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An Implementation of the Freedom of Learning Concept on Cultural Arts Learning through Babalu Dance: A Case Study of SMP Negeri 3 Batang

Galuh Fatma Hedianti[1], Hartono Hartono[2], Syakir Syakir[2]
Email: fatmahediantigaluh@students.unnes.ac.id

[1.] SMK Negeri 1 Kedungwuni, Pekalongan, Indonesia
[2.] Universitas Negeri Semarang, Indonesia

Abstract
The study has the aim of analyzing critically related to the implementation of the independent learning concept in cultural arts learning. The data collection techniques used in the study were observation, interviews, and document studies. The study used triangulation techniques to maintain the reliability of the data, through data triangulation, source triangulation, and method triangulation. The data analysis technique used in the study is text analysis in choreography context and analysis context in interactive form by following steps namely data collection, data reduction, data presentation, formulating conclusions/ verification. The theoretical formula used in this study is Fisk's theory of the concept of independent learning. The results showed that Babalu Dance learning at SMP Negeri 3 Batang implemented the online freedom of learning concept by utilizing social media platforms namely Whatsapp and Zoom Meeting. The process of cultural arts learning online was reflected in; students could learn at different times and places, student learning was more individual, students had choices in determining how they learnt, the teachers applied project-based learning, the learning was more directed to field experiences, students were more interactive in processing data, teachers could make assessments variously, student involvement, and even though it was online the teacher continued to monitor students in every activity that was carried out.

Keywords: Freedom of Learning, Babalu Dance, Cultural Arts Learning

INTRODUCTION

The Covid-19 pandemic (Corona Virus Disease 2019) appeared at the end of 2019, oarticularly in Wuhan, China, which then hit almost all of the world.

The COVID-19 pandemic has become a hot discourse as well as a trending topic in various reearch in the field of education today (Sintema, 2020)

One of solutions to the pandemic problem in the education sector is to organize online learning with the help of technology.

The development of information technology has a major influence on changes in every field. One of them is a change in the field of education. Technology can be used in teaching and learning activities, which can be said to be a change from conventional to modern methods (Handarini, 2020).

Online learning is a learning system that is carried out not face to face, but uses a platform that can help the teaching and learning process even at a distance. The purpose of online learning is to provide quality learning services in a massive and open network to reach wider study space enthusiasts (Sofyana & Abdul, 2019: 82).

Art education in a broader context is aimed at ensuring that every child and adult has the right to get education and the opportunity to be involved in development and participation in the cultural and artistic fields in a comprehensive and balanced manner. This is a fundamental argument for raising the importance of art education as a major component in Rohidi's education program (2016: 5).

Art education can be implemented by using an integrated approach, namely an approach that can provide children with a holistic understanding of a concept or principle (Beret in Kamaril, 2001: 5).

Art education aims to: (1) gain art experience in the form of art appreciation experience and artistic expression experience, (2) acquire art knowledge, for example art theory, art history, art criticism, and others (Rusyana, 2000: 7).

Art learning must develop students' appreciation of works of art, namely dance. In this case, there are several principles that allow art teaching to take place well through an appreciative approach namely: (1) Students can display their responses and reactions freely, (2) Students have the opportunity to personalize and crystallize their personal taste for the taste of art, (3) The teacher can find points of contact among the opinions of the students, (4) the teacher can encourage the exploration carried out by students in the inherent influence according to (Aminuddin, 1987: 37)

Implementation of art education in cultural arts learning during the pandemic by using virtual or online learning methods (on the network).

One of the 7th grade cultural arts materials that utilized online learning is dance learning materials, in the form of dance appreciation. Appreciation was chosen with the aim that students could get an aesthetic experience from the evaluation aspect. Babalu Dance chosen was chosen as the learning material.

Babalu dance is a form of regional dance which is also an identity dance in Batang Regency. Babalu dance has the meaning of *aBA-aBA lebih duLu*, as an implementation of the intention of the fighters who make an analogy to pay attention to the signal (*aba*-aba) before attacking the invaders.

