THE EFFECTIVENESS OF CHARACTER EDUCATION MODEL BASED ON REGIONAL DANCE ARTS TO SUPPORT CHILD FRIENDLY SCHOOL

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Abstract

The research aims at testing the effectiveness of developmental model of character education based on regional art dance at child friendly school in Surakarta viewed from education, recreation, and competitive and finding out the implementation of character education based on regional dance through developmental model of character education at child friendly school based on regional culture (being able to be used as regional tourism assets). The methods of research are literature studies, interview, survey, observation, and documentation. The data were analyzed through research and development (R&D).The research findings show that the implementation of regional art dance in character education achieve 80 % up to 100% because art dance has been programmed at elementary school in Surakarta to support cultural village; however in the implementation of child friendly school is to ask a question to regional government for its policy for developing art dance through character education model stating that there are 66.7 % of respondents do not understand about the model; therefore it needs to continue with a socialization model.

Keywords: character education, child friendly school, regional dance

1. Introduction

The city of Surakarta as one of the cities in Indonesia that has launched Child Friendly Schools (SRA), especially in the field of regional dance, character values   through regional dance need to be continuously preserved as a basis for children's character education and can be used as a model for Child Friendly Schools. (SRA) based on regional dance. The learning process in child-friendly elementary schools must provide a character education learning process through the development of students' interests, talents, and creativity innovation through extracurricular activities and local content, to maintain the noble values   of the nation which have gradually begun to be shed. As Proposal by (EU Commission, 2010), Cultural industries produce and distribute goods or services which have a specific attribute, use or purpose which embodies or conveys cultural expressions - traditional arts sectors.

Creative industries use culture as an input and have a cultural dimension, although their outputs   are mainly functional-architecture and design.   The development of character education based on regional dance in supporting Child Friendly Schools is one of the Creative industries use culture because: (a) there is an erosion of regional culture

with the presence of "gadget" technology for children who prefer instant culture which is more attractive to them; (b) there are still many children who do not have quality mental and character, this shows that they have not become themselves and lack confidence in achieving their desires which can result in changes in mental attitudes in children to become children with character, preserving regional dances by upholding values moral can be a filter for foreign cultures that will damage the child's mental.

2. Literature Review

Child friendly school (CFS) is as a parameter of a successful school (E. B. Godfrey, 2012). Although the quality of infrastructure still needs to be improved, safe and caring in child friendly school are essences of CFS (M. C. Makwarela, 2017). Then, community in child friendly school has various roles, i.e. strengthening character education to improve the quality of CFS (A. Hermino and V. Luangsithideth, 2017. The policy of CFS affects the development of classroom pedagogy (E. King2017). The quality in teaching and learning is one of parameters in implementing CFS, although monitoring from related institution is also a factor (V. Tek, 2018). Gender, grade level, socioeconomic level of the school are also characteristics of CFS that need to be focused to improve the quality of CFS (F. Çobanoğlu, Z. A.- Tuncel, and A. Ordu, 2018). In addition, the quality of building to create safe, secure, and sustainable CFS is also indicators of fruitful CFS because children need physical movement and to avoid injury (A. S. Cinta and M. Rachmawati, 2017).

3. Research Methods

Literature review, field observations according to the object of research, interviews, surveys, and documentation. Data analysis through R & D. The character education model based on regional dance is supported through psychological, educational, and socio-cultural approaches, with qualitative descriptive analysis carried out in 2020.

4. Result and Discussion

Dance was an expression of human feelings expressed by the motions of human body. The motion in dance was not the movements that we did everyday (real movements of someone who carried out daily activities), but were movements that had undergone processes and changes from daily movements, ie movements that had been specifically processed based on feelings, intuitions, expressions, imagination, perceptions, and interpretations that led to the power of aesthetic experiences that were already presentative (Silvester Pamardi, 2012).

