

Self Expression Art Education Orientation : Art Education for Early Childhood in the Independent Learning Curriculum

Fifiet Dwi Tresna Santana*, Hartono Hartono, Tati Narawati, Agus Cahyono, Rivaldi Indra Hapidzin

Universitas Negeri Semarang, Indonesia

Universitas Pendidikan Indonesia, Indonesia

*Corresponding Author: fifietsantana@gmail.com

Abstrak. The emergency curriculum is a designation that is in accordance with the conditions during the covid-19 pandemic. This curriculum is a simplified curriculum from the 2013 curriculum. The independent learning curriculum provides space for education, especially early childhood education. The purpose of this paper is that this curriculum creates character education by building local wisdom and the uniqueness of each in their learning. In addition, this curriculum supports the government's efforts to restore learning through character planting in self-expression art education orientation. Art education in PAUD should be a means of training the skills and coordination of children's movements as well as a means to introduce and instill the value of Indonesian art and culture. This research is a literature review type, in this case the researcher analyzes the emergency curriculum for arts education in PAUD. For this reason, the results of this paper assume that the art of dance in PAUD is as an implementation of the prototype curriculum/independence to learn PAUD and self-expression art education in strengthening children's character planting, namely with creative dance children can grow creative, independent and critical reasoning and the principle is a student centered approach.

Key words: Self Expression Art Education, Art Education, Early Childhood, Independent Learning Curriculum.

How to Cite: Santana, F.D.T., Hartono, H., Narawati, T., Cahyono, A., Hapidzin, R.I. (2022). Self Expression Art Education Orientation : Art Education for Early Childhood in the Independent Learning Curriculum. *ISET: International Conference on Science, Education and Technology* (2022), 683-691.

INTRODUCTION

As it is known that since 2020 education has undergone a very surprising change with the Covid-19 pandemic. Various concepts of curriculum change are carried out by policy makers to adjust the existing situation. Starting from the simplified emergency 2013 curriculum to the adjustment of the prototype curriculum/free learning in schools. Minister of Education, Culture, Research and Technology Nadiem Makarim announced that in 2022 there will be a curriculum change with the aim that the learning process returns to its original state and can improve the quality of existing education. The prototype/free learning curriculum is an elective curriculum (option) that can be applied by educational units starting in the 2022/2023 academic year. The prototype curriculum continues the direction of the previous curriculum development (kurtilas). If you look at the policies that will be taken by policy makers before the national curriculum is evaluated in 2024 (Margaretha PN & Content, 2021).

Referring to the main characteristics of the prototype curriculum that in supporting the

recovery of learning so that students are given wider space, one of them is character development. According to Ki Hadjar Dewantara's view, cultivating moral values in children's souls is an important factor. Ki Hadjar Dewantara has thought far in terms of character education. Sharpening intelligence is really good, because it can build good and solid character, so that it can manifest personality and character (soul based on kebatinan law). Character education is a planned effort to make students recognize, care and internalize values so that students behave as human beings. From this conception, it can be concluded that Ki Hadjar Dewantara wants; a) placing students as the center of education, b) viewing education as a process which is thus dynamic, and c) prioritizing the balance between creativity, taste, and initiative in children.

Basically art subjects in schools are very closely related to character education as stated by Utomo (2017: 22) that the main purpose of art education in schools is not to make students skilled in the arts, but as a tool or media to shape students' character. One aspect of art in learning arts and culture that can be a medium in shaping

students' character is dance. Dance subject matter related to norms or values needs to be developed, made explicit, and linked to everyday life. Thus, character education is not only at the cognitive level but touches on internalization, and real experiences in the daily lives of students in society. *Self-expression* is very important for the development of students' qualities and personalities, and art as a subject is very suitable to be a place when students feel free to express themselves, and can explore interests and build students' self-confidence. Thus helping students think about "who they are and what they want to be when they grow up". Citing the hierarchy of needs by psychologist Abraham Maslow, Ms Nurjannah Bte Ayub points out that " *if the children don't feel loved, safe, or that they belong, they will not feel secure enough to express their true inner self.*"

Early childhood education (*PAUD*) is very important to be implemented as the basis for the formation of the human personality as a whole, including for character building. The development of children in these years is different from each other and they have their own characteristics. Therefore, it is hoped that the orientation of self-expression art education through creative dance can grow the character of *PAUD* students and be able to provide aesthetic experiences to children and describe children's expressions (self-expression). This is because in learning dance, in addition to the skills that will be possessed by children, it is also expected to raise a sense of sensitivity to children.

