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The Meaning and Function of *Poh- pohan* Song Text for the Children Growth with Social and Ecological Integrity

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Abstract

The treasures of traditional games in Bali are numerous and spread throughout the region. Some of them are accompanied by songs, some are not. Songs that are coupled with traditional games are called *gending plalian* (game song). This study chooses the text of Poh-pohan song as the object of study to answer the questions: what is the meaning of *Poh-pohan* song text? How can the *Poh-pohan* song text become a means of growing children with social and ecological integrity? The analysis results show that the meaning of Poh-pohan song text is about the existence of person or group of children as social being, who need to get along, communicate, cooperate with others, give each other advantages and accept shortcomings, do deliberation to reach consensus; they are different but united. Thus, the game and the text of Poh-pohan song are fact or myth, as a concept representation of Balinese local wisdom, namely *sagilik saguluk, salunglung sabayantaka, paras paros sarpanaya*, *saling asah asih asuh*; that is united; respect each other's opinions, remind each other, and feel the similarities, love and help each other. Poh-pohan song text indirectly becomes a non-formal education medium based on Balinese culture. It is a medium for growing children with social and ecological integrity. The growth of children with social and ecological integrity is not something instant but goes through stages.

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1. Introduction

An activity that is timeless in the children's lives, especially those aged 5 to 12 years, is playing. In the past, about 50 years ago, we often met children throughout Bali playing traditional games in the yard or the field. The traditional games that are played are: *Meong-meongan, Magala-galaan, Macepetan, Matembing, Macurik Manggis, Mapoh-pohan, Masiap-siapan*, and many more. Folk games are the equivalent of traditional games. Folk games include oral folklores because the games are acquired from generation to generation orally (Dananjaya, 1984:171). When the traditional games take place, some are accompanied by songs, musical rhythms, or without the accompaniment of songs and music. The songs that are used to accompany or coupled with traditional games in Bali are called *gending plalian* (game song). Traditional game songs are identical with folk songs because they are spread orally so that they are oral traditions and can cause variants (Dananjaya, 1984: 144). Folk songs coupled with games by Dananjaya (1984: 147) are called play songs; that are songs in a happy rhythm and funny words that are always associated with playing games.

Playing is a fun activity for children without any orders or wishes of others but of their own. It is not an impossible thing they spend quite long time for playing. When it's time for them to take a break for bathing, eating, or studying, sometimes it's hard for parents to stop them from playing. Today, the habit of children playing traditional games is very rare. Today's children tend to play indoor and even in the bedroom. With the help of their play station technology, they play PS games such as: Football games, GTA San Andreas, Battle Royale, Mortal Combat and others. With the help of mobile devices or computer, they play online games with or without friends. By utilizing the internet network, they play Mobile Legends, Clash of Clans, SUP Multiplayer Racing, and other games. In order to meet the needs as well as the right to play for the children, parents frequently invite their children to play in the children's playground in shopping center.

The phenomenon of modern and digital civilization and also lifestyle has the potential to create condition of ignorance or alienation for the nation's children to their traditional games which are full of meaning as seen through the song lyrics that are sung to accompany traditional games. Nurmahanani (2014: 25) said that song lyrics can express the distillation of experiences, emotions, and thoughts far beyond what written by the medium of language.

Values that build children's character implicit in traditional games such as cooperation, honesty, sportsmanship, help or tolerance, discipline, responsibility, caring for others or for nature, lose their moments and growth media. It is an irony thing if we refer to the statement of Hurlock (1978: 325) which states that the games pattern that involve interaction with peers can motivate children's social development. Meanwhile, Slamet Suyanto (2005: 119-121) states that play has an important role in the growth of children in almost all areas of development, both physical-motor development, language, intellectual, moral, social, and emotional development. Therefore, it means that traditional games have a stimulating power for children to get along (socialize), instill honesty, cooperation, sportsmanship, tolerance, and so on. Danandjaya (1984: 181) quotes from Herron and Smith stating that folk games serve to prepare children able to participate in community life later.

