

THE IDEOLOGY OF THE CREATION OF THE PETENG BULAN DANCE FOR EARLY CHILDREN

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ABSTRACT

The purpose of this article publication is to explain the ideology of creating Peteng Bulan Dance for early childhood. This dance was created because of the findings in the field that so far there has been no dance for young children. In fact, they really need dance based on local wisdom to introduce elements of their regional culture in order to form identity and strengthen the nation's character. The questions are: 1) What is the form of the Peteng Bulan Dance?; 2) What is the ideology of the creation of the Peteng Bulan Dance? This research was conducted using qualitative methods. The data sources for this study were Peteng Bulan Dance itself, early childhood performers, choreographers, the children's parents, trainers, and related communities who were selected based on purposive sampling and snowball techniques. All data that has been collected through observation, interviews, recording, and literature study, were analyzed using aesthetic theory, structural functional theory, and symbol theory. The results showed that : 1) Peteng Bulan Dance is presented in the form of a loose dance (without a story). This can be seen from the way of presentation, fashion make-up, variety of movements, narration, structure of the performance, and the musical accompaniment of the performance; 2) The ideology of the creation of the Peteng Bulan Dance is the ideology of cultural preservation.

Keywords: Ideology of Cultural Preservation, Peteng Bulan Dance, Early Childhood, Bali.

Background

Early childhood is a period where they experience physical growth as well as mental development. The National Association For The Education of Young Children (NAEYC) in Thomson and Stankovic-Ramirez (2021) classifies children before the age of eight as early childhood. Early childhood is also known as the fastest period of children in the development of physical, mental and intelligence abilities simultaneously and is even called the Golden Age when it has a major influence on the characteristics of the maturation process. In order for children's physical, intellectual and mental growth to develop properly, children's education needs to be given from an early age. Physical growth, intelligence, socio-emotional and good communication of children require adequate fine and gross motor coordination exercises, thinking and acting in accordance with the unique developmental stages of each child.

Child development is a period where they grow physically and actively develop their potential. UNESCO in Sukarsih (2016) said that ideally the development of children's potential is at least through the process of learning to know, learning to do, learning to be and learning to live together. The National Education System Law states that the development of children's potential through the learning process requires a learning atmosphere and planning so that the development of children's skills and intelligence can add value to personality, noble character and a sense of devotion to parents, teachers and the nation. In Law no. 20 of 2003 stated that Indonesia already has early childhood education, basic education, secondary education and

higher education to accommodate the planned development of children's potential. Only through formal education can the development of quality human potential be realized. In the realm of education, the Indonesian nation faces challenges to build the next generation of a nation that is superior, strong and has character (Swandi et al., 2020). Because, in global competition, only superior nations have quality children who are able to compete.

It is interesting to note that early childhood education (PAUD) is a solution to preparing a quality generation of the nation. PAUD education is intended to optimize the potential abilities and intelligence of children before the age of 6 years in a planned manner to become a generation of superior and character. Through PAUD, building the foundation of a superior generation with character is more likely to be realized to respond to the challenges of the Indonesian nation in the midst of the dynamics of global competition.

It is interesting to note that early childhood is the period of the fastest average intelligence growth and the greatest need for play. PAUD can be the right choice of educational institution in accommodating the magnitude of their playing needs in the learning process. In line with that, the performing arts can be their medium of expression during the learning process. Performing art can be useful in recognizing superior characters and practicing subtlety (Rai S. et al., 2019; Ruastiti and Pradana, 2020). Intellect accompanied by the stability of superior character based on various choices seems to be needed by them in order to become a generation of strong and character. However, not many traditional Balinese performing arts accommodate their interest in playing during the learning process. Most of the learning experiences for young children through traditional Balinese performing arts are quite complicated for them considering the dances taught are for adults. When the complexity of the structure of traditional Balinese dances is simplified according to their interest in fun learning, it can mean aesthetic destruction and even cause offense to the art maestro who created it.

Based on the great interest of early childhood in playing and the problem of educating traditional Balinese performing arts for early childhood, the Peteng Bulan dance has been created. Peteng Bulan Dance is a Balinese creation dance that tries to accommodate children's needs for fun expression through dance performances. This Peteng Bulan dance can be said to be a new dance that has a staging structure that is relatively simple, easy to understand, and easy for young children to dance. Thus, Peteng Bulan Dance has been introduced and taught to early childhood children as a new option in the process of early childhood education.

