

APPERCEPTIONS OF THE IRENG MASK DANCE AND FINGER PAINTING AS MEANS OF SELF-EXPRESSION IN EARLY CHILDHOOD (OBSERVATION STUDY AT PERTIWI BOJONG KINDERGARTEN AND PERTIWI RAMBAENAK KINDERGARTEN)

Rahajeng Silmi Nuswantari¹, Joko Pamungkas²

^{1,2} Universitas Negeri Yogyakarta

¹ nuswantari07@gmail.com, ² joko_pamungkas@uny.ac.id

Abstract

Early childhood is at a crucial stage in its development, including self-expression. One way to help children channel their emotions, imagination, and thoughts is through artistic activities. This study examined two artistic activities, namely the Topeng Ireng Dance and finger painting, implemented at Pertiwi Bojong Kindergarten and Pertiwi Rambaenak Kindergarten in Magelang Regency. The aim was to examine how these two activities can serve as a means for children to express themselves. Using a descriptive qualitative approach through direct observation, the results showed that although both activities have great potential, their implementation still faces obstacles, such as a lack of teacher understanding in guiding children's creative processes, limited tools, and the less than optimal integration of local culture into learning. This study suggests the need for teacher training, the development of more varied media, and more contextual learning modules so that artistic activities can truly support children's holistic development.

Keywords: Ireng Mask Dance, Finger Painting, Means of Expression, Early Childhood

Abstrak

Anak usia dini sedang berada pada masa penting dalam tumbuh kembangnya, termasuk dalam hal mengekspresikan diri. Salah satu cara yang bisa digunakan untuk membantu anak menyalurkan emosi, imajinasi, dan pemikiran mereka adalah melalui kegiatan seni. Penelitian ini mengamati dua kegiatan seni, yaitu Tari Topeng Ireng dan finger painting, yang diterapkan di TK Pertiwi Bojong dan TK Pertiwi Rambaenak, Kabupaten Magelang. Tujuannya adalah untuk melihat bagaimana kedua kegiatan tersebut dapat menjadi sarana anak dalam mengekspresikan diri. Dengan pendekatan kualitatif deskriptif melalui observasi langsung, hasilnya menunjukkan bahwa meskipun kedua kegiatan memiliki potensi besar, penerapannya masih menghadapi kendala, seperti kurangnya pemahaman guru dalam mengarahkan proses kreatif anak, keterbatasan alat, serta belum maksimalnya integrasi budaya lokal dalam pembelajaran. Penelitian ini menyarankan perlunya pelatihan guru, pengembangan media yang lebih variatif, serta modul pembelajaran yang lebih kontekstual agar kegiatan seni bisa benar-benar mendukung perkembangan anak secara menyeluruh.

Kata Kunci: Tari Topeng Ireng, Finger Painting, Sarana Ekspresi, Anak Usia Dini



© Author(s) 2025

This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

INTRODUCTION

Education is a planned and conscious process that aims to fully develop the potential of students. Article 1 Paragraph (1) of the Republic of Indonesia Law Number 20 of 2003 concerning the National Education System states that Education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have spiritual religious strength, self-control, personality, intelligence, noble morals, and the skills needed by themselves, society, the nation, and the state. This definition emphasizes that education focuses not only on imparting knowledge but also on developing affective and psychomotor aspects. This is crucial for early childhood education.

Early childhood education, especially in kindergarten (TK), must be conducted in a fun, contextual manner, and focused on the child's concrete experiences. This is because early childhood is in a golden age, also known as the golden age, where a child's personality, social, and emotional development are formed.¹ One way to create a fun education is through art as a medium of self-expression, an important approach to achieving a comprehensive education in early childhood education. Arts education is crucial for improving children's social-emotional and motor skills, as well as fostering imagination and the courage to speak.²

Art is the expression of the human soul in various forms, including visual, movement, and sound works. Art helps people reflect their lives, feelings, values, and inner experiences in ways that are accessible to others. Art is a reflection of human life expressed through various media and works.³ Art is very important for early childhood education because it is not only a way for self-expression, but also a medium that includes the physical, cognitive, emotional, social, and spiritual development of children.

Arts education in kindergarten helps meet the needs of a child's holistic development. Participating in arts activities, such as drawing, dancing, singing, or finger painting, helps children develop expressive skills, emotional expression, and creativity. Children's fine and gross motor skills can also be supported by arts activities. For example, they can learn to dance by moving their bodies or paint with their fingers. Art is an important tool in early childhood education, balancing a child's rational and emotional development.⁴

Through this art, two institutions, namely Pertiwi Rambeanak Kindergarten and Pertiwi

¹ Hery Widodo, *Dinamika Pendidikan Anak Usia Dini* (Alprin, 2020).