The traditional games in Bali are quite numerous and spread throughout the region. Most of them have been inventoried and recorded, such as: *Permainan Rakyat Daerah Bali*, Oka Widhu et al. (2002) and *Permainan Anak-Anak Daerah Bali*, Oka Windhu et al. (1991). Meanwhile, Made Taro (2010) specifically recorded Balinese traditional game songs in his book entitled *Gita Krida: Kumpulan Lagu Permainan Tradisional Bali* (Maryati et al., 2020).

As briefly mentioned above, some traditional Balinese games are accompanied by songs, some are not. Made Taro (2001: xvi), a maestro of traditional Balinese games, said that approximately 150 types of traditional games spread across Bali, and only 55 types use songs. Even, of the 55 types found, only 36 types are original songs (traditional) while the rest are new creations. He also revealed that

the use of vocabulary in the traditional Balinese game songs, although taken from everyday vocabulary and easy to understand, but to interpret the overall meaning of the song is very difficult. By this statement, this paper chooses the topic of the text of the traditional Balinese game song with the assumption that the relationship between the song and game itself is a coherent relationship, that is the interrelated relationship between the two so that it becomes a complete traditional game presentation.

Poh-pohan folk game uses the accompaniment of a song, namely *Poh-pohan* song. *Poh* means mango. In Balinese tradition, the game of *Poh-pohan* is called *Mapoh-pohan*, which means playing mangoes. This paper focuses on the study of the song text in *Poh-pohan* game. What does *Poh-pohan*'s song text mean? How can the Poh-pohan song text become a means of growing children with social and ecological integrity? This study aims to explore and discover Balinese local wisdom and its meaning and function for the growth of children's social and ecological integrity.

2. Materials and Methods

This study uses descriptive qualitative research method. Primary data in the form of words, word groups, and sentences are taken from the text of *Poh-pohan* song, while secondary data are in the form of relevant reading sources. The data source of this research is the text of Poh-pohan song which is strung in the traditional Balinese game *Mapoh-pohan* obtained from the book *Permainan Rakyat Daerah Bali* (Oka Widhu et al.., 2002).The book *Gita Krida: Kumpulan Lagu Permainan Tradisional Bali* (Made Taro, 2010) also contains the text of *Poh-pohan* song but it is a variant text. Therefore, the text of song that is determined as data source is the song text written in the book *Permainan Rakyat Daerah Bali.* The data were obtained through note-taking technique, then analyzed and presented descriptively with the semiotic approach of Roland Barthes (2012).

The medium of language is a fundamental feature of literature. The use of language in daily activities is different from the use of language in literary activities. Preminger (2016) states that language is a first-level semiotic system (signature) that already has meaning. In literary works, the meaning of language is increased to be the meaning (significance) as a second level sign system.

Literary work has elements that build it so that it has a structure. Teeuw (1983: 61) states that structural analysis is a priority work that is difficult to avoid because it is from the elements that make up a literary work. We can explore its whole intrinsic meaning and optimal understanding. In the whole integration, the meaning contained in the text can be realized (Teeuw, 1984: 135-136). However, the structural theory that analyzes literary works only emphasizes the autonomy of literary works and has two main weaknesses, they are (a) releasing literary works from the context of literary history, and (b) alienating literary works from its socio-cultural framework. These weaknesses have impact on the structuralism development towards the reader with an emphasis on the reader's role as a giver of meaning. For this reason, structural analysis which has weaknesses as mentioned above is refined by conducting semiotic analysis. Semiotic analysis is a continuation of structuralism (Kutha Ratna, 2004: 97).

The exploration of song text meaning uses the semiotic theory of Roland Barthes, such as the concept of denotation and connotation. Denotation is the level of signification that explains the relationship between the signifier and the signified in reality that produces a direct and definite meaning. Meanwhile, connotation is the level of signification that explains the relationship between the signifier and the signified, in which it produces an indirect and uncertain or open meaning (Lorusso, 2015).

Connotation is a term to indicate the significance of second stage, where the significance of the first stage by Barthes is termed denotation. Denotation is the real meaning of the sign while

connotation is the interaction that occurs when the sign meets the feelings or emotions of the reader and the values of the culture. Connotation has a subjective or at least inters subjective meaning (Barthes, 2012). Thus denotation is what an object described by the sign, while connotation is how to describe it.