Peteng Bulan dance can be used as a space for cultural enculturation as well as a medium for socializing Balinese local wisdom for them. Local wisdom is a capital in building the identity of the nation's civilization (Atmaja et al., 2020). As a new dance that has tried to accommodate the aspirations of freedom in children's play while at the same time recognizing Balinese local wisdom, it raises ideological problems. On this occasion, the problem is focused on: 1) What is the form of the Peteng Bulan dance?; 2) What is the ideology behind the creation of the Peteng Bulan dance?

Literature Review

The article entitled *The Ideology of the Creation of the Peteng Bulan Dance for Early Childhood* is an original work. As an original work, some components of the Ideology of the Creation of the Peteng Bulan Dance for Early Childhood have been considered important and are closely related to several studies as follows.

Rima Faber (2017) when discussing Dance & Early Childhood Cognition: Isadora stated that dance education is very useful in improving cognitive development in young children. Through exposure to the history of early childhood dance, the inclusion of dance in early childhood education, the influence of dance education on the development of early childhood cognitive intelligence and dance education for early childhood in connection with the challenges of the 21st century and national education standards, it can be suggested to add dance lessons to early childhood and conduct research on the impact of kinesthetic and cognitive development of early childhood while pursuing dance education on neurological development and development in the community. The Relevance of Dance & Early Childhood Cognition : The Isadora with the Ideology of the Creation of Peteng Bulan Dance for Early Childhood lies in the problem of dance for early childhood. However, Dance & Early Childhood Cognition: The Isadora does not analyze ideology, while the Ideology of the Creation of Peteng Bulan Dance for Early Childhood analyzes ideology related to the Peteng Bulan dance.

In 2021, Hae In Kwon, Ka Young Huh, and Ji Eun Yun, through Research Planning on Application Development for Smart Early Childhood Dance Education, showed that intelligent early childhood children like art materials in the early childhood education curriculum. However, the performance of dance education for early childhood still needs to be improved. The use of technology in the dance education process for early childhood needs to be optimized again so that children prefer to learn to dance. In connection with the Research Planning on Application Development for Smart Early Childhood Dance Education, which examines children's education through dance, the education of children through dance can also be found in the Ideology of Creation of Peteng Bulan Dance for Early Childhood. However, the ideology of the creation of the Peteng Bulan Dance for Early Childhood analyzes ideology, while the research planning on application development for smart early childhood dance education does not analyze ideology.

Fitri Untariana, Samawi, and Tri Wulandari through the PAUD Teacher Knowledge Level about Early Childhood Dance Learning in 2019 stated that teacher knowledge about dance learning for early childhood was in the good category (71%). However, increasing teacher knowledge is still considered necessary, whether through participation in training or by adding references on early childhood dance learning. Increased knowledge of teachers is needed to improve the quality of early childhood learning. The relationship between PAUD teachers' level of knowledge about Early Childhood Dance Learning and the ideology of the Creation of Peteng Bulan Dance for Early Childhood lies in the similarity of the problem of learning dance for early childhood. However, PAUD Teachers' Knowledge Level about Early Childhood Dance Learning does not discuss ideology, while the Ideology of Creating Peteng Bulan Dance for Early Childhood Children discusses ideology.

In 2022, Susanti and Dedah Jumiati researched Improving Kinesthetic Intelligence Through Traditional Dances in Group B. They found that 92% of children's intelligence in group B increased after dancing traditional dances. Research on Improving Kinesthetic Intelligence Through Traditional Dances in Group B is closely related to the Ideology of the Creation of Peteng Bulan Dance for Early Children because it has the same problem regarding dance for children. However, Improving Kinesthetic Intelligence Through Traditional Dances in Group B did not analyze the Peteng Bulan Dance, while The Ideology of the Creation of Peteng Bulan Dance for Early Children analyzed the Peteng Bulan dance.