² Ade Holis, "Peranan Keluarga/Orang Tua Dan Sekolah Dalam Mengembangkan Kreativitas Anak Usia Dini," *Jurnal Pendidikan UNIGA* 1, no. 1 (2007): 22–43.

³ Dedi Rosala, "Pembelajaran Seni Budaya Berbasis Kearifan Lokal Dalam Upaya Membangun Pendidikan Karakter Siswa Di Sekolah Dasar," *Ritme* 2, no. 1 (2016): 16–25.

⁴ Ai Sutini, "Pembelajaran Tari Bagi Anak Usia Dini," *Cakrawala Dini: Jurnal Pendidikan Anak Usia Dini* 3, no. 2 (2018), <https://ejournal.upi.edu/index.php/cakrawaladini/article/view/10333>.

Bojong Kindergarten, both within the Mungkid sub-district of Magelang Regency, implement art development for early childhood students through Mask Dance and Finger Painting. These activities are carried out to develop self-expression, which is a person's ability to communicate thoughts, emotions, and inner experiences through various forms, one of which is art. In early childhood, self-expression is very important because it plays a role in the formation of identity, self-confidence, and social-emotional development.

The Topeng Ireng Dance holds many meanings and symbols of Javanese culture. Art, in this context, also serves as a means of introducing local values and identity. Arts education based on local culture also has the potential to develop children's character from an early age through an understanding of social values such as discipline, togetherness, and respect for diversity.⁵

Meanwhile, finger painting, a painting technique using the fingers as the primary tool, is an effective art medium for encouraging children's self-expression. Children have a wonderful sensory experience by painting with their fingers. Visual, tactile, and motor stimulation are simultaneously provided to children through direct contact with the painting medium. Because this activity has no rigid rules or techniques, children can try new things without fear of making mistakes. Finger painting helps children express emotions and imagination freely and improves hand-eye coordination.⁶

In practice, art has not been effectively implemented in early childhood education, both academically and socially. Most research and practice in early childhood education still focuses on mastering cognitive aspects, such as reading, writing, and arithmetic. However, affective aspects and self-expression through art remain under-explored.⁷ However, self-expression is crucial for a child's social-emotional development, which includes the ability to identify, understand, and manage emotions healthily.

There are few scientific studies that specifically explore the influence of local arts activities like the Topeng Ireng Dance and visual arts techniques like finger painting as an integrated approach to supporting self-expression in early childhood. Studies on dance in childhood education are generally general and fail to link traditional regional dances to children's developmental needs in a contextual manner. Furthermore, research on finger painting has largely focused on fine motor development, but has not yet examined how it affects children's emotional and psychological

⁵ Kevin Aldoni Hartono, Dwi Riyanti, and Yoga Ardian Feriandi, "Tantangan Dan Hambatan Pendidikan Multikultural Di Sekolah Dasar Negeri," *Jurnal Harmoni Nusa Bangsa* 1, no. 2 (2024): 243–51.

⁶ Anita Mauliyah, "Finger Painting Sebagai Metode Pengembangan Kemampuan Motorik Halus Pada Kelompok B RA LPII Sawotratap Gedangan Sidoarjo," *Journal Of Early Childhood Education Studies* 2, no. 1 (2022): 232–74.

⁷ Mauliyah.

expression.⁸

In practice, however, there are challenges in introducing local culture, such as the Topeng Ireng Dance, to young children, especially in urban areas where modern popular culture tends to be more familiar. As a result, the local values inherent in traditional dances are less recognized and less utilized as educational media in early childhood education institutions. Furthermore, many early childhood educators lack the skills or understanding to integrate arts activities as a means of self-expression within structured learning.

Against this backdrop, research into understanding the apperception of Topeng Ireng Dance and finger painting as a means of self-expression in early childhood is crucial to address these academic and social gaps. It is hoped that this research will provide theoretical value for developing a local culture-based arts approach and practical value to help early childhood education teachers create comprehensive and contextual learning activities.