Freedom of learning means providing free and comfortable learning opportunities for students to study calmly, relaxed and happily without stress and pressure by paying attention to their natural talents, without forcing them to study or master a field of knowledge beyond their hobbies and abilities (Kusnohadi, 2010).

Freedom of learning is in line with online learning. According to Fisk (2019), there are nine trends or tendencies related to education 4.0 or independent learning.

Research conducted by Yamin, (2020) shows that the freedom of learning concept has a goal to achieve educational goals, namely to

create students who think critically and solve problems, are creative and innovate, are skilled in communicating and collaborate, and have good character.

After the implementation of the freedom of learning policy, there will be many changes, especially in the learning system. The learning system now is only implemented in the classroom will change and make it as comfortable as possible in order to facilitate interaction between students and teachers. One of them is learning with outing classes, this outing class is one of the learning programs that aims to foster creativity so that students have certain skills and expertise (Baro'ah, 2020).

Researchers are interested in the implementation of cultural arts learning at SMP Negeri 3 Batang which implemented the freedom of learning concept, because the the freedom of learning concept was considered more humanistic and appropriate to be implemented in cultural arts learning, so that students were more enthusiastic and understand the material more fully, not only relying on memorization with temporary memory.

METHOD

This study aims to explain how the implementation of the freedom of learning concept in cultural arts learning through Babalu Dance.

The research phase generally has three main steps in qualitative research, namely 1) the pre-field stage which is focused on designing research activities, determining informants and designing data collection techniques, 2) the second stage is data collection. The data collection techniques used in the form of observation, interviews, and document studies. 3) post-field stage, namely through processing the data that has been collected.

The study used triangulation techniques to maintain the reliability of the data, through data triangulation, source triangulation, and method triangulation.

The sources of the data in the study are: 1) the 7th grade cultural arts teachers at SMP Negeri 3 Batang, 2) the 7th grade students at SMP Negeri 3 Batang, 3) the documentation of Babalu Dance preservation activities, 4) the documentation of cultural arts learning activities through Babalu Dance, 5) the documentation learning outcomes of cultural arts through Babalu Dance.

The data analysis technique used in the research is text analysis in context choreography and context analysis in interactive form by following steps namely data collection, data reduction, data presentation, formulating conclusions. The theoretical formula used in this study is Fisk's theory (2019) about the freedom learning concept.

RESULTS AND DISCUSSION

Babalu Dance

Babalu dance is a form of regional dance which is also an identity dance in Batang Regency. The characteristics of Babalu Dance are firm and dynamic.

Babalu dance was used as one of the local dance materials in cultural arts learning, aiming as a medium for introducing regional dance to the younger generation, as an effort so that students could love one of the regional wealth they had, as well as to build a sense of care for the Batang Regency fighters.

Babalu Dance Flashmob was a development in Babalu Dance performances. The form of dance flashmob performance began with a dancer who appeared among the audience dancing a dance, then continued with other dancers who also appeared among the audience, not infrequently the audience from the general public also contributed by dancing.

Figure 1. Babalu Dance Flashmob's photo. (Source: Putra Budaya Batang Studio, 28 October 2019)

The pandemic situation did not allow the Babalu Dance flashmob, therefore, the Babalu Dance flashmob was carried out online so it was not to harm each other. The purpose of the online Babalu Dance flashmob performance was to make it still could be enjoyed in the midst of a pandemic, as an effort to keep Babalu Dance sustainable, as a new performance in Babalu Dance performances, and as a form of interlude for performances so the community was not get bored with Babalu performances.

Figure 2. Online Babalu Dance Performance's photo. (Source: Putra Budaya Batang Studio, 29 April 2021)

An Implementation of The Freedom of Learning Concept in Babalu Dance in The Pandemic Era

The freedom of learning concept demands that education can contribute strongly to students learning freely. The freedom of learning in principle is an act of freedom in expressing learning events without any limitations and criticisms (Houtman, 2020).

