

# CREATIVE AND INNOVATIVE TEACHER'S ATTITUDE IN DEVELOPING THE CREATIVITY OF KINDERGARTEN CHILDREN AT TK DHARMA PUTRA DENPASAR

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Integrating character education into the early childhood curriculum is becoming increasingly important in the modern era, mainly to ensure the balanced development of children physically, emotionally, and intellectually. At Dharma Putra Denpasar Kindergarten, dance is used as a medium to teach character values, but the effectiveness of this approach has yet to be widely studied. This research aims to determine the efficacy of integrating character education through dance at Dharma Putra Denpasar Kindergarten in supporting holistic child development. Data was collected through direct observation, in-depth interviews with teachers, and analytical documentation related to learning plans and student projects. The validity and reliability of research results are maintained through data triangulation and member checks. The data obtained were explained inductively using open, axial, and frequency coding techniques. The research results show that using dance as a medium for character education at the Dharma Putra Denpasar Kindergarten effectively balances children's physical, emotional, and intellectual development. These findings are essential in maintaining a balance between technological progress and preserving local wisdom in education, as well as providing a reference for future curriculum development that emphasizes cultural identity and character formation from an early age.

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## INTRODUCTION

Early childhood education is essential to forming character, morality, and national identity. At this stage of education, the approach used by the teacher determines how children will develop, both intellectually, emotionally, and socially. In Indonesia, with such diverse cultural riches, education is also responsible for instilling local cultural values essential in forming children's identities from an early age. One effective medium in achieving this goal is traditional dance, which functions as an artistic expression and a means to convey ethical, moral, and spiritual values.

However, amidst efforts to integrate local wisdom into the early childhood education curriculum, there are significant challenges related to effective and holistic implementation. For example, at Dharma Putra Denpasar Kindergarten, although Indonesian dance has been integrated into the curriculum to increase children's creativity, the results still need to be fully optimal. The contribution of learning dance to children's creativity is minimal, indicating a gap between theory and practice. This is mainly due to the lack of a holistic and integrated approach in the implementation of arts education, which tends to emphasize technical and aesthetic aspects without considering how art can be used to develop children's intellectual, emotional, and cultural potential as a whole ([Perubahan et al., 2022](#)).

On the other hand, the role of teachers in the educational process is crucial. A teacher's creative and innovative attitude is the key to developing children's creativity. Teachers who combine local wisdom with modern teaching methods can create a learning environment that is fun and effective in stimulating the development of all aspects of children. However, there are still challenges regarding how teachers can consistently adopt this creative and innovative attitude. Several factors include limited resources, lack of training, and a need for an in-depth understanding of the importance of integration between arts, culture, and modern education.

Moreover, when we look at the implementation of the Merdeka Curriculum in TK Dharma Putra Denpasar, TK Dharma Putra is one of the examples of a school that has implemented the Merdeka Curriculum and carried out P5 (Project to Strengthening Pancasila Student Profiles). TK Dharma Putra makes it a basis for developing character values, which is carried out with the provisions at the TK level to carry out with 1 (one) to 2 (two) projects with different themes ([Kemendikbudristek, 2022](#)). TK Dharma Putra Denpasar implements the Merdeka Curriculum by the theme P5, which is understood as a learning theme that is committed to creating a holistic and diverse learning environment used for one academic year.

TK Dharma Putra is unique in implementing P5 activities, where Indonesian dance learning is implemented. Indonesian dance learning implemented in TK Dharma Putra is one of the realizations of increasing the creativity of kindergarten children with the theme P5 (Project to Strengthening Pancasila Student Profiles). The integration above is the implementation of Indonesian dance learning. However, in the implementation aspect, TK Dharma Putra still needs to improve and positively contribute to developing students' creativity. This integration allows for the involvement of a holistic approach. Dance learning is about more than just teaching the movements in Indonesian dance. Children also need to understand the intellectual, emotional, and creative aspects of dance learning, such as the cultural background, history, and characteristics/identity of each Indonesian dance being learned.