RESEARCH METHODS

This research uses a descriptive qualitative approach with a case study research type at Pertiwi Rambaenak Kindergarten and Pertiwi Bojong Kindergarten, both of which are included in the Mungkid sub-district of Magelang Regency through participatory observation, because the main focus of the research is to describe in depth the process, experience, and meaning of self-expression of early childhood children through art activities in the form of apperception of the Topeng Ireng Dance and finger painting. This approach was chosen to understand the phenomenon of children's self-expression naturally and contextually according to the social and cultural environment where children learn.⁹

RESULTS AND DISCUSSION

Integration of Mask Dance and Finger Painting in Early Childhood Education, Especially Kindergarten

The integration of mask dance and finger painting into early childhood education is a local culture-based pedagogical innovation that is effective in developing motor, cognitive, and socio-emotional skills, as well as instilling noble values. In addition to serving as a vehicle for arts learning, this approach also plays a strategic role in building the foundation of children's character and cultural identity from an early age. The integration of mask dance and finger painting is a

⁸ Asdiana Ulfa, "Perkembangan Motorik Halus Anak Usia Dini Melalui Berbagai Kegiatan (Kajian Jurnal PIAUD)".

⁹ J John W. Creswell, *Qualitative Inquiry and Research Design: Choosing among Five Approaches* (Sage publications, 2016).

holistic approach that combines elements of performing and visual arts as a tool to encourage child development.

Mask dance, as an Indonesian cultural heritage steeped in symbolic meaning, can be a vehicle for instilling noble values such as courage, honesty, and respect for tradition within the context of local culture-based character education. Meanwhile, finger painting, a touch-based art method, is highly suitable for early childhood due to its exploratory and sensory nature. This activity not only enriches children's aesthetic experiences but also stimulates the development of fine motor skills, hand-eye coordination, and symbolic thinking skills.¹⁰

Integration of Mask Dance Art in Pratiwi Rampaenak Kindergarten and Pratiwi Bojong Kindergarten students. Researchers in their observations found problems, where the process of demonstrating the traditional Topeng Ireng dance movements often arises several problems, especially among female students. Many of them feel embarrassed and reluctant when they have to decorate their faces with the typical ornaments of the dance. In addition, some students show a lack of interest in the field of dance, thus reducing their participation and enthusiasm in participating in learning. Another obstacle often encountered is the difficulty in practicing traditional dance movements that have certain rules. Not a few students feel lazy to memorize and understand the series of movements that have been determined in the rules.

Problems in dance learning, particularly in the context of developing self-expression through movement, remain a challenge in early childhood education. Evaluation of the learning process revealed that students have a low tendency to express their dance movements. This condition is caused by several main components. The first obstacle is students' lack of interest and talent in dance. Children who do not show an interest in this field tend not to participate in activities.¹¹ Second, most children experience psychological problems such as shyness and lack of self-confidence, which prevent them from performing and communicating optimally.¹² Third, gender stigma persists in dance, especially among male students who consider dance to be a female activity, so they do not get involved in classes.¹³ Fourth, children are not accustomed to creative movement and do not receive sufficient motor stimulation. As a result, they become hesitant or stiff

¹⁰ Feyza Corapci, "The Role of Child Temperament on Head Start Preschoolers' Social Competence in the Context of Cumulative Risk," *Journal of Applied Developmental Psychology* 29, no. 1 (2008): 1–16.

¹¹ Linda Fitria Rakhmadani Tanjung et al., "Hambatan Dalam Seni Tari Pada AUD Serta Peran Guru Dalam Mengatasi Hambatannya Di TK Rizky Ananda," *JURNAL PAUD AGAPEDIA* 8, no. 1 (n.d.): 35–42.

¹² Ni kadek ayu Damayanti, Nice Maylani Asril, and Dewa Gede Firstia Wirabrata, "Kegiatan Seni Tari Kreasi Terhadap Kepercayaan Diri Anak Kelompok Usia 5-6 Tahun," *Jurnal Pendidikan Anak Usia Dini Undiksha* 11, no. 1 (2023): 140–47.

¹³ M. Si Nursilah, S. S. T. Yusnizar Heniwyaty, and Dra Tuti Rahayu, *Seni Dan Identitas Budaya Di Indonesia* (Takaza Innovatix Labs, 2024),

when asked to dance.¹⁴ Fifth, inappropriate learning methods, especially those that focus on memorizing movements and are too technical, cause children to lose the exploration and play aspects of the learning process.¹⁵ Sixth, the suboptimal use of technology also hinders children. In fact, engaging visual and auditory stimuli from digital and audio media can attract children to dance movements.¹⁶ Seventh, limited time for dance lessons makes it difficult for teachers to use different and in-depth approaches, so that children cannot express themselves optimally.¹⁷ All these elements indicate that a comprehensive, inclusive, and contextual learning strategy is crucial to addressing the challenges of developing dance movement expression in Early Childhood Education.