Wilfridus Demetrius Siga, Kristining Seva, Topik Mulyana, Tri Joko Heriadi (2021) stated that Pancasila literacy in Reak performing arts cannot be separated from the technological paradigm that changes patterns, thinking, and how to survive in Kampung Jati, Cibiru District. Local traditional values are required to transform if they do not want to be lost in the midst of digitalization. Information, knowledge, and involvement are absolute requirements. The shift in function from offline to online as well as from live stage performances to online performances must be addressed as a new opportunity for the internalization of local traditional values. The Relevance of Pancasila Literacy in Reak Performing Arts in Kampung Jati, Pasir Biru Village, Cibiru Sub-district to the Ideology of Creation of Peteng Bulan Dance for Early Childhood has the same problem with performing arts based on local wisdom. However, *Pancasila* Literacy in Reak Performing Arts in Kampung Jati, Pasir Biru Village, Cibiru District did not analyze the Peteng Bulan Dance, while the Ideology of the Creation of the Peteng Bulan Dance for Early Children analyzed the Peteng Bulan Dance as a performing art based on local wisdom.

Research Method

The Peteng Bulan Dance for Early Childhood is formally centered on the ideological search for the Peteng Bulan Dance, which is performed by early childhood children in the Plenary Studio. This research was conducted using qualitative methods. Berg and Lune (2018); David (2018); and Kumar (2019) said that the qualitative method is a method of searching and processing data that is not numbers. All primary data were gathered through observations of early childhood Peteng Bulan Dance performers and interviews with the choreographer, parents of the children involved, and members of the general public, who were chosen using purposive sampling and snowball sampling techniques. Purposive sampling in this study refers to the technique of determining informants based on considerations of institutional criteria. In contrast to Berg & Lune (2018), they say that snowball sampling is a technique for determining informants based on the recommendation of the initial informant to then look for the next informant according to the previous informant's instructions until they meet data saturation. While secondary data was collected when conducting a literature study on traditional Balinese arts, characteristics of early childhood children and the transmission process of the Peteng Bulan Dance were also collected. All the data that has been collected was analyzed qualitatively using aesthetic theory, structural functional theory, and symbol theory. Aesthetics are put forward as beauty and true beauty (Herwitz, 2019). Aesthetic theory is theoretically used in analyzing the shape of the Peteng Bulan Dance, with the help of structural functional theory and symbol theory. Structural functional theory is also used to analyze the form of the Peteng Bulan Dance. Structural functional emphasizes the fixed function of each part that is interconnected continuously in an institutional unit (Dillion, 2021). Similarly, symbol theory includes a variety of cultural symbols that have various meanings (Faber et al., 2017). Symbol theory and structural functional theory are needed to analyze the ideology behind the creation of Peteng Bulan Dance.

Results and Discussion

The Performance of Peteng Bulan Dance

Peteng Bulan is a new dance in the Balinese performing arts. Peteng Bulan dance is produced by involving the local wisdom-based art community by involving children from an early age. Results can be achieved based on appropriate and adequate productivity and social

community support (Dyatmikawati and Ruastiti, 2020). This is a profane dance that was successfully created based on the involvement of the *Sanggar Paripurna* artists. This dance for young children is expressive and is performed without being influenced by a particular story. This dance is performed by young children en masse for entertainment. All of the Peteng Bulan dancers are young boys at *Sanggar Paripurna*, Gianyar. They were chosen as Peteng Bulan dancers based on their interest in and ability to imitate the movements of frogs. As expressed by Sadhu, Peteng Bulan dancer at *Sanggar Paripurna* in 2022:

".....so happy..., we can jump while spinning, jumping here and there... "Pulling a friend's hand, dancing on a friend's back, singing together..."

Based on the statement above, it can be seen that the Peteng Bulan Dance has a natural theme about the joy of frogs in the fields during the rainy season. The sound of frogs in the fields every rainy season has inspired choreographers to create new dances that can accommodate children's desires for fun dancing.



Figure 1. Peteng Bulan Dance Performance
(Source: Ruastiti, 2021)

In the picture above, it appears that the Peteng Bulan Dance provides a lot of space for freedom of expression in performing frog movements in Balinese dance performances. This dance depicts the joy of a herd of frogs playing at night when there is no moonlight. Every boy who dances with Peteng Bulan can dance while playing and singing by demonstrating the movements of frogs in the fields. Each child in this Peteng Bulan Dance can jump and wrestle together many times, like frogs, during the changing phases in the structure of the show. As a Balinese dance, Peteng Bulan Dance has a crew, *pengawit*, and pushers with uncomplicated movements. Dancers in a squatting position with a crouching head movement have become the hallmark of Balinese dance

performances performed by this young boy. The various movements of frogs that are beautified in the structure of the Peteng Bulan Dance show can be seen as follows.

