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IMPLEMENTING DANCE EXTRACURRICULAR ACTIVITIES TO ENHANCE AESTHETIC SENSITIVITY IN EARLY CHILDHOOD EDUCATION

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Abstrak

Kepekaan estetik adalah elemen penting dalam perkembangan anak usia dini, mencakup kemampuan menghargai keindahan dan menanggapi pengalaman artistik secara emosional. Penelitian ini bertujuan mendeskripsikan pengaruh kegiatan ekstrakurikuler tari terhadap kepekaan estetik siswa di TK Sekar Nagari UNNES. Menggunakan pendekatan kualitatif deskriptif, data dikumpulkan melalui observasi selama lima minggu, wawancara semi terstruktur dengan tiga guru, dan dokumentasi kegiatan tari. Subjek penelitian terdiri dari 35 siswa di kelompok TK A dan B. Hasil menunjukkan bahwa kegiatan tari dilaksanakan melalui perencanaan, pelaksanaan, dan evaluasi. Anak-anak aktif dalam eksplorasi gerakan dan interaksi sosial. Peningkatan kepekaan estetik terlihat dari koordinasi gerakan yang lebih harmonis, respons ritme yang lebih akurat, dan ekspresi emosional yang lebih kaya. Penelitian ini merekomendasikan pengembangan metode pengajaran tari yang interaktif, seperti penggunaan media digital dan alat peraga, untuk mengoptimalkan stimulasi aspek estetika dalam pembelajaran.

Kata Kunci: Ekstrakurikuler tari, kepekaan estetika, anak usia dini, pendidikan.

Abstract

Aesthetic sensitivity is an important aspect of early childhood development, encompassing the ability to appreciate beauty and respond to artistic experiences emotionally. This study aims to describe the impact of extracurricular dance activities on the aesthetic sensitivity of students at TK Sekar Nagari UNNES. Using a descriptive qualitative approach, data were collected through observations over five weeks, semi-structured interviews with three teachers, and documentation of dance activities. The subjects included 35 students from TK A and B groups. The results indicate that the dance activities were conducted through planning, implementation, and evaluation stages. Children actively engaged in movement exploration and social interaction. Improvements in aesthetic sensitivity were observed in more harmonious movement coordination, accurate rhythmic responses, and richer emotional expression. This study recommends developing interactive teaching methods for dance, such as incorporating digital media and teaching aids, to optimize the stimulation of aesthetic aspects in early learning.

Keywords: *Dance extracurricular, aesthetic sensitivity, early childhood,;education.*

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A. INTRODUCTION

The early period of life is an essential time for human development. when children are in the age range of 0 to 6 years ^{1,2}. Children at this age grow rapidly in several aspects, such as religious and moral values, cognitive, physical-motor, social-emotional, language and art ^{3,4}. This stage is often referred to as the golden age or golden period, because every stimulus given during this period will have a major impact on the child's future development⁵. Based on Law No. 20 concerning the National Education system states

that Early Childhood Education (PAUD) is a coaching effort aimed at children from birth to six years of age which is carried out through providing educational stimuli to help physical and spiritual growth and development so that children have readiness to enter further education, with various educational stimuli this program aims to help the physical and mental development of children to have readiness to enter the next level of education⁶.

Education can develop the potential of every child, especially early childhood. Preschool education not

¹ Umi Rohmah, 'Perkembangan Dan Pendidikan Kemampuan Kognitif Anak Usia Dini', 9.1 (2025), 130-38 <<https://doi.org/10.31004/obsesi.v9i1.5918>>.

² Ida Yeni Rahmawati and others, 'JOYFUL LEARNING APPROACH IN INCREASING MOTIVATION TO LEARN ENGLISH IN MIDDLE SCHOOL STUDENTS OF SAN FABIAN , PHILIPPINES', *ELITE: English and Literature Journal*, 11.1 (2024), 63-73 <<https://doi.org/10.24252/elite.>>.

³ Konstantinus Dua Dhiu and Dek Ngurah Laba Laksana, 'The Aspects Of Child Development On Early Childhood Education Curriculum', *Journal of Education Technology*, 1.1 (2021), 1-7.

⁴ Ayu Pujiati and Betty Yulia Wulansari, 'IMPLEMENTING CHARACTER VALUES FOR AUD THROUGH ACTIVITIESLOCAL WISDOM OUTING CLASS AT EDUTOURISM NDALEM KERTO', *Bunayya : Jurnal Pendidikan Anak*, 9.2 (2023), 181-88.

⁵ Neela Afifah and others, 'Implementasi Ekstrakurikuler Tari Dan Relevansinya Sebagai Pengembangan Kreativitas Seni Anak Usia Dini', *Indonesian Journal of Early Childhood: Jurnal Dunia Anak Usia Dini*, 6.1 (2024), 111-22 <<https://doi.org/10.35473/ijec.v6i1.2765>> .

⁶ Ayu Pujiati, 'Hubungan Kepuasan Lembaga Paud Terhadap Layanan Kegiatan Outing Class Di Eduwisata Ndalem Kerto', 2024.

only organizes formal education but also provides comprehensive guidance to support children's growth and development. Furthermore, providing educational stimulation in childhood is important and must be in accordance with the child's developmental stage⁷. Children have enormous potential to be optimized in their development process. Like plants that continue to grow and develop continuously, the development process in children also takes place gradually and is interrelated⁸. Therefore, full support and the best guidance must be given to all aspects of child growth, including physical, cognitive, social, emotional, and creative aspects. This is important because all aspects of development interact and influence each other. The growth of other aspects can be affected if one aspect

is not developed optimally. Children's growth can go well if they get the right care and stimulation, so they can reach their full potential in various fields of life. At this age children develop rapidly in many areas, including art, social, emotional and cognitive.

Art education aims to develop aesthetic awareness and sensitivity (appreciation), creativity, and provide opportunities for children to express themselves⁹. Sensitivity to beauty will lead to the ability to appreciate aesthetic values. Thus, individuals who have this sensitivity will have a high awareness of their environment. Since people who are sensitive to beauty are considered to be able to make a positive contribution to the environment, there is an awareness among art educators to form individuals who are sensitive to beauty. Therefore, the development of sensitivity to beauty is an important

⁷ Yourma Osnithia W and Joko Pamungkas, 'Identifikasi Pembelajaran Seni Berbasis Budaya Lokal Yogyakarta Pada Anak Usia 5-6 Tahun Di TK ABA Jetis Argomulyo Daerah Istimewa Yogyakarta', *Jurnal Ilmu Pendidikan*, 1.1 (2022), 7-10
<<https://doi.org/10.58222/jurip.v1i1.32>>.