Another problem also found by researchers in observations is a lack of appreciation for the cultural values and traditions contained in the Topeng Ireng dance, especially among the younger generation who are more exposed to modern culture. Observers may see modifications to movements that deviate from traditional standards, either due to ignorance, modern influences, or the dancers' limited abilities. Understanding and synchronization between dancers and musical accompaniment may be less strong, thus reducing the solemnity and harmony of the performance. The quality and authenticity of costumes and props (especially masks) may be less well maintained, both in terms of materials, design, and visual philosophy.

This can be seen from the dance properties where children at Pertiwi Rambaenak Kindergarten do not use masks at all. Sometimes, there are difficulties in adapting the Topeng Ireng dance to the times without losing its traditional values. In addition, the number of Topeng Ireng dance teachers who have in-depth knowledge and good teaching skills may be limited. Despite the various dynamics of problems in teaching the art of Topeng Ireng Dance to children at Pertiwi Rambaenak Kindergarten, it turns out that children are able to do their best performance by appearing in various performances or competitions at the sub-district level to the district level. The following are photos of Kindergarten students taken when researchers conducted observations:

¹⁴ Masganti Sit et al., "Buku Pengembangan Kreativitas Anak Usia Dini (Teori Dan Praktik)," 2016, <http://repository.uinsu.ac.id/2095/1/BUKU%20PENGEMBANGAN%20KREATIVITAS%20OK.pdf>.

¹⁵ Ayu Putri Nur, "Penerapan Tari Tradisional Bedana Lampung Dalam Meningkatkan Motorik Kasar Anak Usia Dini Di Paud Sinar Teladas Tulang Bawang" (PhD Thesis, UIN RADEN INTAN LAMPUNG, 2024), <https://repository.radenintan.ac.id/34428/>.

¹⁶ Rokyal Harjanty and Laily Fitriani, "Penerapan Media Audio Visual Dalam Melatih Perkembangan Seni Untuk Kelompok B Di Tk Sa'Addatutdarain," *NUSRA: Jurnal Penelitian Dan Ilmu Pendidikan* 3, no. 2 (2022): 211–29.

¹⁷ Hasna Auliya Labib and Joko Pamungkas, "Transformasi Teori Ke Praktik: Pembelajaran Seni Tari Di PAUD Dan Kesenjangannya," *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini* 8, no. 6 (2024): 2019–24.



Figure 1: Students of Pertiwi Rambaenak Kindergarten in Topeng Ireng Dance costumes

The integration of finger painting into early childhood education presents unique challenges in the exploration- and creativity-based learning process. Based on observations conducted by researchers at Pertiwi Rambaenak Kindergarten, several key factors contribute to students' low ability to develop works using finger painting techniques. First, some children show aversion to wet and liquid media such as paint, feeling disgusted or uncomfortable touching the material directly. This sensory response often becomes an initial obstacle in activities that are supposed to stimulate children's sensory-motor skills.¹⁸ Second, when children don't know how to combine primary colors with new ones, they can't fully utilize their visual abilities when creating varied works. From an early age, understanding the differences in color can help develop children's creativity and cognitive skills.¹⁹ Third, children's art lessons are usually taught by regular classroom teachers, who lack specialized expertise in this area. As a result, available teaching methods are very limited. Early childhood teachers who receive special training in finger painting techniques can enhance their innovation and creativity in supporting their children's development. Fourth, the availability of media and materials such as colored paint, special paper, and work surfaces is often limited due to the relatively high cost for some educational institutions. The use of safe and economical alternative materials, such as paint made from starch and food coloring, can be a solution to overcome this limitation. Fifth, the time allocated for art activities is usually short, so children do not have enough time to truly explore textures, colors, and shapes. Rushed finger painting activities can hinder students' creativity and reduce their learning outcomes.

Based on observations, researchers found that most teachers placed more emphasis on the final appearance of children's paintings than on the exploration and expression processes involved

¹⁸ Sri Indriani Harianja et al., *Senclati: Pentingnya Media Sensory Motorik Bagi Anak Usia Dini* (PT Salim Media Indonesia, 2024),

¹⁹ W. Widiyawati and D. Suryana, "Strategi Dalam Mengembangkan Kreatifitas Seni Anak Usia Dini," *J. Pendidik. Tambusai* 8, no. 2 (2024): 20056–65.

during the activity. Teachers tended to provide structured instructions on what to draw, rather than allowing children to freely express their creativity. Teacher-child interactions were more one-way, with the teacher dominating the process with specific directions and providing fewer opportunities for independent exploration.