The level of signification in Barthes' theory, starting from the denotation stage, then develops into connotation. Then, there is also a deeper level of signification in a text, Barthes calls it a myth. Barthes sees a deeper level of meaning, which is the meaning associated with myth. Myth in the sense of Barthes has a different meaning from the notion of myth in a general sense, because the concept of myth from Barthes describes facts (Barthes, 2012). *Poh-pohan's* song text is an oral folklore. Allan Dundes (1965:277) mentions the function of folklore as follows.

> *"There are many diverse functions of folklore. Some of the most common ones include aiding in the education of the young, promoting a group's feeling of solidarity, providing socially sanctioned ways for individuals to act superior to or to censure other individuals, serving as a vehicle for social protest, offering an enjoyable escape from reality, and converting dull work into play."*

It means that there are several general functions of folklore, such as: helping the education of young people; increasing the feeling of group solidarity; giving social sanctions or punishment so that people behave well; as a means of social criticism; provide a pleasant escape from reality; and turn boring work into games.

3. Results and Discussions

3.1 The Meaning of Song Text in Poh-pohan Game

The *Poh-pohan* game is played by children aged 5 to 12 as many as 12 people or more regardless of differences in social level and gender. The number of children who participate in this game will affect the playing time. The game participants are divided into two groups: first, group of *pengalih* (searchers) consists of two people, who will act as *Poh Barak* (Red Mango) and *Poh Selem* (Black Mango). *Poh Barak* and *Poh Selem* put their hands up and met each other so that they formed like a gate. The second group is *pengeleb*. If there are 12 participants in the game, 10 people act as *pengeleb*. They are the ones who walk hand in hand; the hands of person behind hold the shoulder of person in front. They walk to enter and exit the gate while singing *Poh-pohan* song over and over again. The last stanza of the *Poh-pohan* song is a question answered by the *pengalih*. As the song's verse comes to an end, the *pengalih* will lower his hand to catch one of the *pengeleb* participant. A *pengeleb* who is caught by the *pengalih* would leave the convoy of *pengeleb* and asked to choose whether to join *Poh Barak* or *Poh Selem*. Furthermore, the other *pengeleb* keep walking in and out of the gate while singing the *Poh-pohan* song until someone else is caught. It is repeated until the *pengeleb* runs out because of getting caught. The number of children who follow the ranks of *Poh Barak* or *Poh Selem* are counted, which is more in number will be the winner of this game. If the numbers are the same then the game is called *sapih* (no one wins or loses). The following is the text of *Poh-pohan*'s song.

Song text of *Poh-Pohan*		**Translation**
Pengeleb:	*Poh-pohan bale banjar*	Mango trees in the community hall yard
	kukur si nengkuk	Turtledove sounded many times

	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Mara manandur*	It is just planted
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kukur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Mara madon besik*	It just has one leaf
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kukur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Mara madon dadua*	It has just two leaves
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kur kur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Mara macarang*	It has just new branches
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kur kur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Mara makedapan*	It has just pistil
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kur kur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
	Mara mabunga	It is just bloomed
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kur kur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Mara mapucil*	It has just a little fruit
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kur kur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir

	Suba ya wayah	It's just ripe
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kur kur si nengkuk	Turtledove sounded many times
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Suba ulung abesik*	One has fallen
Pengeleb:	*Poh-pohan bale banjar*	Mango tree in the community hall yard
	kur kur si nengkuk	Turtledove that sounds *kuk* as if to convey an idea
	si mayang-mayang mote	the betel nut that blooms like beads asked
	mara kenken pohe jero	how is that mango tree already, Sir
Pengalih:	*Suba ulung dadua*	Two have fallen

Observing the song *Poh-pohan* above, it can be seen that the song consists of several stanzas. Each stanza is built by lines of sentences. Referring to the elements of stanzas and lines, it is known that the *Poh-pohan* song is in the form of a simple poem, without strict ties. It is not like the form of *kakawin* poetry, which is bound by *guru*, *lagu* and *gaguritan*, and it is bound by *pada* and *lingsa*. The language used is daily language with vocabulary derived from the natural environment and the surrounding social environment such as mango trees, turtledove, and *bale banjar* building. The existence of dialogue which is represented through questions and answers is a distinctive feature for *gending plalianan* because it contributes to the *Poh-pohan* game as a fun and entertaining children's game.