Researchers examined related to the process of the freedom of learning through Babalu Dance in the pandemic era at SMP Negeri 3 Batang adhering to the Fisk theory, 2019). Cultural arts learning used the help of Whatsapp and Zoom Meeting, because it was easy, light, and familiar to students of SMP Negeri 3 Batang. The following was a discussion of nine trends or tendencies according to the theory (Fisk, 2019).

Learning at a Different Time and Place

Students will have more opportunities to study at different times and places. E-learning provides flexibility in choosing the time and place to access learning (Yamin, 2020).

The difference of the learning in the pandemic era was more flexible. Students could ask for information that was not yet known during the hours outside of art and culture lessons through the help of Whatsapp Group. Students could also access the material again or replay the learning material at times outside the art and culture learning hours. Included in the time in the collection of assignments.

Different times could make it easier for students, because sometimes the student network could not access it when classes were done on Zoom Meetings. Different times were also able to provide independence for students in collecting assignments. Assignments that had been completed and had been collected would provide a sense of peace for students.

Cultural arts learning which was originally carried out in the classroom or in the same place but now can be done in many places, namely at home, at school, at public spaces. Different places also had many

advantages for students, because students could choose the most comfortable place for learning.

Individual Learning

Students will learn with learning tools that are adaptive to their abilities. This shows that students at higher levels are challenged with more difficult assignments and questions after passing a certain degree of competence (Yamin, 2020).

Students could try to find additions in learning references, either through textbooks or e-books, or asked teachers, friends, or parents. Looking for additional references in learning could increase the level of learning to a higher level.

Stakeholder involvement is needed in the continuity of online cultural arts learning. According to (Freeman, 1984) stakeholders are parties who can influence or receive the impact of the decisions taken.

The stakeholders included; parents or guardians, grandmothers or grandfathers, brothers or sisters, and uncles or aunts who were qualified to be stakeholders. With the presence of stakeholders, students could feel more motivated and enthusiastic in learning, and there were no demands from parents on student learning outcomes.

Cultural arts learning at SMP Negeri 3 Batang ended with an assignment. Students were invited to participate in active appreciation, namely by showing three kinds of movements from the video that had been watched, namely the Babalu Dance video. Stakeholders could be directly involved by providing assistance in the form of willingness to record student videos up to the upload stage.

Students Had Choices in Determining How They Learn

Students had a choice in determining how they learn according to the experience in the learning that had an individual orientation, students can modify their version of the learning process with the tools needed.

Based on the results of observations or observations made in the 7th grade at SMP Negeri 3 Batang obtained the data that there were 4 different learning styles according to Kolb (2003) in cultural arts learnin, namely Diverger, Assimilator, Converger, and Accomodator

Students with a tendency to diverge learning styles had advantages that lied in their high imagination ability. But it had a defiency, namely feeling bored quickly in dealing with problems that took a long time to understand and solve them.

Students who had an assimilator learning style in cultural arts learning were more likely to observe and analyze the dance as a whole. Before actually entering the stage of making Babalu Dance videos, students who had an assimilator learning style would make observations and analyzes repeatedly.

Convergent students in cultural arts learning were more active in asking questions, actively discussing, and were active in learning Babalu Dance before heading to the stage of making Babalu Dance videos. Self-exploration in the form of observation and analysis was first carried out by converger students with a more active delivery method.

Students with an accommodator learning style would pay attention to detailed information related to Babalu Dance, they would choose how to exchange ideas with people around (teachers, friends, parents) to overcome the case at hand, which then performed it into information that became the basis for making Babalu Dance videos.

Project Based Learning

One of the learning models that is relevant to the implementation of the 2013 curriculum and is expected to be able to overcome problems in learning is Nugraheni's Project Based Learning (2018) model.

Cultural arts learning at SMP Negeri 3 Batang also applied project-based learning. After learning about cultural arts which was carried out using the help of Whatsapp and Zoom Meeting, it was continued by giving assignments in the form of projects.

