Development of Dance Learning Model at School

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Abstract. *This research was motivated because the learning activities of cultural arts at SMA Negeri 1 Koto Balingka were not carried out correctly. The teaching and learning process was carried out less than optimally, extracurricular activities did not go well. Therefore, this study aimed to 1) find out the model used in class IPA SMA N 1 Koto Balingka, 2) produce a dance learning model design in school, 3) obtain a dance learning model in school and 4) produce a dance learning model in school. This research was development research using a 4D development model (define, design, develop, and disseminate). The type of data generated was a product trial assessing the creative movement resulting from the educational dance learning model. The instrument used to collect data consisted of a validity questionnaire by validators/experts/experts. The data analysis techniques in this study were product validity analysis, product practicality analysis, product effectiveness analysis. The research results could be concluded that learning to design dance works using the Development of Educational Dance Learning Model based on Themes (RIDAMA) is very attractive to students. Dance learning activities were easy to understand. It could be seen from the value of the model's validity of 90.26 with very valid criteria. The value of the practicality of the model by the teacher was 93.4 with very practical criteria. In comparison, students' practicality of the model was 98 very practical criteria. The model's effectiveness consisted of an overall assessment of student activity with a score of 92 with very active criteria and student learning outcomes in the knowledge aspect with a score of 97 with a very good predicate. The study results concluded that the Theme-based Educational Dance Learning Model (MPTPbT) developed was valid, practical, and effective. This model can overcome the limitations of dance learning tools in schools.*

Keywords: *Development, 4D Model, Dance Learning*

A. Introduction

Creativity can be viewed as developing new ideas and finding new ways of looking at problems and opportunities. At the same time, innovation applies creative thinking to problems and opportunities to improve something. In essence, creativity produces a new perspective by someone on a problem. The mindset of a person with a creative personality is open and broad, often called 'out of the box or "out of the scope of the room*"*. However, we need to know that such a mindset does not come instantly. However, through a continuous process, this process is associated with the opinion of Graham Wallas, in his book "The Art of Thought*",* which states that the creative process includes four stages: preparation. Incubation, illumination, and verification.

After successfully passing the process, innovation is born. Innovation is how someone implements creativity into something new combination that can produce problem-solving. 'new' here does not always mean original, but 'newness' or 'updated' means improvement. Innovation does not

always have to be in the form of new goods or services, but also improvement or development. Therefore, there is a problem with children learning creativity, including arts and culture.

Nevertheless, learning creativity is one of the crucial things in the learning process. Because, learning creativity can train students not to depend on others. If someone has high creativity, that person tends to be more creative and produce something positive.

A student's creativity in learning will significantly influence the student to succeed. Students who have high creativity will have a broad view of their learning, which will impact the high and low quality of student learning. In addition, creativity can also foster great curiosity. On the other hand, creativity in learning arts and culture at SMA Negeri 1 Koto Balingka has various problems with low creativity.

Based on the phenomenon, many idle students study and lack interest in learning Art and Culture caused by various things, such as current technology. Hence, children focus more on playing with cellphones than studying. They are also influenced by the environment where children often play outside the house, for example, hanging out, participating in wild races and even fighting. So, the children are not enthusiastic, active, creative, and innovative in learning. Whereas in learning arts and culture, the thing that is needed is creative and innovative learning.

In line with the process of proper learning activities, an educator must try to develop students' potential in terms of faith, intelligence, attitude and develop the skills and creativity of students following the achievement of existing learning objectives. It has also been stated in Law Number 20 of 2003 concerning the National Education System, article 3, that national education functions to develop capabilities and shape the character and civilization of a dignified nation in the context of educating the nation's life, aiming at developing the potential of students to become human, who believe and fear God Almighty, have a noble character, are healthy, knowledgeable, capable, creative, independent, and become democratic and responsible citizens.

But the root of the problem does not lie in the students only but also in the teacher. For example, when the teacher provides material so that students become bored with the lessons, it does not allow students to think more creatively in learning. The delivery of material is monotonous. Lack of variety and teacher dominance makes students idle and less creative, and most importantly, teachers who teach only focus on crafts because the department is fine arts. However, there are art and culture teachers in dance, but the pandemic conditions hindered it.