Poh-pohan song denotatively describes that in the yard of *bale banjar* (community hall), there is a mango tree. On the tree, there is perched a sounding turtledove. The betel nut that bloomed like beads asked, "How is the mango tree already, Sir?" Question that is repeatedly asked, related to the stages of mango tree growth and development, received repeated answers, such as: new planting (*mara manandur*), has just one leaf (mara madon Besik), has just two new leaves (mara madon dida), hast just new branches (mara macarang), has just new pistil (mara makedapan), has just new flower (mara mabunga), has just new small fruit (mara mapucil), old/ripe (suba ya wayah), one has fallen (suba ulung abesik),two have fallen (suba ulung dida).

Bale banjar is a community-owned building that is used for community meetings (*sangkep krama*). This shows that the *bale banjar* is a forum and social institution for deliberation to reach consensus, regarding social activities, customs, and religious ceremonies. The mango tree in front of the *bale banjar* has the connotation of giving coolness. The mango tree also connotes the inner feeling of residents, individuals and groups, such as not in a hot mood, anger, and so on in deliberation so that consensus can be reached.

"*Tek kur kur kuk, tek kur kur kuk, tek kur kur kuk*". This is the sound of the turtledove. When it makes a sound *kuk* at the end, its head is nodding (*nengkuk*). There is a turtledove with a sound *kuk* once, twice, or three times. Referring to this fact, the sentence "*kur kur si nengkuk*" in the song line above is translated as follows, "the turtledove who makes a sound *kuk* is as if he wants to convey an idea".

The natural area of Bali island is the habitat of turtledove (Balinese: *Kukur*), in addition to the areas of Java, Sumatra, and other islands in the archipelago. In Bali, turtledove can be found in forest, plantation or residential area, it is perched on the branches of tall trees, often seen in groups, and foraging on the ground such as seeds.

In Balinese life, especially those who have a hobby of keeping birds, turtledove is a pet. Turtledove is categorized as a pet in a cage because of its medium physical size, its beautiful feathers with a charming color combination, its calm and harmonious behavior because it does not like to fight if it is in a cage with other birds, and its melodious chirping is charming.

The birds are kept in cages in addition to their physique, behavior, and song, and are also believed to have supernatural power that is beneficial to human. Therefore, turtledove can be categorized as totem animals (Miller, 2017). Animals or plants are viewed with respect because they are believed that between these groups of objects and human, there is an intimate relationship. The belief in question is called *totemism*, that is a belief in a supernatural relationship between a person or group of people with a group of animals or plants or material objects.

The Turtledove is believed to have supernatural power, which can create peace and harmony for the host or owner if this bird often sings with a melodious voice. Thus, the phrase "*kur kur si nengkuk"* connotes community institution and citizens who gather in it, they have the motivation to create harmony and peace together. Betel nut is a tree that is very useful for the Balinese people, such as the logs, leaves, fruit, and flowers. Straight betel nut log is used for building, especially temporary building for ceremony (*tetaring*), gazebo, and others. The leaves are used to cover the bones of corpse after being burned during the *Ngaben* ceremony. Betel nut is mixed with betel leaf, lime, and *gambir* and used for *menginang* (chewing betel nut). Betel nut is also used for completeness of offerings and traditional medicinal ingredients. Betel nut in Balinese is called *blangsah* but in Old Javanese, which also develops in Bali, is called *mayang*, it is used for making offerings, namely *banten catur* (Adiputra, 2017: 121). *Mayang* or *blangsah* is also used to make *kereb sinom*, that is the branching strands of betel nut that are strung on young coconut leaves (Bali: *busung)* so that they become elongated strands, about 30 cm to 40 cm. After the ceremony of *ngeringkes* (bathing the corpse) then the corpse is buried in a coffin, then on top *kereb sinom* is placed (Sara Sastra, 2005: 15).

