



THE EFFECT OF FEATURE VIDEO ON THE ABILITY OF PRE-SERVICE TEACHERS TO APPRECIATE INDONESIAN TRADITIONAL ARTS

Karsono¹, Joko Daryanto², and Rukayah³
Sebelas Maret University, Surakarta, Indonesia ¹²³

Article History:

Submitted:
Oktober 2018
Approved:
November 2018
Published:
Desember 2018

Keywords:

pre-service teacher,
feature video,
appreciation of art,
traditional, Indonesia.

Abstrak

Makalah adalah hasil penelitian yang bertujuan untuk mengetahui pengaruh media pembelajaran video-feature terhadap kemampuan guru SD pra-layanan untuk mengapresiasi seni tradisional Indonesia. Metode penelitian yang digunakan adalah eksperimen nyata dengan desain antara subjek (dua desain kelompok kontrol eksperimen). Populasi penelitian ini adalah 600 siswa pendidikan guru sekolah dasar di sebuah universitas di Surakarta dengan sampel 120 siswa yang ditugaskan untuk kelompok eksperimen dan kontrol. Teknik sampling yang digunakan adalah random sampling. Validitas instrumen menggunakan validitas isi dan validitas konstruk untuk menguji validitas instrumen tes dan media. Data dikumpulkan menggunakan tes dan wawancara. Mereka kemudian dianalisis menggunakan t-test dengan SPSS 16 for windows. Hasil penelitian menunjukkan bahwa ada perbedaan dalam kemampuan untuk menghargai seni antara siswa dalam kelompok kontrol dan eksperimental. Hal ini dapat dilihat dari nilai rata-rata pre-test dari kelas eksperimen sebesar 13.727 yang mengalami peningkatan dari tes awal (pre-test) sebesar 10.045. Di satu sisi, nilai rata-rata post-test dari kelas kontrol adalah 9.909 yang mengalami sedikit peningkatan dari rata-rata tes awal (pre-test) sebesar 9.818. Kesimpulan dari penelitian ini adalah bahwa media video-fitur mempengaruhi kemampuan guru pra-layanan dari program pendidikan guru sekolah dasar.

Abstract

This paper is the research result that aimed to determine the effect of video-feature learning media on the ability of pre-service elementary school teachers to appreciate Indonesian traditional arts. The research method used was true experiment with a between-subject design (two experiment control group design). The population of this study was 600 students of elementary school teacher education at a university in Surakarta with a sample of 120 students assigned to the experimental and control groups. The sampling technique used was random sampling. The instrument validity used content validity and construct validity to test the validity of test instruments and media. The data were collected using tests and interviews. They were then analysed using t-test with SPSS 16 for windows. The results of the study showed that there is a difference in the ability to appreciate arts between the students in the control and experimental groups. This can be seen from the mean pre-test score of the experimental class of 13.727 which experienced an increase from the initial test (pre-test) of 10.045. On one hand, the mean post-test score of control class was 9.909 which experienced a slight increase from the mean of the initial test (pre-test) of 9.818. The conclusion of this study is that the video-feature media influences the ability of the pre-service teachers of elementary school teacher education program.

© 2018 Muhammadiyah University of Ponorogo

✉ Correspondence Address:

E-mail: Karsono80@staff.uns.ac.id

ISSN 2579-7255 (Print)

ISSN 2524-004X (Online)

DOI: <http://dx.doi.org/10.24269/jin.v3n3.2018.pp191-211>

INTRODUCTION

In the contents of the curriculum for elementary school education from time to time, even up to the 2013 curriculum, art education is still considered important. This is evidenced by the existence of the art-education material in every curriculum change. Art-education materials in the elementary school are in one package of subjects named Cultural Arts and Skills or often abbreviated as SBK. It means that there is awareness that the actual content of art education has important values in line with the other subject matters to support the achievement of holistic children's education goals, namely the development of personal and social competencies.

Based on the results of a standard document review of the contents of elementary school education, both the 2006 school-based curriculum and the revised 2013 integrated thematic curriculum, art-education materials in elementary school specifically consist of several concentrations of fields such as the arts, music, dance, literary arts, and performing arts (Permendikbud No. 64/2013 & Permendikbud No. 21/2016). Since a long time ago, the ideal design at the

curriculum level has still left implementation problems in the field, especially from the perspective of material delivery. The fact that occurs in the field, art-education materials in elementary schools are not taught by teachers who indeed have an educational background from one of the art fields. This fact is not comparable, for example with physical education in the elementary school taught by special teachers. In elementary school, art education is generally taught by the class teacher whose competence from college is constructed to teach various subjects.

