

The Effectiveness of the Understand, Need, Intraction, Expression and Creativity (UNIEC) model as an Art of Dance Learning Model in Elementary School

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ABSTRACT--- *This study aims to determine the effectiveness of the UNIEC model as a dance learning model in elementary schools. The research method used is a Research And Development approach that refers to a 4-D model (Define, Design, Development, and Dissemination). Data collection was conducted by using several instruments in the form of needs analysis questionnaire, interview, validation questionnaires, observation sheets, lecturers. The results of the study reveal that is more students achieved learning mastery, namely 90% and those who had not completed, were 10%, the focus of observation on student activities included producing their own creative motions, the correctness of motion from the perspective of strong and weak movements, increased self-confidence.*

Keywords---- UNIEQ model, art of dance, Elementary School

1. INTRODUCTION

Dance can form a harmonious personality as well as mentally, therefore the art of dance is able to provide creative experiences to children and must be taught as a way to experience and restate the aesthetic values experienced in life. In the learning process, children are freed to express what is in their soul's mind through various expressions and rhythms of dance movements. Free expression will enable children to develop the potential for creativity that is in themselves, which makes children able to find themselves (self-discovery). Therefore, to support the development of children's creativity to grow optimally, art education plays a very important role as well as a means that can facilitate children in expressing their creative thoughts and souls.

The reality in the field in relation to dance education and students' creativity, [1] states that empirically the problem of the low creativity development of students is mostly caused by the inability of teachers to manage dance learning to develop the creativity of their students. This situation is further exacerbated by the lack of skill in creating art (dance) and the teacher's lack of insight into; approach models, materials, goals and nature in art education, as well as the lack of supporting facilities in schools. Relevant to these empirical results, [2] states that there are several research results showing a close relationship between play attitudes, management of learning activities, and creativity in children.

Based on the two case examples above, it can be said that an important issue in efforts to develop children's creativity through learning with dance game activities is related to the management of their learning. This, as Froebel in [3] says that learning while playing without guidance and direction efforts and planning the environment in which children learn will lead children to the wrong way of learning or the learning process will not occur as expected. Froebel suggests that in the learning

process (art), educators are responsible for guiding and directing children to be productive and creative. [4] also suggest that as a plan (dance movement), The learning activity program must provide a number of experiences that allow children to carry out learning activities and express themselves while playing happily, comfortably, actively and creatively, improvising in an innovative and fun way. The learning program must really be planned or designed to help meet the needs of children according to the stages of developmental aspects [5].

Based on observations at SD Negeri 4 Rappang, Sidrap, which is the research location, there are dance lessons that are quite interesting to study. Dance learning at SD Negeri 4 Rappang is carried out using the imitative method, where the teacher only demonstrates dance moves that already exist and are then imitated by students. There is no visible learning activity program that provides a number of dance learning experiences according to the level of development and learning characteristics of children by playing active forms of expression in dance movements. It can also be seen that there has not been any activity in the management of the dance learning environment that allows children to actively be able to carry out learning activities to create dance moves, express freely while playing happily, as well as creatively improvising dance moves in a fun way for them, as formulated by the [6] in the book *Competency-Based Curriculum for Elementary School Arts Education Subjects*, that art learning (dance) includes all forms or types of activities regarding physical activity and the mind. a sense of the art of beauty, which is embodied in activities of expression, exploration, creation and appreciation through language, appearance, sound, rhythm, motion and roles. If this becomes a guideline in the implementation of dance learning in schools (elementary schools where the research plan is planned), then matters relating to activities of expression, exploration, creativity and appreciation, it seems that teachers are not doing well in managing art learning activities for elementary school-aged students.

The description of the learning activities of students in learning activities that are conveyed by the teacher imitatively, seems to feel forced to follow the dance movements. The classroom atmosphere becomes static where students who are active in creating, improvising and expressing through dance moves should be happy, but what happens is that the teacher performs the dance moves and is followed by the students. This, of course, will also have an impact on the development of children's creativity in art (dance).

In interpreting this description, it is necessary to change the approach to dance learning strategies in elementary schools, where dance movement learning activities are managed according to the level of children's learning development and develop the creative potential of students. In the learning process, children's creativity is stimulated and explored through dance learning activities while creating expressive play through dance movements. For this purpose, it is necessary to have a motion learning model as a dance teaching strategy according to aspects of child development.

To realize the change in strategy, efforts need to be made to develop a learning model for dance subjects through a special approach for elementary school students, especially in class III. Efforts to develop the motion model are directed by emphasizing the learning activities of students who are actively creative and creative in finding their own dance moves according to the dance theme and improvising and expressing freely through dance movements under the direction and guidance of teachers as facilitators and motivators in learning.

Based on the description of the background of the problem above, the research is directed to find a description of the effectiveness of the dance learning model in elementary schools.