Therefore, this research aims to identify the challenges faced in integrating local wisdom, especially traditional dance, into early childhood education at the Dharma Putra Denpasar Kindergarten and explore how teachers' creative and innovative attitudes can be optimized in this context. This research will analyze teachers' approaches to developing children's creativity and look for relevant and practical solutions to overcome various obstacles.

With a more holistic approach, this research can significantly contribute to developing educational strategies that combine the learning process's technical, intellectual, emotional, and cultural aspects. Apart from that, it is also hoped that this research's results can encourage teacher professionalism, especially in adopting creative and innovative attitudes needed to support children's overall development.

This research starts from the premise that education rooted in local wisdom and supported by creative and innovative teachers is an essential step in forming a national identity and strengthening the character of the younger generation. Integrating local knowledge in the curriculum, supported by creative and innovative teacher attitudes, is not just a choice but a necessity that must be realized systematically and supported by in-depth research. Through this research, a more effective model or strategy can be found to improve the quality of early childhood education, especially in preserving culture and developing creativity at the Dharma Putra Denpasar Kindergarten.

## **RESEARCH METHOD**

This study employed a qualitative research approach to explore the attitudes and practices of creative and innovative teachers in developing the creativity of kindergarten children at TK Dharma Putra Denpasar, mainly through integrating Indonesian dance within the Merdeka Curriculum. A qualitative approach was deemed appropriate as it allows for an in-depth understanding of the teachers' perspectives, behaviors, and the educational environment they create ([Sugiyono, 2017](#)).

The sample consisted of 8 TK Dharma Putra Denpasar kindergarten teachers, selected using purposive sampling. This approach was chosen to ensure that participants with direct experience and involvement in the P5 (Project to Strengthen Pancasila Student Profiles) activities, specifically those integrating Indonesian dance into the curriculum, were included.

Data was collected using a triangulation of observation, interviews, and documentation. This combination was employed to gather comprehensive insights into the teachers' attitudes and strategies to foster creativity among their students: 1). observation (direct observation of dance classes and P5 activities to document teaching practices and student interactions), 2). interviews (in-depth interviews with teachers to understand their methods, attitudes, and challenges in integrating dance into the curriculum), 3). documentation (review of lesson plans and student projects to provide context on implementing dance education).

To ensure validity and reliability, member checking was used to confirm findings, and data triangulation (combining observation, interviews, and documentation) was employed to cross-verify information. Data were analyzed inductively. Themes were identified through open coding, refined with axial coding, and integrated into a final narrative through selective coding. The study acknowledges potential biases from the researcher's perspective and the limitation of focusing on a single school, which may impact the generalizability of the findings.

## **RESULT AND DISCUSSION**

The creative attitudes of teachers play an essential role in developing children's creativity at school. Creative teachers tend to have critical thinking abilities and find new methods to stimulate children's interests and potential. These attitudes are demonstrated by the willingness of teachers to explore various innovative learning approaches, such as by using interactive methods, educational games, or different learning media. Creative teachers also have roles as facilitators that encourage children to be innovative, express their ideas, and provide places to learn from mistakes. They not only focus on outcomes but also appreciate

the learning process that each child goes through so that children feel appreciated and more motivated to continue being creative.

Creative teachers' learning methods used in art education at the TK level are the Playing Method (Children play through games involving art elements, such as role-playing and creating crafts), the Exploration Method (the teacher provides various materials and tools for children to create their works of art), and the Demonstration Method (the teacher teaches how to make something, and children imitate the teacher).

The role of creative teachers in forming character education has a central role in which teachers act as role models. Teachers must demonstrate behavior and attitudes based on the values being taught, and teachers must provide a conducive learning environment by creating a classroom environment that supports character development, such as discipline, empathy, and responsibility. Teachers become advisors and motivators by guiding students to understand and internalize character values and providing motivation to implement them daily. A teacher is responsible for designing, managing, and evaluating the learning process, especially for teachers in Preschool (TK). Preparing a learning plan must include daily, weekly, monthly, and annual activities by the existing curriculum. TK teachers are also expected to be role models for their students. Positive characteristics, such as honesty, responsibility, discipline, fairness, wisdom, creativity, and democratic attitudes exemplified by teachers, will be embedded in the child's mind until adulthood. Thus, TK teachers are seen to have good character and a role in creating a generation with good ethics and character.

