

**Tolerance values implied in Nusantara dance learning****Tresna Maya Sofa\***

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\*Corresponding Author; Email: [tresna.maya.sofa@uny.ac.id](mailto:tresna.maya.sofa@uny.ac.id)**ABSTRACT**

Tolerance is an attitude that must be owned by every individual that belongs to the diverse world community, especially Indonesia which is comprised of various ethnicities, cultures, languages, and customs. Nusantara dance learning is one of the subjects directed at instilling the value of tolerance into students' characters. When viewed from the cognitive aspect, students learn various dances as physical, ideal, and systematical concepts. Then, from the affective domain, students can then appreciate, value, and love various dances from Indonesia. At last, from the psychomotor domain, students practice Nusantara dance movements. Using the hermeneutic approach, this study examined the role of Nusantara dances in instilling students' tolerance values. This study employed the qualitative description method with a Gadamer hermeneutic approach to obtain the most possible understanding of Nusantara dances in instilling tolerance value. The results of the analysis and interpretation show that Nusantara dance learning not only provides knowledge from the theories related to traditional dances from Indonesia but also becomes the media in instilling tolerance values. Moreover, it can also help students understand various cultures, customs, norms, and values of certain ethnic groups.

**Keywords:** tolerance, multicultural, Nusantara dance learning**Nilai toleransi pada pembelajaran tari Nusantara****Abstrak**

Toleransi merupakan salah satu sikap yang harus dimiliki oleh setiap individu sebagai bagian dari keberagaman masyarakat dunia, terlebih sebagai warga negara Indonesia yang beraneka ragam suku bangsa, budaya, bahasa, dan adat istiadat. Pembelajaran Tari Nusantara merupakan salah satu mata pelajaran yang mampu menanamkan nilai toleransi bagi peserta didik. Pada ranah kognitif peserta didik mempelajari berbagai tari yang ada baik tari sebagai fisik, ide maupun sistem. Sementara ranah afeksi peserta didik belajar menghargai, mengagumi, dan mencintai berbagai macam tari di Indonesia. Pada ranah psikomotorik peserta didik belajar mempraktikkan gerak-gerak Tari Nusantara. Tulisan ini akan mengkaji peranan pembelajaran Tari Nusantara terhadap sikap toleransi peserta didik melalui pendekatan hermeneutik. Penelitian ini menggunakan metode deskripsi kualitatif dengan pendekatan hermeneutic Gadamer untuk mendapatkan pemahaman seluas mungkin mengenai pembelajaran Tari Nusantara dalam menanamkan nilai toleransi pada peserta didik. Adapun hasil yang diperoleh dari penelitian ini menunjukkan bahwa Berdasarkan hasil analisis dan penafsiran diperoleh hasil bahwa pembelajaran tari nusantara tidak hanya memberikan pengetahuan secara teori mengenai keberagaman tari tradisi yang ada di Indonesia tetapi juga menjadi media dalam menanamkan nilai toleransi bagi peserta didik. Memahami ragam budaya dan turut memahami beragam adat istiadat, norma, dan nilai pada kelompok etnis atau suku bangsa tertentu.

**Kata kunci:** toleransi, multikultural, pembelajaran tari Nusantara**Article history***Submitted:*

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**INTRODUCTION**

Indonesia is the largest archipelagic country characterized by its archipelago/Nusantara (Article 36 A of the 1945 Constitution). It consists of diverse ethnic groups, cultures, languages, religions, and customs. Indonesia's diversity is reflected in the country's motto *Bhineka Tunggal Ika*, which means the spirit of unity and integrity above differences. Indonesia's diversity is present from the west end to the east end, covering the northernmost and southernmost regions of Indonesia. Based on Statistics

Indonesia data, there were at least 1331 categories of indigenous ethnic groups living on Indonesian islands in 2015. The diversity of ethnic groups, cultures, languages, religions, and customs is considered a wealth that needs to be preserved. Thus, citizens need to respect differences to create harmony among ethnic groups.