Thus, dance education does not require students to become professional dancers in formal education. It means that the dance products produced are not for the needs of the stage but are students' creative processes. The value of dance in education does not lie in the practice of skills or movement skills but instead in the possibility to make students able to develop their expressive power [1]. If students have reached the stage appreciating, then traditional art will not become dusty and forgotten antiques. Dance learning can be done using creative methods. In this method, the dance created comes from students, students, and students. The point is that the teacher may determine the theme in making dance, but the selection of motion, processing of motion and how students compose it is left entirely to the students. It is intended that students can make their own decisions for the benefit of the group.

In dance learning, what is being judged is not whether the dance produced is good or not, but is the creative process they go through so that a positive attitude is formed through dance learning. For example, confident, able to work together, dare to make decisions, socialize, express opinions, etc. Making dance in formal education may come from the environment and human activities. Teachers can also direct this creative process to traditional arts in their respective areas. In this case, the teacher does not teach dance forms but stimulates students to create new dances from existing traditional dances or with predetermined concepts. Of course, it is adjusted to the applicable curriculum. Learning becomes a medium for teachers to instil a sense of art and a creative attitude and foster motivation to appreciate art.[2]

In addition, according to Heri Rahyubi, Learning is a process of interaction of students with educators and learning resources in a learning environment. Winkel in Eveline Siregar & Hatini Nara mentions that learning is a set designed to support the learning process by considering the extreme events that play a role in the series of internal events experienced by learning residents. So that learning is a process that contains a series of student and teacher activities for reciprocal relationships in educational situations to achieve specific goals. The interaction or reciprocal relationship between teachers and students is the main requirement for the ongoing learning process. The learning includes Core Competencies of KI.3 (Knowledge) and KI.4 (Skills).

In the learning process, it is necessary to engineer a system to prepare conducive environmental conditions, including proper, appropriate and sufficient learning facilities and infrastructure. Creative means that teachers provide variations in teaching and learning activities, make learning aids, and even create specific teaching techniques according to students' abilities and learning objectives. Students will be creative if given the opportunity to design/make something and write down ideas. This activity will satisfy their curiosity and imagination. If an active and creative learning atmosphere occurs, it will encourage students to enjoy and motivate them to continue learning. Fun is defined as a teaching and learning atmosphere that is "live", lively, conditioned to continue, expressive, and encourages the focus of students' attention on learning. Please embrace affirmations (reinforcement/affirmation) acknowledge and celebrate his hard work with applause, public posters, personal notes or mutual appreciation. Active, creative and fun learning activities must still rely on the goals or competencies to be achieved.

Creative and innovative learning is expected to provide the necessary provisions to face challenges and problems in an uncertain life. According to experts, creative understanding learning is a learning process that lasts a lifetime or long-life education for everyone—those who apply this long-life education show behavioural changes for the better cognitively, affectively, and psychometrically.

In essence, creative and innovative learning can also be done through dance learning. According to Parani (1984), Educational Dance is from English educational dance. He said that Educational Dance is not a new dance but a new educational concept or view of public schools. Or Educational Dance can also be interpreted as one of the learning models in art education that can accommodate and answer dance education problems by emphasizing creative activities that develop students' abilities to build intellectual, emotional and spiritual intelligence. Art education has a dual function, namely in terms of aesthetic education (appreciation), art education functions as a medium for preserving and inheriting cultural tradition values , and in terms of creative education, art education functions as a medium for developing cultural creativity (innovative). Dance is an expression of the human soul expressed in rhythmic and beautiful body movements accompanied by musical rhythms and has a specific purpose for each movement. Learning the art of dance in secondary schools is a tool that provides opportunities for students to develop their abilities because dance can have an impact on various aspects, namely cognitive, affective and psychomotor students. Learning the art of dance in high school is not to produce students who are good at dancing or become dance artists, but so that students get direct experience that can express it in the imagination of motion. Children's dance learning is educative in helping the mental development of students. Thus, the concept of learning the art of dance is a means or medium for education.

