

Salasika

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An Early Childhood Sex Education Model: Deconstructing Symbolic Meanings of Sintren Dance based on Gender Perspectives

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ABSTRACT

This study aims to: (1) describe symbols of *Sintren* dance based on gender perspectives and (2) develop an early childhood sex education model by deconstructing the symbolic meanings of *Sintren* dance texts based on gender perspectives. This research used two research-designs i.e. semiotic analysis and design based research. Semiotics analysis used is the Derrida's deconstruction model. The analysed data were from the text of *Sintren* dance performance of *Paguyuban Sintren Sekar Arum* Glandang Village, Bantarbolang Sub district, Pemalang Regency. The methods used for gathering the data were observation techniques, documentation studies, and in-depth interviews. The method for analysing the data referred to the Derrida's deconstruction analysis model, including (1) the interpretation of presence-absence and its difference by unboxing the existing interpretation, (2) the interpretation of trace which refers to the sense of the origin of reality, and (3) reproduction or recreation. Meanwhile, the design-based research procedure was adapted from the Reeves' model, covered: identifying needs and its potencies from deconstruction process, developing a prototype model, validating the model in the form of expert validation, testing the model, and reflection. The model was constructed to emphasize on the kids' awareness of their conditions, care, and protection from any sexual harassment. The materials were validated and scored "good" to be used, predominantly it concerns about cognitive, affective, and psychomotor aspects.

KEYWORDS: *early childhood sex education, deconstruction, symbolic meanings, Sintren dance, gender perspectives*

INTRODUCTION

Some time ago, the Indonesian education was shaken by excessively sentimental and tragic news of the sexual assault against kindergarteners at Jakarta

International School (JIS). The case may not be as offensive and upsetting as the *Robot Gedek's* case started several years earlier, which had allegedly sodomized and killed a number of boys in Jakarta. Or, this

is not as fearsome as the *Baequni* or *Babeh* who reputedly is both a paedophile and necrophilia (a person who likes to have sex with bodies). Yet, the sexual harassment case of 6-year kindergarteners at JIS has torn every parent's heart apart.

In Indonesia, the case of paedophilia is, in fact, one of the cases of violence against children, which makes the society worried. Although statistically, the sodomy victims were not as many as the number of children who were the victims of other violent acts, there was an indication that this problem is seen as the "iceberg" phenomenon.

The increasing numbers of sexual assault against children, on the one side, remind all educators to be vigilant. However, only being cautious is not enough since there must be concrete steps as an attempt to make children understand the dangers that may haunt them. This is a problem since the learning materials for early childhood education, during this time, usually do not touch on this issue. There is a premise if children are too early exposed to such knowledge, they will start to have sex early, too.

The aforesaid incidents that happened to the kindergarteners should increasingly raise awareness to all parties that the time to change the negative stereotype has come. The sex education for early childhood should not be interpreted as a way to teach them to have free sex when they grow up. Otherwise, it is for them to understand their body condition, their opposite-sex body condition in order to protect them and prevent from child sexual abuse. As Darno (2005) argues that early childhood sex education teaches children how to behave

according to their gender, understand the organs, keep their reproductive organs healthy, and protect themselves from any sexual harassment. Early child sex education is taught to provide understanding to children facing life challenges that are based on sexual urges. Thus, the sexual education should start early, particularly when the child begins to be aware of his or her gender differences with others. Early child sex education should be taught in stages in accordance with their level of understanding and age (Jatmikowati et al., 2015). It means that at the age of 1-5 years the sex education can be started. The education is continuously and gradually learned, so the information given can be tailored to their needs and capabilities.

One step, to stipulate knowledge about the dangers of sexual harassment for both boys and girls, is to provide proper sex education model as early as possible. Ideally, parents have the responsibility to give the first sex education for children. However, few parents are open to them to discuss this sexual matter. From here, it is hoped that the parental sex education can make a child understand their gender (Purwatiningsih, 2005).

In the recent years, the Indonesian government is back promoting traditional culture and art elements to be socially reintroduced to the society, including *Sintren* dance. *Sintren* dance is one of the traditional arts in the North Java Coast, such as in Cirebon, Indramayu, Pemalang, and Pekalongan. Based on its tradition, *Sintren* dance is only performed by a virgin dancer, assisted by *pawang* (the shaman), and accompanied by *gending* (Javanese folk songs), then the dancer's body controlled by

spirit, so she will dance under a trance. As time goes by, the *Sintren* dance has developed as cultural entertainment and it has the additional dancers (follow dancers) and *bador* (comedian).