From the results of the research effectiveness test on the character education model based on regional dance to support child-friendly schools in the city of Surakarta, it gets a high percentage, 88% -95% because dance has been programmed by elementary schools in Surakarta as a cultural city. Model, not fully understanding about the development model, which answered Yes: 66.7%. Need to follow up on model socialization. Based on the research results, it needs to be supported by Community arts are considered to be shared, socially and self-expressive creative in the fields of visual arts, dance, storytelling, music, theatre, craft, film-making and new technology. The roles of arts community are enabling people to develop a relationship with the environment and

understanding of identity, locatedness, economy, culture and well-being (Ramsden *et al*., 2011).

Character Education Model Based on Regional Dance Arts to support Child Friendly Schools, but it has not been implemented optimally, with the support of facilities and pre-facilities in the school environment, due to inadequate facilities both from human resources as movers and equipment which are still limited, and also the need Creativity uses experience and knowledge in an original synthesis determined by the situation analysis which arises or occurs at a time. It can be educated and stimulated by the collaboration of the coach with the athletes and the one between themselves. (Raţă, G. 2011).

The function of character education applied to students through regional dance is to: (1). Building a multicultural national life; (2). To build a nation that is intelligent, cultured and capable and develops basic potentials so that they are good-hearted, have good thoughts, and have good behavior; (3). Build the attitude of citizens who love peace, are creative, independent, and are able to live in harmony, a trait that is embedded in the soul and with a nature that spontaneously radiates attitudes, actions and deeds. Character is a trait that has the impetus to display commendable behavior. (Daryanto, 2013: 68).

Character education through The preparation of *Bedhaya Sarpa Rodra* dance moves was inseparable from the considerations of the dancer's body work, motion techniques, motion forms, and content. The dancer's body was an important consideration in *Bedhaya Sarpa Rodra* dance, because this dance movement was an exploration movement that required dancer experience and bodily flexibility (Saryuni Padminingsih, 2019). SD must support character education programs through; exemplary, empowerment, integrated, comprehensive, habituation, intervention, and compassion.

4.1. Character Education through Extracurricular Activities in Elementary Schools

Primary school is an institution that is important for developing character education. In general, primary schools must contain all aspects of learning as outlined in eight subjects, local content, and self-development. Subjects and local content are included in school intracurricular activities, while self-development can be implemented in the form of extracurricular activities. Self-development aims to provide opportunities for students to develop and express themselves according to the needs, talents and interests of each student. Extracurricular activities can be realized in activities such as dance, music, visual arts, and so on. From each of these sub-activities can be seen what character values can be implemented in it through the art of dance, students are trained and accustomed to be disciplined, honest, creative, independent, hard work, patient, and mutual respect Challenges can appear in communities at risk of losing their unique character and attempting to protect their special sense of place. The role of arts is examined as a means for encouraging and strengthening sense of place and community identity, as well as building resilience (Maria-Nataşa Văidianu, 2013).

4.2. Regional Dance

Historical Review of Dance in a Religious Perspective. In essence, the discussion about Javanese society is included in the theme of the study of the problem of dance creation, the concept of art copyright in Eastern society tends to be influenced by religious elements, including;

1. Fillsafati concept

Art is the inner speech of a very noble person, because the process of creating art, through mental sedimentation, becomes the principle of creation. The concept of art

creation according to Javanese society is the Javanese view of human life, God, and the view of the natural world around human life.

2. Conception of Beauty.

Beautiful conception for each person has a different perspective. The concept of beautiful according to Javanese society is rather close. This affects the aesthetic response, to express views on humans, God, and the natural environment by the Javanese community, it can be seen from the life motto: "Sangkan paraning dumadi" (human origins), the intentions of works of art lead to prelogical, metaphysical things. , in fine arts: the Bedoyo dance which consists of nine dancers: The Srimpi dance with four dancers. All of them have a meaning about the origin of humans. more or less influence on the visualization of forms, especially in serving techniques.

3. Cooric Harting

The definition of dance according to Cooric Harting is a series of rhythmic movements of the human body accompanied by rhythm and performed in one space and time.

