

Expression Analysis With Socio Emotion Attitude in Singing Activity Of 5 - 6-Year-Old Children

Dyah Fachriyyati^{1✉}, Hartono Hartono, Endang Susilaningsih

¹ PAUD TBS Kudus, Jawa Tengah, Indonesia

² Pascasarjana, Universitas Negeri Semarang, Indonesia

Article Info

History Articles
Received:
10 November 2020
Accepted:
6 Desember 2020
Published:
31 Maret 2021

Keywords:
Expression, Singing,
Social, Emotion,
Learning Category

Abstract

The process of singing is related to the social process of the child's emotions with the environment, and the social process of emotions involves changes in one's relationships with others, changes in emotions and personalities. This research aims to analyze the singing expression of children in the teaching and learning process at Tarbiyatul Athfal Kindergarten, Krapyak, Jepara. The subjects consisted of early childhood students in Class B or within 5-6-year-old age interval at Tarbiyatul Athfal Kindergarten by taking 3 classes in which each of them represented by 3 students of each category. Thus, there were 9 students taken as the subjects. The research methodology was a qualitative approach. Examine the child's expression when singing in the learning process, how the teacher's role in leading and directing the learning process and see how the child's expression is produced from singing. The findings concerning the singing expression of the children were each child had different expressions while singing. Each expression showed different socio-emotional attitudes. Some students indifferently accepted the song as learning media. Thus, they seemed sufficiently active in learning. In contrast, children were not interested in the song. It showed that children were less active in receiving a lesson from the teacher. The research conclusion shows three student categories in learning. They are (1) active students in learning when singing activities that children are always cheerful, excited and complete their assignments according with their teacher's directions (2) sufficiently active students, the children are less cheerful and excited, their body's movement is very limited, so it can affect in their enthusiasm to complete the assignments, (3) less active students in learning, children are not at all interested in the songs provided, they have their world that they like. The research benefits are as reference for further researchers to find out student categories in learning which is adjusted to the obtained expression while singing and having socio-emotional attitudes obtained from the activity.

✉ Correspondence address:

Kajan, Pejaten, Krandon, Kota Kudus, Kudus Regency, Central Java
E-mail: dyahfachriyyati@gmail.com

INTRODUCTION

Learning at Kindergarten covers children with average age three until six years old so that such learning cannot be separated from singing and playing activities. This understanding is in line with Masitoh et al. (2011) that almost all material deliveries are done by playing. Meanwhile, learning is done by singing since singing is an activity that is closely connected to the world of children's and it supports the cognitive development process of children.

Fadlillah et al. (2014) stated that singing supports the learning situation becomes cheerful and excited so children's development can be stimulated optimally to develop all aspects of the learners, started from motoric, social, emotional, intellectual, linguistics and arts, and moral and religious aspects. The most frequently done activity in teaching this initial music is singing. Almost all musical experience activity is cast off from the already sung songs. Besides, the singing activity provides chances for students to use their voices as expressive musical instruments.

Creating a joyful and interesting singing activity situation is not an easy task for kindergarten teachers. Children should be amused. The activity should motivate them to learn and enjoy learning within a conducive environment and it is expected by singing to make students focus on learning activity (Lee, 2009).

Gordon et al. (2014) explain that determining the effectiveness of FaceMaze game in changing the production of facial expressions in children with ASD, which is characterized by disturbances in social communication such as flat influence or disorganization. The findings show that FaceMaze is effective in increasing the perception of target facial expressions in children with ASD by first increasing the fidelity of facial expressions, and secondly, by weakening the display of competing emotions. More importantly, the expression of the Surprise control did not show a change in the ranking of the target's expression quality, which underlined the increase in Happy and Seriousness of angry expressions resulting from directed training and not only from participants who activated facial

muscles. Also, the decrease in the level of quality of expression that is happy both for Anger and Surprise expectations underscores the conceptual distinction between positive Happy displays, and negative angry displays or negative Surprise displays, which support the effectiveness of FaceMaze training in targeting concept expression.

Cameras (2015) stated that the most frequently faced problem is the expression diversity of children during the learning process. It appears due to competence differences of teachers in giving references and examples for the children about how teachers provide interesting songs to attract children in the learning process and to be aware of children's expression correlation to their emotional development.