Teachers appear to be under-utilizing finger painting's potential as a medium for developing sensory, fine motor, and hand-eye coordination skills. For example, activities are not directed toward engaging children in consciously sensing the texture of the paint or actively controlling finger and hand movements. The learning focus has not yet fully shifted to sensorimotor stimulation, which should be the core of finger painting activities. Finger painting is also a very effective medium for expressing children's emotions, but observations indicate that teachers have not yet encouraged children to use color, lines, or strokes as a means of expressing their feelings. Teachers tend not to provide open-ended questions or space for reflection for children to explain the meaning of their work.

During the technical implementation, teachers also faced various challenges, such as difficulty managing cleanliness, supervising paint use, and social interactions between children. Issues such as spilled paint, children fighting over space or colors, and a lack of individual attention to each child's needs frequently arose during the activities. Furthermore, the variety of media and finger painting techniques was very limited. Activities generally used only one type of paint and paper, without giving children the opportunity to experiment with natural paints, different media (e.g., cardboard, rough-textured paper), or techniques for mixing colors directly on the paper.

Teacher interactions are also more corrective than facilitative. Teachers rarely provide verbal encouragement or exploratory questions that encourage children to share their work. This results in activities that do not accommodate the differences in interests, learning styles, and developmental levels of each child. Some children appear challenged and enthusiastic, but many are passive, hesitant, or quickly lose interest. Problems with finger painting activities in early childhood education indicate that although this activity has great potential for developing children's fine motor skills, creativity, and self-expression, its implementation still faces various obstacles.

Apperception of Topeng Ireng Dance and Finger Painting in Early Childhood Education Learning in Kindergarten (TK)

Apperception is an important part of the initial stages of the learning process, particularly in early childhood education. It aims to connect what children have learned previously with what they will learn now. Well-designed apperception activities can increase children's mental and

emotional readiness to actively and enjoyably receive learning.²⁰ Learning readiness in early childhood education encompasses more than just cognitive aspects; a child's emotional comfort, sense of security, and interest in the activities to be undertaken are also important components of learning preparation. Therefore, apperception must be designed to meet children's affective needs and foster their curiosity about the learning material. Without strong apperception, children may struggle to understand the context of activities, which hinders their active participation in the learning process.

The ideal characteristics of apperception for early childhood education are concrete, fun, and multisensory. This is based on the recognition that young children learn most effectively through direct experiences that include touch, sight, sound, and movement. A multisensory approach, which incorporates various sensory pathways, is crucial for enhancing a child's overall brain development.²¹ This method helps children understand concepts both practically and theoretically. This is crucial for children's development, which, according to Piaget, is still in the concrete operational stage.

Art activities are a fun and educational way to engage in apperception. The combination of traditional dances, such as Topeng Ireng, and finger painting techniques can be a great way to engage children's attention while simultaneously improving their motor, cognitive, and social-emotional skills. Art and apperception activities can significantly improve children's desire to learn, their concentration, and their communication skills.²² Through fun art activities, children can express emotions, explore their imagination, and build social connections. Activities like finger painting also naturally improve hand-eye coordination and fine motor skills.

This situation places the role of teachers at a crucial level. Teachers function as designers and facilitators of learning. Early childhood teachers must be able to create apperception activities that are relevant, contextual, and engaging. Teachers can create creative apperceptions to increase children's engagement and boost their enthusiasm for the next core activity.²³ Therefore, the teacher's pedagogical competence and sensitivity to children's interests and psychological conditions are very important for the successful implementation of apperception in early childhood education.

The integration of traditional dance activities such as the Topeng Ireng Dance and finger

²⁰ Eliyyil Akbar, *Metode Belajar Anak Usia Dini* (Prenada Media, 2020).

²¹ Ika Firma Ningsih Dian Primasari and Asep Supena, "Meningkatkan Kemampuan Membaca Siswa Disleksia Dengan Metode Multisensori Di Sekolah Dasar," *Jurnal Basicedu* 5, no. 4 (2021): 1799–1808.

²² Dewi Pratiwi, "Pengembangan Kreativitas Finger Painting Untuk Merangsang Kognitif, Afektif, Dan Motorik Anak Usia Dini," *Yaa Bunayya: Jurnal Pendidikan Anak Usia Dini* 8, no. 1 (2024): 23–39.