METHODS

This research is a literature review type. Literature review is the process of placing, obtaining, reading, and evaluating research literature related to the interest of the researcher (Borden & Abbott, 2005) in Manzalati, 2017: 34. Literature review is one of the important stages in the early stages of research because this process is carried out in almost all areas. types of research, both in qualitative and quantitative paradigms. The population in this study used all research journals with the topic of emergency curriculum in arts education in *PAUD*.

RESULTS AND DISCUSSION

Early Childhood Education in the Context of Curriculum Development in Indonesia

PAUD level art education can be seen from the development of the curriculum. Seeing the phenomenon that occurred before the

independent learning curriculum was designed by the government. Also known as the 2013 curriculum, it has emphasized the importance of character education in learning, especially at the basic level because the issue of character education is one of the central themes that becomes the main frame of curriculum change. This implies a change in the mental revolution to become an actual issue that must be implemented and taught in every subject in school. The 2013 curriculum policy contains several government visions in carrying out several policy revolutions related to the education system in Indonesia. Government policy emphasizes that the 2013 curriculum is an integrated effort between (1) reconstruction of graduate competencies, with (2) suitability & adequacy, breadth & depth of material, (3) learning revolution and (4) assessment reform. This government vision strengthens the government's desire to reform the education system in Indonesia with the aim of being able to improve the quality of education in this country.

In addition to the revolution in learning, one of the government's visions mandated in the 2013 curriculum is the development of character education as the basis for achieving learning competencies. The field of character education has become the ideals of the 2013 curriculum policy which is clearly illustrated in the graduate competency standards which are redefined in core competencies and basic competencies. Character-based learning is one of the strengths emphasized in the 2013 curriculum, although in reality many teachers find it difficult to implement learning to achieve the learning objectives expected in the 2013 curriculum.

The development of character learning as emphasized in the 2013 curriculum is more focused on fostering the attitudes and personality of students. In this case, character learning is interpreted as an effort to help shape the character of students optimally. Character learning is directed to emphasize certain values, such as respect, responsibility, honesty, caring, fairness, helping students to understand, pay attention and practice these values in everyday life. In this case, schools are required to play their roles and responsibilities to instill and develop good values.

After the 2013 curriculum was implemented, now the government has launched a prototype curriculum as part of the independent learning curriculum. Basically every curriculum change that occurs in Indonesia is to prepare a superior

and competitive golden generation in the future.

Independent learning in the prototype curriculum continues the direction of the

previous curriculum development by leading to the following.



PAUD Prototype Curriculum Principle Flow
(Source: Kemendikbudristek, 2022)

Based on the flow above, it is explained that holistic orientation: the curriculum is designed to develop students holistically, including academic and non-academic skills, cognitive, social, emotional, and spiritual competencies. Competency-based, not content-based: curriculum is designed based on the competencies to be developed, not based on specific content or materials. Contextualization and personalization: curriculum is designed according to context (culture, school mission, local environment) and student needs.

The prototype curriculum has several main characteristics that support learning recovery:

Project-based learning for the development of soft skills and character (faith, piety, and noble character; mutual cooperation; global diversity; independence; critical reasoning; creativity). Focus on essential material so that there is sufficient time for in-depth study of basic competencies such as literacy and numeracy. Flexibility for teachers to carry out learning according to students' abilities (teach at the right level) and make adjustments to the local context and content.

The principles of the PAUD Prototype Curriculum include the following.