In order to understand the art of *Sintren* dance that functions as the aesthetic expression of the North Java Coast Community, its analysis can be done by using the semiotic deconstruction theory. Various interesting concepts in the *Sintren* dance such as the society aesthetic expression, symbolic meanings of the local community in specific and Indonesia in larger scale, the history of a certain society, as well as the oral text and its dance performance, have appealing symbolic concepts to be studied and developed into an early childhood sex education based on the local wisdom.

The aim of the study is to reinterpret and deconstruct *Sintren* dance in the present context based on gender perspectives. The process of deconstruction is initiated by the emergence of subject understanding on object which seen as the reality of creation (production-construction) or reality of recreation (reproduction-reconstruction) (Piliang, 2003: 14). Operationally, this study aimed at (1) deconstructing symbolic meanings of *Sintren* dance, and (2) developing an early childhood sex education model based on the results of deconstructing symbolic meanings of *Sintren* dance seen from the gender perspectives.

This study used two research designs of semiotic analysis and design-based research. Semiotic analysis used in the study was the Derrida's semiotic deconstruction model. This model allows the series of signs in the *Sintren* dance can be

interpreted in multiple ways (Endaswara, 2013, p. 175), in which it opens the opportunity for reinterpretation from the gender perspectives. The data were analysed from the text of *Sintren* dance performed by *Paguyuban Sintren Sekar Arum* Glandang Village, Bantarbolang District, Pemalang Regency.

The techniques used to gather the data were observation, documentation, and interview techniques. At the initial step, we observed *Sintren* dance directly when it was performed. In addition, we did documentary studies on some *Sintren* dance videos at various *Sintren* cultural centres, as well as conducted in-depth interviews to the *Sintren* dancers and experts in order to triangulate the data.

The data analysis techniques referred to the Derrida's deconstruction analysis model (Ratna, 2004, p. 44) include (1) the interpretation of presence-absence and its difference by unboxing the existing interpretation, (2) the interpretation of trace which refers to the sense of the origin of reality, and (3) reproduction or recreation.

The design-based research was specifically used in developing an early childhood sex education model through deconstructing symbolic meanings of *Sintren* dance based on gender perspectives. The procedure adapted Reeves' model (as cited in Herrington, McKenney, et al., 2007), covered: identifying needs and its potencies from deconstruction process, developing a prototype model, validating the model in the form of expert validation, testing the model, and reflection. The participants at each model development stage involved both teachers and kindergarteners

of TK Pembina Negeri, Magelang Municipality.

REPRODUCTION OF SINTREN DANCE MEANINGS

Based on the research findings, the *Sintren* dance performance at its cultural centres still maintained its sanctities, including the dancers must be virgin as the basic requirement. The other sacred values are preserved to this day and are reflected on the costumes and its accessories, dance equipment, its

folk songs, and its movement. These aforementioned sacred values, which imply symbolic meanings, would be interpreted and deconstructed based on gender perspectives.

Deconstructing symbolic meanings of the *sintren* dance costumes

In the *Sintren* dance performance, a lead dancer or widely known as a *Sintren* is required to wear its costumes and accessories.



Figure 1. Sintren Dance Costume and Accessories

GOLEK SHIRT

The golek shirt has symbolic meanings in which a woman should cover and protect her body properly in order to be accepted by the society. In a social interaction context, women should dress neatly and politely in accordance with the customs and rules of the community. They should respect and protect their body from the men's gaze. The shirt has different symbols between men and women, therefore a woman has to be careful when they have social interaction with different sexes.

CINDE TROUSERS

Cinde trousers are short parts which length is only just above the knee. They are worn as base layers before the *jarit* (long clothes) as the outer layer. They have symbolic meanings, in which in order to anticipate the unwilling condition such as the lower body being exposed when travelling or doing other physical activities, women should wrap their lower body and not easily being exposed by others. In addition, the worn *cinde* trousers mean that women should be better

at protecting themselves particularly from any sexual activities.

Cinde trousers are also interpreted as a symbol that women's activities in the society can be equal like men's. They give the freedom for the dancer to move their body, which means that women have their rights to contribute and be involved in the society. However, the freedom cannot be defined as having limitless freedom, but rather there is a responsibility to protect themselves from any sexual harassment.

JARIT (LONG CLOTHES)

In addition to the *golek* shirt, a *Sintren* has to wear long clothes below the knee like a skirt. It means that women should show their true identity as women, and differentiating them from men.

CLOTH BELT

Cloth belt is made of large cloth, which is used as the outer layer of *sampur* (dance shawl). It functions to press around the waist. It can be defined that women have a strong bond and determination in doing their role in society. In addition, it presses tightly so the cloth will not be taken off. It means that women should protect themselves from things that take their honour down. In Javanese philosophy, there is a proverb says that "*wong wadon kue sing kenceng tapihe, mulo diiket nganggo sabuk*". It symbolises that if the belt is tight worn, it means the lust has been prisoned, so women will be far from false reputation. In this case, the belt is interpreted as religions and social norms.