⁸ (Hilda Zahra Lubis et al., 2024)

⁹ Denden Setiaji, 'Analisis Pembelajaran Seni Terhadap Esensi Dan Tujuan Pendidikan', *Naturalistic: Jurnal Kajian Dan Penelitian Pendidikan Dan Pembelajaran*, 7.2 (2023), 1685-93
<<https://doi.org/10.35568/naturalistic.v7i2.3146>>.

aspect of art education in public schools. Art education plays a very important role in the development of children¹⁰. Through art, children can express themselves, develop creativity, and gain a deeper understanding of the world around them. According to Jelita et al., in 2024¹¹ Art education has a very important function as a means or tool to develop aesthetic awareness or sensitivity, develop creative or innovative abilities, and at the same time as a means for children to express themselves and their surrounding environment¹². In general, art activities that present rhythms with fast or rhythmic movements will appeal to early childhood¹³. For children who are developing their motor skills, dance

can be a good stimulus or encouragement.

Extracurricular activities are one of the many types of activities offered by PAUD, extracurricular activities can be carried out both inside and outside the school environment and are another type of education that is carried out outside of scheduled class time¹⁴. suggests that the main purpose of extracurricular activities is to help students explore new areas and broaden their horizons while giving them a platform to express their interests and skills. In addition, children can learn the connections between the various subjects they study through extracurricular activities, which can aid character development and help them reach their full potential. Art can be effectively incorporated into the learning process in early childhood

¹⁰ Febryanto Blasius Keka Pulu and others, 'Penerapan Pendidikan Seni Untuk Meningkatkan Kreativitas Peserta Didik', *Jurnal Citra Pendidikan Anak*, 2.1 (2023), 121-28 <<https://doi.org/10.38048/jcpa.v2i1.1617>>.

¹¹ (Jelita et al., 2024)

¹² Setiaji.

¹³ Mukhlisin Mukhlisin and Kasihani Lestari, 'Proses Pembelajaran Tari Anak

Usia Dini', *Masa Keemasan: Jurnal Pendidikan Anak Usia Dini*, 4.1 (2024), 1-8 <<https://doi.org/10.46368/mkjpaud.v4i1.1934>>.

¹⁴ Erni Munastiwi, 'Manajemen Ekstrakurikuler Pendidikan Anak Usia Dini (PAUD)', *MANAGERIA: Jurnal Manajemen Pendidikan Islam*, 3.2 (2019), 369-80 <<https://doi.org/10.14421/manageria.2018.32-09>>.

education through extracurricular dance activities. These activities not only help children to enjoy the arts more, but also teach them how to collaborate with others, appreciate diversity and develop self-confidence. Therefore, it is important to explore how the implementation of extracurricular dance activities can support the development of early childhood aesthetic sensitivity. a person with high aesthetic sensitivity can not only see the beauty of dance movements, but also understand the meaning, expression, and message conveyed in the dance ¹⁵. The ability to assess the excellence of dance performance art based on technical characteristics, inventiveness, and harmony of movements and musical accompaniment is made possible by this skill. To better appreciate and understand the artistic value contained in every movement, costume, stage set, and other

supporting elements that form the aesthetic unity of a dance work, everyone who studies and appreciates dance must develop aesthetic sensitivity.

Extracurricular dance activities for early childhood can increase aesthetic sensitivity through the introduction of creative and expressive dance movements. Aesthetics in dance serves as the basis for the creation of dance works of art, as explained by Kusuma et al., 2022¹⁶. Developing aesthetic sensitivity is an important aspect of child development, whether through music, dance, or visual arts. These skills help children recognize, appreciate, and respond to beauty in the environment around them. The development of aesthetic sensitivity in early childhood plays an important role in providing opportunities for them to express themselves, increase creativity, and develop motor skills.

¹⁵ Anna Izountouemoui and Francisco Esteves, 'Does Dance Expertise Enhance Sensitivity? A Comparative Study', *Empirical Studies of the Arts*, 2023, 1-17 <<https://doi.org/10.1177/02762374231206720>>.

¹⁶ Nabilla Nur Kasih Kusuma Putri and Warih Handayani, 'Estetika Bentuk Tari Suramadu Karya Diaztiarni', *Jurnal Seni Tari*, 11.1 (2022), 100-106 <<https://doi.org/10.15294/jst.v11i1.57830>>.

Research conducted by Xinxin in 2017¹⁷ in his study entitled “The Development of Children's Aesthetic Ability in Folk Dance Education” revealed that aesthetic sensitivity in dance is divided into three main aspects: aesthetic perception, aesthetic understanding, and aesthetic expression. The results showed that after children learned folk dance, they were better able to adjust movements to the rhythm of the music and understand the emotions in the dance. Increased creativity is also seen when children begin to create their own movements, as well as display facial expressions that reflect an understanding of emotions in dance. Supporting factors for aesthetic sensitivity in dance include a learning environment that supports art and creativity, the use of multimedia and stories in learning,

and the role of teachers who not only teach movements, but also expressions and emotions in dance. Meanwhile, inhibiting factors include a lack of cultural understanding in dance teaching and a lack of variety in teaching methods, which causes children to learn mechanically without creativity.

Another study conducted by and Shih in 2020¹⁸ in his study entitled “Investigating the Aesthetic Domain of the Early Childhood Education and Care Curriculum Framework for Young Students in Taiwan” highlights how aesthetic education is taught in the early childhood curriculum in Taiwan. The study identified three main aspects in early childhood aesthetic education, namely: (1) Exploration and Awareness, where children learn to recognize beauty through the senses of sight, hearing, touch, and smell; (2) Performance and Creation, which

¹⁷ Sun Xinxin, ‘The Development of Children’s Aesthetic Ability in Folk Dance Education’, *Science Innovation*, 5.5 (2017), 277 <<https://doi.org/10.11648/j.si.20170505.16>>.

¹⁸ Yi Huang Shih, ‘Investigating the Aesthetic Domain of the “Early

Childhood Education and Care Curriculum Framework” for Young Students in Taiwan’, *International Journal of Education and Practice*, 8.1 (2020), 37–44 <<https://doi.org/10.18488/journal.61.2020.81.37.44>>.

encourages children to express themselves through various art media such as music, dance, visual arts, and drama; and (3) Response and Appreciation, which helps children develop the ability to judge and appreciate art, both their own and others' work. In this study, dance is one of the art forms included in the aesthetic domain in the early childhood education curriculum in Taiwan. Aesthetic education emphasizes the importance of sensory experiences, including through rhythm, music and body movement, all of which are key elements in children's dance.

