

# Children's Multicultural Education through Local-Dance Activities: Teacher's Thoughts and Involvement

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## Abstract

Multicultural education for early childhood is important because it is considered a central idea in its contribution to the rapprochement of contemporary society. This qualitative study examines the thoughts of 71 teachers regarding their thinking and involvement in educational dance based on local cultural interventions as a new form of multicultural education for children. Observations of the multicultural learning process in several Kindergartens and Elementary Schools as well as in-depth interviews with teachers of children aged 6-9 years are data collection techniques to identify needs and problems related to multicultural education. These findings describe four categories related to multicultural education for children that can become a provision for 21st-century skills and illustrate the importance of educational dance as a tool for children's cultural dexterity in the future. Further research is recommended to develop products that can increase tolerance for diversity in children.

## Keywords:

Children 6-9 Years Old, Local-Dance Activities, Multicultural Education

## Introduction

Early childhood teacher preparation programs are needed in the current era of globalization, which is marked by increased interaction of people from different cultures (Nganga, 2016), to equip future educators with the knowledge and skills needed to meet their needs. changes in class demographics (Madrid Akpovo et al., 2018). Numerous teachers are underprepared when it comes to creating learning environments for students from different social and cultural backgrounds, according to some research (Gay, 2002; Smith, 2009). Multicultural education has not yet been fully understood, Teachers claim that increasing students' cultural sensitivity is a major benefit of multicultural education, but "undesirable student behavior" poses the greatest challenge in the use of multicultural education practices. So, some researchers decided that educators should receive comprehensive training in intercultural education, according to some studies conducted on the subject in Turkey (Başarrı et al., 2014; Başbay & Kağnıcı, 2011; Kaya, 2014).



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Not only in Turkey, research in other countries, as stated by Saint-Hilaire, (2014) in his research in New York, states that it is not easy to study multicultural education and pedagogy that can support relevant teaching. The teachers were initially confused and unsure about the nature of multicultural education, its aims and objectives, and the types of research projects that could be carried out in this field after reading the literature. There are so many different interpretations and definitions of multicultural education that it is difficult for educators to bring them all together and understand them to adopt related pedagogy or create a research agenda that aligns with them. Then the findings of Rachmadtullah's et al., (2020) study in Indonesia show that teachers play an important role in introducing multicultural education to elementary school students by fostering tolerance, respect, and respect for each other's differences. However, students will face social problems, therefore teachers need to develop gender sensitivity and anti-discrimination attitudes regarding differences in students' abilities.

In the context of Indonesia, which is full of diversity, education has a very strategic role in being able to manage diversity creatively. Local dance can be a creative choice because the diversity of local culture is very large and varied, it can be introduced to children starting from the philosophy of dance to its different benefits for both physical and psychological. Multicultural education needs to be given from an early age so that children can recognize and appreciate the rich cultural diversity of the archipelago so that from an early age children can appreciate differences and have a high tolerance attitude (Vittrup, 2016). Preparing teachers to use the principles of multicultural education, such as, the delivery of multicultural education requires challenging the dynamics of privilege and power in the classroom while recognizing and addressing the diversity of learning styles. Accurate and comprehensive content that acknowledges contributions is required. Teaching and learning materials must be varied and well filtered so as not to give rise to prejudice. To be accurate and comprehensive, content needs to be provided from multiple points of view and positions. Students need to be actively involved in the teaching and learning process, they need to go and help create situations where students can benefit from each other's perspectives and experiences. Teachers must teach children about social justice issues and model civic responsibility throughout the curriculum to prepare them to be engaged citizens in an egalitarian democracy. The curriculum needs to be continually evaluated for bias, correctness, and completeness, and this is a dilemma faced by many kindergarten and primary school institutions. Meanwhile, many teachers still lack knowledge about multicultural education (Ogletree & Larke, 2010).