SAMPUR (DANCE SHAWL)

The *Sampur* used is a dark red and silk fabric, with a length of it is approximately 3 meters. It wraps around the dancer's waist and both ends of the shawl are on the right and left side, and it is covered by cloth belt. The dancer usually sways *the sampur* in order to dance together with audiences. *Sintren* uses *sampur* to drag the audience dancing together by giving the *sampur* to one of them, which means that when it is time for a woman to get married, she will make a choice and choose someone to be her spouse. Hence, a woman has her rights to choose with whom she is going to devote her life. Implicitly, *sampur* implies the strong position of a woman in determining her life.

JAMANG (HEAD ACCESSORIES)

The head accessories worn by *Sintren* are called *jamang*, which consist of a crown, *tropong* (weaving shuttle), and plastic pistil. The size of *jamang* is approximately 9 centimetres with the adjusted large for the *Sintren's* head. The jasmine flowers wraps around the crown in the shape of *bando* (head band) or *tropong* (weaving shuttle), which is made of plastic and *ronce* cloth in order to beautify the hair looks. For the *ronce* itself, it can be made of plastic roses or fresh roses, with its length is approximately 20 to 30 cm. The flowers are worn on the both *Sintren's* ears. *Jamang* has symbolic meanings that the woman's hair must be treated well since childhood to adulthood. It is the symbol of honour that must be protected. Moreover, *jamang* means that women should be good at decorating their mind with knowledge.

SUNGLASSES

Sunglasses used are black ones and made of plastic. There are two types of sunglasses, i.e., for the dancers and for clowns. There are three sunglasses needed for the show, which function to cover the dancer's eye, while a spirit controls her body. Sunglasses have meanings that someone should be selective in seeing something, there will be limitations needed to consider such as bad things should not be done, a woman should be smart in choosing their friends. Also, the sunglasses function to control us not to see inappropriate things.

BLACK AND WHITE SOCKS

Black and white socks symbolize good and bad behaviour. Human beings might do good and bad things. Therefore, we have to be cautious wherever we step our feet. The dancer has to be good in choosing good and bad behaviour, since living in a society means facing both sides.

Deconstructing symbolic meanings of the *Sintren* dance equipment

In the *Sintren* dance performance, there is some equipment needed for the show such as chicken cage, cage cover, mortar and pestle, incense, charcoal, and offerings.



Picture 2. *Sintren* Dance Equipment

CHICKEN CAGE

The cage used in the *Sintren* dance performance is the traditional chicken cage made of bamboo *tali* (one of the bamboo types) since its superior quality. The bamboo used is the woody one in order to maintain its quality since it is used for the dancing-standing acrobatics on the cage during the performance. The size of this chicken cage is made differently from regular chicken cage with the diameter is bigger with 75 cm and the height is 100 cm. In

addition, the process making technique is different i.e. by making woven bamboo on both top and bottom sides.

The cage means that women will have a limit and need protection when they are outside. They will use family advice, norms, and religion to guard them. Moreover, it means that a place from someone grows from childhood to adulthood with following family advice and norms. Furthermore, the chicken cage on the show can be defined as a cocoon.

Women should avoid to any sexual activities in order to transform them into angels. The mediation process is seen as the process of education and seeking for knowledge for improving their dignity.

CAGE COVER

The cloth used to cover the cage is two pieces of white and dark Bayumasan *Batik*, with no specific pattern used. The size of it is 225 cm x 90 cm. The other equipment as cage cover is *kemben* (bigger cloth), which functions to wrap and strap the *Batiks* during instalment.

Cage cover functions to wrap around the cage. It symbolizes that during the education process, a woman must not be affected by her bad surroundings, which may cause failure in having a good education.

ANGLO (CHARCOAL BRAZIER), INCENSE, AND CHARCOAL

Anglo is a small pot container, with its diameter is about 10 cm and height is about 13 cm. It is made of clay which functions to burn charcoal, incense, or *ukup*. Meanwhile, incense is used as the intermediary stage between *Sintren* and *Dewa* (God) through its smoke and scent. Furthermore, the incense used for the ritual is white incense, which has a good smell quality (fragrance). Whilst, the charcoal is made of black pinewood, which functions to burn incense.

These dance tools are defined that women should build good relationship with God in order to have a better life since He is an absolute control over every creation on the earth and heavens. So, both prayer and effort are essential in human life.