By the changes in facial expressions and physical condition accompanying their emotions, children can communicate their feelings to other people and recognize a variety of other people's feelings. All emotions, both positive and negative ones encourage social interaction. By emotions, children learn how to change behavior to adapt themselves to the current social demands (Labunskaya, 2014)

Although there may be genetic differences in emotion, countless evidence has shown that environmental conditions also do affect those differences. Children raised in less conducive and continuously high-pressure condition may suffer difficulties in adapting with their surrounding environment in social interactions (Azoma, 2017)

Adrian (2011) stated that parents' excessive demands on children affect children's emotions negatively. This can cause children to be easily nervous and emotionally irritated. It is difficult to identify the emerging emotions only by observing the outer expressions, especially facial expressions and behaviors that are related to various emotions since children like to adapt themselves to social demand.

The research aims to investigate how children's expressions are while being faced with children's songs or nursery rhymes. This

research hopefully benefits in describing the children's expressions and it's relation to their socio-emotions to be categorized into active, sufficiently active, and less active categories by analyzing their emerging emotions.

METHOD

This research is qualitative research with the phenomenological approach by observing, interviewing, and documentation studying. The subjects of this research consisted of children's singing expression in the learning process started from the beginning, whilst, and closing.

The observation stage is done during the learning activities by looking at socio-emotional behavior the children that can be linked to observing expressions to see the children who are most, quiet and less active in the learning. Each observation sheet made contains various questions so it can find out the activities of children during the learning activities carried out singing.

Interview stage carried out to investigate, among others: (1) The expressions of children's singing in the learning process. (2) How do expressions determine the categories of students who are active, quite, or less active? (3) The teacher's action in educating and guiding the students in interacting with their friends when singing activities in the learning process.

This research involved Tarbiyatul Athfal kindergarten students, Krapyak, Jepara by taking 3 classes (B3, B4, and B5) as subjects. There were three active categorized students. Therefore, each category consisted of three children. Thus, there were 9 students as subjects.

The first step in this research was finding out the numbers of expression while the students were singing in the learning process, both at the beginning, whilst teaching, and closing. The second step was finding out the students' emotions which were connected to socio-emotional indicators as presented in Table 1. It had a purpose to analyze active categorized students in learning.

Table 1. Socio-emotional indicator

Socio-emotional indicator	Sub Indicators
Behave cooperatively with friends	Willing to play together with friends
Showing tolerant behavior	Willing to give and apologize when someone is guilty and make mistakes
Expressing emotions by existing conditions (happy-sad-enthusiastic, etc)	Excited when their friend is happy Sad or cry when a friend is having trouble Enthusiastic to start activities
Understand the rules and discipline	Willing to obey the rules during activity Dress according to the day Accustomed to discipline in playing
Having persistent behavior (not giving up easily)	Enthusiastic in completing the task start from the beginning to end optimally Discipline in achieving success / never give up
Respect the excellence of others	Praising the surplus of friends

The observations are carried out through several stages, which is a direct observation with children when conducting singing learning activities in the classroom or outside the classroom, and the researcher creates an

observation sheet addressed to the teacher and child. Observation sheet to the teacher consists of 20 questions all of which explain starting from how the implementation of music learning every day, the teacher's opinion about the impact of

providing music learning to children, the feelings of children when getting music learning, what difficulties occur when practicing the learning so that the children can be excited, enthusiastic and ask again to learn it

RESULTS AND DISCUSSION

The promotion of musical learning consists of three stages: stage before playing, stage while playing, resting and stage after playing. These steps have been used for singing activities as media to find out children's expressions (Labunskaya, 2014). From each foothold, it was found activities in learning singing. It could be seen from learning activity in one day. Each foothold, the teacher would provide a singing activity to attract their interest in the lesson based on the teacher's creativity.

Excellent singing activity delivery of the teacher to students, it will be more interesting for the children to accept. The modeled examples by the teacher to the students influenced the students' expressions (Sullivan, 2003).

Roulston (2006) explains the study of the musical preferences of young people provides evidence of several interesting issues that are of interest to those involved in music education, including parents, and music and art teachers in schools. In this study, I observed music teachers utilizing this orientation towards watching music listening aspects. Misailidi (2015) state that the global market for music, film, and television is to produce children's musical and artistic preferences in certain ways that are always being remade. Savvy art educators will be aware of such trends and choose and use media in innovative ways to enhance art learning. Lobue (2015) states that all parents talk about not wanting their children to listen to certain types of music, especially with references to violence and profanity. Media is a part of the daily lives of babies and toddlers. We now need to determine whether the media can be integrated into the lives of very young children in a way that is appropriate for their development.

Dewi (2016) Stated that one form of treatment from parents and teachers that can do is by singing songs that have the meaning of cheerfulness, sadness, and fear. Nasanjaya (2014) Explains that children are increasingly able to understand various expressions when singing and even children can show a variety of positive and negative socio-emotional behaviors according to each children's condition.