The aim of art education in elementary school is not only to develop the aspects of art skills, but also to integrate aspects of art into the daily lives of students. The aim is in line with the view of Campbell, Kassner, and Kassner (2010: 3-13) which formulates the opinion that art education for children should lead to three estuaries, namely the formation of mental attitude aspects, strengthening the aspects of thought, and mastering art skills. Hence, it's not just developing art skills but also forming characters. From this, it can be seen that art education in elementary schools actually has a

strategic potential and position to contribute to children's character education.

One form of character education through art education is the growing attitude of loving the country. This attitude can be fostered through the art-appreciation-education material that introduces the diversity of traditional arts in the archipelago. In fact, there are many kinds of traditional arts in the archipelago that need to be introduced to students in elementary school. If observed, the Indonesian archipelago or often called *Nusantara* has approximately 500 ethnic groups that inhabit "only" 3,000 islands out of about 17,000 islands owned by Indonesia (Suanda, 2000: 2). If only each ethnic group had just one or two traditional arts, then the number of traditional arts would be very large with diverse expressions.

The wealth of Indonesian traditional culture, of course, is a socio-cultural capital that is important for the strategy to build the country's progress in the future. Unfortunately, the variety of traditional arts seems forgotten by the younger generation. Young people who are generally at school age, from elementary to high

schools, do not get information as much and as diverse as Indonesian traditional arts. Even Suharni (2015) explained the current reality that school-age children are an "easy target" for the cultural colonization process. In this case, the most dominant is westernisation.

The process of westernisation in the field of cultures can be seen from the tendency to strengthen the influence of western culture in all aspects, from lifestyles to arts. The culture of the music industry, for example, with capitalism and liberalism has alienated the young generation of Indonesia from the love of traditional Indonesian music. The trend of K-Pop music, or Korean Popular, has become very intense in today's young community. Likewise in the fields of dance, fine arts, literary arts, dress, film, and so on, the reality is not very different. The reality of the cultural marginalization of the archipelago tradition in the realm of industry is of course "somewhat" understandable because it involves capital, power, lifestyle, and uniformity of tastes. However, what should be watched carefully and even confronted immediately, of

course, is the westernisation in the field of education.

The process of division in the field of education can be seen for example in the content of art education material from elementary to high school. There are still a lot of materials that make western cultures the main material and not as a reference. For example, in the education of music arts from kindergartens to universities, the dominance of the use of western music and its diatonic scales is very strong. It is inversely proportional to the introduction of music and traditional arts that are so minimal. It is also the same in the field of performing arts, literature, fine arts, and dance.

The problem of "westernisation" in the content of art in the world of education should be immediately challenged by collecting materials from the archipelago as much as possible to be disseminated to students at every level, including of course at the college level. This dissemination becomes strategic when it is linked to the learning situation of arts in elementary schools that still need improvement. One alternative improvement is to prepare elementary

school teacher candidates who are studying at the PGSD (elementary school teacher education) study program to get to know and understand a variety of cultural diversity, especially the archipelago traditional arts.

So far, the constraints of the dissemination of traditional arts to the younger generation, including elementary school teachers and pre-service teachers are in terms of disconnection of information and limited information on archipelago traditional arts. It must be admitted that products related to the archipelago's traditional arts do not promise large financial benefits, including information media products. This is why capital owners are rarely willing to invest funds to produce archipelago traditional art information media packaging. From this process, finally the richness of the archipelago's traditional arts and their various aesthetic, ethical, and moral values gradually disappeared and became extinct, and are no longer recognized by their future generations. Even in an appreciation test of knowing various archipelago musical instruments for PGSD students of the faculty of teacher

training and education in UNS Surakarta, it was found the fact that out of 120 students only 25% of them were able to properly mention 15 various Indonesian musical instruments and their origins. The rest were only able to mention fewer than 15 various Indonesian musical instruments, with some errors in mentioning their origins.

This condition may make the initial representation that students as younger generation and successors of elementary education are less familiar and less appreciative of the arts and cultural products of the archipelago. In fact, if we look closely in the future when they have to teach arts in elementary schools, there are a lot of art learning contents related to the culture of the archipelago. If appreciative skills and the expansion of the archipelago art insight are not improved, it can be ascertained that the inheritance of archipelago traditional art information to elementary students will also be finished over. This disconnection can result in the loss of sense of belonging to the archipelago culture. Finally, elementary students will lose their pride and love for their cultural assets. At this point, this research

becomes important for designing, packaging, producing, and developing effective information models on the diversity of the archipelago's traditional arts in the form of learning media. The media developed are in the form of a mini feature video packaging of various Indonesian traditional arts. This media will later be used as a learning resource in lectures in the PGSD study program.