OFFERINGS

As one of dance equipment, offerings need to be provided. They are served after 40 days of the *Sintren* dance performance. The offerings that need to be prepared are 7 kinds of bananas (*gepeng, longok, mas, susu, ambon, cangkal, and klutuk*), 2 kinds of yam (sweet potato, cassava), 2 kinds of flowers (frangipani and *telon: kenanga, rose, kanthil/magnolia-like*), money (unspecific amount) in an envelope, 2 packs of cigarettes, 1 cup of coffee, 1 cup of water, a cup of *wedang jembawut* (hot coffee with coconut milk), 2 *tumpeng* (a cone of rice with chicken, and a cone of rice with a whole simmered chicken and eggs), brown-white rice congee, and 12 packs of *nasi rames* (rice combined with several other foods arranged around it). These offerings have meanings as a symbol of gratitude and devotion to God and care to others.

Deconstructing symbolic meanings of sintren folk songs

The language of folk songs includes a variety aspect of life (Harjawiyan, 1986) such as education, satire, and surrounding. In *Sintren* dance performance, some folk songs emphasize cultural values of sex education, as follows.

Kembang Tela

0 2 3 3 2 3 3 3 3 2 6 2 7

Kem bang te la ge lum dhung mu ni ke ti ga

2 3 1 2 2 3 3 3 2 6 2 7

Gle ger gle ger ran dha tu wa tam pan jer

(The sound of Cassava flower is like thunder in dry season)

(A girl will regret after sexual misconduct)

The song entitled *Kembang Tela* has symbolic meanings that a young lady will regret after sexual misconduct since she has been embarrassing herself and her family, in the song lyrics, it is described with sounds of lightning (*gleger-gleger*)

Kembang Manggar

1 2 3 . 3 3 3 3 3 2 6 2 7

*Kem bang mang gar be lu luk a dhi
ne ceng kir*

1 2 3 1 . 2 3 3 3 3 2 6 2 7

*Kem bang mang gar be lu luk a dhi
ne ceng kir*

3 3 6 5 3 3 3 3 3 3 3

*Min dho min dho tang ga ne di a
ku bo jo*

(Manggar/flower of coconut-palm, *beluluk*/coconut in its stage of development on the tree, and *cengkir*/the growth one)

(Manggar/flower of coconut-palm, *beluluk*/coconut in its stage of development on the tree, and *cengkir*/the growth one)

(As a young lady, do not flirt with men)

The song entitled *Kembang Manggar* has *wangsalan*/advice values. The songs also have messages or *wangsalan* (Javanese term). It has satire meanings for women not to seduce other men by not wearing tight and sexy dress in order not to embarrass family members.

Deconstructing symbolic meanings of sintren dance movement

There are some stages in the *Sintren dance performance*. First, as it has been mentioned above, the shaman

holds the *Sintren's* hands, places them above the burning incense smoke while reciting the mantra, then he wraps the dancer's body with a rope. It illustrates how our family members teach us with religion, norms as the advice for living as adults.

Second, the *Sintren* is put in a cage along with the costumes and make up. A few minutes later, she already got dressed up and wears makeup with the rope is still through her body, then the cage is closed again. It means that the religion and norms will be a good starting point for adulthood when we start the independent life. In addition, it is hoped that we will be good at protecting ourselves in differentiating good and bad deed.

The third stage is signaled by the shaking cage, which means that the dancer's body is fully controlled by the spirit. Once the cage is opened, the *Sintren* has unbound the rope and is ready to dance. In addition to it, the dancer performs acrobatics such as standing on the cage while dancing. It symbolizes that as adults, we have to interact with other people in the larger context so we still need to honour the family dignity and prestige, such as not being pregnant before getting married.

The fourth stage is namely *Balangan* and *Temohan*. *Balangan* is when the dancers start dancing, then the audience throws something (Javanese: *mbalang*) to the dancers. If the dancer is directly hit, she will faint. At that moment, the shaman will recite the mantra and use incense to call the spirit and make the dancer controlled by the spirit again. He will wipe her face with the incense smoke and she can continue the dance once again. *Balangan*

means that when we have social interaction, we are not allowed to be easily intrigued to men since society will easily judge and disregard us (illustrated when the dancer faint after getting hit by audience). Meanwhile, *temohan* is when the dancers approach the audience and bring a tray (Javanese: *nyiru*) and ask for money as a symbol of gratitude from them. *Temohan* has symbolic meanings that the earnings are one of happiness of life, which can be achieved after obeying norms and rules. Before finishing all rituals, the dancers could not get their money.