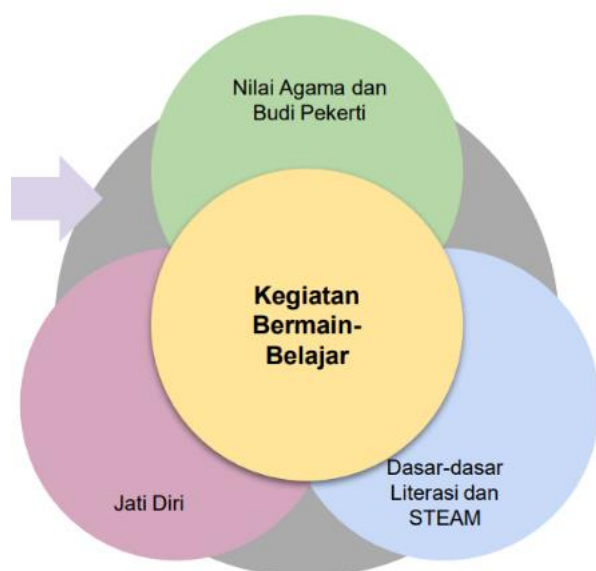


Figure 1. Principles of the PAUD Prototype Curriculum
(Source: Kemendikbudristek, 2022)

The current curriculum principles that apply are:

Designed according to values, religion and character, in other words, the process of

instilling character in children and developing soft skills in children.

Strengthening children's identity, children should need to strengthen the foundation to improve school readiness.

Understanding the basics of literacy and STEAM, these are the basics of listening skills, and expressing ideas.

The principle is to prioritize activities, free to learn and free to play. The activities carried out should provide a fun and meaningful experience

for children. This activity needs to be supported by real learning resources located in the children's environment.

The principle of this PAUD prototype curriculum has a common thread with the creative dance process, namely playing while learning through fun activities and gaining an understanding of the character values contained in the dance.

Here is the shift old curriculum with prototype PAUD level curriculum



Figure 2. Shift old curriculum with prototype curriculum PAUD rate 2022 - 2024

(Source: <https://www.paud.id/kurikulum-prototipe-paud-2022>)

This approach departs from the existence of conflicts regarding human rights and the nature of children. Human children have their own nature and are different from the nature of adults. Children are not adults in their small form. Children have their own values that will develop towards values like adults. The task of education is to help children reach maturity so that children can make their own decisions. According to this view, education will end when the human child becomes an adult.

Self Expression Art Education Paradigm in Art Education for Early Childhood

Self-expression paradigm is popularly known as the emerging curriculum model. The idea that

children should be liberated and the influence of adults forms the basis of the *emerging curriculum model*. About this model, Eisner (1974) argues that the curriculum is developing, a curriculum that is not planned in advance but is developed from the needs and interests of students. The ultimate goal of education, and therefore the function of the curriculum, is to help children realize their hidden capacities. Taking into account his interests, talents, and needs, this capacity is best realized. In this view there is no single, determinable curriculum that is ideal for all children. Since children are different, the appropriate curriculum for their self-realization should also be different.

The basic characteristics and the emerging

curriculum model or activity curriculum model as Wickiser (1975) explains that it is the needs and interests of children that direct the curriculum. Because these needs and interests cannot be known beforehand, the curriculum cannot be designed from the start. The teacher's task is to find the needs and interests of children and then work with children in designing learning activities. Of course, this kind of curriculum requires well-trained teachers and flexible support facilities. In this regard, as a manifestation of the self-expression paradigm, the teacher must package learning creatively according to the interests of existing students.