Respecting and appreciating differences are parts of tolerance value that need to be possessed by each individual (Sholihah, 2017). Tolerance is the foundation of harmony which leads to one main goal of creating good and harmonious relations among citizens. There are at least three attitudes that become an embodiment of tolerance, namely understanding, respecting, and accepting differences (Mustari, 2011: 205). Understanding means being able to construct or build meaning obtained from what is seen and heard into a new understanding. Appreciating is being able to give space and look positively at others' attitudes, works, and habits. The third attitude, accepting, is shown by accepting differences as a part of life. It is necessary to instill an attitude of tolerance in children to foster a sense of respect for diversity (Dimiyati and Purwanta, 2021). One of the most effective ways of providing an understanding of diversity and instilling tolerance is through education.

As a large nation with various ethnic groups, education is one of the ways to instill attitudes of respect and appreciation. These attitudes will be reflected in an attitude of tolerance. Education does not only provide knowledge that equips children in theory, but it also serves as a medium for instilling good values and life norms in a society. Lincona points out (2012:7) that education basically has two goals, namely guiding the younger generation to be smart and teaching them to have virtuous behavior". Education is an effective and efficient effort to provide knowledge and build character, so there is a need to provide understanding and instill tolerance.

Plato stated that art education should become the basis for education because it teaches skills to communicate accordingly based on the values of tolerance, wisdom, understanding, and togetherness (Kusmayati, 2011). In addition, Ki Hajar Dewantara in his writing entitled *Songs as Learning Media (Olah Gending sebagai Media Pendidikan)* stated that art education is not only about introducing the diversity of Indonesian dances but also building students' characters, stimulating brain capacity, and improving physical fitness in order to create a harmonious life for human beings and citizens of the world (Dewantara, 1977). Awareness of the artistic diversity in Indonesia initiates the concepts of Nusantara art learning that aims to generate successful human development by introducing a number of noble cultural values for each ethnicity. Moreover, awareness of art diversity can encourage people to recognize and be part of their own culture, and instill a sense of pride, love, and belonging to the diversity of the national culture so that the desire to be responsible for preserving the culture grows. In addition, learning the Nusantara art, especially dances may improve an attitude of mutual respect by broadening insight into cultural values as an effort to strengthen national identity and national cultural resilience.

Nusantara dance learning is believed to be able to instill an attitude of tolerance by providing real examples that can be easily understood by students. Learning the art of dance provides a real picture of the diversity of ethnic groups shown by various types of Indonesian dance. Through dance lessons, students learn to recognize Indonesian dances as a representation of the creativity, habits, beliefs, and culture of an ethnic group. In addition, dance is an aesthetic form of human expression that cannot be separated from human life in a meaningful society (Hadi, 2012: 13). Thus, learning Indonesian dance means learning to recognize the differences in cultures, languages, religions, and customs of other ethnic groups.

Dance education is complex and universal as it increases students' intelligence and builds students' character through the development of cognitive, affective, and psychomotor aspects (Masunah and Narawati, 2012). In addition, dance education is able to provide four education principles based on UNESCO which include learning to know, learning to do, learning to be, and learning to live together that allow personal fulfillment in one's life.

Nusantara dances refer to dances originated in various regions in Indonesia. The diversity of Indonesian society is reflected in the dances which are full of philosophical messages and cover the spiritual, moral, and social aspects of the supporting community. Learning Indonesian dance may increase students' multiethnic and multicultural understanding. Therefore, Indonesian dance education is part of multicultural education that aims to produce individuals who have a sense of tolerance as world citizens.

Multicultural education teaches cultural diversity by prioritizing an egalitarian spirit and tolerance. Multicultural education puts forward the concept of forming attitudes through human and cultural values that support democratic principles. Multicultural education in Indonesia adopted the American concept as it is the pioneer of multicultural education. The background for multicultural education in Indonesia is the democratic values that Indonesian have and the demand for social justice for all Indonesian people (Masunah, 2010). This is in line with the aspirations of the nation stated in the Preamble to the 1945 Constitution, namely participating in carrying out the world order based on freedom, peace, and social justice. In addition, it is also stated in Pancasila, the fifth precept.

The explanation above confirms that dance education, especially Indonesian dance, is able to accommodate multicultural values and instill an attitude of tolerance in students. The value of tolerance is an attitude that must be understood, owned, and shown by citizens of a pluralistic country. In order to explore and interpret the values of tolerance in learning Indonesian dance, a study was carried out on dance as a physical form, ideas, and systems in society through a hermeneutic approach. The study was expected to provide teachers and educational institutions with insight and information that dance education can become the media to instill the value of tolerance.