No.	Peteng Bulan Dance Performance Narrative	Peteng Bulan Dance Performance Structure	Song Lyrics	Song Lyrics Mean
1.	A dancer moves like a frog. A dancer peeks at his friend dancing the Peteng Bulan and finally joins in dancing.	<i>Pengawak</i>	<i>Peteng Bulan Hujan Bales Magrudugan, Katak Dongkang Pada Girang ye Mecanda, Bramban Brumbun Nyongkok Ye Sebilang Bucu, Saling Seledetan Nyiriang Manahne Liang</i>	One night, it was raining heavily without a moon. There were small frogs and medium-sized frogs joking and looking very happy. They always squatted at every corner. They glanced at each other, indicating that they were happy.
2.	These two dancers invited their friends to join the Peteng Bulan dance.		<i>Wayan Katak, Made Dongkang, Nyoman Enggung, Ketut Emplegan Mai Bareng Mecanda</i>	A small frog named 'Wayan', a medium frog named 'Made', a large frog named 'Nyoman', and a very large frog named 'Ketut'. Let's join here to have fun together.
3.	All the dancers walk to the center of the stage while singing.		<i>Bareng Bareng Maplalian Ajak Godogan</i>	Play together with medium-sized frogs.
4.	All dancers stretch their arms straight to the right, left, and center corners in a squatting position.		<i>Sambilang Magending Cihna Manahe Liang</i>	While singing will certainly be more fun
5.	Straight horizontal squat position, up and down motion, and crouch right and left alternately.	<i>Pengecet</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>
6.	The floor pattern forms the letter V. All the dancers walk forward while singing, stretching their arms straight to each right, left, and center corner		<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>

	in a squatting position.			
7.	Two dancers demonstrate fighting frogs, and other dancers surround them in a semi-circle formation while watching.		<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>
8.	The dancers make the formation of the letter A and stretch their arms straight to each of the right, middle, and left corners of the stage in a squatting position while singing.		<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Keet Keet</i>
9.	All the dancers walk backwards. The two dancers again demonstrate the two frogs fighting. The two frogs bounce off the frog dancer formation. The frog fight is followed by the release of a large frog. Two small frog dancers exit the frog formation. A big frog fights against a small frog. Two small frog dancers are stepped on by a big frog dancer. All the little frogs were angry and tried to fight and chase the big frog off the stage after knowing that their friend was being abused by the big frog.	<i>Pekaad</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Koot Koot</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Koot Koot</i>
10.	All the frogs left the big frog alone in the middle of the stage. The big frog dancer was confused in the middle of the stage.		<i>Kung Kek Kek Kung Kek Kong Kung Kek Koot Koot</i>	<i>Kung Kek Kek Kung Kek Kong Kung Kek Koot Koot</i>

The uniqueness of the Peteng Bulan Dance is also seen through the makeup and costumes of the dancers. By using such costumes and make-up, they can highlight the witty and lively frog character. The uniqueness of art can be created through a combination of symbols and natural illustrations that are beautified (Swandi et al., 2019). The importance of the role of make-up and costumes for Peteng Bulan dancers was stated by Putu Ari, an instructor of Peteng Bulan Dance at Sanggar Plenary in 2022:

“...every dancer is required to wear a Prada cloth and a green costume with red lipstick, blue eyeshadow, white prestige, and rouge...”.

Through the informant's statement above, it can be seen that the Peteng Bulan dancers use green costumes with a combination of satin and prada cloth to display a group of frogs. The expressions of joy from a group of frogs are embellished with make-up by using red lipstick, blue eyeshadow, red cheeks, and white prestige as follows.



Figure 2. The Allure of Peteng Bulan Dance
(Source: Ruastiti, 2021)

The beauty of the Peteng Bulan Dance performance is enhanced by the melodious sound of the *Gamelan Semarandana* music. The sound of Gamelan with a Pelog barrel consisting of a combination of the *Gamelan Gong Kebyar* ensemble, the *Gamelan* ensemble of *Semar Pagulingan Saih Pitu*, flutes, and *Enggung* made of bamboo has contributed to clarifying the atmosphere of joy for the dancers who demonstrate the movements of the frogs and beautify the composition of the phases of *pengawit*, *pengawak*, and *pengecet* in the structure of the Peteng Bulan dance performance. The uncomplicated ornamentation and the many repetitions of the sound melodies of the *Gamelan Semarandana* have contributed to strengthening the agility performance of the dancers in the formation of frogs.