The fifth is the closing stage. It is the stage after the four stages are done. On this stage, the *Sintren* is put in the cage with the daily wear, then the shaman carrying *anglo* (charcoal brazier) and burning incense walks around the cage and spell the mantra. Once the cage is open, the *Sintren* wears the daily cloth in an unconscious state. Next, the shaman holds the lead dancer's hands, places them above the burning incense smoke while reciting the mantra and spell until the dancer regains consciousness. It is interpreted that once we have been exposed to the bad environment, the family members and friends' role are really needed to advise, remind, and educate us again to make us just like before.

EARLY CHILDHOOD SEX EDUCATION MODEL THROUGH DECONSTRUCTING SYMBOLIC MEANINGS OF SINTREN DANCE BASED ON GENDER PERSPECTIVES

In the first stage in order to obtain the data about the needs and potential in developing early childhood sex education model, we

did observation and in-depth interview with the teachers and head of *TK Pembina Kota Magelang*. Based on the observation and interview results, the conclusion could be drawn as follows: (1) the early childhood sex education refers to the 2013 curriculum (K13). However, both the themes and developed aspects indicate the learning guidelines entitled "*Aku dan Kamu*" (You and Me) published by PKBI (Indonesian Family Planning Association) with 2007 curriculum design; (2) The lesson plan is not based on the gender perspectives. It can be seen from the semester planning, weekly planning, and daily lesson planning; (3) the syllabus development has not accommodated the four aspects of gender role development, such as gender identity, gender role stereotype, gender typed behaviour, and gender segregation.

At the stage of developing the model draft, Focused Group Discussion (FGD) was done to formulate the early childhood sex education model through deconstructing symbolic meanings of *Sintren* dance based on gender perspectives. In the FGD, some were invited to the forum. Those were kindergarten teachers, heads of kindergarten in Magelang Municipality, practitioners in early childhood education, and Department staff of Education and Culture in Magelang Municipality. The aim of the forum was to help us in getting the input or suggestion about the effective media and learning strategies to make kindergarteners understand about sex education based on the gender perspectives. Thus, the forum resulted some concepts, as follows: (1) models and learning materials for early childhood sex education

should adapt the three domains of Bloom's taxonomy such as cognitive, affective, and psychomotor. The design of models

and learning materials, which has referred the Bloom's taxonomy, is presented in Table 1 and Table 2, as follows:

Table 1
Description based on three Domains of Cognitive, Affective, and Psychomotor
 Learning Materials for Early Childhood Sex Education through
 deconstructing symbolic meanings of *Sintren* dance based on gender
 perspectives
 (Referring to the Bloom Taxonomy)

Cognitive	Affective	Psychomotor
Children understand the ways to avoid <i>sexual abuse</i>	Children are aware of the dangers of <i>sexual abuse</i>	Children are able to help themselves and others by using their physical and psychological strengths

Table 2
Theme Development based on three Domains of Cognitive, Affective, and Psychomotor

No	Theme	Aspects of Development		
		Cognitive	Affective	Psychomotor
1	My body and Me	1) Children know the names of the part of their body 2) Children know the functions of each part of their body	Children accept the distinctive features of the female and male body parts, and its functions	1) Children learn how to put food and drinks in their mouth using the right hand 2) Children learn how to tiptoe, jump, walk, and run with both feet 3) Children learn how to communicate with others using oral language
2	My Clothes and Me	1) Children know that the female and male clothes are different 2) Children understand	Children try to choose the clothes that they are going to wear	1) Children wear their clothes based on their sex 2) Children wear clean and neat

		the functions of their clothes		clothes
				3) Children wear the polite clothes
3	My Family and My Neighbourhood	1) Children know their family members such as father, mother, brothers, sisters, grandfathers, grandmothers, uncles, aunt, and cousins. 2) Children know the people in their surroundings such as playmate, friends, neighbours, etc.	1) Children grow their love to their family members. 2) Children learn how to respect and help each other 3) Children learn how to greet someone (being friendly with others) 4) Children know how to keep a distance to their neighbours who have different/similar sexes particularly if they have negative behaviour	1) Boys and girls are not allowed to sleep in the same room 2) Children have to sleep separately from their parents or uncle/aunt 3) Children do not argue with their parents 4) When children go to school or play, they have to ask permission from their parents 5) Children help their friends or neighbours who have difficulty 6) Children (Girls) refuse when the male neighbours ask them to a quiet place alone 7) Children refuse when neighbours give money or food when parents are not staying at home

4	Caring and Protecting My body	Children know how to take care and protect their body properly and correctly	Children take care, maintain, and protect their body from danger	<ol style="list-style-type: none"> 1) Children take care their own body, protect from health problem by cutting the nails 2) Children wash hands before eating food 3) Children practice to clean something with the left hand and water after urinating and defecating 4) Children take a bath twice a day and wash their hair twice a week 5) Children do not come out of the bathroom naked 6) Children do not yell when someone touches their sex organ
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According to Kristiani (2010), the media and methods used for teaching should be varied in order to overcome boredom. One of them is to be actively involved in the role-play. As Supeni (2015) argued, active learning centre consists of the beam centre, *imtaq* (religious centre), art centre, nature and science-learning centre and role-play centre. Thus, the forum also resulted that (2) developing learning materials of early childhood sex education,

should be done at the role-play centre, as shown in the following table.