Research in Singapore explains that teachers support the need for multicultural education in preschools and believe that it is important for children to learn and understand other cultures (Aghajanian, 2010). According to Malaysian research on multicultural education, instructors incorporate multicultural elements into their lessons in both monoethnic and multiethnic preschool settings. variety in terms of culture, ancestry, and language offers several chances to include different viewpoints, issues, and traits in preschool learning, enhancing kids' comprehension of accepting variety (Yusof et al., 2014).

The learning process, especially multicultural education for children, can be done in various ways, both in determining the content of learning such as materials, methods, media, and evaluation as well as the learning process. The heterogeneous cultural environment makes dance activities in the learning process in kindergarten (TK) and elementary schools a tool of multiculturalism. The practice of creating dance activities can be integrated into education in the early years as an innovative learning approach in a multicultural environment (Pollitt et al., 2021). Educational dance is a physical activity that can connect the body, mind, spirit, and environment (Deans, 2016).

Based on the facts of the problem and relevant research that has been described, no research has been found on multicultural education that is packaged in educational dance activities in early childhood learning. This study aims to examine teachers' thoughts and their involvement in local culture-based educational dance interventions to demonstrate the development of forms of multicultural education for children aged 6-9 years.

## **Theoretical Perspective**

### *Children's Multicultural Education*

The phrase "multicultural" seems to be the one that best describes the awareness of people and groups with various cultural, economic, and historical roots. The expression alludes to the harmonious coexistence of many ethnic groups, individuals who celebrate different holidays, and individuals whose customs have a long history. Teachers may eliminate mistrust and prejudice by teaching kids about the various traditions of other cultures (Prevots, 1991). There is universal agreement that a teacher's ability to support positive outcomes for all children depends on their level of multicultural understanding. According to Akiba (2011), intercultural awareness refers to the teacher's awareness, comfort, and sensitivity to issues of cultural heterogeneity in the classroom.

Children's multicultural education is carried out in three ways; first, the teacher's initial understanding,

to deliver high-quality multicultural education in their classrooms, early childhood educators must possess a thorough understanding of multicultural education as well as correct awareness of and critical thinking about their own teaching). Second, the implementation of multicultural education such as individual adjustment education based on the cultural deficit concept, a generalized assimilative method, instructor uncertainty about cultural specificities, an inadequate approach to everyday routine life, teaching misunderstandings about foreign countries and cultures, and restricted material. Finally, and teacher difficulties, concerning the difficulties of the teacher, she was at a loss about how to practice multicultural education, and she felt the lack of a supportive system. They weren't sure about how to conduct multicultural education and were sorry about the absence of support from the principal, colleagues, and parents with whom they worked. As for the limited internal and external factors of the classroom context, preschool, and elementary school children view their peers from multicultural families negatively, and there is a lack of interaction between the internal and external components of the class (Kyun et al., 2015).

The interaction of internal and external components can depend on a multicultural educational approach. The idea that diversity begins with the individual is probably the primary distinction between the new and traditional approaches to multicultural and anti-bias education. Starting with the individual child, the new approach adds various ecological factors—such as family income, religion, race, nationality, race and family structure, language, abilities, and disabilities, and so on—that help shape the child's distinct identity. This stands in stark contrast to traditional models that typically view each child's identity as fixed and a product of the different social groups to which the child belongs, including gender, race, and ethnicity. Each of these ecological factors has a different impact on each child, and each is processed and integrated by each child to create his or her identity. Child identity is dynamic, and it is constantly changing throughout childhood and, indeed, throughout a person's life, and different ecological factors have different influences over time (Wardle, 2018).

#### ***Educational Dance Based on Local Culture***

There are two educational terminologies in dance, dance education and educational dance. Students who receive professional training in particular dance genres or a general understanding of dance as an art form are taught dance education. Dance and music are closely related subjects in formal education because dance is now seen as an allied art form. Western dance forms had a big influence on early formal dance education, which made it a very technical discipline with a focus on routines and steps

(Hagood & Kahlich, 2007). Dance education can be described as the sequential development through the exploration of time, space, and energy to express oneself (Koff, 2000). To put it another way, the goal of dance education is to help students become more aware of themselves through the development of self-expression and interpretation through movement.