### **Procedures of Guiding Activity for Kindergarten Children to be Creative through the Media of Dance in TK Dharma Putra Denpasar**

Specific approaches and techniques are required to design dance movements for kindergarten children. The dance learning process for kindergarten children does not focus on the children's ability to dance or create dance but rather on the creative exploration that occurs during the learning process. Dance learning has a role as a medium to support development, explore potential, and foster children's interests and talents.

### ***Creative Learning to Increase Children's Creativity***

Kindergarten is the best period for children to develop. Development in each aspect of a child's growth must always be guided and directed physically and mentally. The world of children is a world of play full of creativity. Creativity is a phase where the individual can find new ideas. This is undoubtedly very important for children to develop at an early age. In the context of art learning, it can be stated that creativity is the ability of an individual to create ideas and thoughts in creating art.

Creative learning becomes an essential thing in developing children's creativity. In [\(Pekerti, Caecilia Tridjata, et al., 2017\)](#), creative learning can be divided into four stages: Preparation Stage (In this stage, teachers provide stimuli regarding various kinds of questions to be answered so that students learn to think and find answers or solutions to the questions asked. Then, students are allowed to find information related to the questions) The incubation Stage (Students are given stimuli to escape from the problems given temporarily. This means that students do not think about the issues consciously but precipitate them in the pre-conscious. This stage is critical so that inspiration arises, which is the initial process of developing new ideas from the pre-conscious); Illumination Stage (This stage is a stage where inspiration or new ideas occur along with the psychological processes that initiate or follow the emergence of inspiration or new ideas), Verification/Evaluation Stage (This stage is a stage when an idea must be tested against reality. Answers or conclusions from the problems given to students are answered in this stage. In this stage, the teacher also can conclude whether creative learning is successful or not).

Teachers must implement the learning stages above so that students get used to being active and can develop their creativity. Children's creativity does not just appear but must be stimulated, trained, and guided by teachers. Students who are given creative learning will get used to new experiences and thoughts, which can undoubtedly be used as a basis for students in the future.

### ***Children's Creativity through Dance Art Learning.***

Art learning for early childhood aims to help children's development and creativity. Moreover, art learning can prepare children for the next stage. According to the Regulation of the Minister of Education and Culture, there are six stages of early childhood development that must be developed in the early childhood education phase: religious and moral development, language development, physical motor development, social-emotional development, cognitive development, and art development ([Permendikbud RI Nomor 137, 2014](#)).

Art learning in kindergarten is conceptually practical both directly and indirectly in its implementation. It can be interpreted as art being given to building creativity and skills, so children have high and good creativity. In contrast, indirectly, art learning is a recreational activity provided to students as entertainment when they feel bored with other subjects ([Gunada, 2022](#)). This gives an overview that in art learning, there are two meaningful positive sides to learning at an early age.

In line with the statement above, there are three goals and roles of art ([Annafi' Nurul Ilmi Azizah, 2024](#)): Increasing creativity (Increasing creativity is achieved by giving children the freedom to practice their arts, for example, in paper media, improving their skills in fine arts, developing their thinking and imagination abilities, and developing motor media, such as dance. This is also to build the art of athletic creativity through movement), As expression media (Generally, children often produce expressions provoked by their socio-emotions during all aspects of their growth and development. This certainly influences the learning process because facial expressions and body language reflect children's psychological condition. The development of children aged 0 to 6 years is the most important development period for every individual. In this age, developmental aspects that influence the continuity of psychological development emerge. Every parent must understand their children's development), As communication media (The term communication refers to its meaning, an interactional activity carried out to influence or inform something. Communication in early childhood will certainly be different compared to individuals in general because, in terms of language, the number of vocabulary between adults and early childhood is different. The different number of vocabulary between early childhood and adults will certainly influence the communication process, especially when communicating verbally. Therefore, through art, children can develop their insights towards the world, such as how they represent nature through colors in the picture and how they dance when they are excited).