Table 3
Developing Learning Materials at the Role-play Centre

Core Competence	Basic Competence	Observable	Unobservable
Spiritual Attitude	Children are able to respect themselves by taking care of their body, as the way to show gratitude to God		
Social Attitude	<ol style="list-style-type: none"> 1) Children know how to live a healthy lifestyle 2) Children know to how to behave independently 		
Knowledge	<ol style="list-style-type: none"> 1) Children how their body parts 2) Children know the name and functions of toiletries: toothbrush, toothpaste, <i>gayung</i> (dipper used for scooping water when bathing), towel, soap, and toilet. 3) Children know the simple technology of toiletries 		
Skills	<ol style="list-style-type: none"> 1) Children do activities for bathing (showering, brushing teeth, toilet training) 2) Children practice the simple technology of toiletries 		

The role-play centre plays an important role in the development of early childhood sex education model through deconstructing symbolic meanings of *Sintren* dance based on gender perspectives. At the centre, teachers or education practitioners have to deliver the message of early childhood sex education in the concrete activities. Also, the role-play centre allows teachers to develop the learning materials for early childhood sex education with their students. It makes the materials are easily understood by the students. Thus, role-play makes kindergarteners not only to develop their social skills,

but also to help them achieve the highest development stage.

In addition, the FGD resulted that (3) the learning materials for early childhood sex education through deconstructing symbolic meanings of *Sintren* dance based on gender perspectives should be evaluated periodically. The evaluation can be done using the format as shown in Table 3. The evaluation is done by measuring and observing the students' achievement of core competencies (spiritual attitude, social attitude, knowledge, and skills). It is successfully achieved if the students' sub core

competences are observably seen, or otherwise it is considered failed.

Moreover, the FGD suggested that (4) the design for role-play centre should refer four concepts, as follows. **First**, the learning environment: (1) organizing the necessary and various learning materials; (2) providing the playgrounds which support literacy and cognition, and (3) organizing the opportunities to play together in order to build the positive social relationships. **Second**, the pre-playing activities: (1) reading the storybooks, which are related to the theme, (2) giving ideas how to use the playground games, (3) discussing the rules and opportunities of games, (4) explaining the sequences, (5) choosing the materials needed, (6) playing, (7) reporting the results of what have been done, (8) clean up

the play ground, (9) choose other games. **Third**, the while-playing activities: (1) giving children time to play for about an hour, (2) improving their skills to socialize by supporting the relationship between peers, (3) observing and recording the child's ability development to play. **Fourth**, the post-playing activities: (1) stimulating children to recall the playing experiences and tell each other, (2) cleaning up and organizing the playground games by its group. Thus, if the fourth concepts are implemented in the learning materials for early childhood education through deconstructing symbolic meanings of *Sintren* dance based on gender perspectives, particularly for the theme: "caring and protecting my body", will result the following blueprint.

Table 4
*Learning Materials, Strategies, and Media for the Theme:
 "Caring and Protecting My Body"*

Learning Materials	Learning Strategies	Learning Media
Gender Identity	Explaining the human gender identity which includes male and female	The pictures of man and woman from infants to adults
My Body	The parts of male and female bodies are different	Full Body Mannequin
Personal Hygiene	Practice Directly. Students are divided into 2 groups based on their sex, i.e. male and female. Each group is taught how to do personal hygiene.	Personal Hygiene equipment: water, soap, <i>gayung</i> (dipper used for scooping water), etc.
Caring my Body	Role-Play: Demonstration on how to take care our body	Pictures on how to take care our body
Protecting my Body	Demonstration on how to protect our body from sexual harassment, sexual abuse, etc., such as in public places, in nearby environment, and even in unfamiliar places. As the preventive solution, children are	The tools that may be found in their surroundings, which could be used to protect them. However, the most important thing is that with or without any

	taught to maintain their attitudes and behaviour (during and after bathing, sleeping in public places, etc.	help, children have to be able to protect themselves.
My Clothes and Me	Demonstration: Wearing the proper and polite clothes, which not attract danger vs. impolite clothes which magnetize the danger	Male and female clothes
Fragment: How to avoid us from dangers: The Brave Kid Heroes	Role-Play	Short children's movies about saving themselves or others from the danger in any situations.