Meanwhile, educational dance explains dance functions as an essential component of education and as a partner with other academic subjects and arts education. The intervention was founded on the educational dance methodology developed by Laban (1948), which starts with each individual's natural movements. Dancing is an educational modality that benefits children in many ways. Students learn through the dance processes and the performance experiences on a physical, social, emotional, and intellectual level. Within the confines of educational dance, dance plays many different roles, from straightforward, exploratory dance classes in elementary school to competitive dance performances in high school with an arts magnet, dance can take many forms. Dance can be used to incorporate science lessons, or it can be used to teach local dances as part of a social studies unit about the country (Kassing & Jay, 2020).

Talking about local dances in local cultures, research findings by Top et al., (2020) and related literature considered, it can be concluded that children in the age range of 6–7 years benefit from improved hand and body coordination when they participate in Turkish folk dances known as "Harmandali." This dance is based on the principles of music and movement training. Folk dances are mainly based on musical compositions and rhythmic movement patterns. This local dance improves social inclusion, physical and mental health, social relationships, stress reduction, and happiness levels. They also foster traditional culture (Top et al., 2020).

Traditional dance or local dance is considered a type of cultural expression that combines social interaction, physical activity, and emotional and personal expression (Chatzopoulos et al., 2021). Together, these components create an overall experience that makes participants happy and more interested in participating, especially for kindergarten and elementary school. This type of dance allows self-expression and is based on structured movement patterns performed in time with rhythmic stimulation. Folk dances are an important component of society, performed at weddings, birthday celebrations and other important events. The psychosocial benefits of traditional Greek dance have been documented in several studies (Lykesas et al., 2017).

Several Warm-Up Protocols (Static, Dynamic, No Stretching, and Greek Traditional Dance) on motor

skill performance in primary school Students present a positive effect on static flexibility so its use prior to exercises in artistic and rhythmic gymnastics is highly recommended. Overall, relevant data for the warm-up of children arise from Lykesas's et al., (2020) study that could be valuable to primary school physical education teachers and coaches who work with children, and they may contribute to further improving the quality of the lesson.

The advantages of implementing multicultural education through local dance as educational dance in kindergarten and elementary school are mentioned in several related studies. According to survey results by Masadis et al., (2019), teaching Greek dance cooperatively is the best way to help students in three elementary school grades acquire social skills, and traditional Greek dance is the best way to achieve this goal. Another advantage described in the latest research, regarding the influence of Turkish folk dance on manual abilities and body coordination in children aged 6-7 years, is that folk dance training given to participants aged 6-7 years has a positive effect on hand and body coordination, thereby increasing their hand and body coordination level (Top et al., 2020).

This study examines teachers' thoughts and their involvement in educational dance interventions based on local culture through the following research questions: (1) What is the form of integration of multicultural education in learning in schools? (2) How do teachers develop multicultural education for children aged 6-9 years in class? (3) Does the teacher involve local dance activities and music in multicultural learning? (4) How do teachers understand the pedagogy of equity in children's multicultural education?

## Methodology

### Research design

This study uses a qualitative method that aims to produce an in-depth description of the application of multicultural education through local dance activities in early childhood education practices which is examined from a whole, comprehensive, and holistic perspective. Qualitative research aims to gain a general understanding of social reality from the perspective of the participant's (Creswell, 2012). Data collection took place over two semesters from February to November 2022 in various regions of Indonesia (Jakarta, Cianjur, Bekasi, Yogyakarta, Bali, Makassar, Banjarmasin, and Padang).

### Participants

The participants involved in this study were 71 kindergarten and elementary school teachers from various urban areas in Indonesia. They came

from the community service program fostered by Universitas Negeri Jakarta (UNJ). Those who decide to participate in the research submit their consent letter and then their written narrative to the UNJ research center location. The demographic data about the participants in this research can be seen at Table 1.