The creative activity in art learning is to combine our knowledge of a stimulating event with our knowledge of it. The process of imagination, and sensitivity is one of the factors that support the development of a person's creative attitude, especially creativity in dance. This fact is self-identification with experience as a very creative business center. Alma Hawkin (2003) explains, in the context of creative learning in dance, there are various issues concerning how to develop strategies for the creative potential of each child. He realizes that every person/student naturally has been equipped or has creative potential. This potential will eventually lead him to become a great person, say as an artist. This concept is actually in line with the humanistic view which views that all humans have actually been equipped with creative potential since they were born. Hawkin offers a learning treatment related to the problem of the stages of the creative process that students can do in creating dances according to their respective abilities. In my opinion, it is very potential for a dance lesson to be developed in that direction. This means that the learning that is created will lead children to develop their potential. If further studied, the learning pattern offered by Alma Hawkin is more potential in developing a learning that is considered meaningful for students (*meaning full*). Through the creative process described by Alma Hawkin in the learning syntax, children are better able to develop various intelligences, both in terms of thinking and acting intelligence.

Art education in Indonesia serves to provide an aesthetic, ethical and philosophical foundation, including the field of dance lessons. Sensitivity to think, imagination and embodiment of creative attitudes are more developed by the potential of motor sensors in capturing stimuli from their environment. The

tendency of the learning process that appears is that students play more, imitate and respond to objects or actions they catch through their sensory potential. More opportunities in exploring the creative attitudes of students will be obtained from learning sources that depart from the abilities of each student. In this case, Sal Murgianto (1981) stated as follows. The value of dance in the world of education, in our opinion, lies not in the mere practice of skills and movement skills but rather in its possibility to develop children's expressive power. Dance must provide creative experiences to children and must be taught as a way to experience and restate the aesthetic values experienced in their lives. Resources or teaching materials that are relevant to the age of elementary school children can, in principle, be explored from the child's own world. For example, children are happy about animal stories, games, children's songs and other things that are close to the child's own world.

Based on the opinion above, it is clear that the role of dance as an educational medium is not only limited to providing moving experiences. However, more than that, it must also be able to develop the expressive power and creative experience of students. Dance as a creative experience according to Alma Hawkin (2003) as follows. Dance is the most basic and oldest human expression. Through his body, humans think about and feel the tension and rhythms of the natural surroundings, and then using the body as an instrument, he expresses feeling responses to the natural surroundings. Through the structure of his feelings, he creates dance. Through her dance she can relate to each other and the world. The motivation for such expression led to the development of dance as an art. Dance as a work of art can be described as an expression of feelings in humans that are changed by imagination and given shape through the medium of motion.

Self-expression that is packaged creatively needs to prioritize the essence and natural characteristics of early childhood, namely in playing. Play for children has a very important role for the physical, psychological and social development of children, so that in order to achieve optimal development children must be given time and opportunities to play, especially with peers. Through play activities children will develop various skills and socialization. Various skills that children often do by playing include: playing construction (composing something

construction), exploring (exploring and observing the environment), collecting things, games and sports. In this case, Suyanto (2005), explains the essence and function of play for children, as follows.

The Essence of Play

Active

In almost all games, children are active, both physically and psychologically. Children explore, investigate, experiment, and are curious about people, objects, or events. Children use various objects and play them into other objects.

Pleasant

Play activities appear as activities that aim to have fun.

Internal Motivation

Children participate in a game activity voluntarily. They are motivated from within (internal motivation) to play.

Have Rules

Every game has its rules. In playing hide and seek, for example, there are rules to determine which child will act as the seeker or who is sought.

Symbolic and Meaningful

At the time of playing, children connect between past experiences stored in LTM (Long Term Memory/long-term memory) the reality that exists. When playing, children can pretend to be someone else and determine their character.

The Function of Play for Children's Development

Play has an important role in the development of children in almost all areas of development, both physical, motor, language, intellectual, moral, and emotional development.

Motor Ability

Various studies show that playing allows children to move freely so that children are able to develop their motor skills. When playing, children practice adjusting their thoughts and movements into a balance.

Play Develop Cognitive Ability

According to Piaget (1962), children learn to understand knowledge by interacting through objects around them. Play provides opportunities for children to interact with objects.

Affective Ability

Every game has rules. The rules will be introduced by playmates little by little, step by step until each child understands the rules of the game.