In practice, dance learning in secondary schools is made according to students' developmental age. Dance movements are not tricky; explore the movements carried out in daily activities, or observe the surrounding environment, such as plants and animals and explore a profession. Therefore, the learning model needed is a model that gives the teacher a role in managing the natural and physical, social, cultural, and individual environments, and at the same time living or acting in it with the attitude that provides opportunities for the personal potential to develop in a creative and appreciative direction towards dance.

The form of dance learning must be adapted to the organization of the material, which is based on student activities. In addition, it is also aligned with the main goals of art education, to increase students' sensitivity and creativity as well as for community renewal. Therefore, in learning activities, teachers are expected to create conducive situations and conditions for individual students' development and society's improvement [4].

Dance in Indonesia has developed so rapidly that it has even become a school subject. The art of dance as an educational material has entered various educational institutions and is developing in line with advances in science and technology. It means that the art of dance has become a science studied for various purposes, including artistic interests, entertainment and education [4].

Education in the current era declares education, mainly formal (early senior high school level) trying to provide specific activities. Learning dance as an alternative to help introduce and develop students' knowledge of dance learning to help introduce and develop knowledge of local and foreign cultures.

The deepest essence to be achieved through education is students' maximum physical and spiritual development. To achieve this, one of the tools or media that can be used is dance. The art of dance is present in the high school curriculum as a subject that provides opportunities for students to

gain artistic experiences. The experience was then utilized to support educational efforts. Therefore, dance education in high school does not require students to be famous dancers. Even if some of the students have a talent for dancing, that is not the primary goal.

Dance education can be combined with fine arts, music and drama, and other subjects in practice. And the concept of education through art is straightforward to apply. In fact, through art, all high school students' potential can be developed thoroughly. It is following the opinion of experts that effective education is education which in the learning and training process is centred on students, which is not only an object of education but the subject of education, which is not only centred on the material but also competence to assist students in developing their abilities and potential. Likewise, in SMA N 1, Koto Balingka creates and develops dances according to predetermined concepts taken from students' activities or daily lives. It is also following the core competencies in the Teaching and Learning Process in class XI at the High School Level, namely KI 3 (Knowledge) and KI 4 (Skills, with competence, namely "Designing dance works"). Therefore, it will be implemented in this educational dance learning model.

In education, this dance has succeeded in seizing a critical and strategic position, namely as a medium to shape students' personalities, for example, educational dance. In Educational Dance, students are not meant to be skilled at dancing as a stage requirement. Instead, it focuses on the creative process of students. This process helps the growth and development of cognitive, affective, and psychomotor students.

It instils creative values in students through dance by introducing dance education. Dance Education is one of the learning models in art education that can accommodate and answer pen problems dance education by emphasizing creative activities that pay attention to the development of student's abilities to build intellectual, emotional and spiritual intelligence. Creative activities in Educational Dance may also allow students to make creative dances. Creative dance is played by searching for motion ideas and tools full of values and norms that are useful for students to understand and find a balance in the search results according to ability with full awareness or without coercion. In other words, students are directed to create creative dance movements together.

In this research, the researcher examined the students of class XI. The number of students involved in this study was 22 people. The students involved were students in class XI IPA 1. For this reason, through the dance learning model, it was hoped that it could shape students' attitudes and behaviour to be positive, creative and innovative towards learning Arts and Culture.

Based on interviews with art and culture teachers and several teachers at SMA Negeri 1 Koto Balingka, they said that cultural arts learning activities were not carried out properly, because for practice more often only one field, namely crafts or handicrafts, even for extracurricular activities in dance did not go well either. It was presumably due to the teacher's background who taught the lesson. So that children's creativity and interest in learning dance in learning dance was not realized, even though they have interest and ability in learning dance. As a result of the phenomena obtained from observations, the state of the average results of the semester exams in the last three years could be seen.

Table 1. List of Average Science Grade Even Semester Exam Scores for 2019-2021.

No	Year	Average Value		
		Science 1	Science 2	Science 3
1	2017/2018	75.65	76.77	75.05
2	2018/2019	78.05	78.00	75.00
3	2019/2020	76.00	78.05	75 ,25

Source: Data on Teacher Values at SMAN 1 Koto Balingka

From the table, we could see that the average grade of science students in the last three years was still far from standard the expected. Moreover, with the current situation, children are increasingly lazy to learn, and teachers can only provide standard values according to completeness.