2. RESEARCH METHODS

This study is a research and development, which is research to develop a product. The location of this research and development is Class III SD Negeri 4 Rappang. The development model that can be used as a reference for the development is 4-D (Define, Design, Develop, and Disseminate). In general, the data collection techniques in this study used qualitative data collection techniques and quantitative data collection techniques. The data collection techniques include observation, questionnaires, interviews, and expert validation.

3. RESEARCH RESULTS & DISCUSSION

3.1. Research Result

In this section, the results of research on the effectiveness of the UNIEC model as a dance learning model in elementary schools are described which are made into products in the form of Model Books and Teaching Guidebooks.

The test of the effectiveness of this product is the stage of developing a dance learning model in elementary schools. At this stage is the stage of using the product and evaluating the product to determine the effectiveness after the product model books

and model guidebooks are implemented by the teacher.

The process of using the product (model books and model implementation guidebooks) begins by observing directly the process of using the product by teachers or by using communication media.

The assessment is based on observations made during the ongoing process, namely direct observation of student activities. The assessment carried out on students is carried out by observing or observing the learning activities they do in accordance with the observation sheet by giving a checklist on the aspects that according to the observer's observations are in accordance with the results or activities of the children being measured.

The results of observations of student creativity in the fluency aspect are presented in the following table:

Table 1. Evaluation of Fluency aspect of Creativity

<i>Category</i>	<i>fluency</i>	
	<i>f</i>	<i>%</i>
<i>Excellent</i>	25	83.33
<i>Good</i>	5	16.67
<i>Enough</i>	-	-
<i>Less</i>	-	-

Based on the assessment table for the creativity aspect (fluency), it can be seen that the creativity of the students is in the fluency aspect of 30 children. There are 25 students (83.33%) showing very good creativity in thinking fluently in generating new ideas or ideas in a short time, for example producing motion based on the given theme. Meanwhile, 5 students (16.67%) showed good creativity in thinking fluently in generating new ideas or ideas in a short time, for example producing motion based on the given theme.

The results of observing the creativity of students in the aspect of flexibility (flexibility) are presented in the following table:

Table 2. Assessment of Creativity aspect of Flexibility (Flexibility)

<i>Category</i>	<i>flexibility</i>	
	<i>f</i>	<i>%</i>
<i>Excellent</i>	27	90.00
<i>Good</i>	3	10.00
<i>Enough</i>	-	-
<i>Less</i>	-	-

Based on the assessment table for the creativity aspect of flexibility (flexibility) it can be seen that the creativity of students in the aspect of flexibility (flexibility) of 30 children. There are 27 students (90.00%) showing very good creativity to be free in exploring dance moves from themes without sticking to one motion. Meanwhile, 3 students (10.00%) showed good creativity to be free in exploring dance moves from a theme without sticking to one motion.

The results of observing the creativity of students on the aspect of authenticity are presented in the following table:

Table 3. Assessment of Creativity aspect of Authenticity (Originality)

<i>Category</i>	<i>originality</i>	
	<i>f</i>	<i>%</i>
<i>Excellent</i>	26	86.67
<i>Good</i>	4	13.33
<i>Enough</i>	-	-
<i>Less</i>	-	-

Based on the table of assessment of creativity aspect of originality (Originality), it can be seen that the creativity of students in the aspect of flexibility (flexibility) of 30 children. There are 26 students (86.67%) showing very good creativity to be able to find unusual or unique shapes without imitating forms that are too common, for example dance forms. While 4 students (13.33%) showed good creativity to be able to find unusual or unique shapes without imitating forms that are too common, for example dance forms.

The results of observing the creativity of students in the aspect of detail (elaboration) are presented in the following table:

Table 4. Evaluation of Creativity aspects of Elaboration (Elaboration)

Category	elaboration	
	f	%
Excellent	24	80.00
Good	6	20.00
Enough	-	-
Less	-	-

Based on the table of evaluation of creativity aspects of detail (Elaboration), it can be seen that the creativity of students in the aspect of detail (elaboration) of 30 children. There are 24 students (80.00%) showing very good creativity to be able to express the direction of ideas in detail to realize ideas into dance moves. Meanwhile, 6 students (20.00%) showed good creativity to be able to express the direction of ideas in detail to realize ideas into dance moves.

The results of observing the creativity of students in the sensitivity aspect are presented in the following:

Table 5. Assessment of Creativity aspect of Sensitivity (Sensitivity)

Category	sensitivity	
	f	%
Excellent	29	96.67
Good	1	03.33
Enough	-	-
Less	-	-

Based on the table for assessing the sensitivity aspect of creativity, it can be seen that the creativity of students in the sensitivity aspect of 30 children. There are 29 students (96.67%) showing very good creativity to be sensitive to capturing and producing problems or new works and creations in response to an existing situation. While 1 student (03.33%) showed good creativity to be sensitive to capture and produce problems or new works and creations in response to an existing situation.