## **METHOD**

This descriptive qualitative study employed the hermeneutic approach to examine the values of tolerance shown in Nusantara dance learning. The examination was done by focusing on the dance movements, ideas, and systems of the supporting society. The hermeneutic approach used is the approach by Gadamer. This approach does not apply various kinds of standards and rigid rules to achieve a true and objective understanding, but it gains the most possible understanding of a certain thing. To understand a research object, participation and openness are needed because instead of knowledge, it needs experience and it requires not only methodology but also dialectics without any manipulation or even control of the research object (Palmer, 2003).

Based on this explanation, the researcher acted as an interpreter who made a “dialogue” with the learning texts of Nusantara dances to explore the tolerance values shown by the texts. Then, the interpreter's task was to clarify something blurry, distant, and abstract to be clearer, closer, and more understandable. The main material object was the concept of Nusantara dance learning based on multicultural education. To obtain data, a literature review was carried out from various sources in order to obtain supporting data related to the process of cultivating tolerance values during Nusantara dance learning.

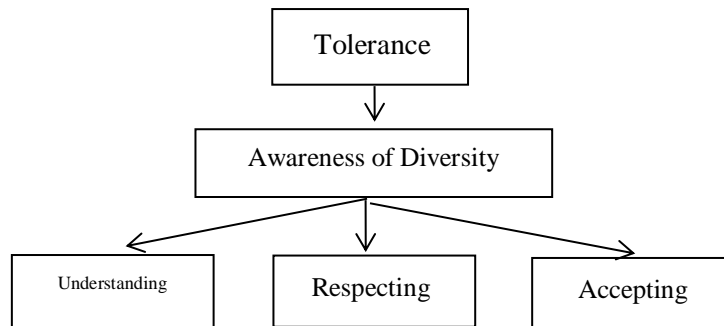
Data analysis was carried out using a dialectical hermeneutic approach, using elements of analysis by Madisson as an interpretive procedure to get meaning. The Madisson method was used to interpret the tolerance values implied in Nusantara dance learning through coherence, comprehensive, contextual, and penetrative methods. Coherence means that the interpretation carried out must be related to the research. Comprehensive means that in interpreting the learning process, the interpreter must be comprehensive. Then, being contextual means making a correlation between Nusantara dance learning with its cultural and historical context. At last, being penetrative means that a good interpretation should penetrate boundaries so that essential stark reality is present to find the value of tolerance in Nusantara dance.

## **FINDINGS AND DISCUSSION**

### **Tolerance Value**

Tolerance is an attitude of mutual respect, openness, and acceptance of differences (Casram, 2016). These differences can be in the form of views, opinions, and even in a larger scope including ethnicity, religion, culture, gender, language, and customs.

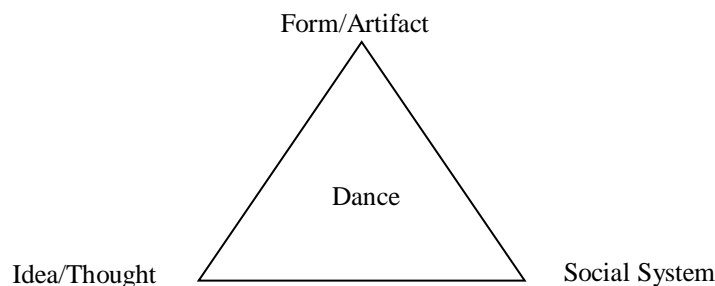
Tolerance was born as a response to the existing diversity demand to create conditions for a peaceful and harmonious society above differences. There are at least three things that should exist in an attitude of tolerance, namely understanding, respecting, and accepting (Mustari, 2011). Understanding is a construction of meaning from environmental conditions captured by the five senses into a new understanding. Appreciating means giving space to other parties without underestimating them. The next attitude, accepting, is to accept differences as part of life.



**Figure 1. Attitude of Tolerance**

**Nusantara Dances**

Nusantara dances are traditional Indonesian dances that were born and developed among its supporting communities. A traditional dance was born as a form of creativity and a representation of people's lives towards local beliefs, culture, and customs. Dance as a cultural product cannot be separated from the cultural process where culture can form a person's identity which is reflected in the attitudes, actions, speech, and mindset of the community. Thus, traditional dance is not only a work of beauty but also is full of the values of the life of the local community. To understand dance as a whole, it is necessary to observe and research dance as a physical form, idea, and system in society.