**Table 1.**  
*Demographic Characteristics of Respondents*

Variable	Characteristics	Sample Size (n)	%
Age	18-29 Years	28	39.4
	30-39 Years	32	45.0
	40-49 Years	11	15.4
Gender	Male	5	7.04
	Female	66	92.9
Education	Bachelor	53	74.6
	high school	18	25.3
Grades of Teaching	Elementary	41	57.7
	Kindergarten	30	42.2
Years of Teaching	1-3 Year	25	35.2
	3-5 Year	25	35.2
	above 5 years	21	29.5
Residential	Jakarta	10	14.0
	Bekasi	4	5.63
	Padang	19	26.7
	Cianjur	25	35.2
	Bali	6	8.45
	Makassar	4	5.63
Banjarmasin	3	4.22	

## Research Procedure

The research procedure includes three steps which are the source of the research data. First, the research team conducted teacher training related to multicultural education for children through educational dance based on local dances (in approximately three months). The content of the teacher training program includes: (1) Knowledge strengthening program in multicultural education for children (such as regarding the dimensions of multicultural education and principles of multicultural education in kindergarten and elementary school). (2) Implementation of integration of multicultural educational content (teachers are taught several different approaches to integrating content about racial, ethnic, and cultural groups into the curriculum, especially through music and dance). (3) Teachers are invited to practice a transformational approach in bringing content about ethnic and cultural groups from the periphery to the center of the curriculum. (4) Through the project-based learning program, teachers are trained to compose dance creations of regional culture and carry out microteaching for their role in involving local dances in learning in elementary or kindergarten classes.

The training ended with an evaluation of teachers regarding the forms of multicultural education that had been implemented previously. Second, the research team conducted structured observations with stages, looked at the process of learning activities related to multicultural education, recorded educational dance activities, and checked the time duration and schedule for organizing multicultural education (during one learning semester). In the final step, the research team conducted in-depth interviews with some of the participants to obtain data in the form of the implementation of multicultural education through dance activities based on local culture and teachers' understanding of equity pedagogy. The interview was attended by 30 out of 71 participants who agreed to take part in the interview because of their interest in sharing their experiences in implementing multicultural education through local dance activities. Other participants were not willing to take part in the interview because they had certain activities and other reasons.

Before the interviews began, the research team ensured that participants' consent had been sought. Other steps were taken before the interview, such as explaining the research, outlining the risks, maintaining confidentiality, and giving consent. A slight risk is always anticipated for the participant. Pseudonyms were used after the data was aggregated and all demographic information was removed. Participants in this study were informed that withdrawals could be made at any time, and participation was completely voluntary. The participants were ensured to feel safe during the interview, as the interview was started by hiding their names.

The interview transcript was compared to the audio recording for accuracy. After each interview, researchers emailed participants a copy of the transcription results so they could confirm their responses. Participants also had to decide whether the findings applied to their situation. After the interview, the participants were publicly invited to talk with the researcher about the results. The interview forms processed by Google's administrative staff accurately captures the information. Audio recordings were played again within 24 hours of each interview to compare with written data. Participants will have access to the most recent research study publication (Patton, 2002).

### **Research Instrument**

The questionnaire for the semi-structured interview came from a measurement instrument that had been validated by colleagues and educational dance experts from Jakarta State University, Makassar State University, and Lambung Mangkurat University, Banjarmasin. Interview data was collected through 30 questions, 10 questions to determine teachers'

understanding of the dimensions of multicultural education and the principles of multicultural education in kindergarten and elementary school. 10 questions about how teachers are approaching differently to integrate content about racial, ethnic, and cultural groups into the curriculum, especially through music and dance. The last 10 questions regarding the experience of implementing multicultural education through regional dance after the teacher took part in the training and before the training. Within 45-60 minutes, we openly asked parents questions, starting with five administrative questions.

### **Data Analysis**

Data analysis using the Miles et al., (2014) model with stages 1) condensing data, 2) presenting data, and 3) concluding. Research data validation was carried out by triangulation of techniques, sources, and time. Every piece of data is relevant to the research questions and aims to investigate various aspects of multicultural education, including teacher involvement, implementation strategies, and knowledge through local dance activities. Peer debriefing and member verification were utilized to provide clarification and guarantee the accuracy of the data gathered. Scholars additionally record data that deviates from the overarching theme. Codes are not forced by researchers to fit into specific categories. Peer debriefing allows researchers and outside sources to discuss discrepancies that contradict the themes and patterns identified through analysis of observation and interview data.