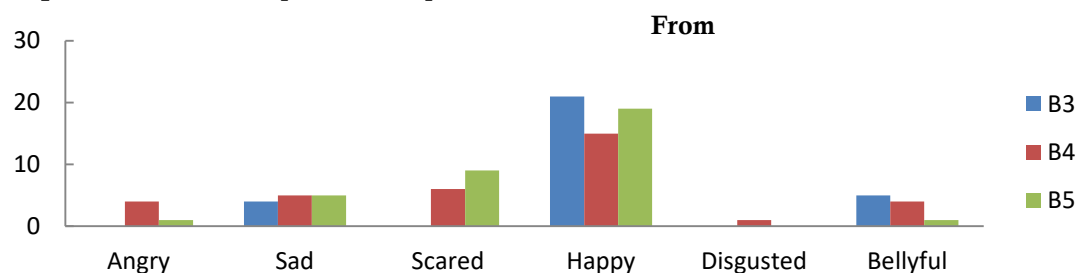
The provision of material has been divided into several areas. These areas include Language, Beam, Drama, Mathematics, Religion, Arts, Science, Sand and Water, Cook areas and Music areas (Widowati, 2012). Teacher A as a class B3 teacher gave a presentation that in learning the area of music teaches such as singing, introducing and playing various musical instruments and making simple musical instruments. Music area activities every week are certainly already in the RPPH (Rencana Pelaksanaan Pembelajaran Harian) that has been made by each class teacher. Activities carried out for the area of music in the classroom are singing, but the main activities in the area of music in classes B3, B4 and B5 are diverted to extracurricular activities such as marching bands.

The songs provided are songs that are adapted to the learning theme (Drupadi, 2014). As an example of the theme "Profession" with Sub Theme "Teacher" children can sing a song entitled "Guruku Tersayang". An expected expression is smiling, clapping and exciting. Another example with the theme "Animals" with the Sub Theme "Chicken" children can sing a song entitled "Ayam and Bebek". The expected expression of the song is children will interactive with friends, and can mimic the motion like chicken and duck. The theme "Self" with the sub-theme "Family" children can sing a song entitled "Kasih Ibu". Expected expressions of this song are applause, affection, and seduction. As for the theme "Environment" with the sub-theme "Forest" children can sing the song "Berjalan di Hutan". The expected expression of the song is clapping, shouting, and jumping.

Table 2. Observations on research subjects expressions

Learning Stage	Child	Child's Expression					
		Angry	Sad	Scared	Happy	Disgusted	Bellyful
Stage Before Play	A				✓		
	B						
	C		✓		✓		
	D				✓		
	E		✓				
	F	✓					
	G				✓		
	H			✓			
	I		✓		✓		
Stage in Play	A				✓		
	B						✓
	C						✓
	D				✓		
	E		✓				
	F	✓					✓
	G				✓		
	H				✓		
	I		✓	✓		✓	
Stage After Play	A				✓		
	B				✓		
	C				✓		
	D			✓			
	E			✓			
	F	✓				✓	
	G				✓		
	H				✓		
	I		✓				

From Table 2, the singing learning activity contributes to improving children's foundations in terms of their emotions optimally. Teachers and parents should provide teaching both at school and home by using a singing learning method for early childhood.

Graphic 1. Children's Expression Graph from Class B3, B4, B5

bservational results of B3, B4, and B5 classes, the children's expression generally, while learning music showed happiness. It was proven by cheerful expression from their eyes, the skin under their eyes, their lifted eyelid, narrowing eye, movement without purpose, slight and loud laughs, clapping hands, jumping and dancing.

Fadjryan & Khasanah (2016) describe children who have many aspects of emotional intelligence from interviews with parents and observation. Children in their daily activities often listen to music from parents who often play music in the morning, the teacher also uses music in his learning. Music has many benefits in human life because it can increase children's intelligence, such as ten intelligence, one of which is emotional intelligence because there is an attraction between music and children's intelligence, as Gardner said. Gall (2008) said that listening to music can foster sensitivity to a sense of beauty in life, where a high sensitivity will be to feelings, then he will be able to make decisions in a steady and form a strong character.

Ekman (2010) explain about socio-emotional attitudes of 5-6-year-old children could be seen from observation based on socio-emotional indicators which had been used as student behavior analysis, it was found that the learning activities in class B3, B4, and B5 had several indicators: (1) cooperation; the highly enthusiastic children were able to play with other children, while fairly enthusiastic children can play the same game as prescribed, but they did it alone. Meanwhile, children with no enthusiasm tended to play their games on their own. (2) Tolerance; highly enthusiastic children can forgive, do apologies, and admit their mistakes. Fairly enthusiastic children can only forgive and do apologies, but not admit their mistakes. Children with no enthusiasm would not do apologies, forgive, and not event admit their mistakes. (3) Expressions; Highly and fairly enthusiastic children got excited when friends of their feel happy, while children with no

enthusiasm showed no reactions when their friends are happy.