The implementation of this extracurricular dance activity for children at Sekar Nagari UNNES Kindergarten not only serves as a recreational activity for children but also a foundation for learning to appreciate art culture. Extracurricular programs can be an opportunity for children to develop and explore talents and interests in the arts that not only enrich their souls with aesthetic values but also enrich and strengthen cultural

identity. The purpose of this study is to analyse and describe the implementation of extracurricular dance activities in improving the aesthetic sensitivity of early childhood with a focus on three main indicators, namely movement, rhythm, and expression. Through dance activities, children can develop their movement skills, especially in the aspects of balance, flexibility and body coordination, so that they are able to perform dances harmoniously. In addition, this activity also plays a role in increasing children's musical sensitivity, where they learn to recognize, adjust, and follow rhythmic patterns in each dance movement learned. Not only that, extracurricular dance also helps children develop self-expression through facial expressions, body movements, and emotional interactions that arise during dance performances. Thus, this activity not only trains motor skills, but also contributes to shaping children's aesthetic sensibilities and increasing their confidence in expressing themselves through dance. The results of this study are expected to provide a

deeper understanding of the effectiveness of extracurricular dance activities in developing the aesthetic aspects of early childhood and become recommendations for educators in developing extracurricular programs that are more optimal and in accordance with child development.

B. METHOD

This study employed a descriptive qualitative approach to explore and describe how extracurricular dance activities contribute to the development of aesthetic sensitivity in early childhood¹⁹. The research aimed to objectively portray the real conditions observed in the field regarding the implementation and impact of dance programs on children's artistic growth.

The research was conducted at TK Sekar Nagari UNNES, located in Gunungpati District, Semarang City. The participants in this study

included 35 children from TK A and TK B groups, two classroom teachers, one dance teacher, five parents, and the school principal. These participants were selected purposively as they are directly involved in and support the extracurricular dance program.

Data were collected using three main techniques: observation, interviews, and documentation.

1. Observation was conducted using a non-participant approach, where the researcher directly observed the ongoing dance activities without intervening. The purpose was to capture natural behaviors, interactions, and children's responses during the sessions.
2. Interviews were conducted using a semi-structured format to allow for both consistency in questioning and flexibility in exploring deeper insights. Interviews were held with the dance instructor, classroom teachers, the principal, and

¹⁹ Lexy J. Moleong, *Qualitative Research Methods* (Bandung: PT Remaja Rosdakarya, 2017).

selected parents to gather comprehensive perspectives on the planning, execution, and perceived benefits of the dance activities.

3. Documentation served as supplementary data and included photographs, and field notes. These were used to visually and narratively support the findings observed and reported during the fieldwork.

The data were analyzed using the Miles and Huberman²⁰ interactive model, which involves three main steps: data reduction, data display, and conclusion drawing/verification. This model was chosen because it is well-suited for qualitative studies that aim to make sense of complex social phenomena by organizing data systematically and drawing meaningful interpretations from

patterns observed in the field, presented in the form of a chart in Figure 1.

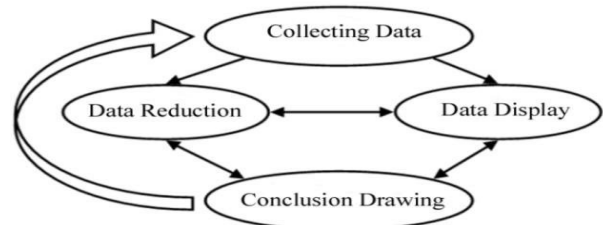


Figure 1. Miles and Huberman data analysis

Source: (Miles & Huberman)²¹

The description of the Figure 1 above is as follows:

Data Collection

At this stage, the researcher gathers information from various sources through direct field observations, interviews with the dance teacher, class teachers of TK A and TK B, as well as the school principal, and through documentation such as photos, videos, and activity notes. All of this data is systematically collected to provide a comprehensive picture of how the extracurricular dance activities are carried out and how these activities

²⁰ Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis*, SAGE Publications Asia-Pacific Pte. Ltd, 2022, V
<<https://revistas.ufrj.br/index.php/rce/article/download/1659/1508%0Ahttp://hipatiapress.com/hpjournals/index>
DOI: <http://dx.doi.org/10.22373/bunayya.v9i2.30317>

<x.php/qre/article/view/1348%5Cnhttp://www.tandfonline.com/doi/abs/10.1080/09500799708666915%5Cnhttps://mckins eyonsociety.com/downloads/reports/Ed uca>.

²¹ Miles and Huberman, V.

influence the children in terms of aesthetic sensitivity.

Data Reduction

Once the data has been collected, the next step is data reduction. This means the researcher begins to select and filter the data that is relevant to the focus of the study. Information that is important and related to the enhancement of children's aesthetic sensitivity is retained, while irrelevant or repetitive data is eliminated. This process aims to simplify the data so that it is easier to understand and analyze further. Data reduction is carried out continuously throughout the research process to ensure that the researcher remains focused on the main objectives of the study.

Data Display

The filtered and simplified data is then organized and presented in an easy-to-read format, such as descriptive narratives, interview excerpts, or tables showing the results of observations. This data presentation helps the researcher to identify patterns, relationships, and connections between the dance

activities and the development of children's aesthetic sensitivity. With well-structured data presentation, the researcher can more clearly understand what actually happens in the field.

Conclusion Drawing and Verification

The final stage of the data analysis process is drawing conclusions based on the information that has been presented. The researcher analyzes the meaning of the data, identifies cause-and-effect relationships, and formulates findings that answer the research questions. After drawing the initial conclusions, the researcher carries out verification or re-checks the data to ensure that the conclusions are accurate and supported by strong evidence. This verification process is crucial to ensure that the research results are trustworthy and have a high degree of validity.

C. RESULTS AND DISCUSSION

Based on the results of direct observation, interviews and documentation with the class teacher (DL) as a dance instructor. The data collected were then analyzed to describe the overall process of

planning, implementing, and evaluating dance extracurricular activities, as well as their impact on children's aesthetic development. The findings in this study are presented based on the stages of activities that have been carried out, accompanied by informant quotes as a form of data reinforcement. The results of observations and interviews in this study can be seen in table 2 below:

Table 2.
Results of observations and interviews

Aspect	Indicator	Observation Results	Interview Results
Planning	Activity objectives in accordance with child development stages	The teacher designs activities emphasizing basic movements, rhythm, and simple expressions.	"We adjust the dance objectives to suit the children's age, so they can enjoy participating without feeling burdened."
	Structured activity schedule	Extracurricular activities are held every Friday for 60 minutes.	"We created a weekly routine schedule so the children can get used to it and gradually improve."
	Planning of facilities	A room, music,	"We've prepared

	and infrastructure	and simple costumes are provided.	supporting materials like children's music and lightweight costumes to keep them excited to join."
Implementation	Method of delivery (demonstration/direct practice)	Activities are carried out through demonstration followed by group practice.	"We demonstrate the movement first, then the children imitate it while playing."
	Active involvement of teachers, instructors, and children	Teachers and instructors actively accompany; children participate enthusiastically.	"The children are very enthusiastic even those who were usually shy are now willing to perform."
	Media and teaching aids (music, costumes, props)	Children's songs, colorful costumes, and props like scarves are used.	"We use teaching aids that catch the children's attention and match the dance theme."
	Teaching techniques appropriate to the child's age	Fun teaching techniques are used, involving games and storytelling.	"We invite them to dance while telling stories so they don't get bored easily."
	Attendance and active participation	Most children attend	"My child is now more

	n of children	regularly and participate actively. Shy children begin to join in.	confident he used to be shy, but now he's willing to perform in front of his friends."
Evaluation	Evaluation of children's development	Teacher's record changes in children's coordination and expression.	"We evaluate through daily notes, and we've seen improvement in coordination and enthusiasm among the children."
	Feedback from teachers, parents, and children	Positive responses were received from parents and children.	"My child said she loves dancing because she gets to wear colorful clothes and the music is fun."
	Activity documentation	Activities are documented in photos and videos.	"We usually document the sessions through photos and videos for reporting to parents."