Table 5
The Learning Scenario for the Theme: "Caring and Protecting My Body"

Teaching Stages	Categories	Activities
Opening	Opening activities	Morning activities: Salute and March
	Gathering Activities	<ul style="list-style-type: none"> • Make a circle: greeting, praying, singing "Bangun Tidur", toilet training (Transition Age Period)
Main	Pre playing activities	<p>Reading a story book themed "caring my body"</p> <p>Guiding children to do pre playing activity which deals with caring body activity:</p> <ol style="list-style-type: none"> 1) Children observe the playground games 2) Teachers explain the rule of each game 3) Children play their favourite games
	During playing activities	<ol style="list-style-type: none"> 2.1 Children practice the provided games: <ul style="list-style-type: none"> • Children practice how to take a bath correctly • Children practice how to brush teeth properly • Toilet training (Urinating/defecating) 2.2 Children play their favourite role: Father, Mother, Children 2.3 Children may change the role: Male and Female roles

Closing	Post playing activities	2.4 Children tell a story about their role. <ul style="list-style-type: none"> • Children put the games in the box and clean the playground <ul style="list-style-type: none"> • Transition Period <ul style="list-style-type: none"> - Children washing hands - Children eat their lunch together <ul style="list-style-type: none"> • Recalling: <ul style="list-style-type: none"> - Children tell the story about their experience when they play - Children tell their feeling about their experience when they play • Discussion about the tomorrow's activities • Delivering the tomorrow's activities <ul style="list-style-type: none"> • Cooling Down <ul style="list-style-type: none"> - Singing a song "Bangun Tidur" <ul style="list-style-type: none"> - Praying and Greeting
	Closing activities	

On the basis, early child sex education is an inseparable part of the early childhood education curriculum. However, the K13 for kindergarten level does not specifically include the sex learning materials for early childhood education. It means that this is an opportunity for teachers to develop it. The result of FGD was able to (5)

map the core and basic competencies in the K13 needed to develop the materials. The concept is presented in the following table.

Table 6
Learning Model and Materials for Early Childhood Sex Education through deconstructing symbolic meanings of Sintren dance based on gender perspectives and Relevant with K13 for Kindergarten Level

Core Competencies	Basic Competencies	Learning Materials	Theme
KI-3 Understand ourselves, family, friends, teachers, environment, religion, technology, arts, and culture at some places such as at home, playground, and kindergarten by observing (using five senses: seeing,	3.4 Understand how to live a healthy life 4.4 are able to help themselves to live a healthy life	3.4.1 Children are able to take care of their body	3.4.1.1 My Body and Me

<p>hearing, smelling, tasting, and touching), asking (collecting the information, reasoning, and communicating through play activities).</p> <p>KI-2. Have a healthy lifestyle, curiosity, creative and aesthetic, confident, disciplined, independent, caring, appreciate and tolerant to others, able to adjust, honest, humble and polite in interacting with family, teachers, and friends.</p> <p>KI-3 Understand ourselves, family, friends, teachers, environment, religion, technology, arts, and culture at some places such as at home, playground, and kindergarten by observing (using five senses: seeing, hearing, smelling, tasting, and touching), asking (collecting the information, reasoning, and communicating through play activities).</p> <p>KI-4 Demonstrate things have been known, felt, needed, and thought through language, music, movement, productive and creative work, respectable and good behaviour</p>	<p>2.4 Have good behaviour and attitude</p> <p>3.13 Understand the personal and other's feeling</p> <p>4.4 Have a healthy lifestyle</p>	<p>2.4.1 Children are able to know clothes which avoid them from <i>sex abuse</i></p> <p>3.7.2 Children know their family members</p> <p>4.4.1 Children take care of their body</p> <p>4.1.2 Children protect of their body</p>	<p>2.4.1.1 My Clothes and Me</p> <p>3.7.2.2 My Family and My Neighbourhood</p> <p>4.4.1.1 How will you take care of your body?</p> <p>4.4.2.1 How will you protect your body?</p>
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The aforementioned blueprint in the Table 6 is able to map the learning materials for early childhood education based on the competencies in the K13 for kindergarten level according to the Regulation of Minister of Education and Culture (2014). The blueprint in the Table 6 above only formulated

several competencies and materials in the K13, which are relevant to the research. Then, it allows teachers to develop more based on the students' understanding in order to implement the K13 since it has the fundamental principles in building children interaction (Syadiah, 2015, p. 360).

THE VALIDITY OF AN EARLY CHILDHOOD SEX EDUCATION MODEL AND LEARNING MATERIALS

The validation of an early childhood sex education model and learning materials through deconstructing symbolic meanings of *Sintren* dance based on gender perspectives was done by an expert of early childhood education and a child psychologist who has expertise in early childhood sex education. This stage is done to find out whether early child sex education models and learning materials can be implemented for students or not.