Members were able to verify the information provided by the participants during the interviews, even though their responses were similar in several instances. Once the process is finished, no more interviews or editing will take place. Triangulation is the process by which researchers compare data they have gathered from various sources or methods of data collection with one another. To find evidence to support the preliminary conclusions, the researcher went through all the data that had been gathered, including transcripts and notes from interviews. To enable transferability, researchers make sure their notes are detailed and rich. After analyzing the matrix and drawing connections within and between focus groups and categories, themes were developed from the data collection.

The main findings of this study address four categories related to the development of new forms of multicultural education and teachers' understanding of them. Triangulation data collection techniques, also known as field observation notes (FON), field interview notes (FIN), video documentation notes (VDN), and reflective journal notes (RJN) were used to analyze each finding. A summary of data analysis shown in Table 2.

**Table 2.**  
Summary of Data Analyses

Educational Dance Activity	Data Description	Conclusion
Introduction to regional dances and their characteristics	The process of understanding multicultural education for children is carried out by the teacher by providing information about regional culture, the name of the school area, the basic movements of regional dances that have been modified according to the child's character, through a learning process arranged in lesson plans, with the aim that children know and learn and love culture own area. (FON, FIN, VDN, RJN).	Identification of Multicultural Education Integration Forms Through Educational Dance Activities
Demonstrating the basic movements of local dances that have been modified and adapted to the child's character	Demonstrating one by one the basic movements of local dances and explaining the philosophy of each regional dance movement. Instill attitudes from each philosophy of regional dance movements (for example, worship movements to honor God or breathing control patterns, movements that imitate farmers in planting rice and preserving nature, and other dance movements that show the potential strength of the region) (FON , FIN, VDN, RJN).	Culture-Based Learning Activities Can Be Developed According to Regional Potentials
Record the results of the evaluation of educational dance activities based on the basic movements of local dances	Noting the development of children's attitudes towards diversity and equality by introducing various kinds of local cultural diversity such as nature and existing traditions, especially those close to the child/child's home so that they love tradition and culture more so that it is embedded in the child until adulthood or does not forget his own culture wherever they will be. This is done through dance activities that show the characteristics of the area where the child lives. (FON, FIN, VDN, RJN).	Benefits of Educational Dance in Multicultural Education
Studying the benefits and impacts of educational dance on the development of children's attitudes that show character supports understanding of one's own cultural identity, cultural agility, and equality.	Children are taught to be able to respect each other's traits and attitudes between friends at school, children are also taught about the culture in the area where they live, are invited to maintain, and preserve it by learning together at school about their own regional culture. This activity is implemented through educational dance, by introducing ways of behaving when performing dance activities (collaboration, moving together, supporting each other, arranging dance formations with strong cooperation). (FON, FIN, VDN, RJN).	Understanding Equity Pedagogy in Multicultural Education

## Findings

The findings from this study reveal the importance of having teachers who understand how to implement multicultural education in various forms of learning that interest children, have creativity in using the arts such as educational dance for children by utilizing local resources, and understand pedagogical equity to properly instill multiculturalism in children. In writing the training's evaluation results, the participants began to look open-minded about various forms of multicultural education in children's learning. After practicing implementing forms of multicultural education through dance activities based on the basic movements of local dances, the participants felt it was easy to introduce local culture and other cultures to children. Learning dance activities is very liked by children, and the results show children's

interest in regional music creations that are modified with modern music.