Based on the table, it can be explained that in 2. the implementation of extracurricular dance activities to increase aesthetic sensitivity in early childhood education at Sekar Nagari UNNES

Kindergarten, it is carried out in 3 main stages, the stages include:

1. Planning

Planning is the initial foundation in implementing extracurricular dance activities. At Sekar Nagari UNNES Kindergarten, this stage is carried out through coordination between class teachers and dance instructors to design activities that are in accordance with the characteristics of early childhood. In this process, the type of dance, accompanying song, duration of practice, and teaching methods to be used are determined. The selection of dance and music is adjusted to the needs of the children, such as choosing cheerful and easy-to-memorize songs, and movements that are not too complex. The goal is that children do not feel burdened, but remain enthusiastic in participating in the practice. This was emphasized by Mrs. DL as a dance instructor, *"In this stage, I discuss with the class teacher about suitable songs and movements. The music must be interesting and not too complicated, and the movements must be easy for children to follow."* In addition, planning also includes adjusting the schedule so as

not to interfere with other learning activities. At Sekar Nagari Kindergarten, routine practice is scheduled once a week, every Wednesday at 09.00–10.00 am.

2. Implementation Stage

The implementation stage is the core process in dance extracurricular activities. Dance practice is carried out routinely with a fun and non-boring method. The practice process begins with a warm-up, followed by a gradual introduction to the movements, and repetition of the movements so that children can remember and imitate them well.



Figure 2.

Documentation during extracurricular activities

This activity was held in a fun, laughter-filled, and interactive atmosphere. Children were invited to actively move while recognizing the rhythm of the music. Not only limited to one type of dance, children were introduced to various types of

dance such as modern Indian dance (Jumma Jale), K-pop dance (Ice Cream, APT), and children's songs such as "Setinggi Langit" by Naura Ayu. Mrs. DL explained, *"We started with basic movements first, gradually, and continued to repeat until they memorized it. The important thing is that they feel happy while practicing."* Through this implementation, children not only practice motor skills, but are also taught about facial expressions, self-confidence, and cooperation when performing with their friends. As an initial stage, the teacher gave the children a warm-up session by doing a series of stretches, starting from the head, arms, shoulders, waist, to the legs. This warm-up was accompanied by the song "Baby Shark" which has a cheerful rhythm and the movements are easy for children to follow. The purpose of this activity is to increase body flexibility, improve blood circulation, and prepare muscles and joints so that they are not stiff during the dance session. Usually, the warm-up lasts for two to three minutes. The cheerful music during the warm-up also helps create a fun atmosphere, so

that children are more enthusiastic and ready to join the dance session with enthusiasm. The first dance introduced to children is the "Ant Dance", a traditional dance characterized by agile, simple, and easy-to-understand movements. In this dance, children imitate the behavior of ants, such as walking in a line, working together, and helping each other. Through a series of dynamic movements, the "Ant Dance" conveys the values of togetherness and cooperation, which reflect how ants search for food and build nests. The movements in the "Ant Dance" are designed with simple and repetitive patterns to make it easier for children to follow. The main movements include lining up in a line with a steady rhythm, raising hands as a symbol of ant communication, and swinging the body from one side to the other to represent their interaction in a group. The repetitive movements help children memorize the dance faster while training their coordination and balance. The dance becomes more lively with the accompaniment of

gamelan music, which has an energetic and cheerful tempo, creating a joyful and excited atmosphere for the children. The rhythmic and harmonious music helps sharpen their sense of rhythm, allowing them to dance with better coordination. In addition, when performing the Ant Dance, children are encouraged to express their joy and happiness through facial expressions and body movements, making dance not only a physical activity but also a medium for emotional and creative expression.

Next, the children were introduced to the second dance, namely a modern Indian dance accompanied by the song "Jumma Jale" and a Korean K-pop dance accompanied by the songs "Ice Cream" and "APT". This dance was specially choreographed by a dance instructor at Sekar Nagari UNNES Kindergarten to suit the characteristics of early childhood development. Modern Indian dance combines elements of traditional Indian movements with modern gestures that are adapted to the motor skills of early childhood. The movements in this dance tend to be energetic and cheerful,

and emphasize coordination between the hands, feet, and the whole body. Children are encouraged to move their hands agilely, such as rotating their wrists, accompanied by expressive body movements such as shaking their hips and shoulders. This combination not only makes the dance more fun, but also helps children improve their balance, flexibility, and grace. Meanwhile, the K-pop dance accompanied by the songs "Ice Cream" and "APT" by the girl group BLACKPINK is characterized by energetic, dynamic, and expressive movements. Considering that early childhood is a crucial stage in developing motor skills, the dance instructor simplified the choreography to make it easier for children to follow without losing the essence of the fun and excitement of the dance. Basic movements include simple footwork, such as stepping forward and backward or moving sideways, swinging arms up and down, and gentle body movements such as shaking the hips and shoulders rhythmically. To

maintain the balance and safety of the children, extreme movements such as high jumps or acrobatic elements are not allowed. The children showed high enthusiasm when performing the dance, especially because K-pop songs are familiar and often heard in their daily lives. In addition to being a fun physical activity, dancing also contributes to increasing children's self-confidence, movement coordination, and expressive abilities through dance. The last performance was a modern dance accompanied by the song "Setinggi Langit" by Naura Ayu. This dance is designed to combine simple dance movements that are harmonized with cheerful and uplifting music, making it very suitable for the characteristics of early childhood. When creating the choreography, the dance instructors took into consideration the children's ease of remembering and following the movements, so that they can dance more confidently and enjoy every move they make. The movement patterns are kept simple but still emphasize expression and joy, which are the core elements of this dance. The main