Nowadays, there are many kinds of learning media that are developing audio, visual, and audio-visual formats. Of the many kinds of media, this research focused on developing and testing the learning media that have audio-visual format in mini feature videos. This selection is based on the consideration that audio-visual media is more accessible to students, and its use does not depend on the classroom and time. This study compared and then looked at the effects of feature-video learning media on the ability of PGSD students to appreciate the diversity of archipelago traditional arts

LITERATURE REVIEW

Poerwadarmita explained the concept of ability as the power, being able, or being ready to do something.

It means that the concept of ability requires a person's ability to do something. According to Donald, ability is a change in energy of a person that is marked by the appearance of the mind and preceded by a response to the existence of a goal. Donald's view is more specific to seeing that abilities relate to aspects of human thoughts that interact with goals, thereby encouraging changes in energy of a person to be able to do something (Baso, 2014: 2). Gordon argued that the ability (skill) is something that is owned by an individual to do the task or work that is charged to him (Mulyasa, 2006: 39). On one hand, according to Desmita (2008: 257), ability or skill is a general term with regard to the potential to master a skill. From the various opinions above, it can be concluded that ability is an impulse in a person who is influenced by the aspect of thinking, which has an orientation to form skills to be able to do something.

In the ability to appreciate arts, doing "something" refers to the power of art appreciation. The concept of appreciation is etymologically derived from the Dutch language, namely *appreciatie*, or English *appreciation*.

According to the English dictionary (Webster), *to appreciate* is a verb form that means: "To judge the value of; understand or enjoy fully in the right way (Oxford), to estimate the quality of; to estimate rightly; to be sensitively aware of "(Sukarya, et.all, 2008). It can be explained that appreciation is an activity of giving judgement, and understanding, or enjoying something appropriately. From this opinion, it appears that appreciation is related to the right sensitivity and predictive performance of something. Thus, the ability to appreciate arts can be formulated as an impulse within a person, which is influenced by aspects of thought that have an orientation so as to form skills to be able to understand arts properly.

Sukarya explained that the appreciation of arts in general or the activity of appreciating arts means understanding fully the intricacies of an artwork and being sensitive to various elements in it, both elements of morality, ethics, logic, to aesthetics. In summary, the appreciation of arts can be interpreted as an activity of sharing experiences between connoisseurs and artists. There is even an over-expression that

constructs the understanding that enjoying is recreating (Sukarya, 2008). Soedarso in Sukarya (2008) revealed that appreciation is "understanding and being fully aware of the intricacies of an artwork and being sensitive to its aesthetic aspects so as to be able to enjoy and assess the work properly." From Soedarso's opinion, it can be explained that the appreciation of arts is an activity of thinking and feeling simultaneously. To be able to enjoy an artwork appropriately, it takes sensitivity of senses as well as logic skills to see the content of arts that is seen, observed, or enjoyed. Yunus in Khisbiyah and Sabardila (2004: 93) argued that the term appreciation in the context of arts can be interpreted as awareness, understanding, assessment, and appreciation, or it can also be four of them simultaneously. From the various understandings and opinions above, it can be concluded that appreciation in the context of arts is an activity of recognizing the art of using inner feelings and/or sensitivities so as to foster awareness, understanding, assessment, and appreciation or all four at once in a person towards the artwork that he sees, observes, or hears. . In general,

art appreciation can take the form of two activities, namely appreciation in a receptive form and in productive form. Receptive is an activity of accepting or understanding an idea accurately and comprehensively. (M. Faisal, et al, 2009: 8-38). Therefore, it can be formulated the understanding that receptive art appreciation is a positive assessment or appreciation activity of accepting or understanding the artwork accurately and comprehensively. In contrast to this, productive appreciation is the activity of giving a response in the form of a re-formulation or improvement of an internalized artwork. In this research, the form of archipelago traditional art appreciation ability developed with video feature media is an appreciation of receptive art.