The evaluation results on teacher training showed that participants did not understand the urgency of multicultural education in children's education. The training in this study aims to also look at the process of knowledge construction and the teacher's efforts in helping students to understand how knowledge is created and how that knowledge is influenced by race, ethnicity, and social class position of individuals and groups. Expressions that show this process are participant statements in interviews, such as:

*The process of understanding multicultural education for children is where we as educators provide information about the culture of the area where our institution lives through a learning process arranged in lesson plans so that children know and learn and love the culture of their region (Participant (P7)).*

P7's explanation can be illustrated that multicultural education is applied only to introduce the local culture of the place where the institution is located or the area or area where early childhood lives. Participant understanding of multicultural education is still very limited. In line with that, the opinion of other participants (P12) explained that:

*"In my opinion, the form of multicultural learning is teaching children to get to know about the culture in the area where they live, children are invited to maintain and preserve their culture by learning together at school about their own regional culture, multiculturalism is applied in just one learning theme..." (P12).*

P12's opinion explains that multicultural education in children begins with getting to know each other's culture. Instilling this attitude is carried out through learning activities that use cultural themes, so understanding teachers before training, explain that multiculturalism for children is the introduction of many cultures because the learning process for young children is the introduction stage.

However, after participating in the training, the participants' understanding had shifted, so that in an open session interview as a form of training evaluation for multicultural children's education programs for teachers, the participants' expressions changed to the following.

*It turns out that introducing various kinds of local cultural diversity such as nature and existing traditions, especially those close to the child/children's residence so that they love tradition and culture more so that it is embedded in the child until adulthood or does not forget their own culture wherever they are later (P3). In my opinion, local cultural dance is an activity that can attract children's interest and seems to be more effective if it is included in daily activities. So far, we only teach dance when children perform art at the end of the year. In just one month, we sometimes close our eyes to children's joy when dancing (P8).*

The 24th participant (P24) said that multicultural education is more about efforts to introduce various local cultures that are close to children so that children love their own traditional culture more, after that they are introduced to other cultures so that children realize that various cultures need to be respected. The participant understood this before the training, however, she said that in the field he lacked knowledge of activities that could be used as a tool to teach multiculturalism to children.

*..." in the span of one semester, children who are invited to get to know other cultures show an awareness that even in one country they have a different culture and realize that outside the country they even have a different physical appearance that they must respect. Introducing various cultures through various types of regional dances can develop children's minds so that they have noble character and are proud of the country's culture..." (P24).*

Understanding multicultural education for children is important because children absorb character education well in dealing with diversity. The process of implementing multicultural education through educational dance activities based on the basic movements of local dances is included by the teacher in the daily lesson plan, usually during circle time activities or morning meetings as a warm-up before the main learning activities. Some participants/teachers have found things that increase in children's attitudes after several months of participating in the dance activity program as a warm-up for other learning in class, such as being more agile, disciplined, tolerant, happy to work together, and happier in other learning processes.

*According to the 15th participant "...the process of introducing national art and culture through dance has been successful for children because all children like activities with musical accompaniment and move happily. In addition, dance activities never make children bored, and some children even want to know the names of some of the movements and the stories behind each movement..." (P15).*

The results of the implementation of regional dance-based dance activities within one semester on the aspect of reducing prejudice are focused on looking at the characteristics of children's racial attitudes and strategies that can be used to help children develop more democratic attitudes and values. Prejudice reduction data collection was carried out by interviewing several early childhood children and observing children's activities in dancing activities. To find out the introduction of children to multicultural education, it is obtained through questions about art, culture, language, food, customs, habits, and physical characteristics of children from every ethnic group in Indonesia. From some of these questions, children know more about dance from various regions compared to children's knowledge of language, food, habits, customs, and physical characteristics from other regions. It is known, when the children were asked to name the regional dances being performed, almost all the children knew the origins of the dances being performed. In the process of observing dance activities, children were asked to demonstrate regional dances, and almost all children were able to demonstrate regional dance moves.

Based on observations on early childhood dance activities, the characteristics of children's attitudes in understanding cultural diversity through dance activities. Children quickly understand and recognize cultural diversity through dancing activities. In the sense of the word dance movement activities have a strong dance power for children in understanding cultural diversity. This is due to the uniqueness of Indonesian traditional dance which has its characteristics and becomes the attraction of dance for children to learn more deeply. Indonesian

traditional dance movements can be developed according to the motor skills of early childhood so that these dance movements are easier for early childhood to learn and dance.