movements include gentle hand waves, light jumps that symbolize enthusiasm and freedom, and small turns that add a dynamic feel to the dance. Each movement is designed not only to create beauty in the dance but also to support the positive message conveyed by the song "Setinggi Langit." For example, raising hands high symbolizes dreams and aspirations, while opening arms wide reflects passion, confidence, and readiness to face life's challenges. Through this dance, children are encouraged to move actively and happily while also being given the opportunity to express themselves and internalize the positive values embedded in the song. Thus, this dance performance not only serves as entertainment, but also as a learning medium that fosters self-confidence, creativity, and motivation to achieve their dreams. After completing the entire dance sequence, the children are invited to join a cool-down session. They form a circle as a way to relax and build a sense of togetherness. The teacher guides them through

light stretching exercises while sitting, such as bending forward gradually and straightening the legs to relax the muscles. In addition, the teacher invites the children to interact by asking how they feel after the dance session, whether they feel happy, excited, or a little tired. During this session, the children are given the opportunity to share their experiences and reflect on the benefits of the activities they have just completed. The teacher also encourages the children to reflect on what they have learned from the dance, including the movements, rhythm, cooperation, and social values contained in the performance. Thus, the cool-down session not only serves as physical relaxation but also as a moment for self-reflection and improvement of the children's communication skills.

3. Evaluation Stage

Evaluation is conducted to assess the extent to which children have developed in participating in extracurricular dance activities, both in terms of movement skills and aesthetic sensitivity. The assessment is conducted comprehensively, covering

the children's activeness during practice, the ability to follow the rhythm, body coordination, and the courage to display expressions according to the dance. The class teacher conducts regular observations, not only before the performance but also during the practice process. This evaluation is formative and is used to improve practice methods in the following weeks. Mrs. DL said, "*The evaluation is not only from the results of the dance performance, but also from the practice process of how they can coordinate their bodies, be confident, and express themselves.*" Evaluation activities are also a joint reflection between teachers and instructors in improving the quality of extracurricular activities and optimizing the aesthetic potential of children from an early age.

After the extracurricular dance activities were implemented in a structured manner at Sekar Nagari UNNES Kindergarten, there were significant positive changes in the development of children, especially in terms of aesthetic sensitivity. The

implementation of this activity is not only limited to technical implementation, but also prioritizes a pedagogical approach that is fun, interactive, and in accordance with the stages of early age development. The success of this implementation is the main foundation for the creation of various positive impacts that can be observed both directly and through responses from teachers, instructors, and parents.

These impacts include improvements in three main aspects, namely movement, rhythm, and expression, all of which contribute to the growth of children's aesthetic sensitivity. Each aspect shows measurable and meaningful development in children, as a result of consistent implementation and supported by adequate facilities, active involvement of educators, and increasing participation of children over time. These impacts are explained in table 3 below"

Table 3.
The Impact of Dance Extracurricular
Activities on Children's Aesthetic
Sensitivity

<i>Aspect</i>	<i>Observed Impact</i>	<i>Quote from Informant</i>
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Movement	Children showed improved body coordination and more fluid movement.	"Their movements used to be stiff, now they can follow the moves smoothly and confidently." (Dance Instructor)
Rhythm	Children were able to follow the music's tempo and recognize rhythmic changes.	"They know when to move faster or slower according to the music." (Early Childhood Teacher)
Expression	Children danced with cheerful facial expressions matching the song's theme.	"During the 'funny animal' themed dance, they were able to express funny faces and smiles while moving." (Dance Instructor)

Based on the data in Table 3, extracurricular dance activities at Sekar Nagari UNNES Kindergarten have made a significant contribution to increasing the aesthetic sensitivity of early childhood. The impact is evident in three main aspects, namely movement, rhythm, and expression.



Figure 3.

Documentation when children are able to demonstrate their motor skills

In terms of movement, children show better body coordination, this can be seen in figure 3 when children are asked to follow the movements demonstrated by Mrs. DL as a dance instructor, they can follow them well. If previously their movements looked stiff and lacked direction, now they are starting to be able to follow the movements more flexibly and confidently. This is achieved through consistent practice and fun and interactive teaching methods. The dance instructor said, *"Before the movements were stiff, now they can follow the movements flexibly and boldly,"* which shows the gradual development of children's gross motor skills.

Furthermore, in terms of rhythm, children begin to understand the tempo of the music and are able to adjust their

body movements according to changes in rhythm.



Figure 4.

Documentation when children are able to demonstrate rhythmic movement skills

Figure 4 shows that children not only move following instructions, but also begin to recognize when to speed up or slow down their movements based on the music being played. This indicates that their musical sensitivity is developing, and their ability to integrate movement with sound is getting better. As explained by one of the PAUD teachers, *"They know when to move fast or slow according to the music."* Finally, in terms of expression, children begin to show more lively facial expressions that are in accordance with the theme of the dance being performed. They not

only focus on movement, but also learn to adjust facial expressions to support the overall appearance. In the exercise with the theme 'cute animals', for example, children are able to display cheerful and funny expressions, in accordance with the meaning of the movement. The dance instructor said, *"When practicing the dance with the theme 'cute animals', they can express funny faces and smiles while moving."* Overall, these three aspects support each other in shaping children's aesthetic sensitivity. Through extracurricular dance activities that are designed in a structured and fun way, children not only develop physically and motorically, but also emotionally and aesthetically. This process also shows that dance can be an effective medium in honing children's sensitivity to beauty, rhythm, and self-expression from an early age.

Discussion

Activities can be divided into three stages, namely planning,

implementation, and evaluation²². In the planning stage, it is important to plan extracurricular activities carefully, including goals, materials, and methods that are in accordance with the characteristics of children. As stated by Marheni et al., (2025)²³, a good activity plan will make it easier for teachers to carry out effective and enjoyable learning for children. Furthermore, at the implementation stage, extracurricular activities must actively involve children so that they can learn through direct experience. The next stage is the implementation of extracurricular activities in accordance with the schedule and program that has been determined. Implementation must pay attention to methods that are in accordance

with the characteristics of early childhood as well as conditioning the learning environment that supports children's active involvement²⁴. Finally, evaluation of extracurricular activities needs to be done to assess the achievement of learning objectives and children's development. Research conducted Nawarda et al., (2022)²⁵ at SDS Pah Tsung used the CIPP (Context, Input, Process, Product) evaluation model to assess the implementation of extracurricular programs, including aspects of program needs, planning, implementation mechanisms, and results achieved. Dance extracurricular activities are organized to help children develop according to their abilities, potential, talents and interests. According to Kotaman et al., (2024)²⁶ dance acts as a part of art education that

²² Nur Annisa Baharuddin, Rahmatia, and Syamsul Alam Ramli, 'Manajemen Ekstrakurikuler Pada Anak Usia Dini Di KB-TK Islam', *Jurnal Smart PAUD*, 6.2 (2023), 82–88.