Based on conditions, it was suspected to be the cause of the absence of a model applied in learning dance at the school. Because it was focused on learning art only thus, a model for dance learning will be developed to be displayed at the end of the semester exam as a practice value in the final school exam, especially in the current situation of PBM (Teaching and Learning Process), which is

carried out online and offline. Although extracurricular activities have been held online in the current implementation, they are also not carried out correctly. Meanwhile, this extracurricular is not going well. It could be seen from the dance practice process when the event would be held. And at this time, Cultural Arts learning had been carried out online and offline, divided into two groups, namely A and B. So the school hopes that PBM (Teaching and Learning Processes) activities can be carried out as usual again.

The phenomenon above is thought to be closely related to the Educational Dance Model, which aims to accommodate and answer the problems of dance education by emphasizing creative activities that pay attention to the development of student's abilities to build intellectual, emotional and spiritual intelligence.

B. Method

This type of research was development research using a 4D development model (define, design, develop, and disseminate). Research and Development (R&D) is a series of processes or steps to develop a new product or improve an existing product to be accounted for [5].

The type of data generated was a product trial assessing the creative movement resulting from the educational dance learning model. The instrument used to collect data consisted of a validity questionnaire by validators/experts/experts. The data analysis techniques were product validity analysis, product practicality analysis, product effectiveness analysis.

C. RESULTS AND DISCUSSION

1. Validity of the Model

The word valid is interpreted correctly, authentically, validly; so the word validity can be interpreted with accuracy, truth, validity or validity"[6]. The validity of the model that has been developed is said to be valid if it meets specific criteria. For example, the product's characteristics are valid if it reflects the soul of knowledge (state of the art knowledge)[7 This is what is said with content validity. Furthermore, the product components must be consistent (construct validity). Therefore, this study's validation of the Theme-Based Educational Dance Learning Model emphasizes content validity (content validity) and construction validity (construct validity). Based on the validation assessment data analysis from the validator, the validity of the Theme-Based Educational Dance Learning Model developed is very valid.

Model Validation

The validation is carried out based on several aspects, namely aspects of didactic feasibility, content, linguistic aspects and aspects of the presentation. As a result, the validation results regarding didactic feasibility obtained an average of 92%, with a very valid category. Likewise, the feasibility of the content obtained an average value of 92% with a very valid category. It meant that the developed model already contained content related to SK and KD, material, according to the level of student development, according to learning, to add insight to students and be moral and social.

Validation on the linguistic aspect obtained an average of 100%, including the very valid category. It means that the model's language follows the rules of good and correct Indonesian and is easy to understand. The results were obtained after improvements were made to this model related to the use of EYD, effective sentences and the use of language adapted to the developmental level of students. From the presentation aspect, the developed model was transparent in formulating indicators. Models can also provide motivation, interaction, and exciting information to students. It could be seen from the validation results declared valid by the validators, namely with an average of 100%, which belongs to the very valid category. So that in the end, we got a very valid model presentation based on all aspects. For example, an LKS was very valid if it obtained an average value in the range of 76 [8].

2. The Practicality of The Model

The term practicality means something practical to be easy and easy to use. In addition to meeting the validity criteria, a good model should also be practical [9]. The model's practicality relates to the ease with which teachers and students can use it without much problem. A model is said to be practical if the model can be used easily by teachers and students in learning [7]. This practicality test can be

done through observing the implementation of learning, interviews, giving questionnaires to teachers and students as users of the model.

a. Teacher's Response to the Practicality of the Model

During the learning process, the teacher plays a significant role. Teachers must be involved in presenting learning materials and helping develop them. The results of the questionnaire analysis of teacher responses to the Theme-Based Educational Dance Learning Model (RIDAMA) were very suitable for their use in the learning process, obtaining an average of 93.4% with a very practical category. It means that the Theme-Based Educational Dance Learning Model (RIDAMA)developed could assist teachers in providing explanations so that it was easy to learn until it was concluded that the Theme-Based Educational Dance Learning Model (RIDAMA) developed was practical.