Dance art learning in early childhood is related to physical-motor development. This is really useful for the development of children's gross motor skills. Gross motor skills are movement activities involving large muscles, such as running, jumping, throwing, and catching ([Anggraeni & Heri Hidayat, 2021](#)). Therefore, dance art learning can be used as material and learning media in developing children's gross motor skills because, in dancing, many body movements are processed.

### **Procedures of Guidance in the Formation of Indonesian Dance at TK Dharma Putra**

According to ([Pekerti, Caecilia Tridjata, et al., 2017](#)), there are procedures that can be carried out to express things that are interesting or that children want to convey.

### ***Exploration Stage***

The exploration stage is the initial phase in the creative process of dance, where this activity aims to direct children to obtain as much experience as possible from what they see, hear, or feel. The learning series are: 1). Children are asked to observe, hear, or feel something that gives them an interesting feeling. In this stage, they are directed to observe the environment and objects around them, 2). Children are asked to retell their interesting experiences based on their observations, hearing, or feelings. The teacher then directs students to determine the dance theme and trains their communication and expression skills, 3). The teacher asks questions related to the children's stories. This stage aims to train children's critical thinking and imagination skills.

### ***Improvisation Stage***

The improvisation stage is a phase where children express experiences from their exploration, such as seeing, hearing, and feeling. In this stage, children are directed to process energy, space, and time to produce as many variations of dance movements as possible. The learning steps are: 1). Children are asked to show and move their body parts, such as their heads, bodies, hands, and feet. This stage aims to increase children's understanding of their body parts as expressions of the chosen dance theme, 2). In the exploration stage, children are asked to make movements according to the story they tell. They are encouraged to move freely and show the results of observations, hearing, or experiences without fear of making mistakes. Children are asked to continue to move, following their hearts, imagination, and interpretation, 3). The teacher gives directions to the children to repeat the movement that has just been done with a variety of strong and weak energy, in standing or sitting position, and in a fast or slow tempo. This activity not only trains body coordination but also develops aesthetic sense and encourages children's dance creativity.

### ***Movement Composition Stage***

The movement composition stage is a phase of composing all movement variations resulting from the improvisation stage. This stage is divided into two sub-stages: individual level (children are asked to repeat movements to express interesting things for them or the results of their experiences during exploration and improvisation, the teacher gives guidance on arranging the sequence of movements made by students without forcing children's will. Children are not required to describe something fully; just showing three types of movement is enough, and the teacher gives appreciation in the form of praise to each child regarding the results they have achieved) and group level (the teacher divides children into small groups; for example, each group consists of five children, children are asked to perform dance movements according to the predetermined theme, the teacher guides the children in forming floor patterns, such as circles, straight lines, right—or left-oblique lines, triangles, and so on, the teacher asks children to move, following the rhythm and tempo of the music and songs, and the teacher guides and trains children until they are ready to perform).

### ***Dance Learning Method at TK Dharma Putra***

TK Dharma Putra has various innovative learning methods for the implementation of dance learning. TK Dharma Putra, which also becomes Transformational Kindergarten in Denpasar, really pays attention and focuses on learning that emphasizes children's creativity. With various methods implemented, children are accustomed to learning and discovering new things. The methods used are:

#### ***Storytelling Method***

As discussed before, the world of early childhood is a world of playing. This learning method can be one of the methods in the learning process at kindergarten according to the background of the child's playing phase. With playing activities, children obtain various kinds of experiences and learn about the life around them ([Apriyani & Suhrahman, 2020](#)). In line with this, the storytelling method is a way of teaching to deliver materials in the form of telling or delivering a story or providing information orally ([Muslihuddin et al., 2012](#)). The

storytelling method can be implemented in the form of vocabulary or sentences spoken as stimuli in delivering learning materials.