²³ Ariska Yuliani and Dian Kristiana, "Penerapan Media Loose Parts Untuk Mengembangkan Kreativitas Anak Usia Dini," *PAUD Lectura: Jurnal Pendidikan Anak Usia Dini* 7, no. 02 (2024): 11–23.

painting techniques in apperception activities in early childhood education creates a thematic and holistic learning experience. Children are invited to learn about local cultural elements dynamically through rhythmic dance movements. Furthermore, learning about colors and shapes through finger painting allows children to express these experiences visually. This method not only enhances children's cognitive understanding of cultural ideas but also instills affective attitudes such as pride and appreciation for their own cultural richness. This method also helps children improve their psychomotor skills by improving movement coordination and fine motor control.

The integration of movement (dance) and visual arts (painting) in early childhood education significantly enhances children's creativity and self-expression. Furthermore, this approach is highly suitable for use as an apperception strategy in topics such as "Myself," "My Culture," or "My Expression" because it connects children's personal experiences with their surrounding socio-cultural context. By combining arts based on local values and children's direct experiences, teachers can create enjoyable, meaningful, and contextual learning.

Implications of Observation Results on Learning Practices at Pertiwi Bojong Kindergarten and Pertiwi Rambaenak Kindergarten

Apperception as an opening activity for learning has strategic potential if developed thematically within the framework of the project-based Independent Curriculum. This approach to early childhood education emphasizes not only cognitive aspects but also concrete experiences that involve children's senses, movements, and emotions. The Independent Curriculum provides early childhood education units with the space to adapt their learning to local needs and characteristics. Therefore, apperception packaged through local arts and cultural activities such as traditional dances and finger painting can be a contextual, engaging, and meaningful medium for children.²⁴

Increasing interest in learning, incorporating local arts and culture into apperception, and strengthening children's cultural identity from an early age. This is in line with the objectives of the Independent Curriculum, which provides educators with the opportunity to develop children's potential contextually and comprehensively.²⁵ Activities such as the Topeng Ireng dance combined with finger painting help children improve their fine motor skills and hand-eye coordination. They also gain an awareness and appreciation for their local culture. Apperception based on local arts and culture not only strengthens children's mental and emotional readiness for learning but also reinforces learning experiences relevant to everyday life. This also strengthens children's identity

²⁴ Nursalam Nursalam, Sulaeman Sulaeman, and Ridhwan Latuapo, "Implementasi Kurikulum Merdeka Melalui Pembelajaran Berbasis Proyek Pada Sekolah Penggerak Kelompok Bermain Terpadu Nurul Falah Dan Ar-Rasyid Banda," *Jurnal Pendidikan Dan Kebudayaan* 8, no. 1 (2023): 17–34.

²⁵ Lina Eka Retnaningsih and Ummu Khairiyah, "Kurikulum Merdeka Pada Pendidikan Anak Usia Dini," *SELING: Jurnal Program Studi PGRA* 8, no. 2 (2022): 143–58.

and character, in line with the spirit of the Independent Curriculum.

Based on the observations and implications found, several strategic steps can be taken to improve the quality of learning, particularly in arts activities at Pertiwi Bojong Kindergarten and Pertiwi Rambaenak Kindergarten. First, teacher training and competency development are crucial. Teachers need to be provided with specific training in exploration- and creativity-based learning methods, including the optimal use of art media such as finger painting. This training should not only focus on the final artwork, but also on the child's learning process and managing their emotional and social aspects to ensure holistic learning. Second, the development of thematic learning modules that integrate local cultural values and children's fine arts is necessary. These modules can be structured based on a project-based independent curriculum to make learning more contextual and meaningful for children.

Furthermore, diversifying art media and techniques is a recommended step to increase children's motivation. Teachers are expected to provide a variety of finger painting media and techniques, such as the use of natural paints, paper with different textures, and creative color mixing techniques. This not only stimulates children's sensorimotor skills but also expands their creative exploration. Furthermore, better classroom management is essential for the art learning process to run smoothly and for children to feel comfortable. Small group arrangements and division of supervision tasks within the classroom can help reduce chaos and increase positive social interactions among children.²⁶

Strengthening children's affective and self-expressive aspects is also an important element in arts learning. Teachers need to encourage children to express their feelings and ideas through art so that learning not only hones motor and cognitive skills but also supports their overall emotional and social development.²⁷ Finally, collaboration with local arts communities and parents is a key factor in successful arts learning. Involving arts studios or cultural communities, as well as parents, can provide a richer learning experience while strengthening the relationship between the school, children, and their social environment. By implementing these steps, it is hoped that Pertiwi Bojong Kindergarten, Pertiwi Rambaenak Kindergarten, and other kindergartens in Indonesia will be able to improve the quality of arts learning by making it fun, creative, and supporting the holistic development of early childhood.