²³ Wita Marheni and others, 'Perencanaan Dan Pelaksanaan Pembelajaran Yang Efektif', 01.1 (2025).

²⁴ Duygu İleritürk, 'Evaluation of Extracurricular Activities in Education According to Pre-School Teacher Candidates' Views', *Social Sciences and Humanities Open*, 8.1 (2023)

<<https://doi.org/10.1016/j.ssaho.2023.100524>>.

²⁵ F Nawarda and others, 'Evaluasi Implementasi Program Ekstrakurikuler Mewarnai Gambar Kelas 1-3 Sds Pah Tsung', *Jurnal Education ...*, 10.3 (2022), 331–35.

²⁶ Hüseyin Kotaman, Seval Ördek İnceoğlu, and Şeyma Kotaman, 'Dancing Program and Young Children's Social Development', *Current Psychology*, 43.21 (2024), 19171–79

not only develops the physical but also cognitive and social-emotional aspects of children, besides that this activity can help, guide and explore children's skills. So that extracurricular dance activities must be carefully planned so that they can function properly and meet the developmental needs of early childhood²⁷.

Selection of dances that are in accordance with child development and learning strategies that are fun and interactive. The selection of dances that are in accordance with child development such as traditional dance and modern creation dance with dance movements that consider the abilities and needs of children, as well as the opinion of Zhou & Huang, (2024)²⁸ in his research that the essence of dance for early childhood lies in the deep understanding that educators have of the elements of dance education,

as well as a thorough insight into the characteristics and needs of children. In the teaching process, the selection of material should not be done arbitrarily, but must consider the diversity of dance by choosing the right material according to the stages of child development, so that dance learning can run optimally and provide benefits according to their needs. In traditional dance, the trainer teacher teaches ant dance which has easy movements and can be followed by children, children are also invited to explore the movements of ant activities accompanied by gamelan music to introduce regional cultural music. In addition to traditional dance, teachers at Sekar Nagari UNNES Kindergarten also teach modern creation dance which can make children more enthusiastic supported by songs that are popular among children with dynamic and energetic song tempo, with the right music selection can make

<<https://doi.org/10.1007/s12144-024-05730-1>>.

²⁷ Lora Narikbayeva and others, 'The Impact of Dance on Enhancing Social Skills and Emotional Intelligence through Creativity', *Acta Psychologica*, 253.September 2024 (2025), 104736

DOI: <http://dx.doi.org/10.22373/bunayya.v9i2.30317>

<<https://doi.org/10.1016/j.actpsy.2025.104736>>.

²⁸ Yanmei Zhou and Yingjie Huang, 'The Spiritual Education Value and Practical Approaches of Early Childhood Dance', 6.10 (2024), 62-72.

children more enthusiastic in dancing. Interactive and fun learning strategies are very important in teaching dance in early childhood ²⁹. Teachers can give praise or small awards after they practice to keep them motivated.

Extracurricular activities are carried out in three main stages: the warm-up stage, the core training session, and the cool-down stage. The first stage, which is the warm-up, aims to prepare the children's bodies before entering the core training session. In this stage, the children are taught various simple stretching movements that function to enhance physical performance and reduce the risk of injury while dancing. According to research conducted by Arifah et al., (2023)³⁰, warming up also contributes to increasing muscle flexibility, making the body more ready to perform

more complex movements. In addition to its physical benefits, warming up also helps create a fun atmosphere, making the children more enthusiastic and motivated to participate in the training session. This warm-up activity is carried out through a series of light movements involving all parts of the body, such as turning the head to the right and left, swinging the arms forward and backward, shaking the shoulders, rotating the waist, and stretching the legs. After completing the warm-up, the children move on to the second stage, which is the core training. At this stage, they begin to learn and practice dance movements that have been prepared by the instructor. In the dance learning process, there are three main aspects that are emphasized: movement, rhythm, and expression.

The dance movements taught are adapted to the children's abilities, using

²⁹ I Gede Tilem Pastika and Ni Made Sukerni, 'Strategi Pembelajaran Tari Bali Pada Anak Usia Dini Di Sanggar Taman Giri Agung Denpasar', *Pratama Widya: Jurnal Pendidikan Anak Usia Dini*, 7.2 (2022), 24-39 <<https://doi.org/10.25078/pw.v7i2.1771>>.

³⁰ Nurul Hikam Arifah and others, 'Eskalasi Aktivitas Fisik Dan Keterampilan Motorik Anak Melalui Permainan Olahraga Usia Dini', *Abimanyu: Journal of Community Engagement*, 4.2 (2023), 21-27 <<https://doi.org/10.26740/abi.v4n2.p21-27>>.

simple movements. According to Saputri et al., (2023)³¹, in early childhood dance, it is very important to consider movements that are appropriate to their developmental characteristics. One key aspect to note is children's tendency to imitate they prefer copying what they see rather than just observing. In addition, children have manipulation abilities, where they naturally perform movements based on objects they see, according to their own desires, and also engage in spontaneous movements they enjoy. In general, movements of early childhood tend to be agile, quick, and reflect a sense of joy. Movements that are performed repeatedly not only help children memorize movement patterns, but also strengthen body coordination and enhance memory. In children's dance, repetition is often used to

introduce the concepts of rhythm and balance, which later help them understand the structure of movements more deeply ³². Energy refers to the intensity of force used in each dance movement, which can be weak, gentle, strong, or powerful. Space in movement relates to the area created by body parts while dancing. Meanwhile, time relates to the tempo of the dance movements, which can vary in speed, either fast or slow. Early childhood dance skills are based on their ability to express the beauty of dance, both in creating and performing it. Rhythm or music in dance is essential because it helps children understand tempo, movement patterns, and the synchronization between movements and music. Rhythm with an appropriate tempo can enhance the

³¹ Olyvia Vilanova Timur Saputri, Harun Harun, and Joko Pamungkas, 'Analisis Koreografi Tari Wonderland Indonesia Terhadap Kemampuan Motorik Kasar Anak Usia Dini', *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 7.6 (2023), 7579-86

<<https://doi.org/10.31004/obsesi.v7i6.4670>>.

³² Jessica Phillips-Silver and others, 'Development of Full-Body Rhythmic Synchronization in Middle Childhood', *Scientific Reports*, 14.1 (2024), 1-10 <<https://doi.org/10.1038/s41598-024-66438-7>>.

beauty and harmony of the movements³³.

Teachers play a vital role in selecting and determining expressive activities in dance and music that are both engaging and beneficial for children. This highlights that the right choice of music can enhance children's learning experiences in dance. The characteristics of musical rhythms suitable for early childhood typically include a fast and cheerful tempo Dewi et al., (2021)³⁴, with simple melodies that are easy to remember and appealing to children, as well as repetitive rhythm patterns. In the learning process, children are given the opportunity to express themselves freely and use their imagination in accordance with the rhythm of the music being played³⁵.