Language skill

When playing, children use language, both to

communicate with their friends and just to express their thoughts (thinking aloud).

Social Skills

When playing, children interact with other children. These interactions teach children how to respond, give and receive, reject or agree with the ideas and behaviors of other children.

Based on the explanation above, the tendency of early childhood to enjoy playing and imitating is used as an important reference in considering the problem of developing media materials. The tendency to explore in exploring and observing the environment is used as a basic principle in designing the learning syntax that will be implemented. The concept of exploring, exploring and observing the environment are important points that are very possible to be applied in learning dance. This concept is part of the self-expression paradigm which expects children to be more independent and creative in doing learning in class

Implementation of the Self Expression Art Education Paradigm in the Independent Learning Curriculum

Creative dance is one of the learning solutions that teachers can do that is relevant to government policy in developing a prototype curriculum and is also relevant to the Self Expression Art Education paradigm which prioritizes children to express freely. Creative dance can be used as a main component in learning by taking themes that can make students play and need to be included in class routines. With these strategies combined through games, music, stories or themes, teaching dance will enrich children's learning experiences.

The steps that need to be done are as follows (Joyce, 1994):

Determine ways to attract children's attention, for students who do not show interest, give positive feedback to children personally, not necessarily dance acts.

Challenge children, dig deeper into the movement by expanding and refining and providing connections to other fields of study and everyday life and interests.

Use a crossover strategy : do the movement of the body part first, the movement of the second journey, the movement of the third place, and finally the movement of the last body part.

Include all children. The process is more important than the product of the experience creating movement in which the involvement of the child is key.

Based on the explanation above, to implement creative dance in learning the teacher can plan the following.

Learning theme: Surroundings as Inspiration for Movement

Warming up

The teacher asks students to repeat the previous material, namely dancing my garden based on groups of flowers, animals, gardeners.

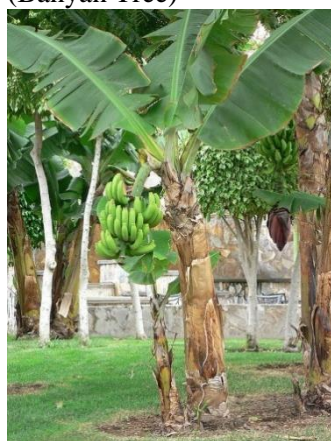
Exploring the concept

The teacher stimulates students by distinguishing objects around them, seeing large, medium and small, high, medium and low shapes.

The teacher stimulates the students with pictures of different sizes of trees, for example a large and tall banyan tree, a medium banana tree and a small and low bean sprout tree.



(Banyan Tree)



(Banana Tree)



(Bean sprouts)

The teacher asks the students to mention the difference in large, medium, and small sizes according to the picture that has been shown.

Developing Skills

The teacher asks students to apply levels and volumes to the motions that have been explored.

The teacher asks the students to dance the "Vegetables and Fruits" dance according to the volume and level.

Creating

The teacher asks students to group up.

The teacher asks each group to arrange and create motion based on volume and level.

The teacher asks each group to dance my garden dance according to the movements that have been arranged to the accompaniment of the music "Dance of Vegetables and Fruits"

Demonstrating

The teacher asks each group to display their creations

Cool Down

Students and teachers conclude learning

The teacher explains the benefits of the environment

The teacher conveys the values that have been obtained for everyday life, for example, respecting space



Barcode 1. Learning Implementation Results

curriculum implementation in strengthening the character of art education in PAUD are described as follows:

The creative dance process is based on objects in the surrounding environment.

Character education from a subject with music and dance connected to nature and musical instruments found around children is believed to be efficiency in work. This is new knowledge in children's critical thinking.

Building knowledge from Western "traditional" music to become a mecca of musical knowledge in Indonesia, especially in PAUD by utilizing nature as a medium, including music on YouTube is to utilize the efficiency of the tools used to instill a sense of musical aesthetics in children, and stimulate them to freely play these musical instruments. .