The archipelago traditional art is a term that refers to the understanding of all types of arts that live, develop, fuse with the culture of the Indonesian people, and are passed down from generation to generation, (Rustopo, 1998: 2). If traced from its operational definition, the concept of "art" refers to the understanding of all forms of expression of human beauty manifested in various media. From this definition, it can be seen that

human elements and the media of arts are the two main and interrelated elements of arts. Based on the opinions and explanations above, it can be constructed that understanding to realize and enjoy arts requires human organs called the five senses. The five senses of human become an important component in appreciation or art. Arts in a culture, inherited from one generation to the next, always begin with appreciation activities. This inheritance process makes arts known as traditional arts (Rustopo, 1998: 5).

Indonesia has a variety of traditional arts as many tribes inhabit the Indonesian archipelago. The area that was once called the archipelago stretches from west to east, from Sabang Island to Merauke Island. Thus, the meaning of an archipelago traditional art is all forms of arts that exist in the territory of Indonesia which have existed for a long time and undergone inheritance from one generation to the next. Thus, what is meant by the ability to appreciate the archipelago traditional arts in this research is the ability of a person to realize, understand, assess, and appreciate the art that is in Indonesian

culture passed down from one generation to another.

Feature Video as a tool to do a treatment of art appreciation is a form of learning media. Sumantri and Permana (2001: 153) define learning media as a teaching tool used by teachers as intermediaries to deliver instructional materials in the teaching and learning process so as to facilitate the achievement of these goals. Sanaky (2009: 3) explains that learning media is a tool that functions and is used to convey learning messages. From some of the opinions above, it can be concluded that the notion of learning media is a tool used by the teacher to facilitate the course of the learning process.

Learning media can be classified into three major groups, namely audio media, visual media, and audio-visual media. In this study, the feature video is included in the audio-visual media classification because it contains images, sounds, and written captions. In simple terms, video can be interpreted as a combination of text, graphics, animation, and sound. Etymologically, the video comes from Latin which means seeing (having visual power) or the ability to see. Video media is a media that has

already been widely used in learning, both in elementary schools and colleges. In form, video is a group of images arranged sequentially in the frame. A number of frames are projected through the projector's lens mechanically so that the screen shows a vivid image (Arsyad, 2011: 49). Prastowo (2011: 300) explains that video is a motion picture that is accompanied by sound. On the other hand, Belawati in Prastowo's study (2011: 301) explains that video is everything that allows audio signals to be combined with moving images sequentially.

The video feature in this research is the development of mass media reporting styles. In its history, features are a form of reporting style in the printed media journalism. Sumadiria (2006: 152) formulated the definition of *feature* as a form of writing that bases on human interest, not bound to rigid standards of writing such as news in general. Williamson in Sumadiria (2006: 152) formulated *feature* as creative, sometimes subjective articles designed primarily to entertain and inform readers about events, situations, or aspects of life. On this basis, features are often referred to as

narrative series of facts presented (Sumadiria, 2006: 149-150). In its development, feature techniques have become a style of presenting news in television programs in a video format. Wibowo (2007: 186) argues that feature programs in television discuss a subject matter, one theme, expressed through various views that complement, parse, highlight critically, and are presented in various formats. Feature is one of the basics of a television program that provides a subject with an in-depth, interesting, and touching explanation. Based on the description of some of the opinions above, it can be formulated that the video feature is a form of audio-visual packaging in the form of video, which provides an in-depth, interesting, and touching explanation of something, with a narrative series of facts. The feature video in this research is a short duration video show of 10 minutes which discusses the material on the variety of archipelago traditional arts viewed from various perspectives – social, ethical, moral, aesthetic, artistic, and social functions of the art.

The use of video in real learning is motivated by investigative activities in the military world that use video as

a material to study the strength of other groups that are opponents in a war. Gradually, the informative benefits of video as a source of learning led to this technology being developed for the world of education in the 1950s (Cruse, 2007). In connection with the use of video in learning, Liu in the presentation of the results of his research explained that the video was able to improve the learning achievement of college students towards the competencies they learned. This was done by applying the class V-Log, or video blog, which was mixed with conventional classes. In this case, the video is the main material of lectures, not just a supplement, (Liu, 2016: p.44-53). As a product that combines visual and auditive languages, Wang and Antonenko (2017: p.79-89) proved that learning videos that have strong effects to attract students' attention and bring learning satisfaction are videos that show the figure of instructor or teacher or presenter in the show.