The assignment was conducted through the help of the class Whatsapp Group, where the teacher explained related information about the assignments given. The teacher gave assignments to students to perform 3 different movements in the Babalu Dance which were recorded audio and visual.

The teacher explained the technique of collecting assignments. The teacher gave freedom of time for collecting assignments as long as it was still at the deadline for final submission. Students could submit assignments in various hours and days outside of cultural arts learning time.

After finishing uploading videos via Instagram, students could report on the class Whatsapp Group, to motivate students who had not submitted assignments.
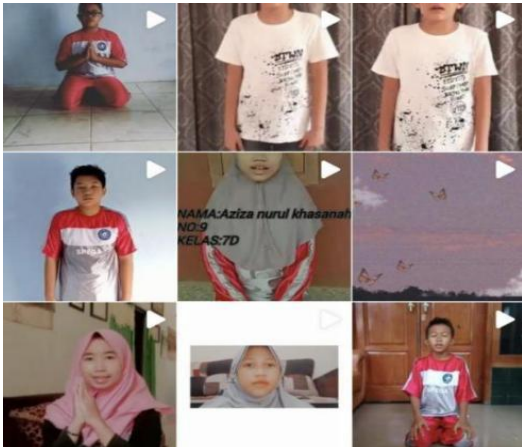

Figure 3. Photo of Project-Based Learning Outcomes. (Source: Sinta Kusumawati, February 2021)

Field Experience

Schools would provide more opportunities for students to acquire real-world skills that were representative of their work. This shows that curriculum design needs to provide more space for students to learn more directly through field experiences namely internships, guided projects and collaborative projects (Yamin, 2020).

The school supported the participation of students in cultural arts learning, particularly in the dance section. Schools provided more opportunities for students to gain deeper

practice, particularly in the field of dance. Therefore, the school provided a place for students to GO through field experiences in the form of Babalu Dance performances.

Field experiences like that also made students went through a further artistic process that they would learn to memorize one Babalu Dance as a whole, thought about the time and place to practice together, thought about the floor patterns and levels of the Babalu Dance, and thought the makeup and clothing that would be used.

The teacher who accompanied provided input and criticism in order to improve students' abilities in dancing the Babalu Dance and paying attention to the elements of the Babalu Dance performance.

Data Interpretation

Students' interpretation of these data will become a much more important part of future curricula. Students are required to have the skills to implement theoretical knowledge to numbers, and use their skills to make inferences based on logic and data trends (Yamin, 2020)

The data interpretation is more inclined to data processing for students. The data processing is meant as the skills of students in operating various data contained in computer systems and mobile phones.

Cuktural arts learning conducted through online made students more developed in the realm of technology, because it started from the beginning of learning, providing material, closing learning, as well as activities after learning to assignments, they were carried out by using computers or mobile phones, including evaluation of learning outcomes or repetition.

Various Assessment

Assessment is a process to obtain information about the development, achievement, and performance of students which is carried out systematically and continuously (Pangastuti, 2020).

There needs to be consideration of other factors in conducting an assessment. Other

factors included student attitudes, student seriousness, student activity in participating in cultural arts learning, attendance, learning process, and student skills.

Student learning outcomes can be classified into three domains (domains), namely: (1) cognitive domain (knowledge or which includes language intelligence and logic-mathematical intelligence), (2) affective domain (attitudes and values or which includes interpersonal intelligence and intrapersonal intelligence, in other words emotional intelligence), and (3) psychomotor domain (skills or which includes kinesthetic intelligence, visual-spatial intelligence, and musical intelligence) (Nuryadi, 2016)

Each domain in the assessment of cultural arts contributed to a person's level of success. The data from multi-intelligence research showed that the cognitive domain contributed 5%. Interpersonal intelligence and intrapersonal intelligence (affective domain) contributed the most, namely 80%. Kinesthetic intelligence or visual-special intelligence and musical intelligence which were included in the psychomotor domain had a contribution of 5%.

The various assessments contained in one of the freedom of learning tendencies that does not focus on student learning outcomes only through conventional assessment results. The online cultural arts assessment was carried out by using the help of Whatsapp and Zoom Meeting.