Equality pedagogy is the basis for educators or teachers in implementing multicultural education for children. That is, by mastering education, teachers are expected to have the right strategy for implementing multicultural education in learning. Teachers can facilitate the academic achievement of students from diverse racial, ethnic, and social class groups.

## Discussion

### *Identification of Multicultural Education Integration Forms Through Educational Dance Activities*

Teachers view multicultural education as a foundation of social tolerance and training to recognize other cultures when thinking about it is investigated. Multicultural education also refers to teaching in local languages, teaching about local values, and restructuring the education system through cultural structures. Teachers view multicultural education as an educational model that will reduce prejudice and can create a strong social or school cultural structure without requiring absorption into other cultures but also involves teaching programs and educational activities. Targeted to everyone from a distinct culture or arranged according to several civilizations. In this way, it can be claimed that teachers are aware of the multicultural education concept and need to be trained to apply it to classroom instruction. Utilizing a framework like that of (Banks & Banks, 2010) and a multifaceted, reforming procedure will make it easier to discover differences.

Teachers after attending the training were finally able to evaluate the idea of multicultural education in terms of differences and emphasized that social structures are not homogeneous, that various structures coexist, and that they pay attention to multicultural education so that this structure survives and maintains its integrity. It can be said that teachers' conceptual knowledge about multicultural education, which is based on diversity and cultural differences has increased. Regional and national cultures must coexist and maintain their viability throughout the world. The instructor from the research team made a similar comment.

One of the objectives of the training is expecting teachers to be able to voice demands for educational equity, reforming the education system, protecting social integration, and preserving regional values. Teachers are also required to be more creative in creating forms of multicultural education for children. Local culture-based dance activities have demonstrated the effectiveness of cultivating

character values to tolerate cultural diversity. Teachers see it as cultural values that find their way into the school system in all its forms, along with self-acceptance without becoming absorbed if take this viewpoint a little further. Instilling character values through dance instruction, according to the teachers, can help children's attitudes toward multiculturalism. Children's intercultural education can be improved with the use of educational dance, a new kind of stimulation (Prevots, 1991).

### *Culture-Based Learning Activities Can Be Developed According to Regional Potential*

A regional culture that can be generated via a variety of activities is typically used to measure the strength of the regional potential. A particularly effective activity for introducing local culture is educational dance. Dances that incorporate politeness practices are one way that the influence of polite culture can be seen. The fundamental movements of local dances can be used to develop a variety of humanitarian behaviors. Researchers believe that educational dance needs to be incorporated into the children's curriculum around the age of 6 to 9 years because the natural potential of the area can also be taught through the basic movements of dance, especially after observing teachers' comprehension of dance.

Politely and interactively, the multicultural curriculum promotes variety and broadens kids' perspectives on the world and its inhabitants. According to researchers, teaching about culture can help students overcome bias, boost their self-esteem, and perform better in society (Davidson & Davidson, 1994). All humans, regardless of culture, like dancing. Since young children learn best via involvement, movement, and constructive practice, educational dance and cultural training are natural (Lutz & Kuhlman, 2000).

### *Benefits of Educational Dance in Multicultural Education*

The idea of educational dance for multicultural education can be advocated as a method of teaching dance to different social groups of children. Using different dance styles from other regions as a teaching approach also helps students gain a deeper understanding of the people of the area. The research team has looked at the writings of Ballengee-Morris and Stuhr (2001) to provide a brief overview of the idea of multicultural educational dance. Ballengee-Morris and Stuhr (2001) discuss multicultural arts and visual culture education, arguing that because art is a social and cultural expression of life and death, it is about life, from conception to death, and about how to live and learn about this complex, ambiguous, and multidimensional process. The complexity of people's culture in the context of their lives is addressed by this conception. The research team sees that educational



dance is an appropriate artistic tool for children's multicultural education.