In a more specific topic, the research on the use of video especially in the education of pre-service teachers has been widely done. Even, Gaudin and Chalies

(2015) in their literature study on "video use in teacher education and professional development" have found and reviewed 225 scientific papers. The three main questions as the findings of the problem to be followed up according to Gaudin and Chalies (2015: 41) are as follows: (1) How a lecturer, as a teacher of pre-service teacher students, can invite students to identify and interpret a learning process aired in a video so as to encourage the improvement of teacher professionalism; (2) How a variety of ideas can be formulated regarding the strategy of watching videos in class, and what kind of video is worthy of being packaged in the learning and education of pre-service teachers; and (3) What efforts can be made so that the culture of using video becomes a sustainable practice in learning as part of teacher professionalism. In connection with these findings, a group of researchers from America consisting of Christ, Arya, and Chiu conducted a research using international survey methods on the practice of video use in the education of pre-service teachers in several countries. The results of the research show that the use of video in the education of pre-service teachers

has an important role, especially in enhancing multimedia-based competencies. The video that helps teachers to develop is the video that contains learning resources and teaching methods or procedures (Christ, Arya, & Chiu, 2017: p.22-35). In addition to the research, Christ, Hatch and his team (2016) also released research results that focus on the video use in the education and training of pre-service teachers. The results explained that the video, especially the video that shows the original recording of classroom learning, has an important role in bridging pre-service teachers to reduce the concepts they learned during their study in the university into practical planning in the classroom (Hatch, et.all, 2016: 274-275).

Based on the study of the results of the research above, this research has differences with the previous research. It produced a video as a teaching material as well as a learning resource for the pre-service teachers in the PGSD study program in the field of art-education studies. The rationale is that the students would become teachers of elementary school in the future. They have extensive

knowledge and understanding of the archipelago art as the learning material for elementary students. In particular, the advantage of the video feature media produced in this research is in the packaging that contains important information presented simply and full of humanity.

MATERIAL & METHODOLOGY

Data

Research on the ability to appreciate the traditional arts of the archipelago made the results of the appreciation ability test as the primary data. The data on the ability to appreciate were obtained by testing the students. The test was in the form of 40 multiple-choice items which contain a test of knowledge about the diversity of the archipelago's traditional arts. The scope of knowledge tested was factual and conceptual knowledge related to the archipelago's traditional arts. Then, the level of thinking tested includes the realm of understanding, application, and analysis.

The data were taken using 3 tests; the first test was a try out test to see the level of readability of the test items. Then, the pre-test was carried

out before the action/treatment was carried out. After the application of treatment, a post test was conducted. The questions used in the pre-test had a level of difficulty that was comparable to the questions used in the post-test. The test was conducted after the students watched 2 feature videos with the theme of archipelago traditional arts; they are Javanese Gamelan (video 1) and Banyumas Bamboo Music (video 2). Students were given a limit to repeat watching the video 3 times for each title, but were not given a limit when to watch the video. This means that the watching time was flexible. It could be done at any time within the time limit for collecting research data. The data collection was carried out in March and April 2018 with the research setting at the campus of elementary school teacher education study program in one of the universities in Surakarta.

Method

The research design used in this research was true experiment with the between-subject design (two experiment control group design). The population of this study was 600 students of the elementary school teacher education program at one of

the universities in Surakarta, with a sample of 120 students assigned to the experimental and control groups. 60 students belong to the experimental group, and the remaining belongs to the control group. The sampling technique used was random sampling. The control group was given a treatment in the form of traditional art appreciation learning with quartet card media while the experimental group was given treatment in the form of appreciation art learning with feature video media.

The instrument validity applied construct validity. The validity of the instrument in this research consisted of the validity of the items and the validity of the media. The data were analysed using t-test with SPSS 16 for windows to see the differences in treatment in the use of archipelago art video features on the art appreciation ability of students. The analysis in this research consisted of tests of normality and homogeneity followed by the t-test. Research procedures consisted of preparation, implementation, data processing, and presentation of research data. The initial hypothesis in this study is that there is an effect of the feature video

on the ability of art appreciation on the students of PGSD program.

RESULTS AND DISCUSSION

Results

The implementation of this research activity began with the try out, pre-test, treatment, and post-test. In the try out, 80 items about the knowledge of art appreciation that would be used for the pre-test and post-test of the experimental group and the control group were obtained. After the try out was done, the 80 items were sorted into 2 sets of test-items to be used for the pre-test and post-test. After the pre-test, treatment was given.

Treatment was undertaken by inviting students to learn about the diversity of traditional Indonesian music. In study groups of the control group, the appreciation learning was done by playing a variety of Indonesian art quartet cards. Meanwhile, the experimental group

learned by watching feature videos. There were 2 videos played in the learning process. The first video was a feature entitled Worldwide Javanese Gamelan, and the second feature video was entitled Banyumas Bamboo Music. The quartet-card media for the control group and the feature video for the experimental group could be brought home and learned for one week with a note that the video could be played back at a maximum of 3 times for each title. At the following week's meeting, Discussions and reflections were carried out on the content of the video. After the discussion and reflection, post-test was conducted.