4.3. Main Elements in Dance

1. Raga is a dance that must display body movements by taking 2 positions, namely a graceful body movement position and a sitting or standing position that looks soft and not stiff.

2. Rhythm is a dance that must have rhythmic elements that can unite the graceful body movements accompanied by accompanying music, both in terms of tempo and rhythm.

3. Rasa is a dance that requires the performer to be able to convey the expression of a feeling / deepest soul through a dance / movement and facial expression.

Understanding the value and implications of neuro-physiological processes, this practice is anchored in principles and techniques of embodiment derived from different somatic practices and forms, strongly orienting our work. Amongst newer to ancient practice and philosophical influencing traditions are Mabel Todd's experiential anatomy-Idiokinesis, kinesthesia, Body-Mind Centering® (1993), Release and Alignment, Mathias Alexander, Laban/Bartenieff.

4.4. Cultural Arts in Building Children's Character

Javanese people are very rich in arts and culture that are so inherent in everyday life. The use of mother tongue (Javanese) which is used for communication in everyday life in society has an agreement in its use. The use of this language is not solely used for communication, but the communication will reflect the moral values contained therein. A child will use the language "manners" when communicating with people who are older. The application of "manners" reflects how a child is "respectful" to elders. Regardless of its origin and historical value, Jaranan was a form of heroism and military spirit possessed by cavalry forces. This could be seen from the dynamic, rhythmic, and aggressive movements that were shown through the flapping of horses like when in the middle of a battle. In Kuda Lumping show there were dancers who displayed magical supernatural powers.(Slamet 2019). Various types of traditional arts that live in society, such as musical instruments, dance, ketoprak, puppets, dolanan songs, and so on, can also be used as a medium in children's character education.

Karawitan as one of the Javanese arts which is well known by the public is also a very appropriate medium. In learning musical instruments, children are not only "*nabuh*", hitting the gamelan instruments in front of them, but also teach many moral values to children. The values that can be taught to children when learning gamelan include:

a. The value of mutual assistance. When a person plays an instrument, the child must pay attention to other instruments so that there will be a beautiful combination of instruments.

b. Responsible. When a child hits the gong, not just any beat must be hit but must be on the right beat and must not forget.

c. Respect for others. When hitting the instrument, the volume must be adjusted to the volume of his companion and must not be louder than the other strokes.

d. Discipline. Each child must hit according to the notation and must not beat himself at will.

If these values   are instilled in every child who follows musical training, they will learn a lot of ethics that must be obeyed. Thus the personal formation and character of children will be built from the beginning. Through art and cultural education, children practice thinking democratically and freely expressing their expressions. This learner model will certainly form the character of children who have the courage to express their opinions and have the power to develop their thoughts according to their creative abilities. Students feel happy when they can express themselves when playing gamelan, nembang while dancing, or other art forms. Creativity uses experience and knowledge in an original synthesis determined by the situation analysis which arises or occurs at a time. It can be educated and stimulated by the collaboration of the coach with the athletes and the one between themselves (Mihaela Ganciu, 2013). Culture and art as the nation's creative products have certainly undergone a long process so that they are closely attached to people's lives. Therefore, in providing children's education to shape their character and personality, it will be more appropriate if it is based on the nation's own culture.

One of the priority scales for regional dance development, many programs and activities have been implemented as the implementation of the Child Friendly School (SRA) policy. Given the lack of dance production and specially curricula in somatic dance approaches and even less of dance - technology including this approach to embodied mediated interfacing, *Senses Places* endeavors to move dance beyond the aesthetics of visual and musical traditions, and bring the focus back to the very *corporeality*, by including multiple embodied aspects of aesthetic inter-subjective communication, particularly through kinesthesia.

5.   Conclusions and suggestions

The research findings show that the implementation of regional art dance in character education achieve 80 % up to 100% because art dance has been programmed at elementary school in Surakarta to support cultural village; however in the implementation of child friendly school is to ask a question to regional government for its policy for developing art dance through character education model stating that there are 66.7 % of respondents do not understand about the model; therefore it needs to continue with a socialization model.

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