This allows them to become more focused, active, and emotionally and physically engaged in each activity, ultimately improving their motor skills, coordination, and aesthetic sensitivity to artistic elements. The music used in learning activities has been shown to have a significant impact in creating a joyful and interactive atmosphere for children. It also helps them understand more complex concepts of rhythm, tempo, and movement patterns in the context of art education and creativity³⁶.

The element of expression in children's dance includes several important aspects that support the conveyance of meaning and emotion in a dance performance. Furthermore, through expressive elements manifested in dance movements,

³³ Intan Fatmasari and Hary Murcahyanto, 'Keselarasan Gerak, Iringan, Dan Busana Pada Tari Dewi Saraswati', *TAMUMATRA: Jurnal Seni Pertunjukkan*, 3.2 (2021), 57–66 <<https://doi.org/10.29408/tmmt.0302.3741>>.

³⁴ Putu Yasri Purnama Dewi, Nice Maylani Asril, and Dewa Ayu Puteri Handayani, 'Video Pembelajaran Gerak Dan Lagu Untuk Menstimulasi Kemampuan Lokomotor Anak Usia 5-6 Tahun', *Jurnal Pendidikan Anak Usia Dini*

Undiksha, 9.1 (2021), 32 <<https://doi.org/10.23887/paud.v9i1.35570>>.

³⁵ Agvely Aulia, Diana, and Deni Setiawan, 'Pentingnya Pembelajaran Musik Untuk Anak Usia Dini', *Jurnal Golden Age*, 6.1 (2022), 160–68.

³⁶ Leoni Sabrilina Putri and others, 'Pentingnya Pendidikan Musik Dalam Pembelajaran Anak Usia Dini Di TK Ananda', *Jurnal Pendidikan Tambusai*, 8.1 (2024), 223–31.

children not only learn about motor skills and the beauty of movement, but also experience joy, cheerfulness, and the freedom to express their emotions. As a result, dance becomes an effective medium to help children channel their feelings, boost their self-confidence, and develop their creativity across various areas of development³⁷. While dancing, children need to understand the full range of their movements and expressions³⁸. They are taught to adjust their facial expressions according to the theme of the dance expressing cheerfulness, enthusiasm, calmness, or gentleness in line with the tempo of the music and the theme of the performance. In the closing stage, the teacher guides the children through a cool-down movement by stretching their legs forward and

bending their bodies forward, while also engaging and interacting with the children.

Dance plays a significant role in enhancing aesthetic sensitivity in young children. Through movement, rhythm, and expression, children can develop an understanding and appreciation of art³⁹. The key aspects of dance that support the development of aesthetic sensitivity include how children imitate and comprehend the beauty in each movement, as well as how they can follow and feel the harmony of the music that aligns with their body movements. Research conducted by Cirelli, & Kragness, (2025)⁴⁰, shows that children experience gradual development in dance skills, beginning with simple movements such as swaying the body, progressing to more complex movements involving

³⁷ Jamuna Ulfah, 'Seni Tari Sebagai Cara Memperbaiki Suasana Hati Anak Di KB & TK Indriyasana', *Jurnal PG-PAUD Trunojoyo: Jurnal Pendidikan Dan Pembelajaran Anak Usia Dini*, 7.2 (2020), 33-43
<<https://doi.org/10.21107/pgpaudtrunojoyo.v7i2.7222>>.

³⁸ Hilda Zahra Lubis and others, 'Pengaplikasian Pembelajaran Seni Gerak Dan Tari Anak Usia Dini Di RA Tanjung Morawa', *Khirani: Jurnal*

DOI: <http://dx.doi.org/10.22373/bunayya.v9i2.30317>

Pendidikan Anak Usia Dini, 2.3 (2024), 28-33
<<https://doi.org/10.47861/khirani.v2i3.1126>>.

³⁹ Xinxin.

⁴⁰ H. E. Cirelli, L. K., & Kragness, 'The Development of Self-Control in Early Childhood', *Current Directions in Psychological Science*, 0(0), 94.2 (2025), 441-55

<<https://doi.org/10.1177/09637214251323490>>.

multiple parts of the body. Dance engages the entire body, supporting the development of balance, coordination, and agility in children⁴¹. Lastly, it includes self-expression, where children learn to express their feelings and emotions through movement.

The Creative Ant Dance is an imaginative dance that tells the story of unity among ants as they collaborate to search for food through mutual cooperation and support⁴². The Ant Dance not only teaches movement but also serves as a medium to instill life values in children from an early age. This value formation process takes place because the Ant Dance is rich in symbolism and philosophy. Every movement created or performed holds a unique meaning⁴³. The movements in the Ant Dance are imitative, mimicking the behaviour of ants through small steps, active

hand movements, and marching formations. The children move energetically, creating a dynamic atmosphere that reflects the activity of ants. They are encouraged to follow the cheerful rhythm and simple beats of the music accompanying the dance. Throughout the dance, children remain enthusiastic and engaged with the lively rhythm. Their facial expressions and body movements reflect joy and spirit. Through the Ant Dance, young children not only learn to move their bodies aesthetically but also develop sensitivity to the beauty of movements in harmony with rhythm and expression, thereby enriching their aesthetic experience in the world of dance. Thus, the application of the traditional Ant Dance in extracurricular or arts learning activities in early childhood education can support the development of children's aesthetic sensitivity. As shown in research by

⁴¹ Apri Liya and Sri Katoningsih, 'The Development of Learning the Arts of Dance to the Ability of Early Childhood Gross Motor Development', *Early Childhood Research Journal (ECRJ)*, 4.2 (2022), 1-8

<<https://doi.org/10.23917/ecrj.v4i2.12107>>.

⁴² G S F Ilmi, R S Wulandari, and ..., 'Peningkatan Kemampuan Motorik Kasar Anak Usia 5-6 Tahun Melalui Tari Semut', ... *Pendidikan Anak* ..., 2022, 1-10.

⁴³ (Alifia et., all 2023)

Najib et al., (2023)⁴⁴, art based on local culture plays an important role in shaping aesthetic appreciation from an early age.

The modern creative Indian dance titled "Jumajale" is a fusion of traditional Indian dance movements with dynamic modern elements. Children are encouraged to perform expressive hand gestures and energetic footwork. According to Hou, (2025)⁴⁵, the fusion of traditional and modern dance preserves cultural heritage while enriching artistic expression. This is evident in "Jumajale", which combines signature Indian dance moves with dynamic elements, enhancing children's appreciation for dance through a deeper understanding of rhythm, tempo, and movement coordination with strong, rhythmic music. The rhythm in this dance is generally fast and spirited, following the distinctive beats of Indian music. Through

immersion in the musical rhythm, children learn to grasp the concepts of tempo and rhythm, which help them coordinate their movements with the music. This process also sharpens their sensitivity to the beauty of sound and rhythm. Additionally, this dance encourages children to express emotions such as joy, excitement, and confidence, further enriching their artistic experience.