After carrying out the pre-test, the implementation of treatment, and the post-test, data processing using SPSS 16 for windows was carried out. Prerequisite tests were carried out by using normality and homogeneity tests. The following is the analysis of the data of treatment results:

Data Normality Test

Table 1. Normality-Test Results

No	Groups	<i>Pre-test</i>	<i>Post-test</i>
1.	Experimental	0,615	0,850
2.	Control	0,752	1,004

Based on the analysis test of pre-test and post-test of both groups, it was found that the data were normally distributed because $p > 0.05$

Homogeneity Test

Table 2. Homogeneity-Test Results

Levene Statistic	df1	df2	Sig.
0,003	1	42	0,956

The homogeneity-test results of the two groups show the significance value of 0.956 which means that $p > 0.05$. It is said that the variance of the population group is the same which means the data are homogeneous. After the prerequisite test was fulfilled, t-test was performed to find out whether

there a difference between the two treatments in the use of feature videos on the ability to appreciate Indonesian traditional arts. This hypothesis test is divided into two, namely: paired sample t-test (sample related) and independent sample t-test (sample not related)

The Pre-Test and Post-Test Results of the Groups

Table 3. Paired Sample T-Test Results

	Mean	N	Std. Deviation	Std. Errors Mean	Sig. (2-tailed)
Before Treatment	10.04	2	3.40136	.72517	0,000
After Treatment	13.72	2	3.66686	.78178	

The table above shows that the mean score for 60 respondents after getting treatment is greater than that before receiving treatment with a significant level of $p \leq 0.05$. It can

be concluded that there is a difference (increase) of the mean score before and after the treatment in the experimental group, which means that the use of video features

affects the ability of PGSD students to appreciate the traditional arts of the archipelago.

The followings are the post-test results of the control and experimental groups

Table 4. *The Results of Independent Sample t-Test*

	Mean	N	Std. Deviation	Std. Errors Mean	Sig. (2-tailed)
<i>Post-test</i> control	9.9091	2	3.476	0.74121	0,00
<i>Post-test</i> Experime	13.7273	2	3.666	0.78178	0,00
		2	86		1

From the table above, it can be seen that the experimental group gets an higher mean score higher than the control group does. It can be stated that the use of video features has an effect on improving the ability of PGSD students to appreciate traditional Indonesian arts compared to that used in the control group. Based on the results of data analysis in the research and hypothesis testing, it can be seen that the use of feature

videos has a positive impact on the ability of PGSD students to appreciate the traditional art of the archipelago. This can be seen from the comparison of the mean score of the control and experimental groups having a significance level of 0.001. This shows that there is a difference when the experimental group is treated with feature videos compared to the control group who did not receive the treatment.

DISCUSSION

There are several theoretical constructions that can explain the findings that the feature video has an effect on the ability of students to appreciate arts. The studies of Arsyad (2011) and Prastowo (2011) on video

media seem to be in line that the uniqueness of video as a learning media lies in its ability to present motion and auditive phenomena more completely than that of other media, such as picture cards. It is this aspect

of resemblance to reality that at a certain level has the character of attracting people's attention, especially the students. The condition of interest becomes the basis for students to build curiosity, as in the view of Soekaryo (2008) to encourage someone to try to understand about "something" as the result of an art and to try to be more sensitive to various elements in it, both elements of morality, ethics, logics, to aesthetics.

The presentation of a variety of new information related to the theme of traditional Indonesian art became the main attraction in feature videos. In addition, the feature-video package that has human interest is like Sumadiria's view (2006: 152) in making information about Indonesian traditional art softer to be enjoyed by the students. The discussion of one art theme/phenomenon as viewed by Wibowo (2007) is expressed in a complete feature video, with various complementary views, sometimes contradicting, parsing, critically highlighting, and using picture language that is more subjective-dramatic than objective-realist. The feature videos entitled Banyumas Bamboo Music and the Worldwide Javanese Gamelan used in this

research contain the information in a socio-cultural perspective. It means that the art elements as well as the linkage with the cultural and community contexts that gave birth to the arts were explained. Even, some historical information also exists, which creates an imaginative impression on students who witness it and fosters further curiosity.