The impact of using the Theme-Based Educational Dance Learning Model (RIDAMA)by teachers was to facilitate the work of teachers in managing the time of the learning process. It meant that the availability of the Theme-Based Educational Dance Learning Model (RIDAMA) was one of the factors that could support the learning process to run well and improve the quality of education. The model provided convenience and could assist teachers in preparing and implementing the learning process in the classroom [10].

b. Student Responses to the Practicality of the Model

After the learning process using the Theme-Based Educational Dance Learning Model (MPTPbT), the class XI IPA 1 SMA Negeri 1 Koto Balingka gave a very good response. The results of the questionnaire analysis of student responses to the practicality of the Theme-Based Educational Dance Learning Model (RIDAMA), which was developed, showed that students were interested in learning the Theme-Based Educational Dance Learning Model (RIDAMA) with an average number of responses of 98% with a very practical category. The Learning Model Educational Dance Based on Themes (RIDAMA) had exciting stages. The use of the Theme-Based Educational Dance Learning Model (RIDAMA) encouraged student activity in learning. Based on the description of the results of the student responses above, it was concluded that the Theme-Based Educational Dance Learning Model (RIDAMA) developed is very practical. It meant that apart from being able to be used by pilot schools, the Theme-Based Educational Dance Learning Model (MPTPbT) developed could also be used by students in other schools.

c. Effectiveness of Model

A model can be effective if it has a good effect or influence on learning objectives. The effectiveness of the learning process was characterized by the following characteristics: (a) successfully delivering students to achieve the instructional goals that have been set, (b) providing learning, involving students actively to support the achievement of instructional, (c) having the means -Means that support the learning process. After the product is declared valid and practical [11], the effectiveness of the Theme-Based Educational Dance Learning Model (RIDAMA) in this study could be seen from the assessment of student learning outcomes and activities during the learning process, namely in the form of assessing student activities and student learning outcomes after using the Theme-Based Educational Dance Learning Model (RIDAMA) produced. The following described the distribution of the model carried out in more detail.

1) Student Activities

Student activities are everything is done or activities that occur physically and non-physically during the learning process. Student activities in learning can be seen based on their participation and involvement in responding [12]. Effectiveness was carried out in the trial and distribution classes in the same school.

The effectiveness test results at the development stage could be seen that the activity of students in class XI IPA 1 SMA Negeri 1 Koto Balingka showed a percentage with an average of 92% in the very active category. Therefore, from the data above, it could be concluded that the learning process using the Theme-Based Educational Dance Learning Model (RIDAMA) had been effective.

2) Learning Outcomes

After carrying out the learning process, measuring students' abilities is called learning outcomes. Learning outcomes are the overall measurement activities (data and information collection), processing,

interpretation, and considerations to decide students' learning outcomes after carrying out learning activities to achieve predetermined learning goals [13]. Learning outcomes are students' overall learning achievement, which indicates basic competence and the degree of change in the behaviour concerned [14]. Therefore, it can be concluded that learning outcomes are an activity measuring students' abilities to determine the achievement indicators. Learning outcomes are measured to test the effectiveness of worksheets. The study results obtained an average of 95%, with a very good category.

3. Product Revision

The form of this research was the Theme-Based Educational Dance Learning Model (RIDAMA), namely a book entitled "The Theme Based Educational Dance Learning Model (RIDAMA). The product was developed using the development model to become the Theme-Based Educational Dance Learning Model (RIDAMA). The Theme-Based Educational Dance Learning Model (RIDAMA) that has been developed has gone through four stages of developing learning tools: defining, designing, developing, and disseminating. The theme-based Educational Dance Learning Model (RIDAMA) passed the validity, practicality, and effectiveness tests at the development stage. The validator carried out the validity according to his field of expertise. Based on the validation sheet, suggestions/comments were obtained. The suggestions stated that improving the contents of the model so that it was following the expected steps, then filled in the words that were not correct and had to be corrected, in addition to correcting the introduction. Also, improve EYD and clarify communicative sentences.