The advantage of educational dance activities in multiculturalism is that it encourages children to learn more complex information about history, society, culture, and human political experience through art and visual culture (watching regional dance art culture). These activities also help children understand and function in ways that are fulfilling, democratic, socially responsible, and meaningful in their families, communities, states, nations, and the world is the goal of this study. Students are also engaged to become advocates of social reconstructionist ideas through an integrated curriculum and classroom teaching practices. Vissicaro (2004) is interested in intercultural educational dance, more specifically teaching different dance styles from around the world. Ethnic culture is the focus of Vissicaro's multicultural educational dance perspective, and the purpose of studying it is to have an impact on the growth of people's knowledge systems to understand other people's cultures.

Vissicaro (2004) asserts that dance is regarded as a human cultural phenomenon that is made up of individuals' perceptions of their surroundings, traditions, and cultures. She promotes multicultural educational dance to study dance both practically and conceptually, to consider different points of view, and to learn about people. The ideas of multicultural art and visual cultural education, multicultural art education, and multicultural educational dance—all of which were discussed above—are all examples of effective teaching strategies that show how to acquire knowledge of various and diverse cultural productions, such as dance, art, and visual culture, to comprehend people better. We concur with these academics since, as Banks and Banks (2010) noted, one of the objectives of multicultural education is to enhance respect and tolerance by understanding individuals and their cultures. As a result, teachers are urged to aid pupils in developing an understanding of various cultures by using the arts, especially dance, as a teaching tool.

Presenting educational dance for multicultural education for children as a concept that includes a variety of dance teaching methods. In dance topics, the participation of all students is required. According to Gollnick and Chinn (2006), instructors must support diversity in the classroom regardless of the social group affiliation of their students, including those with disabilities. Practically speaking, while considering how to teach dance to students and how they acquire dance as a subject, we consider dance as an individual expression and offer dance forms using aspects of dance such as movement, energy, time, and space. Dance can also be used as a teaching

tool to help students of all backgrounds understand ideas and procedures from other academic fields, including the discipline of dance itself. It's important to encourage teachers to experiment with different methods of teaching dance.

### *Understanding Equity Pedagogy in Multicultural Education*

Researchers see that teachers are expected to work with children from diverse cultural backgrounds, but despite attempts by educational programs to integrate cultural perspectives into the curriculum, teachers are sometimes insensitive to the cultural backgrounds of their students, sharing them, and practicing with key components of their pupils' identities. This results from the attitude of teachers and their uncertainty about how to handle the various cultural backgrounds of their students. They use a one-size-fits-all methodology, and these measurements reflect what they call mainstream society. Most teachers think that good teaching is transcendent and identical for all students, and under no circumstances, do all students have the same experience at school (Gay & Howard, 2000). Therefore, training to increase teachers' understanding of equity pedagogy is urgent, especially for teachers in rural areas. Equity pedagogy is a deliberate effort made by educators to create their instructional strategies to take into account the needs of various cultural variances and learner learning styles (Banks & Banks, 2010).

It is easier for teachers to locate the movement for children's rights in underrepresented groups and comprehend its aims to enhance racial relations and assist all students in acquiring the knowledge, attitudes, and skills required to participate in cross-cultural interaction and personal, and social action (Parker, 2003), but research in the field has not focused on all these issues. In schools in urban areas with very diverse student numbers, all the young people that teachers must adopt are grouped not only by different skin color and physical characteristics but also by different cultural origins. For example, elementary school children who are second-generation immigrants from the same country have a different cultural experience from elementary school students who have recently immigrated.

### **Conclusion**

Although this study used training to increase teachers' understanding of the pedagogy of equality in multicultural education, the evaluation results were still low. This can be seen from the percentage of teachers who answered the posttest questions in the training activities which answered correctly as a whole which is still below 70%. This data collection was carried out before the introduction of educational dance activities based on multicultural education. After the teacher's

initial understanding of the pedagogy of equality in multicultural education was known, a stimulus for cultural-themed educational dance activities for teachers was carried out during the three months of training. After being stimulated through educational dance activities based on multicultural education, the teacher is very enthusiastic in the process of this activity, the teacher is even able to create motion creations based on traditional dance movements from several regions. It can be concluded that local dance activities can train and develop teacher creativity, especially in carrying out multicultural education that is integrated into learning.

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