**Figure 2. Trinity of the existence of dance as a form/artifact, idea/thought, and social system**

Dance as a physical form means that a work of art is born because of physical activity in the process of its creation. It also means that dance is the most concrete form of work because it can be enjoyed and documented. Traditional dance can be identified from the presentation, number of dancers, costumes, make-up, accompanying music, and movements as the main dance elements. Each traditional dance has its characteristics that represent the nature of the region and its supporting community so that they become symbols that we can examine and describe by focusing on what the function is and how the dance was born and developed in the supporting community. The form or physical manifestation of dance is inseparable from the idea of its creation.

Dance is an embodiment of ideas or thoughts from the creation process, where dance is the result of the thoughts of local individuals or groups in responding to natural and social phenomena that exist in the supporting community. Dance is a form of a set of ideas, values, norms, and rules that are abstract and developed in society. The form of dance in this context lies in the thinking of the community as if the society expresses ideas in the form of motion and rhythm, and the ideal form is dance. Thus, traditional dance has meaning, function, and community values in it. These values and meanings have an important function in the life of the supporting community.

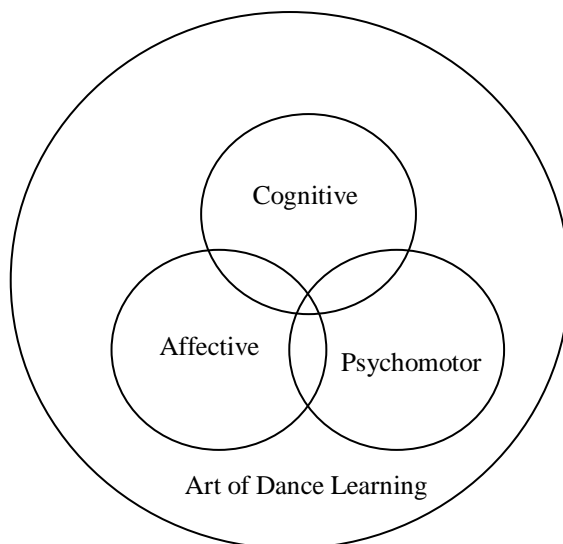
Dance is a form of patterned action, a social system consisting of patterns of interaction activities between communities in accordance with the provisions of local norms and customs. Traditional dance in

Indonesia was originally part of an interaction pattern between individuals in society, society and nature, as well as society and God (Sumardjo, 2014). This pattern of interaction is manifested in the role of dance as part of religious activities, where most of the traditional dances in Indonesia were originally used as a means of religious ritual (Soedarsono, 2010). Therefore, dance is a vital part of the social system in Indonesian society.

The three dance manifestations are tightly bound to one another so that they become a unified whole that cannot be separated from one another. Through the process of assessment and interpretation as a whole, the function and role of dance in society are discovered. A complete understanding of the background of dance creation provides the highest level of appreciation for dance enthusiasts not just at the surface level where dance is only seen as a work of art that gives a mere impression of beauty.

### Concept of Nusantara Dance Learning

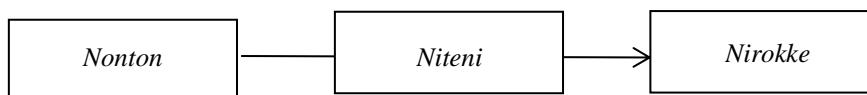
Learning the art of dance provides space for students to cultivate an aesthetic sense within themselves. Through artistic activities, students are allowed to express themselves freely and carry out self-development of their interests and talents. Moreover, art education, particularly dance, is a universal education for enhancing all students' intelligence and abilities. The learning process includes the development of three educational domains namely cognitive, affective, and psychomotor (Masunah, 2010). The cognitive domain provides new insights to students about dance and how to create dance, while in the affective domain, students learn to appreciate existing dance works. Then, for the psychomotor domain, students gain aesthetic experience by practicing dance movements.