Values and character strengthening, why "weird" music is given to students in the middle of the era of K-Pop, and others, the goal is to provide independent character education and love the homeland.

In learning the art of music, the factor that can help build character in children is through creative artistic expression in the formation of students' personalities and can provide balanced attitudes or emotions (Hidayah, 2021). Through creative dance giving pineapples the rhythm of relaxation in a child's learning environment is not only effective but also pleasant, including playing music that matches the correct rhythm and making creative dances from nature will develop independent character , concentration and have sensitivity to the social environment through their sensitivity in determining sounds and objects -things that children see and hear .

There are several impacts attached to strengthening the character of PAUD from the implementation of this prototype curriculum, namely:

Planting a healthy lifestyle through simple song lyrics about vegetables and fruit.

Provides benefits regarding the consumption of vegetables and fruits.

Solve problems through strengthening the character of discipline and independence by recognizing and consuming fruits and vegetables.

Recognize receptive language in early childhood by mentioning various kinds of vegetables and fruits.

In addition to the impact obtained, of course this PAUD prototype curriculum experienced several obstacles encountered during implementation in the field. These constraints are:

The system in the independent learning

program has not yet fully functioned perfectly, it is necessary to make improvements.

Education and teaching in the field have not been well planned.

Preparation of limited human resources, causing a lack of coordination in the field.

CONCLUSION

The relevance of self-expression with the free learning curriculum is to make children or students free to express themselves freely according to their interests, the purpose of such self-expression is not a problem in early childhood art education. The child-centred approach opens up wide possibilities for artistic activities in early childhood education. In primary education, creativity and self-expression are also assessed in the curriculum, but are integrated with diverse core content in the spirit of arts education. In early childhood education, problems arise if the goals are too broad and loose to facilitate educators to support children in their activities.

ACKNOWLEDGEMENT

The author expresses many thanks to the Promoter, Co-promoter I and Kopormotor II, all parties who have helped the process of writing this article, especially to the Education Fund Management Institute (LPDP) and the Indonesian Education Scholarship (BPI) Kemendikbudristek.

REFERENCES

- Eisner, Elliot w. "Do Behavioral Objectives and Accountability Have a Place in Art Education." *Curricular Considerations for Visual Arts Education: Rationale, Development and evaluation*. Editor George W. Hardiman dan Theodore Zernich. Champaign, IL: Stipes, 1974. 185-194.
- Hawkins, A. (2003). *Moving form Within: A New Method for Dance Making*. Bergerak Menurut Kata Hati. Terjemahan oleh I Wayan Dibia. Jakarta: MSPI.
- Hidayah, Y. (2021). Strengthening the development of Qur'anic schools and student profiles about Pancasila during the pandemic. *Journal of Community Service and Empowerment*, 2(1), 28–34. <https://doi.org/10.22219/jcse.v2i1.15712>
- Joyce, M. (1994). *The Theory*. In *First Steps in Teaching Creative Dance to Children* 3rd ed., London: Mayfield.
- Manzilati. (2017). *Metodologi Penelitian*

- Kualitatif: Paradigma, Metode, dan Aplikasi. Malang: UB Media.
- Margaretha P.N, & Konten, Y. P. (2021). SCRATCH SEBAGAI PROBLEM SOLVING COMPUTATIONAL THINKING DALAM KURIKULUM PROTOTIPE. Jurnal In Create (Inovasi Dan Kreasi Dalam Teknologi Informasi) Program Studi Informatika –Univ. Nusa Nipa Maumere, 8.
- Murgiyanto Sal (1981). Koregrafi. Departemen Pendidikan dan Kebudayaan.
- Piaget, J. (1962). Play, dreams, and imitation in childhood. New York: Norton.
- Slamet Suyanto. 2005. Dasar-Dasar Pendidikan Anak Usia Dini. Yogyakarta : Hikayat Publising.
- Wickiser, Ralph L. An Introduction to Art Education. New York: World Book, 1975.
- <https://www.paud.id/kurikulum-prototipe-paud-2022>