Modern creative dance using songs such as "APT" and "Ice Cream" by Blackpink features simple yet engaging dance moves, such as jumping, spinning, and rhythmic hand movements that are easy for children to imitate. The energetic rhythm of these songs excites children and encourages them to move actively. The fast tempo pushes them to be more physically involved, synchronizing their steps with the beat. The children's facial expressions while dancing reflect happiness and excitement, with wide

⁴⁴ Fahad Ainun Najib, Nurbiana Dhieni, and Nurjannah, 'Digital Wayang Kulit Develops A Love For Local Culture In Children Aged 5-6 Years', *Jurnal*

Pendidikan Anak Usia Dini Undiksha, 11.1 (2023), 93.

⁴⁵ Chen Hou, 'The Fusion of Modern Dance and Traditional Dance: Balancing Innovation and Heritage', 2.1 (2025), 1-8.

smiles and lively movements ⁴⁶. This type of dance also gives children the opportunity to express themselves confidently and creatively, both through body movement and social interaction while dancing with peers ⁴⁷. Dancing together with friends fosters greater enthusiasm and motivation, making the activity more meaningful and enjoyable.

Another example of modern creative dance uses the song “Setinggi Langit” by Naura Ayu, which features simple yet dynamic movements that allow children to express themselves freely. Dance for children serves as both a form of play and a medium for expression, enabling movement that aligns with their age and developmental characteristics ⁴⁸. The movements in this dance include jumps, spins, and hand gestures that represent

freedom and joy, as well as movements involving holding hands with friends, which further motivate children to dance enthusiastically. The cheerful, easy-to-remember melody supports children in moving in sync with the music’s tempo. The repetitive and lively rhythm enhances children’s engagement in every movement. Facial and bodily expressions are essential in this dance, as children are encouraged to show feelings of happiness and enthusiasm through smiling and energetic movements, creating a joyful and vibrant atmosphere.

Effective art education heavily relies on the teacher, particularly in selecting the most appropriate teaching strategies for each learning objective. This is especially crucial in early childhood education, a golden period for personality and brain development. Mastery of artistic tools and the

⁴⁶ Ulfah.

⁴⁷ 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*, 11.1 (2023), 140-47
<<https://doi.org/10.23887/paud.v11i1.63471>>.

⁴⁸ Nurul Rahmawati and Joko Pamungkas, ‘Tari Tikus Buntung Untuk Mengembangkan Kemampuan Motorik Kasar Anak Usia Dini’, *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 7.4 (2023), 4287-94
<<https://doi.org/10.31004/obsesi.v7i4.4623>>.

selection of suitable teaching strategies are essential to ensure that learning goals are achieved ⁴⁹. Children who receive proper dance instruction can grow in character, social skills, and cultural awareness preparing them to engage meaningfully in an increasingly interconnected world. The impact observed in children after participating in a series of extracurricular dance activities is significant. They are able to develop aesthetic sensitivity by integrating movement, rhythm, and expression. This is evident in how they begin to appreciate art and demonstrate awareness of the beauty in movement, rhythm, and expression in the dances they have learned. Additionally, there is a noticeable growth in creativity, as children become capable of expressing themselves freely and creatively

through dance. They also show increased self-confidence, making them more willing to perform and interact with their peers. Art provides a valuable opportunity for children to express themselves ⁵⁰. Dance, in particular, serves as a medium for learning where movement, rhythmic awareness, and expression are not ends in themselves but are integral parts of the learning process. Through dance activities, children not only gain knowledge aligned with learning targets but also move their bodies and experience the beauty of artistic expression ⁵¹.

The enhancement of aesthetic sensitivity in early childhood through extracurricular dance activities is influenced by several interrelated supporting factors. One of the key factors is the availability of adequate facilities, such as a proper dance room, complete dance equipment, and

⁴⁹ Eko Purnomo, 'Jurnal Pendidikan Dan Penciptaan Seni Tari Anak Dalam Perspektif Perkembangan Intelektual , Sosial Emosional , Dan Multikultural Children ' s Dance in the Perspective of Intellectual , Social- Emotional , and Multicultural Development', 4.2 (2024), 60-65.

⁵⁰ Claudia Soledad Moreno Cortez and Julián Nevárez Montes, 'Extracurricular Arts: Effects on Creativity and Academics', *Journal of Creativity*, 35.1 (2025), 1-5 <<https://doi.org/10.1016/j.yjoc.2025.100094>>.

⁵¹ (Wahyuni, 2024)

musical instruments that help children understand rhythm. These facilities create a conducive and enjoyable learning environment, enabling children to express themselves more freely through dance movements. In addition, the presence of competent educators with a deep understanding of dance teaching methods suited to early childhood development is crucial. Skilled dance instructors can teach movements in ways that are engaging and appropriate for children's developmental levels, allowing them to learn in a fun and interactive atmosphere. Supportive school policies also play a vital role in promoting the arts among young children. School initiatives that encourage participation in artistic activities, including dance, can foster children's appreciation for movement and expression. Moreover, parental involvement and support in dance extracurriculars such as encouraging their children to continue practicing and attending

performances or events can significantly boost children's confidence and motivation. Research by Pratitis, (2021)⁵². shows that parental support contributes positively to increasing children's interest and participation in dance activities.

D. CONCLUSION

Dance extracurricular activities serve as a vital platform for enhancing children's aesthetic sensitivity, as they offer opportunities for self-expression while cultivating an appreciation for the beauty of art. Through engaging in energetic, harmonious, and rhythmic dance movements, children gradually develop an awareness of the aesthetic elements present in dance. This process not only trains their physical coordination but also strengthens their sensitivity to balance, beauty, and the artistic values embedded in movement. Beyond technical skills, the combination of movement, rhythm, and expression in dance provides meaningful experiences that sharpen children's ability to appreciate art. They

⁵² Eldinda Pratitis, 'Motivasi Orang Tua Kepada Anak Dalam Pelestarian
DOI: <http://dx.doi.org/10.22373/bunayya.v9i2.30317>

Budaya Tari Tradisional Indonesia', *The Commercium*, 4.2 (2021), 146-60.

learn to understand movement patterns and rhythm, while also internalizing the meanings behind each dance fostering a deeper comprehension of aesthetic values in everyday life. Therefore, dance extracurriculars play an essential role in shaping children into more expressive, creative individuals with a strong sense of aesthetic appreciation. It is crucial for schools to continue developing and supporting dance programs as part of their arts education initiatives. By offering children early access to aesthetic experiences, they are more likely to grow into individuals who value art and culture, and who are capable of expressing themselves with greater confidence and creativity across various aspects of life.

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