Indicator of social-emotion (4) Discipline; highly enthusiastic children always followed and obeyed rules and were strictly disciplined. Fairly enthusiastic children sometimes obeyed the rules, while children with no enthusiasm can barely obey the rulers. They tended to have their world. (5) Persistence; highly enthusiastic children were motivated to accomplish their tasks from beginning

to end, while children, who were barely enthusiastic were not good at accomplishing a task

completely. (6) Appreciation; highly enthusiastic children can appreciate their friend who excelled in singing, fairly enthusiastic children usually tried to

congratulate their friends with excellence, shown by their flat expressions.

The results of research conducted by Tiurma (2012) describe that art education can be a means to explore and develop basic abilities and potential of children such as moral aspects and religious values, social-emotional and independence, language skills, cognitive, physical motor, including interests and children's talents in the arts at the golden age (golden age 0-6 years). Art for children is an activity that is fun, interesting, expressive, and playful. Misalidi (2015) explains about singing activities are very appropriate to be included in art activities for early childhood, so that children can express a variety of feels that are felt both at home, school or community.

It is supported by Tiurma's research that in general children at preschool age (4-6 years) have not been able to convey their feelings, ideas, thoughts, and ideas in writing. This age has a relatively short concentration power. The concentration range lasts only for the first 15 minutes, after which it disappears, after that, it will return when the child returns to play which contains learning. Singing activities become an appropriate medium to be able to increase the range of concentration of the child's ability to catch a little longer. The practice of singing does

indeed have its power to arouse the spirit and enthusiasm of children to learn something.

Nurmalitasari (2015) explained that socio-emotional development should be done in a childhood period, especially at kindergarten age. In that period, children start to develop interaction with their peers in surrounding home environment and outside of the home. The statement is consistent with discussion of this research that teacher's task in developing socio-emotional of children should master action principles: (1) providing a good exemplary, (2) introducing emotion, (3) responding children's feelings, (4) training self-control, (5) training emotional management, (6) implementing discipline and empathy concept, (7) training communication skill, (8) revealing emotion by words, and (9) increasing dynamic games.

Socio-emotional development is fostered in early childhood. Then, by the time the individual gets grown-up, he becomes a figure who has a specific characteristic feature in unique and different socialization than any other child (Vist, 2011). For example, being easy-going to those who are already recognized and newly recognized people. One of the treatment realizations of parents and teachers to do is through singing songs that have cheerfulness, happiness, sadness, and fear. Children would better understand various expressions while singing and even they would be able to show various positive and negative socio-emotional behaviors based on each child's condition. The following is further discussion on the children's expressions of singing and their socio-emotional behaviors during the learning process at Tarbiyatul Athfal kindergarten Krapyak Tahunan Jepara.

The activity of music learning should be conducted by children's mood, level of knowledge, experience, and creativity (Silverman, 2014). The description above is in line with the result of interview with a B5 teacher explaining that music learning should be carried out based on the current day's theme so that the songs sung by teachers and children can be integrated which result in excitement, ability

to sing various songs with varieties of tempo and beats, and ability and creativity to modify the lyrics based on the theme.

Music learning activity should be effectively delivered to children to arouse their motivation and enthusiasm during the learning process (Djohan, 2009). A teacher can also share their thoughts on how they will modify song lyrics based on the day's theme following the designed lesson plan.

Rahardjo (2006) explains that singing activity which is frequently done is active. It covers all developmental aspects, such as (1) expression and emotion of children, (2) development of life skill, (3) linguistic skill, and (4) social relationship.

CONCLUSION

From the observational and interview results to several subjects both teacher and students, it could be concluded that (1) active categorized students in learning were enthusiastic in singing activity as seen from their expression and the realized socio-emotional attitudes, (2) sufficient active categorized students in learning were enthusiastic in singing activity although their expression was not maximum, and (3) less active categorized students in learning were not interested at all in singing activity or other learning activity given by the teachers, as seen from their uncontrolled socio-emotional attitudes.