The Ideology of Cultural Preservation in the Peteng Bulan Dance

Every element of culture is regulated and institutionalized in such a way that it can not be separated from the functions and needs of the preparators (Atmaja et al., 2019; Mastiningsih, 2020). A traditional culture is socially institutionalized and managed because it has a social function (Dharmika and Pradana, 2021; Arniati et al., 2020). The Peteng Bulan Dance performance is staged not only to fulfill children's desire for entertainment and play space when they are just learning to dance, but also to preserve Balinese culture through performing arts. Creativity in the Peteng Bulan Dance performance is a new offer in fostering the integrity of Balinese culture as well as developing the character of children in the midst of social dynamics in Bali.

The characteristics of art created cannot be separated from the orientation of the cultural values of the actors (Ruastiti, 2019; Ruastiti et al., 2020; Ruastiti et al., 2021). Peteng Bulan Dance was created to entertain children, reduce problems in early childhood in the arts, and assist parents' problems in enculturating Balinese culture. Ideologically, the Peteng Bulan Dance was created by choreographers in accordance with the ethos of playing children, which does not conflict with the rules of traditional Balinese culture. Peteng Bulan dance has become a new vehicle for early childhood in the Balinese performing arts education process, and has mediated the beautified and conformist expression of early childhood play as Balinese performing arts. The Peteng Bulan Dance performance is also a new option to increase children's interest in Balinese dance from an early age.

Peteng Bulan Dance, a new dance creation, is teaching young children to explore and fight for their dreams of becoming adults. On the one hand, the dancers in this Peteng Bulan Dance are educated to be responsible, as mandated in traditional Balinese culture. Therefore, the ideology of cultural preservation behind the Peteng Bulan Dance has an interest in building the awareness of these children from an early age so that they always try to be wise about their freedom. The implementation of the Ideology of Cultural Preservation in Peteng Bulan Dance for early childhood also contains elements to foster a love of early childhood for traditional Balinese arts and culture. The ideology of cultural preservation appears to have contributed to the distinctive features of traditional Balinese culture as part of the identity of the Peteng Bulan Dance.

Peteng Bulan dance has a loose dance form (without story) which takes the theme of beauty from the freedom of natural frogs that are able to live in amphibians, and can live in two different habitats at once. The Peteng Bulan dance is performed by young children in traditional Balinese costumes, predominantly green, accompanied by *gamelan* music, *Semar Pegulingan*. The *Semar Pegulingan Gamelan* is used to strengthen the atmosphere and give the dancers freedom to explore the movements of the frogs arranged in the frog scene in traditional Balinese games.

Peteng Bulan dance has a distinctive style of traditional Balinese culture because it was created based on the ideology of preserving Balinese culture. Cultural expressions that are built based on the dominant rural natural environment consist of rice fields and extensive fields. Pradana (2021); Ruspawati and Ruastiti (2019) said that early childhood has dared to explore and fight for their freedom beyond the provisions that have been obtained in their family environment. On the other hand, every child is expected to be able to take responsibility as mandated in the teachings of the elders through traditional Balinese stories and tales. Through the illustration, the elderly passed on the values and the ideology of preserving local culture. Therefore, to accompany the Peteng Bulan Dance for early childhood children, the Sekar Rare song entitled "Peteng Bulan" is used, to raise awareness that these children can be wise in living their lives culturally. The ideology of cultural preservation behind the creation of the Peteng Bulan Dance for early childhood has the importance of cultivating the love of early childhood for the traditional arts and Balinese culture of this area.

Conclusion

Based on the description above, it can be concluded that the Peteng Bulan Dance is presented in the form of a loose dance (without a story). This can be seen from the way of presentation; fashion make-up; variety of movements; narration; the structure of the performance; and the musical accompaniment of the performance.

The ideology behind the creation of the Peteng Bulan Dance is the ideology of cultural preservation. The Peteng Bulan Dance performance is staged not only to fulfill children's desire for entertainment and play space when they are just learning to dance, but also to preserve Balinese culture through performing arts. Creativity in the Peteng Bulan Dance performance is a new offer in fostering the integrity of Balinese culture as well as developing the character of children in the midst of social dynamics in Bali.

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