²⁶ Wildiani Lathifah and Joko Pamungkas, "Keterampilan Guru PAUD Dalam Pengelolaan Kelas Pada Pembelajaran Seni Selama Pandemi Covid-19," *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini* 6, no. 6 (2022): 5531–40.

²⁷ Meiske Tumbel, "Analisis Proses Pembelajaran Pada Peserta Didik Di TK Frater Don Bosco Tomohon," *Didaktika: Jurnal Kependidikan* 12, no. 4 (2023): 921–34.

CONCLUSION

Observations indicate that the art learning methods at Pertiwi Bojong Kindergarten and Pertiwi Rambaenak Kindergarten still face several challenges. This is particularly true regarding the use of finger painting as a tool for children's exploration and expression. Rather than the creative and sensorimotor processes that should be the primary focus in early childhood art instruction, teachers tend to emphasize the final product. The learning process is also impacted by limited media, poor classroom management, and a lack of thematic modules based on local culture.

Therefore, strategic steps are needed to improve teacher skills, expand the choice of art media and techniques, and create contextual and project-based learning modules for the independent curriculum. It is hoped that these methods will enhance children's drive, creativity, and overall engagement while optimally supporting their affective, cognitive, and psychomotor development. Parental involvement and collaboration with the arts community are also crucial to enhancing children's learning experiences.

BIBLIOGRAPHY

- Akbar, Eliyyil. *Metode Belajar Anak Usia Dini*. Prenada Media, 2020.
- Corapci, Feyza. "The Role of Child Temperament on Head Start Preschoolers' Social Competence in the Context of Cumulative Risk." *Journal of Applied Developmental Psychology* 29, no. 1 (2008): 1–16.
- Creswell, John W. *Qualitative Inquiry and Research Design: Choosing among Five Approaches*. Sage publications, 2016.
- Damayanti, Ni kadek Ayu, Nice Maylani Asril, and Dewa Gede Firstia Wirabrata. "Kegiatan Seni Tari Kreasi Terhadap Kepercayaan Diri Anak Kelompok Usia 5-6 Tahun." *Jurnal Pendidikan Anak Usia Dini Undiksha* 11, no. 1 (2023): 140–47.
- Harianja, Sri Indriani, Winda Sherly Utami, Masyunita Siregar, Nyimas Muazzomi, and M. Pd. *Sencleti: Pentingnya Media Sensory Motorik Bagi Anak Usia Dini*. PT Salim Media Indonesia, 2024.
- Harjanty, Rokyal, and Laily Fitriani. "Penerapan Media Audio Visual Dalam Melatih Perkembangan Seni Untuk Kelompok B Di Tk Sa'Addatutdarain." *NUSRA: Jurnal Penelitian Dan Ilmu Pendidikan* 3, no. 2 (2022): 211–29.
- Hartono, Kevin Aldoni, Dwi Riyanti, and Yoga Ardian Feriandi. "Tantangan Dan Hambatan Pendidikan Multikultural Di Sekolah Dasar Negeri." *Jurnal Harmoni Nusa Bangsa* 1, no. 2 (2024): 243–51.
- Holis, Ade. "Peranan Keluarga/Orang Tua Dan Sekolah Dalam Mengembangkan Kreativitas Anak Usia Dini." *Jurnal Pendidikan UNIGA* 1, no. 1 (2007): 22–43.
- Labib, Hasna Auliya, and Joko Pamungkas. "Transformasi Teori Ke Praktik: Pembelajaran Seni Tari Di PAUD Dan Kesenjangannya." *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini* 8, no. 6 (2024): 2019–24.