The goals of the storytelling method in (Muslihuddin et al., 2012) are: as media to deliver moral messages to children, to train students' comprehension and concentration, as a means of children's emotional education, to train children's thinking and fantasy, to develop language skills and increase vocabulary for students, and as an entertainment and prevention of children's boredom.

Learning with storytelling certainly aims to provide new experiences and train children's imagination so that they are able to generate good learning. Learning steps using the playing method must also be appropriate and understood. The steps of storytelling are as follows (Muslihuddin et al., 2012): 1). Storytelling Technique without Props (the implementation steps are as follows: the teacher regulates the class organization (children's seating position), the teacher stimulates children to want to listen and pay attention to the story, the teacher begins to tell a story (simple story) by first saying the title of the story, after telling a story, the teacher gives an assignment to the children to retell the story in turn, and the teacher praises children who are able to retell the story and motivates children who are not yet able to retell the story), 2). Storytelling Technique Using Direct Props (for example, a teacher tells a story entitled A White Rabbit and a Cabbage. The implementation steps are as follows: the teacher prepares the props required, the teacher gives an introduction by talking about the props, a rabbit and a cabbage, for example, the color of the rabbit's fur, name, number of legs, ear shape, food, how it walks, and so on, while children are given the opportunity to hold and stroke the rabbit, and so on, after explaining the prop (rabbit), the teacher puts the rabbit in the cage and tells a story, the teacher stimulates the children to listen to the story, after telling a story, the teacher asks the children questions about what, why, where, how many, and so on, the teacher gives the children the opportunity to answer the questions, and children who answer correctly are praised, and those who have not answered the questions yet are given motivational encouragement), 3). Storytelling Technique Using Pictures (the implementation steps are as follows: the teacher prepares the props required (pictures), the teacher regulates children's seating positions according to the planning, the teacher attracts the children's attention by making them listen to the story, the teacher tells a story by showing props one by one according to the part being told, the teacher asks the children questions regarding the content of the short story one by one (gradually), for example, what are the beetles and flies doing? children answer the teacher's questions one by one, up to three (three) questions. Each question is one sentence. The questions asked to each child are three single questions, and the child is expected to answer them immediately. The teacher should prepare questions that will be asked to children. Children who answer correctly are praised, and those who have not yet answered the questions are motivated).

Table 1. The scenarios of dance learning using telling story method using pictures are.

No.	Learning Stages	Description
1.	Teacher prepares props	In its implementation, the teacher prepares props in the form of pictures. In this case, we can take the example of animal pictures. In this learning process, the teacher can also be assisted by audio-visual media as props, such as television, by showing photos or videos.
2.	The teacher regulates the seating position	Students are given directions to sit together in a circle. The teacher's position is in the middle of the students.

3.	The teacher attracts the children's attention to listen to the story	In this stage, students are given a stimulus to focus on the story the teacher will tell.
4.	The teacher tells a story by showing props one by one according to the part being told	In this stage, the teacher tells a story using props (both pictures and video), such as showing a picture of an elephant, tiger, bird, snake, rabbit, and so on.
5.	The teacher gives questions regarding the content of the short story one by one (gradually) to the children in turn	In this stage, the teacher asks questions and stimulates the children, such as how the elephant walks, how the tiger runs, how the bird flies, and so on.
6.	Children answer the teacher's questions one by one	Students, in turn, one by one, practice the teacher's directions in the form of questions regarding how animals move.
7.	Those who are able to answer the questions are given praise	The teacher affirms students with praise after they practice animal movements, as asked.

### **Field-Trip Method**

Field trips mean visiting outside the classroom for the purpose of learning ([Muslihuddin et al., 2012](#)). This method is not merely a tourism activity; the activity has goals and benefits to be achieved. Tourism activity certainly must be continuous with ongoing learning materials in the class. The field-trip method is one of the methods used to deliver learning materials by taking students to the field ([Sumitra & Meida Panjaitan, 2019](#)). This emphasizes that this method provides direct experiences between learning materials in the class and the reality of life or the environment. This method shows the learning objects in real life so that children directly observe objects. For example, the teacher invites students to the zoo to directly observe the animals' life, food, and characteristics. This field trip does not have to go to a place far from the school and does not require a long time. A field trip in a long time and far away place is called a study tour ([Muslihuddin et al., 2012](#)).