Student Involvement

Student involvement is an important study in the world of education. Student involvement requires not only activeness but also a feeling and sense of belonging. Student involvement focuses on reminders of academic achievement, positive behavior and a sense of belonging to students so that they remain in school (Willms, Milton: 2009).

Student involvement is the willingness of students, needs, desires, motivation and success in the teaching and learning process. Student involvement includes behavior and attitudes to participate in and look for activities both in

class and outside the classroom that will support successful learning (Poskit & Gibbs, 2010).

The freedom of learning also prioritizes the concept of humanizing relationships. Humanizing the first relationship is in the form of humanizing humans, which are students. In this case, students were human beings who had minds who were invited to be involved in the process of cultural arts learning and not only accept what is conveyed by the teacher.

Humanizing the next relationship was about time, the teacher gave an example for students to the orderliness of learning times, the learning process to the time in collecting assignments. Students were invited to be able to appreciate time universally.

The involvement of students in the teaching and learning process of cultural arts namely; 1) invited all the 7th grade stuents to participate in determining the deadline for collecting assignments, which students who felt invited to determine the deadline for collecting assignments would responsible for the decisions they made by themselves, 2) open discussion forums in each meeting, with the aim that students could be better to explore their thoughts and ideas, 3) invited students to be involved in determining aspects of the assessment which were symbolized by stars, with the aim that students could have enthusiasm in achieving the highest star, 4) invited students to choose tiered and meaningful challenges according to the ability level of each class.

Student involvement was able to foster a sense of enthusiasm and mutual trust between teachers and students. Students who were involved in the learning process could make it easier for teachers to assess and evaluate learning through the learning process.

Student involvement could also help teachers reflected on cultural arts learning, based on the data, the teacher could think about what needs to be done in the future that is right for the condition of students in one class.

In a performance, every student who responded in a discussion forum, or a student

who demonstrated skill in the learning process was given appreciation from the teacher and students. The goal was to make students more motivated in class activities (Whatsapp and Zoom Meetings). Appreciation of cultural arts learning was not only about rewards in the form of values or goods, but more about applause and motivational sentences, so that students did not make rewards as a goal of learning but as a bonus in one achievement.

The following is one of the teaching and learning activities of cultural arts by involving students in the learning process. Students were given a place to express their opinions regarding the achievement of values from the Babalu Dance video. Learning was done by using the help of the Whatsapp Group class.

Mentoring

Mentoring is a system of matching between someone who is more skilled and experienced who is called as a mentor and someone who is less skilled and experienced, namely the mentee. This mentoring program is said to have long been a major concern by academic and industry experts as a program for individual professional and personal development (Rekha & Ganesh: 2012).

Mentoring that was carried out by cultural arts teachers to the 7th grade students was started from the teacher by giving an opening in the lesson, followed by delivering material that the teacher was still a mentor, managing the course of learning, and closing the lesson.

The following is a mentoring process carried out by teachers in cultural arts learning. Students followed the teacher to do one of the variations contained in the Babalu Dance

Figure 4. Photo of Cultural Arts Learning through Zoom Meeting. (Source: Sinta Kusumawati, April 2019)

CONCLUSION

Based on the study conducted, Babalu Dance is a performing art that has become the distinctive identity of Batang Regency which has existed since the colonial era and it is still developing today.

Babalu Dance learning by implementing the freedom of learning concept learning was carried out online by using the help of Whatsapp and Zoom Meeting.

The learning process of Babalu Dance culture at SMP Negeri 3 Batang was reflected in the activities; 1) students could learn at different times and places, 2) students were more identical with individual learning, 3) students had choices in determining how they learn, 4) teachers implemented more project-based learning, 5) the learning was more directed to field experiences, 6) students became more interpretive in processing data, 7) teachers could carry out various assessments, 8) student involvement, 9) even though that was done online (in a network) teachers were required to continue to monitor every activity carried out by students during the learning process.

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