The validation process referred to the Bloom's taxonomy of cognitive, affective, and psychomotor aspects. For the validation, the assessment used for the study was a Likert scale, which consists of three categories: (1) good, (2) fair, and (3) poor. The learning materials will be scored good (score 3) if it is understandable without causing wrong interpretation, while it will be scored fair (score 2) if it is still understandable, but hard to teach, and it will be scored poor (score 1) if it is not understandable and hard to instruct. The results of expert validation are presented in the Table 7a and Table 7b.

Table 7a

The Report of Validation Result Stage 1 (by an Early Childhood Education Expert)

No	Aspect	Score	Note
1	Cognitive	15	Good
2	Affective	13	Good
3	Psychomotor	7	Poor

Table 7b

The Report of Validation Result Stage 1 (by a Child Psychologist)

No	Aspect	Score	Note
1	Cognitive	15	Good
2	Affective	9	Fair
3	Psychomotor	6	Poor

Table 7a and Table 7b indicate that the materials, themed "My Body and Me", "Caring my Body", and "Protecting my Body" got a poor score in terms of psychomotor aspect. These three materials touch on sensitive matters and are considered taboo to be widely discussed. This makes it difficult for teachers in giving the lesson so that the students do not understand the message. Therefore, teachers and parents need to consider the local wisdom aspect in delivering it. The materials, themed "My Body and

Me", "Caring my Body", and "Protecting my Body" have been rarely explained by teachers and parents. It is likely to be fatal because children do not know how to act if they are sexually abused.

In this regard, it is necessary to make any improvements, particularly in the learning materials, themed "My Body and Me", "Caring my Body". The revision is needed such as using puppet as the media in order to make the students understand the message.

Another improvement leads to the idea of using both male and female sex organs. Both teachers and parents will use the term “bird” for male sex organ and “butterfly” for female sex organ. Based on the expert’s suggestion, both teachers and parents should not hesitate talking the literal terms for both sex organs during the toilet training.

The revision in the learning materials, themed “Caring my Body” and “Protecting my Body” also should concern on the conveying information such as the probability of children would be sexually abused. For this purpose, both teachers and parents use puppet as the media to make it understandable by the students. If the explanation is still inadequate, teachers and parents may develop it in other ways, such as using an animated story of children who can save themselves before being subjects of sexual harassment. After the revision has been done, the results of expert validation (stage 2) are presented in the Table 8a.

Table 8a
*The Report of Validation Result Stage 1
(by an Early Childhood Education
Expert)*

No	Aspect	Score	Note
1	Cognitive	15	Good
2	Affective	15	Good
3	Psychomotor	14	Good

It can be interpreted from Table 8a that the learning materials, themed “My Body and Me”, “Caring my Body” and “Protecting my Body” could be more easily taught by using toys. There is no doubt that teachers could explain things have been considered taboo properly.

After some revisions, the final revised model and learning materials were experimentally tested to 15 students of group B, TK Pembina Kota Magelang. The materials tested were (1) My Body and Me, (2) My Clothes and Me, (3) My Family and My Neighbourhood, (4) Caring for Body, and (5) Protecting Body. It was considered good if all validated aspects are achieved successfully. Students not only understand the situation (cognitive aspect), but also have the awareness of all probabilities (affective aspect) and are able to help them from any dangers (psychomotor aspect).

In details, the cognitive aspect is to see whether the students are able to retell the materials taught. The affective aspect is to see whether students think about any sexual harassment. Meanwhile, the psychomotor aspect deals with the student’s act to respond sexual harassment. The data are presented in the Table 8b.

Table 8b
*The Report of Validation Result Stage 1
(by a Child Psychologist)*

No	Aspect	Score	Note
1	Cognitive	15	Good
2	Affective	15	Good
3	Psychomotor	13	Good

Based on the data in Table 8b, the experimental students demonstrated the ability to grasp the materials taught. Also, the students are able to identify any activities, which lead to sexual abuse as well as to express their action to respond any sexual abuse. This experimental session proves that the developed model is effective to be used, particularly if it is implemented at the role-play centre.

However, it still required supporting tools such as dolls, pictures, power point slides, and short movies.

CONCLUSION

To sum up, the *Sintren* dance text had been deconstructed based on gender perspectives first before it was interpreted. The new meanings, in this case, based on gender perspectives, would be assumed learning materials in the framework of developing early childhood sex education model. This model tends to emphasize on the kids' awareness of their conditions, care, and protection from any sexual harassment. The validated materials were scored "Good" to be used, predominantly it concerns about cognitive, affective, and psychomotor aspects.

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