### ***The Goals of the Field-Trip Method***

([Muslihuddin et al., 2012](#)) argue that the field trip method aims to introduce students to the studied objects by directly visiting them.

### ***Steps for Using Field-Trip Method***

The main steps in implementing the field-trip method are as follows ([Muslihuddin et al., 2012](#)): Field-Trip Planning (formulating the goals of field-trip, determining field-trip objects according to the goals to be achieved, determining the length of field-trip, preparing learning plans for students during field trip, and planning learning equipment that must be provided), the Implementation of Field-Trip (this phase is the implementation of learning activities in field-trip place with teacher guidance. This learning activity must be directed to the goals that have been determined in the planning phase above), follow-up (at the end of the field trip, students are asked to report both orally and in writing on problems they have learned during the trip).

Table 2. Scenarios of dance learning using the field-trip method are.

Learning Stages		Description
1.Field-Trip Planning	Formulating the goals of field-trip	In this stage, the teacher arranges the goals of the field trip by adapting to the learning materials.
	Determining field-trip objects according to the goals to be achieved	The teacher determines the object or location of the field trip by adapting to the learning materials. In this case, for example, students are invited to visit agricultural objects.
	Determining the length of field-trip	The teacher determines the time and duration of the field trip. In this case, the field trip is only carried out one day.
	Preparing learning plans for students during a field trip	The teacher prepares learning plans by adapting them to learning objects in the field trip place, such as giving an overview of dance learning correlated with agriculture activities and the surrounding environment.
	Planning learning equipment that must be provided	The teacher plans what equipment is needed for the field trip activities.
2.The Implemen tation of Field-Trip		Each class teacher prepares students to participate in field-trip activities in agricultural objects by carrying out activities according to the plans designed.
3.Follow-Up		After the field trip activity is implemented, in the next meeting, the teacher asks the students to reflect on their experiences during the field trip and then connects this reflection to the dance learning materials in class.

## Game Method

The game method is one of the methods that present structured, active, and fun game activities. According to [\(Muslihuddin et al., 2012\)](#), games are used as teaching methods because they allow students to learn certain attitudes, foster interests in something, develop good cooperation, and sharpen feelings, emotions, ideals, willingness, and values.

### *Stages of Game Method Learning*

The stages of game method learning, according to [\(Muslihuddin et al., 2012\)](#), are as follows: preparation stage (determining and choosing the theme of the game based on the curriculum, choosing and determining the type of game that will be carried out to support the theme chosen, preparing stimulus/story that will fill the game, and preparing various tools that might be needed in implementing the game), implementation stage (as the game director, the teacher provides various explanations regarding how to play the game, the teacher acts as facilitator and director of the game, and providing various assistance for students if needed), conclusion and closing stage (assisting students in determining and identifying experiences

obtained in the game and concluding, enriching, and mobilizing values/attitudes obtained from the game to the values/attitudes in the basic competencies).

Table 3. Scenarios of dance learning using the game method,  
which game materials taken with the form of playing a game in a circle.

(Source: [\(Hidayat & Reni Anggraeni, 2020\)](#)).

Learning Stages		Description
1. Preparation Stage	Determining and choosing the theme of the game	In this activity, the teacher determines the theme and concept of the game. The theme taken is the animal theme.
	Determining the type of game	A game that will be played is playing in a circle, where students explore the movements of animals.
	Preparing stimulus	The teacher prepares a short story regarding the life of animals.
	Preparing tools and materials	The teacher prepares animal masks, such as an elephant, bird, rabbit, etc., and a song about playing in a circle.
2. Implementation Stage		The teacher directs various explanations regarding the rules of the game that will be carried out. In this stage, the teacher only monitors, guides, and directs the game. In this process, students are directed to make a circle. The teacher plays the song when the lyrics stop at "What animal is that?" students then guess the characteristics of the animal mentioned in the song. Children take an animal mask according to the characteristics mentioned and then imitate the animal movements. Then, students turn back in a circle.
3. Conclusion Stage		In this stage, teachers and students reflect on the learning activities using games. Giving reinforcement to all students.