The strategy to develop the curiosity of PGSD students as an entry point to foster appreciation ability was also shaped by the serving style of two feature video titles used for treatment, mainly in the language elements of the images and presentation narratives. In the language element of the picture, the use of short duration with a maximum limit of 5 seconds for each frame causes viewers (students) to constantly build curiosity to see one picture frame to another. In addition, a sense of curiosity that appears humanly to see a variety of new phenomena in more detail is answered by the construction of various frame contents using shooting angles. To illustrate the detailed breadth of space, the use of long shoots and medium shoots is an option in the two feature videos. For the object details,

technical art tricks and many artistic expressions were revealed using medium shoot and close up ways. With this construction, information about traditional arts becomes more comprehensive so as to enable students to gain clearer knowledge and understanding so that the ability to recognize arts as a basis for appreciation also becomes better.

The formation of curiosity in feature-video learning in this research was also built from the use of narratives presented by the presenters. Feature-video packaging by using presenters who are the same age as the students makes the video more "alive" and interesting. The closeness between feature videos and viewers (students) is built because of the proximity of the narrator's age. In addition, it was also constructed with the typical greeting "*Hello Sahabat Nusantara ...!*" The word "*Sahabat (best friend)*" becomes a verbal strategy at the beginning of the presentation of the feature to bridge the liminal conditions (between), from the previous condition in which the students did not know what would be witnessed towards the orientation of the information that would be obtained. The presenter's initial

greeting becomes a kind of apperception so that students are ready to relate their previous experience of traditional Indonesian art with the information about it that would be received in the feature video. Narration also allows students to get conceptual information that cannot be realized in the audio-visual form.

The results of the research regarding the positive effect of the feature video on the learning outcomes in general and the ability of art appreciation in particular, as described above, have an alignment with the results of some previous studies. Liu's (2016) research results in the his experiment using V-Logs or video blogs, which were mixed with conventional classes, showed that video was able to improve the learning outcomes of college students, especially in the competencies contained in the media. Wang & Antonenko (2017) presented evidence that video learning has a strong effect in attracting students' attention and presenting learning satisfaction, especially videos that show the figure of instructor/teacher/presenter as the featured video in this study. The research results of the Archipelago

Art Video Feature are also in line with the results of a survey by Christ, Arya, and Chiu regarding the practice of video use in the education of pre-service teachers in several countries. The results of the research show that the use of video in the education of pre-service teachers has an important role especially in improving multimedia-based competence. The

video that helps teachers to develop is the video that contains learning resources and teaching methods or procedures (Christ, Arya, & Chiu, 2017: p.22-35). Thus, the results of this traditional art feature video research can strengthen and supplement the results of the research on the positive influence of video as the learning media.

CONCLUSION

The researchers have conducted an experimental study of the feature video effect on the ability of pre-service elementary school teachers in appreciating traditional Indonesian art, especially receptive appreciation in the scope of factual and conceptual knowledge. The results of the research indicate that the feature video has a positive influence on the students' ability to appreciate, strengthen the research hypothesis, and reinforce the results of previous studies that the use of video in learning has more positive effects than the negative ones. However, in the future it is necessary to conduct further research, which focuses on the affective aspects of the students when accessing or using video as a learning

resource. Further research is important to map whether students feel pleasure or enjoyment when studying with video compared to other media. The follow-up research also serves to retest the results of Wang & Antonenko's (2017) study of the powerful effects of videos in attracting students' attention and presenting learning satisfaction. In addition, further research on the ideal video content used in learning and the duration of access to the video during learning also becomes an interesting issue to be studied in the future.

The results of the research on the feature video of Indonesian traditional art can certainly be a reference for the implementation of art appreciation learning in Indonesia, especially in

universities. Feature video media can be a means to provide information about traditional arts along with their wealth of meaning to the younger generation. However, the challenge that needs to be answered in the future is the difficulty of documenting a wide variety of unique Indonesian traditional arts from various regions. This difficulty happened in the feature video production in this research. Due to the various limitations, this research finally produced only 2 featured-video prototypes with the theme of Javanese Gamelan and

Banyumas Bamboo Music. The vastness of Indonesia's territory and the diversity of ethnics, arts, and cultures are the challenge in creating a learning media of art appreciation in the form of video. Based on the findings and challenges going forward, the research on Indonesian traditional art can be further enhanced, especially in the effort to introduce the richness of forms, expressions, and meanings of arts to the younger generation, general students, pre-service teachers, and society in general.