REFERENCES

- Azoma, M. & Nuqul, F.L. (2017). Ungkapkan Rasamu: Pemberian Musik Perkusi Dalam Meningkatkan Ekspresi Emosi Anak Autis. *Jurnal Psikovidya*, 21(1), 13-27
- Adrian, M., Zeman J., & Gina V. (2011). Methodological implications of the affect revolution: A 35-year review of emotion regulation assessment in children. *Journal*

- of Experimental Child Psychology 110, 171–197
- Cameras, L.A, Grow, J.G. & Ribordy, S.C. (2015). Recognition of emotional expression by abused Children. *Journal of Clinical Child Psychology*, 12 (3), 325-328
- Dewi, E.K. (2016). Pemanfaatan Lagu-Lagu Populer Dalam Pembelajaran Di Taman Kanak-Kanak. *Jurnal Tunas Siliwangi*, 2(2), 18 – 25
- Djohan. (2009). Psikologi Musik. Yogyakarta: Best Publisher
- Drupadi, R., Karsono, & Warananingtyas, P. (2014). Pengaruh Teks Lagu Anak-anak Terhadap Perilaku Prosocial Anak TK. *Jurnal Kumara Cendekia*. 2(1), 1-8
- Ekman, P. (2010). Membaca Emosi. Jogyakarta: Pustaka Baca.
- Fadlillah, M.F., Lilif M.K., Wantini, A., Eliyyil, F.S. (2014). Edutainment Pendidikan Anak Usia Dini. Jakarta: Prenadamedia Group.
- Fadjryan, S.F., & Khasanah, S.M. (2016). Musik Sebagai Stimulus Pada Kecerdasan Emosi Anak (Studi Kasus TK A Di Kelompok Bermain Kasih Ibu). *Jurnal PG-PAUD Turnojoyo*. 3(1), 1-75
- Gall, M. & Breeze, N. (2008). Music and eJay: An opportunity for creative collaborations in the classroom. *International Journal of Educational Research*, 47(1) 27–40
- Gordon, Iris, Pierce, Matthew D, Bartlett, Marian S. & Tanaka, James W. (2014). Training Facial Expression Production in Children on the Autism Spectrum. 4(4), 2486–2498
- Labunskaya, V.A. (2014). Preschool Children's Coding of Facial Expression of Emotions: Humanistic-psychological Approach. *Social and Behavioral Science*. 146(14) 246 – 251
- Lee, L.L. (2009). An Empirical Study on Teaching Urban Young Children Music and English by Contrastive Elements of Music and Songs. *Journal Chaoyang University*. 6(3), 28-39
- Lobue, V. & Thrasher, C. (2015). The Child Affective Facial Expression (CAFE) set: validity and reliability from an untrained adult. *Frontiers in Psychology*. 1(32), 1-8
- Masitoh, D.H., & Setiasih, O. (2011). Strategi Pembelajaran TK. Jakarta: Universitas Terbuka
- Misailidi, P. & Bonoti, F. (2015). Emotion in children's art: do young children understand the emotions expressed in other children's drawings?. *Journal of Childhood Research*, 1(2), 189–200
- Nasanjaya, F.S. & Samidi, S.Y. (2014). Penerapan Kegiatan Bermain Musik Untuk Meningkatkan Aspek Sosial Emosional Pada Anak TK Merpati Pos Tahun Pelajaran 2013/2014. *Jurnal Kumara Cendekia*. 2(1), 1-7
- Nurmalitasari, F. (2015). Perkembangan Sosial Emosi pada Anak Usia Prasekolah. *Jurnal Buletin Psikologi*, 23(2), 103 – 111
- Rahardjo, S. (2006). Strategi Pembelajaran Musik Anak Usia Dini (TK & SD). Salatiga: Yayasan Suara Duta Salatiga.
- Roulston, K. (2006). Qualitative Investigation of Young Children's Music Preferences. *International Journal of Education & the Arts*. 7(9), 1-22
- Sullivan, M.W. & Lewis, M. (2003). Emotional Expressions of Young Infants and Children A Practitioner's Primer. *Infants and Young Children*, 16(2), 120–142
- Silverman, M., Susan. A.D & David J.E. (2014). Practical music education: A Critical analysis of critical commentaries. *International Journal of Music Education*, 32(1), 1-17
- Tiurma, N. (2012). Pendidikan Seni Melalui Kegiatan Bernyanyi pada Anak Usia Dini. *Jurnal Pendidikan Sendratasik*, 1(1), 1-14
- Vist, T. (2011). Music Experience in Early Childhood: Potential for Emotion Knowledge. *International Journal of Early Childhood*, 43(3), 277-290
- Widowati, R. (2012). Meningkatkan Kreativitas Guru dalam Menerjemahkan Syair Lagu

Anak-Anak dari Bahasa Indonesia ke
Bahasa Inggris Melalui Pelatihan di TK

Islam Al-Azhar 14 Semarang. Jurnal Seni
Musik, 1(1), 4-1