3.2. Discussion

In this section, we describe the results of the analysis of Product Effectiveness (Model Books and Teaching Guidebooks) Models of Dance Education in Elementary Schools.

- a. Students' classical learning completeness (pretest and posttest).

Based on student learning outcomes data obtained classical learning completeness 88%. The description of student learning outcomes provides an indication that the application of the dance learning model in elementary schools can guarantee the success of students in learning to create dance. The mastery of students is shown from the results of the practical learning test to create applied art from marble waste. The assessment uses five indicators, namely new (innovative) work, has benefits/usability, has beauty and is collected according to the specified time. The number of students who have completed learning or who have achieved individual mastery are students who get a score of 13-30 as many as 18 of 30 students or about 90%, and the number of students who have not completed,

Based on the description above, it can be concluded that by applying the art learning model, the dance learning model in elementary schools with the UNIEC model can improve student learning outcomes.

- b. Student activities

The activities of students that are the focus of observation are when students produce dance moves with basic competencies to know the dynamics of dance movements, including: (1) producing motion as a result of their own creation, (2) the truth of the movement consisting of strong and weak movements, and (3) confident.

The data obtained from the average observations of students are: (1) producing motion as a result of their own creation, (2) the truth of the movement consisting of strong and weak movement is, and (3) self-confidence is. While the average percentage of total student observations is 3.84 (very good category).

These results show that in producing dance moves using the UNIEC model as a dance learning model in elementary schools,

students are able to produce their own movements without having to look at the finished dance forms. Students are also able to incorporate learning needs by including elements of strong motion and weak motion which are also produced by the students themselves. In addition, this learning model is able to make students more confident.

c. The ability of teachers in the implementation of learning.

Several aspects of assessing teacher activities in learning, namely: (1) opening learning with greetings and praying, (2) providing motivation to students, (3) doing apperception, (4) conveying learning objectives, (5) providing information about learning activities, (6) guiding students in learning activities, (7) observing students' activities in learning, (8) providing feedback on the learning process and results, (9) referring to the steps of learning the UNIEC model well, (10) taking notes every aspect of achieving the value of creativity in creating each student's own motion, (11) guiding students to reflect, (12) carrying out evaluations on ongoing activities, and (13) closing with prayers and greetings.

The results of this analysis indicate that the teacher's ability to manage learning is in the very good category. Teachers have been able to apply the UNIEC learning model very well, besides that teacher still prioritize the acquisition of movement from students by creating their own movements based on the instructions contained in the UNIEC model as a dance learning model in elementary schools.

Observation results also showed that students were more enthusiastic in learning, when the teacher gave motivation in creating their own movements. This indicates that the application of the UNIEC model as a dance learning model in elementary schools can encourage teachers and students to create a more conducive classroom atmosphere.

The teacher's excellent ability to manage learning has a direct impact on the quality of the dance moves produced by the students themselves. The data from the analysis of the percentage of observations on the ability of teachers to manage learning also shows that during the learning process activities, teachers are always enthusiastic about carrying out learning tasks. Through the results of observations, it was also obtained that the teacher never carried out activities that were not relevant to learning.

With the material provided by the teacher in motivating students to be not only creative in performing dances but also being creative in creating their own movements, encouraging teachers to discuss with other teacher friends before learning in class, and this shows that the application of the UNIEC model as a dance learning model in elementary schools can motivate teachers to collaborate in improving abilities in the form of knowledge, attitudes, and skills to become professional teachers.

4. CONCLUSION

Based on the results of the research and discussion that have been stated, it can be concluded that:

The number of students who have completed learning or who have achieved individual mastery are students who score 13 - 30 as many as 18 of 30 students or about 90%, and the number of students who have not completed, namely students who get a score of 06 - 12 as many as 2 people out of 30 students or about 10%.

The activities of students that are the focus of observation are when students produce dance moves with basic competencies to know the dynamics of dance movements, including: (1) producing motion as a result of their own creation, (2) the truth of the movement consisting of strong and weak movements, and (3) confident.

Several aspects of assessing teacher activities in learning, namely: (1) opening learning with greetings and praying, (2) providing motivation to students, (3) doing apperception, (4) conveying learning objectives, (5) providing information about learning activities, (6) guiding students in learning activities, (7) observing students' activities in learning, (8) providing feedback on the learning process and results, (9) referring to the steps of learning the UNIEC model well, (10) taking notes every aspect of achieving the value of creativity in creating each student's own motion, (11) guiding students to reflect, (12) carrying out evaluations on ongoing activities, and (13) closing with prayers and greetings.

The existence of material provided by the teacher in motivating students to be not only creative in performing dances but also being creative in creating their own movements, encouraging teachers to discuss with other teacher friends before carrying out learning in class, and this shows that the application of UNIEC model as a dance learning model in elementary schools can motivate teachers to collaborate in improving abilities in the form of knowledge, attitudes, and skills to become professional teachers.

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