Mayang is a betel nut flower that appears under the leaf, it is branched with a short stalk. *Mayang* on branching flower consists of separate female and male flowers. The female flowers are only at the base flanked by male flowers, and the flowers that go towards the end of branch are all male. So, *mayang* includes two types, namely male and female, implying two different but united elements. Thus it can be interpreted that the line of sentence *si mayang-mayang mote* connotes the unification of different elements, for example between one human being and another.

Humans are social creatures (zoon politicon). Therefore, in his life, humans always need other humans in order to continue their lives. Every human has roles and responsibilities in meeting needs including survival, comfort, and sustainability of life. The essence of human as social beings must be instilled from the age of children and one of the tools needed is traditional games.

The line of sentences is in the form of a dialogue, which begins with the question of *mara kenken pohe jero?* (how is the mango tree already, Sir?) repeatedly, which essentially asks the process of mango tree's growth and is answered with a sentence like the following: new planting (*mara manandur*), has just one leaf (mara madon Besik), has just two new leaves (mara madon dida), hast just new branches (mara macarang), has just new pistil (mara makedapan), has just new flower (mara mabunga), has just new small fruit (mara mapucil), is old/ripe (suba ya wayah), one has fallen (suba ulung abesik),two have fallen (suba ulung dida). This dialogical sentence connotes a gradual and continuous process. Ripe mangoes, which can be enjoyed and benefited by humans, must go through a gradual and continuous process, namely: planting, then leaves, branches, pistils, flowers, bears small fruits, and ripens.

Based on the descrption above, it can be explained that the connotative meaning of *Poh-pohan* song text is about the existence of a person or group of children as social beings, who need to get along, communicate, cooperate with others. In these activities, of course, must be based on a calm

mood, giving each other and accepting shortcomings, deliberation to reach consensus, different but united, so that peace, and prosperity as the goals of human life are achieved. Thus, the traditional Balinese game *Mapoh-pohan* accompanied by *Poh-pohan* song is a fact or a myth, as a representation of the concept of local Balinese wisdom, namely *sagilik saguluk, salunglung sabayantaka, paras paros sarpanaya, saling asah asih asuh*. That means, united; mutual respect for others' opinions, remind each other, and feel a sense of equality; love and help each other.

3.2 The Functions of Poh-pohan Song Text for Children Growth with Social and Ecological Integrity

Henry Cloud (2006: 31) explains that when we talk about integrity, we are talking about being a whole person, an integrated person with all the different parts working well and functioning. It's about wholeness and effectiveness as a human being. More specifically Henry Cloud states that integrity is character, ethic, and moral.

Similar opinion is also expressed by Martin et al. (2013). They stated that something with integrity is something that is whole in its entirety, something that is undivided, where the nuances of wholeness or roundness cannot be removed. Although something with integrity consists of many elements, its wholeness is always maintained as a result of strong reciprocal relationship between its elements. However, the union of elements is more of an incorporation than a unity, because the identity of the elements is not lost. Each element identity of something with integrity can still be recognized even though its function is difficult to separate from the overall function. The simple terms "solid" may be appropriate to describe the unity of elements with integrity so that the connotation of wholeness is maintained.

The *Poh-pohan* game shows how children, individually and in group, carry out the game together. The children who belonged to the *Pengeleb* group went hand in hand, those behind holding the backs of those in front. They solidly walked hand in hand, entered and exited the gate formed by two children as *pengalih*. They sing the *Poh-pohan* song together. When a song ends, a child is caught by the *Pengalih* and he is free to be himself when he chooses according to his wishes whether to join *Poh Barak* or *Poh Selem*. That's how *Poh-pohan* game continued until the children from the *Pengaleb* group were all caught. If there are more children participating in *Poh Barak* than those following *Poh Selem*, the winner will be, or vice versa. However, if the numbers are the same, no one wins.