**Figure 3. The Educational Domain Developed in the Art of Dance Learning**

The process of learning dance must be able to develop all areas of education based on the learning concept by Ki Hajar Dewantara, known as the *trino*, namely *nonton* (observe), *niteni* (study), and *nirokke* (imitate). Observing means watching and paying attention with all five senses as a cognitive development. In observing activities, students appreciate traditional Indonesian dances, listen to the teacher's presentation, and direction to the learning process. The *study* stage is the activity of marking, scrutinizing, and examining what was previously captured and received by the five senses.

At this stage, students begin to study the characteristics of each traditional dance that has been appreciated before. Then, students search for information about the background of dance and its supporting community. At this stage, students also analyze the relationship between dance characteristics and the background of the supporting community so that students can fully understand dance and appreciate the diversity of traditional dances in Indonesia (affective). Through this stage, students also learn and appreciate the various ethnicities, cultures, languages, beliefs, and customs that exist in Indonesia. *Nirokke* is a psychomotor stage where students try to do some moves in traditional dance so that students feel they are part of the traditional dance.



**Figure 4. Learning Concept According to Ki Hajar Dewantara**

The concept of learning Indonesian dance must focus on all areas of education as the development of the intelligence and abilities of students by adopting multicultural education. Multicultural education in Nusantara dance education provides an understanding of the diversity and differences that exist as part of the nation's wealth. There are at least two things that students must understand about diversity, namely cultural pluralism and cultural diversity (Masunah, 2010). Culture Pluralism means that every ethnic group has democratic rights to maintain its cultural heritage, including traditional dances. The ideal form of this concept is a mutual agreement to respect and appreciate the existence of the culture, language, beliefs, and customs of certain ethnic groups. While culture diversity provides an understanding of the similarity of the position of each culture in society, this is characterized by an attitude of respect, by appreciating each culture in certain ethnic groups. Both of these provide understanding and awareness that other cultures are part of the nation's wealth that must be appreciated and valued.

**Tolerance Values in Learning Nusantara Dances**

Regarding Nusantara dances and its concept of learning, there are patterns and efforts in instilling tolerance values in students. The concept of learning *Nusantara* dances provides students insight into the diversity of dance as forms/artifacts, introduces the ideas of the process of creating dance works, and allows the students to understand that dance has a role in the social system in society. By learning Nusantara dances, students learn the values of tolerance, including knowing, understanding, appreciating, and accepting differences in ethnicity, culture, language, beliefs, and customs.

Understanding tolerance means being aware of the diversity and differences that exist in society, in the context of learning it is done by observing or appreciating various kinds of Indonesian dances. At the understanding stage, students do not only witness but also research the background and function of dance from the symbols that can be identified in dance performances, in the form of costumes, make-up, poetry, and music in dance accompaniment. Through this activity, students learn to understand the existence of dance in the supporting community and how the culture and customs are in that environment. Appreciation will emerge after students understand the cultural background and customs of the supporting community. The next stage is to accept diversity and differences as part of themselves in a multicultural nation.

The level of tolerance described above is in line with Ki Hajar Dewantara's method of cultivating character, known as *tringe*, namely *ngerti* (understanding), *ngerasa* (feeling), and *ngelakoni* (acting) (Dewantara, 1977). *Ngerti* means giving a complete and comprehensive understanding of good and bad things and teaching norms in the life of society, religion, and the state. Through the first stage students know the importance of the tolerance values for life and the bad effects if there is no tolerance in social and state life. *Ngerasa* is an effort to understand and feel the knowledge gained about the significance of tolerance. At this stage, students are invited to feel and live the importance of tolerance values. The final stage is *nglakoni*; this stage invites students to apply their knowledge and understanding of the significance of tolerance values in everyday life with full awareness and responsibility.

**CONCLUSION**

Based on the results of the analysis and interpretation, Nusantara dance learning not only provides theoretical knowledge about the diversity of traditional dances in Indonesia but also becomes media for instilling tolerance values in students. The students can also understand various cultures and the various customs, norms, and values of certain ethnic groups or ethnic groups. This understanding includes analyzing the symbols presented in dance performances, the background for creating dance works (ideas), and how dance functions in its supporting community (social system). To achieve this understanding, it is necessary to learn Nusantara dances that prioritize multicultural education and must consider the development of the three educational domains for students so that learning can be more meaningful.

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