



PROCEEDING



The 1st International Conference for Arts and Arts Education on Indonesia (ICAAE)

Theme:

**"Rethinking The Human Dignity and Nation Identity:
A Review Perspective of Arts and Arts Education"**

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**Faculty of Languages and Arts,
Yogyakarta State University, March 5-6, 2014**

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RETHINKING THE HUMAN DIGNITY AND NATION IDENTITY: A REVIEW PERSPECTIVE OF ARTS AND ARTS EDUCATION

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PENGEMBANGAN PENILAIAN SIKAP DALAM PENDIDIKAN SENI TARI

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Abstract

Attitude Assessment in Dance Education has certain specifications which differ from other art disciplines. It is because Dance Education has special characteristics compared with art education and music education, and drama education or theater as well. Anastasi (1982) defines attitude as a tendency to react in a certain way, like or dislike, towards an object. For instance: a group of people, customs, states, or particular institutions.

Attitude assessment in dance education is limited to attitudes related to operational norms in the local culture, which might be applied generally in education. The development of attitude assessment refers to classroom assessment (Classroom Based Assessment).

Attitude assessment in dance education consists of: 1) Step-by-step development, and 2) scoring and interpretation. The tools used to assess the attitude is as follows: a) Semantic differentiation scale, and b) Likert scale (Likert Scale). The implementation of attitude assessment in Dance Education cannot be done instantly, but continuously through the process approach and the product approach.

Introduction

Attitude as the affective domain in art education is the result of a blend of everyday cognitive domain and psychomotor domain. Anastasia (1982) defines attitude as a tendency to react in a certain way, like or dislike, towards an object. For example: a group of people, customs, states, or particular institutions. The attitude assessment was developed by teachers in performing their duties as educators. This is in accordance with the guidelines referring to the judging of assessment in the classroom (Classroom Based Assessment). However in Curriculum 2013, the development of assessment emphasizes on authentic assessment (authentic assessment). Developing assessment, a teacher will refer to

the process approach and the product approach. If the assessment is done, attitudes will certainly use a process approach because the attitude or behavior cannot be measured using the test. If someone uses the test, he or she should take a few instruments conducted on trials with proper analysis of theories of education and psychology and social theory.

Art educators (teachers of Art) or teachers of Arts and Culture, have the tasks to train students to be creative, expressive, aesthetic, and sensitive. Herbert Read (1980) stated that the Education Through Art are preferred for art subjects at primary and secondary level general (ECD/Bustanul Afal, SD/Madrasah, SMP/Madrasah Tsanafiyah, high schools/MadrasahAliyah), whereas vocational education or high art college, note more promoting Art Education.

Two main ideas appear that there is a charge associated with the curriculum in 2013, it seems that the common thread that education explicitly or implicitly gives priority to the formation of attitudes. Even the background changes into the curriculum of SBC Curriculum 2013, the affective domain are translated into KI-1 and KI-2 (-1= spiritual core competencies and -2= affective core competencies), then KI-3 and KI-4, knowledge (cognitive) and skills (psychomotor).

Development of Attitude Assessments in Dance Practice

Teachers as a spearhead in the classroom assessment developer is expected to implement some kinds of assessment in evaluating educational learning in the art of dance. Performance Test (test performance) is used by the teachers using a rubric that was created earlier. The criteria used an inter-rater agreement, meaning that it has a good reliability. However, the assessment can be simultaneously attached to or separated from the assessment of the dance practice. In this paper, it will be discussed briefly, either attached to, become one with practice, or separated. In the assessment attached to the practice of dance, the indicators of "attitudes" are the criteria in the rubric created by the teachers.

However, it must be done carefully because it could have overlapping boundaries if it is not agreed by the raters or inter-rater. The advantage is that the teacher can take on the attitude indicator values which are created, for example: the wirama in Javanese dance.

Do / dance / dance is to demonstrate the aspects of affective, cognitive, and psychomotor altogether. It is because thinking determines the motion sequences, rules that must Bay the "benchmark motion", adjustment to the rhythm, sensitivity space, and characters presented, either solo or group dance. While the assessment is a stand-alone attitude, it needs no such instruments. Developing assessment for the assessment of affective aspects requires precision and accuracy, as well as perseverance. Djemari Mardapi (2007) said that the

nature of the affective domain includes behaviors such as feelings, interests, attitudes, emotions, or values. While Popham (1995) said that the affective domain of learning determines the success of a person. People who do not have a particular interest in the subject is difficult to achieve optimal success of the study. Therefore, a teacher must be able to arouse the interest of all the students to learn the lessons of teaching teachers. Further it is said that the emotional attachment is often necessary to build the spirit of togetherness, the spirit of unity, the spirit of nationalism, social sense, and so on. This opinion is in line with the opinion of Herbert Read that the potential for the generation of arts education trains students to have affective aspects, namely creative, expressive, aesthetic and to be sensitive, honed and trained.

Examples of the development of attitude assessment in Dance Education

Attitude measurements can be done in several ways. T Ramli Zakaria (2010) mentions several ways, such as:

- a. observation of behavior
- b. direct questions
- c. personal report
- d. attitude scale

Observations of behavior at school can be done using a special note book of events related to students during the school day. Example: (a kind of record of the student book, containing: Subject, teacher, student's name, events (positive and negative). The book can record the students' behavior, it can also be an ingredient in the overall assessment of students. In addition, the observation of behavior can also use a checklist (Checklist), which contains certain behaviors expected from students in general, or in particular circumstances.

Direct questions, for example: How did the students about the art of dance to be held in the afternoon. Based on the responses and reactions from students in an understandable manner, they answers the members about the attitude objects. Teachers can also use this technique in assessing attitudes towards problem, situation, or thing which is the attitude object.

Personal report, for example: students are asked to make a review or response that contains a view of an attitude object. Teachers can also use this technique in assessing attitudes and situation, or thing which is the object attitude. For example: on "Costume Dance" the student review can be read and understood its tendency attitude. This technique is somewhat difficult to be used in measuring and assessing the attitudes of the students in classical styles. Teachers need more time to read and understand all the students.

Attitude scale. There are several models developed by experts which is ofenty used to measure, Model Scale Semantic Differentiation (diferential Semantic Techniques) and Likert scale (Likert Scales). The two models have been rewarded to be implemented by the teacher in the learning process in the classroom.

Conclusion

The development of attitude assessment in dance education should be done by the teacher, through a process approach and product approach. The assessment is included in the affective domain, so teachers need to make affective grading instruments with the indicators and criteria that have been determined and then see the trends, positive or negative.

Attitude assessment in Dance Education consists of: 1) Step-by-step development, and 2) interpretation. The tools used to assess the attitude is as follows: a) Semantic differentiation scale, and b) Likert scale (Likert Scale). The implementation of attitudes assessment in Dance Education cannot be done instantly, but continuously through the process approach and the product approach.

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