Poh-pohan song that accompanies this game is not only an accompaniment but also a complement to the game. Song that is sung while playing contribute to the mood of children, individuals and group, to be cheerful. In addition, the text of *Poh-pohan* song becomes an element to express the meaning and function of *Poh-pohan* game.

The text of *Poh-pohan* song, which is sung by children while playing *Poh-pohan* game, is indirectly a non-formal education media based on Balinese culture. This traditional game is a medium for growing children's character from an early age, namely social integrity. They (children) are social creatures unwittingly. They need to get along, communicate, and collaborate with others. Related to this, children, in playing and singing game song, are committed to weaving thoughts, actions, as well as the strains of song into harmony. Honesty, tolerance, mutual cooperation, solidarity, work together to unite so that their commitment to playing together can be realized and completed in a happy atmosphere.

Children playing *Poh-pohan* indicate that the topic of tree is an aspect of environment that is close to them. Trees are natural elements that live on earth together with human. Trees have benefits for human life. Vice versa, trees need human to exist, care for, and protect them. Ecologically, trees provide direct benefits for human in the form of beauty and comfort such as shade, freshness, and coolness. Trees are also environmental elements that provide the necessities of human life such as wood, leaves, flowers, and fruits. For example, planting a mango tree and then caring for and

maintaining it, the ripe mango fruit will be beneficial for the intake of vitamin C for the body and human health. Indirect benefit of trees is that they are very effective for air purifiers. In addition, trees are also useful for maintaining and ensuring the sustainability of human life, including the existing flora and fauna.

The subject of mango tree in *Poh-pohan* song text becomes the content of dialogue, which is related to the growth process of mango tree starting from planting it until it ripens and falls. This process connotes that the growth of children with social and ecological integrity is not something instant but goes through stages, since children with non-formal education such as traditional games then continue to formal education level starting from the kindergarten level, elementary level (elementary school), middle level (Junior high school), high level (Senior high school) to university level.

4. Conclusion

Based on the results of study, it can be explained that the text of *Poh-pohan* song is not only an accompaniment in *Poh-pohan* game but also a complement to the game. The song contributes to the mood of children, individuals and groups, to be happy. In addition, the text of *Poh-pohan* song becomes an element for expressing the meaning and function of *Poh-pohan* game.

The meaning of *Poh-pohan* song text is about the existence of a person or group of children as social beings, who need to get along, communicate, cooperate with others. In these activities, of course, must be based on a calm mood, giving each other advantages and accepting shortcomings, deliberation to reach consensus, different but united, so that peace and prosperity as the goals of human life are achieved. Thus, the *Poh-pohan* song in *Poh-pohan* game is a fact or a myth, as a representation of Balinese local wisdom concept, namely *sagilik saguluk*, *salunglung sabayantaka*, *paras paros sarpanaya*, *saling asah asih asuh*. That is, united; mutual respect for others' opinions, remind each other, and feel a sense of equality; love and help each other.

Poh-pohan song text is indirectly a medium of non-formal education based on Balinese culture, that is a medium for growing children with social and ecological integrity. They (children) are social creatures unwittingly. They need to get along, communicate, and collaborate with others. Children in playing and singing game song are committed to interweaving thoughts, actions, as well as the strains of song into harmony. Honesty, tolerance, mutual cooperation, solidarity, work together to unite so that their commitment to playing together can be realized and completed in a happy atmosphere.

The topic of trees is an environmental aspect that is close to human life. Trees are natural elements that live on earth together with human. Trees have benefits for human life. Vice versa, trees need human to exist, care for, and protect them. Ecologically, trees provide direct benefits for human in the form of beauty and comfort such as shade, freshness, and coolness. Trees are also environmental elements that provide necessities for human life such as wood, leaves, flowers, and fruits. The indirect benefit of trees is that they are very effective for air purifiers. In addition, trees are also useful for maintaining and ensuring the sustainability of human life, including the existing flora and fauna.

The growth of children with social and ecological integrity is not something instant but goes through stages, such as: since children are given non-formal education such as traditional games; then proceed to formal education, starting from the kindergarten level, elementary level (Elementary school), middle level (Junior high school), high level (Senior high school) to university level.

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