To follow up on the suggestions above, the authors made improvements in writing the Theme-Based Educational Dance Learning Model (RIDAMA). In addition, improvements were made to suggestions for improvement given by the validators. After the model was improved, the model was introduced to teachers and students, followed by a trial run. Before the development research was conducted, the teacher who taught at XI IPA 1 SMA Negeri 1 Koto Balingka was first tested. In addition, the trial was conducted on 22 students of class XI IPA 1, representing students with above-average abilities, students with medium abilities, and students with fewer abilities. After the product was tested, it turned out that there were several instructions on the model that students did not understand, so it was necessary to improve the instructions before developing it. Therefore, the next stage was the development research stage for teachers and students in class XI IPA 1 SMA Negeri 1 Koto Balingka with 22 students.

Based on the research results in the class, comments were obtained from the teacher of class XI IPA 1 SMA Negeri 1 Koto Balingka, who used the product of the Theme-Based Educational Dance Learning Model (RIDAMA) that had been developed. Suggestions/comments state that the Theme-Based Educational Dance Learning Model (RIDAMA) was good for students and was suitable for use in learning arts and culture in the field of dance which involved the design of dance works which will later be adapted to the theme because it easier for students to learn. The suggestions and comments state that the Theme-Based Educational Dance Learning Model (RIDAMA) presented well and supports the ongoing learning process. However, with the Theme-Based Educational Dance Learning Model (RIDAMA), we as teachers cannot simply give up learning to students. We must act as facilitators and help students because some students find it difficult to digest what we give without an explanation from the teacher. We recommended that to see the results of students' abilities, the time is more than two hours of lessons. The Theme-Based Educational Dance Learning Model (RIDAMA) was following KD and learning objectives, but there must be improvements in the ambiguous Theme Based Educational Dance Learning Model (RIDAMA) instructions, so students ask the meaning again, but Theme Based Educational Dance Learning Model (RIDAMA) MPTPbT) has been designed to assist teachers in the learning process to be feasible to use. Based on these inputs and comments, the Theme-Based Educational Dance Learning Model (RIDAMA) was revised and refined again before the deployment stage was carried out. At the dissemination stage, comments and suggestions from teachers were also asked for the perfect product of the Theme-Based Educational Dance Learning Model (RIDAMA). The teacher carried the distribution to other classes using the book "The Educational Dance Learning Model Based on Themes (RIDAMA).

After being analyzed, the notes of teachers who used the Theme-Based Educational Dance Learning Model (RIDAMA)were categorized into two types. The first thing was the teacher's appreciation of the Theme-Based Educational Dance Learning Model (RIDAMA) that was developed. Then, after making improvements based on the validator's and teacher's suggestions, it could be stated

that the Theme-Based Educational Dance Learning Model (RIDAMA) that has been developed can be used in the Cultural Arts eye in dance-related to dance designs which will be adapted to the existing themes in each semester and in any school, this is also based on the results of the analysis of the validation, practicality, and effectiveness of the Theme-Based Educational Dance Learning Model (RIDAMA).

D.   Conclussions

The development of the Dance Learning Model in Schools, called the Theme-based Educational Dance Learning Model (RIDAMA), which was produced in this development research, was very valid from a didactic point of view, namely 92%, in terms of content 92% in terms of linguistics 100%, and terms of presentation 100%.

The development of the Dance Learning Model in Schools called the Theme-based Educational Dance Learning Model (RIDAMA), which was produced in this development research, has been stated to be very practical from the results of the teacher's response analysis with an average of 93.4% and aspects of student responses with an average 98%.

The development of the Dance Learning Model in Schools called the Theme-based Educational Dance Learning Model (RIDAMA) produced in this development research had been declared effective in terms of activities and learning outcomes. Student activity can be seen from the observations of students during the trial, with an average of 92% in the very active category. Student learning outcomes consisted of 3 aspects: active, cooperative, and appreciative. However, in this study, the effectiveness test used was based on student learning outcomes from individual and group assessments. The group assessment was seen from 4 aspects: active with an average of 100%, creative with an average of 92%, innovative with an average of 92%, and cooperation with an average of 100%. In individual assessment, the percentage was 997%. And in the assessment of student completeness was 97% in the very good category.

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