- Rahajeng Silmi Nuswantari, Joko Pamungkas: Apperceptions of the Ireng Mask Dance and Finger Painting as Means of Self-Expression in Early Childhood (Observation Study at Pertiwi Bojong Kindergarten and Pertiwi Rambaenak Kindergarten)
- Lathifah, Wildiani, and Joko Pamungkas. "Keterampilan Guru PAUD Dalam Pengelolaan Kelas Pada Pembelajaran Seni Selama Pandemi Covid-19." *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini* 6, no. 6 (2022): 5531–40.
- Mauliyah, Anita. "Finger Painting Sebagai Metode Pengembangan Kemampuan Motorik Halus Pada Kelompok B RA LPII Sawotratap Gedangan Sidoarjo." *Journal Of Early Childhood Education Studies* 2, no. 1 (2022): 232–74.
- Nur, Ayu Putri. "Penerapan Tari Tradisional Bedana Lampung Dalam Meningkatkan Motorik Kasar Anak Usia Dini Di Paud Sinar Teladas Tulang Bawang." PhD Thesis, UIN RADEN INTAN LAMPUNG, 2024. <https://repository.radenintan.ac.id/34428/>.
- Nursalam, Nursalam, Sulaeman Sulaeman, and Ridhwan Latuapo. "Implementasi Kurikulum Merdeka Melalui Pembelajaran Berbasis Proyek Pada Sekolah Penggerak Kelompok Bermain Terpadu Nurul Falah Dan Ar-Rasyid Banda." *Jurnal Pendidikan Dan Kebudayaan* 8, no. 1 (2023): 17–34.
- Nursilah, M. Si, S. S. T. Yusnizar Heniwaty, and Dra Tuti Rahayu. *Seni Dan Identitas Budaya Di Indonesia*. Takaza Innovatix Labs, 2024.
- Pratiwi, Dewi. "Pengembangan Kreativitas Finger Painting Untuk Merangsang Kognitif, Afektif, Dan Motorik Anak Usia Dini." *Yaa Bunayya: Jurnal Pendidikan Anak Usia Dini* 8, no. 1 (2024): 23–39.
- Primasari, Ika Firma Ningsih Dian, and Asep Supena. "Meningkatkan Kemampuan Membaca Siswa Disleksia Dengan Metode Multisensori Di Sekolah Dasar." *Jurnal Basicedu* 5, no. 4 (2021): 1799–1808.
- Retnaningsih, Lina Eka, and Ummu Khairiyah. "Kurikulum Merdeka Pada Pendidikan Anak Usia Dini." *SELING: Jurnal Program Studi PGRA* 8, no. 2 (2022): 143–58.
- Rosala, Dedi. "Pembelajaran Seni Budaya Berbasis Kearifan Lokal Dalam Upaya Membangun Pendidikan Karakter Siswa Di Sekolah Dasar." *Ritme* 2, no. 1 (2016): 16–25.
- Sit, Masganti, Khadijah Khadijah, Fauziah Nasution, and Ahmad Syukri Sitorus. "Buku Pengembangan Kreativitas Anak Usia Dini (Teori Dan Praktik)," 2016. <http://repository.uinsu.ac.id/2095/1/BUKU%20PENGEMBANGAN%20KREATIVITAS%20OK.pdf>.
- Sutini, Ai. "Pembelajaran Tari Bagi Anak Usia Dini." *Cakrawala Dini: Jurnal Pendidikan Anak Usia Dini* 3, no. 2 (2018). <https://ejournal.upi.edu/index.php/cakrawaladini/article/view/10333>.
- Tanjung, Linda Fitria Rakhmadani, Amanda Halimatus Sa'dia, Sarah Ramadhani, and Hilda Zahra Lubis. "Hambatan Dalam Seni Tari Pada AUD Serta Peran Guru Dalam Mengatasi Hambatannya Di TK Rizky Ananda." *JURNAL PAUD AGAPEDIA* 8, no. 1 (n.d.): 35–42.
- Tumbel, Meiske. "Analisis Proses Pembelajaran Pada Peserta Didik Di TK Frater Don Bosco Tomohon." *Didaktika: Jurnal Kependidikan* 12, no. 4 (2023): 921–34.
- Ulfa, Asdiana. "Perkembangan Motorik Halus Anak Usia Dini Melalui Berbagai Kegiatan (Kajian Jurnal PIAUD)." PhD Thesis, UPT. PERPUSTAKAAN, 2021.
- Widiyawati, W., and D. Suryana. "Strategi Dalam Mengembangkan Kreatifitas Seni Anak Usia Dini." *J. Pendidik. Tambusai* 8, no. 2 (2024): 20056–65.
- Widodo, Hery. *Dinamika Pendidikan Anak Usia Dini*. Alprin, 2020.

Rahajeng Silmi Nuswantari, Joko Pamungkas: Apperceptions of the Ireng Mask Dance and Finger Painting as Means of Self-Expression in Early Childhood (Observation Study at Pertiwi Bojong Kindergarten and Pertiwi Rambaenak Kindergarten)

Yuliani, Ariska, and Dian Kristiana. "Penerapan Media Loose Parts Untuk Mengembangkan Kreativitas Anak Usia Dini." *PAUD Lectura: Jurnal Pendidikan Anak Usia Dini* 7, no. 02 (2024): 11–23.