REFERENCES

- Azhar, A J. "*Media Pembelajaran (Learning Media)*." PT. Grafindo Persada, 2011
- Campbell P.S, Kassner C.S, Kassner K. "*Music in Childhood: From Preschool through the Elementary Grades*" Third Edition, Enhanced Edition. Australia: Schirmer Cengage Learning, 2010.
- Christ T, Arya P, Chiu M M. 2017. "Video use in teacher education: An international survey of practices". *Journal Teaching and Teacher Education*, Journal homepage: www.elsevier.com/locate/tate, <http://dx.doi.org/10.1016/j.tate.2016.12.005>, 63 (2017) p. 22-35.
- Cruse,E. 2007. "Using Educational Video in The Classroom: Theory, Research, and Practice".<https://www.safarimontage.com/pdfs/training/UsingEducationalVideoInTheClassroom.pdf>.
- Desmita. "*Psikologi Perkembangan (Developmental Psychology)*." PT. Remaja Posdakarya Offset, 2012
- Faisal, M. "*Kajian Bahasa Indonesia SD (Review of Bahasa Indonesia*

- in *Elementary School*.” Depdiknas, 2009
- Gaudin C, Chalies S. 2015. “Video viewing in teacher education and professional development: A literature review”. *Journal of Educational Research Review*. Journal homepage: www.elsevier.com/locate/edurev, <http://dx.doi.org/10.1016/j.edurev.2015.06.001>. 16 (2015) p. 41-67.
- Hatch. T, Shuttleworth. J, Jaffe A.T, Marri A. 2016. “Videos, pairs, and peers: What connects theory and practice in teacher education?”. *Journal Teaching and Teacher Education*, Journal homepage: www.elsevier.com/locate/tate, <http://dx.doi.org/10.1016/j.tate.2016.04.011>. 59 (2016) p. 274-284.
- Khisbiyah, Y., Sabardila, A. “*Pendidikan Apresiasi Seni (Art Appreciation Education)*.” Surakarta: Study Centre of Arts, Culture, and Social Changes, UMS, 2011.
- Liu, Mei-hui. 2016. “Blending a class video blog to optimize student learning outcomes in higher education”. *Journal The Internet and Higher Education*, Journal homepage: www.elsevier.com/locate/iheduc, <http://dx.doi.org/10.1016/j.iheduc.2016.03.001>. 30 (2016) p. 44-53.
- Mulyasa, H.E. “*Praktik Penelitian Tindakan Kelas (Practice of Classroom Action Research)*.” PT. Remaja Rosdakarya, 2012.
- Permendikbud No. 21 Tahun 2016 tentang Standar Isi Pendidikan Dasar dan Menengah (Regulation of Ministry of Education and Culture No. 21 Year 2016 about Content Standards of Primary and Secondary Education).
- Permendikbud No. 64 Tahun 2013 tentang Standar Isi Pendidikan Dasar dan Menengah (Regulation of Ministry of Education and Culture No. 64 Year 2016 about Content Standards of Primary and Secondary Education).
- Prastowo, A. “*Panduan Kreatif Membuat Bahan Ajar Inovatif (Creative Guideline to Make Innovative Learning Material)*.” Diva Press, 2012.
- Rustopo,. “*Pengantar Pengetahuan Kesenian (Introduction to Knowledge of Arts)*.” Surakarta: STSI Surakarta Press, 1998.

Sanaky, H.A.H. *Media Pembelajaran (Learning Media)*. Safiria Insania Press, 2009.

Suanda, E. *Topeng, Buku Pelajaran Kesenian Nusantara (Topeng, Learning Book of Arts in the Archipelago)*. Jakarta: LPSN, 2004.

Sukarya, Z. dkk. *Pendidikan Seni (Arts Education)*. Dirjen Dikti Depdiknas, 2008.

Sumantri, M., Permana. J. *Strategi Belajar Mengajar (Teaching-Learning Strategies)*. CV.Maulana, 2011.

Wang J, Antonenko P D,. 2017. "Instructor presence in instructional video: Effects on visual attention, recall, and perceived learning". *Journal Computers in Human Behavior*, Journal homepage: www.elsevier.com/locate/comphumbeh, <http://dx.doi.org/10.1016/j.chb.2017.01.049>. 71 (2017) p. 79-89.

Wibawa, B., Farida, M. "*Media Pengajaran (Learning Media)*." Bandung: CV.Maulana, 2001

Wibowo, F. *Teknik Produksi Program Televisi (Production Technique of Television Program)*. Pinus Book Publisher, 2007.