之光。
- [19] PRADANA, G. Y. K. (2012) 关于乔布勒木偶戏非婚怀孕现象的论述。文化研究电子杂志, 1(2), 第 11-27 页。
- [20] PRADANA, G. Y. K. (2021) 基本银滩中的冠状病毒: 对冠状病毒大流行引起的危机情况的文化反应。在 KOMARIAH (

- 编辑)中。第五届国际气候变化会议:实现可持续发展目标(千年发展目标)的气候行动,眼压会议系列:地球与环境科学卷。724.梭罗:眼压科学,第1-12页。
- [21] WIDODO, T. 和 KADARWATI, S. (2013) 基于问题解决的高阶思维以提高学生以性格为导向的学习成果。教育地平线, 32(1), 第161-171页。
- [22] YUNI, R. (2016) 课外活动在培养学生公民素质方面的作用。UCEJ 杂志, 1(2), 第136-152页。
- [23] PETERS, J. H., WISNU, W. (2013) 三日田, 巴厘岛精神。雅加达:格拉梅迪亚。
- [24] PRADANA, G. Y. K. 和 ARCANA, K. T. P. (2020) 在旅游业千禧一代趋势发展的影响下, 传统巴厘岛文化的寄宿家庭管理结果。酒店管理科学杂志, 11(1), 第1-12页。
- [25] PRADANA, G. Y. K. (2021) 三日田哲学在赋予登巴萨汤尼亚社区权力方面的应用。社区服务期刊, 1(2), 第61-71页。
<https://doi.org/10.22334/jam.v1i2.10>。
- [26] PRADANA, G. Y. K. (2022) 振兴和绿化以表彰在塔巴南邦里村举行的印度尼西亚共和国独立日庆祝活动。独立服务期刊, 1(6), 第1101-1112页。
- [27] PRADANA, G. Y. K. (2019) 旅游社会学。登巴萨:科技部出版社。
- [28] TANIS, H. (2013) 品格培养教育在塑造学生人格中的重要性。人文学科, 4(2), 第1212-1219页。
- [29] MULYANA, R. (2004) 阐明价值观教育。万隆:字母表。
- [30] MUKHOPADHYAY, A. 和 YEUNG, C. W. (2010) 塑造性格:外行自我控制理论对儿童产品选择的影响。市场研究杂志, 40(8), 第240-250页。
- [31] PRADANA, G. Y. K. 和 PARWATI, K. S. M. (2017) 印度尼西亚巴厘岛乌布村基于本地智慧的温泉旅游。俄罗斯农业和社会经济科学杂志, 8(68), 第188-196页。
- [32] PRADANA, G. Y. K., 和 RUASTITI, N. M. (2022) 模仿巴厘岛哇扬传说中印度女性角色的解放。国际社会科学杂志, 5(1), 第643-656页。
<https://doi.org/10.53625/ijss.v1i1.1307>。

EARLY CHILDHOOD PERSONALITY DEVELOPMENT THROUGH BEBEK PUTIH JAMBUL DANCE

ORIGINALITY REPORT

18%

SIMILARITY INDEX

17%

INTERNET SOURCES

8%

PUBLICATIONS

8%

STUDENT PAPERS

MATCH ALL SOURCES (ONLY SELECTED SOURCE PRINTED)

2%

★ www.archives.palarch.nl

Internet Source

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off