In implementing dance learning at TK Dharma Putra, teachers design all learning using the learning methods above. In its process, teachers always correlate learning methods with dance learning materials. The stimulus process is always provided so students can train their imagination, ideas, and creativity in dance learning. Until the end of the learning process, students generate various works that can be performed on stage. The dance works that were performed were the Piring dance, Kuda Lumping dance, Rantak dance, and Sue Ora Jamu dance. These dance works are performed as the results of the learning process of teachers and students in implementing creative and innovative learning methods.

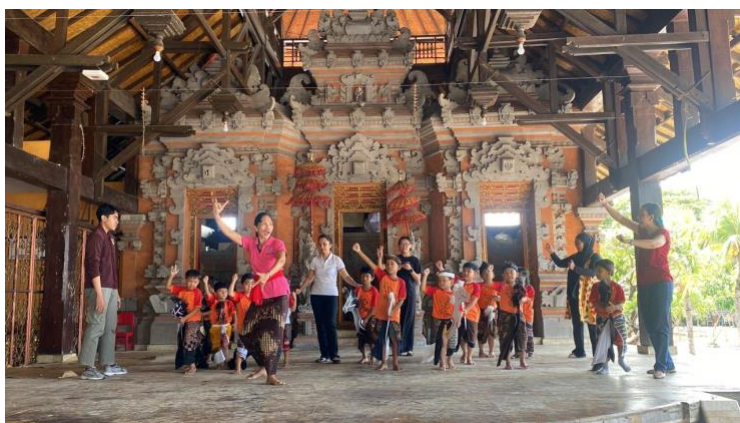


Figure 1. Documentation during the process of forming Indonesian dance at TK Dharma Putra.

(Source: Doc. Research Team)

The process of learning and creating a dance for kindergarten students requires specific experts who can guide children to be creative through dance media by implementing creative and innovative dance creation procedures so teachers can provide useful learning for children's development and creativity. In order to implement useful learning, teachers must be able to understand art creation procedures, and in the learning process, teachers must always involve children actively. These procedures are carried out to be used as interesting and innovative learning stages.

Moreover, Indonesian dance learning at TK Dharma Putra is part of an effort to introduce and develop character education of children through the implementation of the Program to Strengthening Character Education (P5). In this dance activity, students learn to appreciate the nation's cultural heritage and instill character values, such as love for the motherland, tolerance, and a sense of pride. Besides the aspect of culture, P5 also encourages children to develop the attitudes of discipline, responsibility, and cooperation during the practice process and dance performance. This can be seen from how they should share roles, support each other, and work as a team to achieve the best results. Through this process, children not only obtain specific dance skills but also character values that will help them to be better individuals. Thus, Indonesian dance learning at TK Dharma Putra not only functions as a means of physical and art development but also as an important medium for forming the positive character of children.

## CONCLUSION

This research shows that the integration of character education through dance at Dharma Putra Denpasar Kindergarten has great potential to shape children's character holistically, by instilling moral values such as discipline, cooperation and respect for cultural traditions. However, current implementation needs to be strengthened to achieve a more significant impact on students. Based on these findings, several recommendations can be made to educators and policy makers. First, it is important to develop a curriculum that integrates the character of education through the art of dance with a focus on reflective experiences and meaningful learning, as well as integrating moral and ethical values in teaching. Second, teachers need to receive special training to improve their ability to integrate character education into dance teaching, in accordance with relevant educational theories. Third, a more comprehensive evaluation tool is needed to measure the achievement of educational character through dance, which includes moral, emotional and social dimensions. These findings have the potential for significant impact in the field of education, especially in strengthening the character of education at the kindergarten level and encouraging curriculum updates that focus on children's holistic development. In addition, the proposed approach can inspire more

inclusive and diverse education policies, which include local cultural elements as an integral part of national education, making a broader contribution to developing the character of education in Indonesia.

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