Uniglobal of Journal Social Sciences and Humanities

Journal Homepage: www.ujssh.com

Application of Collaborative Learning Model on Local Content Lessons Carving Art Ornaments for Grade V Primary School

Imron, Muhammad Ali[1*], Murtono[2] & Fajrie, Nur[3]

[1,2,3]Universitas Muria Kudus, 59327 Central Java, Indonesia

*Corresponding author: 202003037@std.umk.ac.id

To Cite This Article:
Imron, M. A., Murtono, & Fajrie, N. (2022). Application of Collaborative Learning Model on Local Content Lessons Carving Art Ornaments for Grade V Primary School. *Uniglobal Journal of Social Sciences and Humanities*, *1*, 36–40. https://doi.org/10.53797/ujssh.v1sp.6.2022

Abstract: The research aims to analyze learning outcomes in collaborative learning of ornamental art creation in grade V elementary school students. The method used is experimental. Data was used to determine the results of student creations in control and experimental classes. Methods used in data collection include interviews, observations, documentation studies, and student creation values. The results showed that the average score of student creation in the experimental class was 90.25, while the average result of the control class score was 65.55. It can be concluded that the application of collaborative learning methods to ornamental art creations has a positive effect on the results of student creations.

Keywords: Learning model, collaborative learning, local content

1. Introduction

Jepara is a center of carving crafts in Indonesia and even worldwide. This is because of its famous wood carvings abroad. Since the 1960s Jepara has been awarded as a Carving City because of its beautiful and quality wood carvings. In 2011 also managed to complete the Indonesian Record Museum and the world record in carving the most common wood until it was titled " Developing Social Capital in Reputation of Jepara as a Carving City" (Indrayani et al., 2022). The art of Carving Jepara significantly contributes to society's economy.

Along with the times, the next generation in the field of carving is getting less and less, they begin to ignore carving, and the price of carvings is getting lower, even the people of Jepara itself started not to know the carving work itself (Alamsyah & Laksono, 2019). Moreover, the ability to carve is passed down through generations (Shigeru, 2015). In other words, the ability to carve is passed from parent to child, not the result of coaching or training held by the District Government.

This is in line with the research from Freeman et al. (2014) on the adaptive response of the Jepara carving art society, which states that 1) the ability to carve Jepara people is obtained from the heritage of ancestors for generations through internships, as well as family or informal education, non-formal education conducted in the era of RA Kartini, and formal education established by the Dutch government, 2) the social, cultural environmental resources of Jepara people are open and Adaptive to change and responsive to socio-cultural development. Therefore, natural resources and the results support sustainability and the ability of the Jepara carving community. However, today's youth tend to be less interested in learning to carve because they think carving is a menial, exhausting job and lacks bright prospects for the future. So that today's generation prefers to work in garment factories or the like, which is currently developing in Jepara society.

As a result, the learning of carving art is less developed. It does not follow the expectations of education stakeholders, so this becomes one of the causes of the absence of the next generation in the field of qualified and reliable carving. This condition is in stark contrast to the statement that wants to make Jepara carving a local destination that continues to grow, especially Jepara, known by the nickname "Carving City." So inevitably, the Jepara Regency Government seeks to increase and develop the potential so that Jepara Regency still exists always to make carving an icon of Jepara city. Therefore, collaborative learning is needed between teachers and local engravers to foster a sense of carve love.

**Corresponding author: 202003037@std.umk.ac.id*

This research aims to determine the effectiveness of collaborative learning models in learning local content of carving art ornaments for grade V elementary school.

Based on the above research, it can be concluded that the collaborative learning model positively impacts the creation of student ornaments in grade V elementary school in Jepara Regency.

2. Literature Review

Supena, Darmuki, & Hariyadi (2021) convey some of the critical concepts of collaborative learning through the thinking of social cognition from Vygotsky's theory of constructivism. 1) Learners as unique individuals, 2) Learners who can manage themselves (Self-Regulated Learner), 3) Learning responsibilities, 4) Motivation for learning, 5) Zone of Development (ZD), 6) The role of the teacher as a facilitator, 7) Dynamic interaction between tasks, instructors, and learners, 8) Collaboration between learners, 9) Cognitive Apprenticeship, 10) Top-to-bottom Process (Top – Down Process).

Based on Vygotsky's view in the description above, collaborative learning means learning through group work, not by working alone. In addition, collaborating means working together with others. In practice, cooperative learning means teachers work in pairs with experts competent in their field or students with students in small groups to achieve expected learning goals (Chen, 2021).

Collaborating means working together with others (Hsu, 2021). In practice, collaborative learning means learners work in pairs or small groups to achieve shared learning goals. Collaborative learning means learning through group work, not learning by working alone. There are several other terms to refer to this variety, as mentioned by Laguador (2014), such as cooperative learning, team learning, group learning, or learning with the help of friends.

Laal (2013) defines collaborative learning with several considered necessary features. The first feature of cooperative learning is intentional design. Usually, teachers only ask students to form groups and work in collaborative learning. Teachers plan to learn activities for students. In addition to deliberate strategy, cooperation is also an essential feature of collaborative learning. The term, derived from the Latin collaborate, still has the same meaning: collective. The third feature of collaborative learning is the occurrence of a meaningful learning process. When students work together on a joint task, they should be able to gain increased knowledge or better understand the learning material. Assignments given to the group must be structured to achieve learning goals. Thus, collaborative learning is the fusion of two or more learners (teacher and competent experts) who collaborate and share the workload equally while slowly realizing the desired learning outcomes.

According to Khairutdinov et al. (2019), local content is educational programs whose content and delivery media are associated with the natural environment, social environment, cultural environment, and regional needs. Therefore, students in the area are obliged to study it. The purpose of the natural environment is the natural environment around our lives, in the form of inanimate objects divided into four environmental groups: 1) Beaches, 2) Low land including watersheds, 3) high land, and 4) mountains or mountains. In other words, the natural environment is a living and nonliving environment where living things live and form ecosystems.

Sumarwiyah, Zamroni, & Masturi (2021) believes that local wisdom is how people behave and act in response to changes in the physical and cultural environment. A conceptual idea that lives in society grows and develops continuously in the public consciousness from its nature related to sacred life to profane (daily part of life and mediocre). Local wisdom can be understood as wise ideas, full of knowledge, good value, embedded, and followed by community members.

Some of the research relevant to this study include research conducted by Pearlman (2007), stating that applying collaborative assessment models can increase student motivation and achievement in drawing student forms through a pleasant learning atmosphere. Furthermore, in line with the above research, Nasution & Hafizah (2021) stated that applying STAD-type collaborative learning models in dance art could improve students' interpersonal intelligence.

3. Methodology

This research is an experimental study used to find a causal relationship (clausal relationship) between two factors that researchers deliberately cause by eliminating or reducing other disturbing elements.

This research was conducted at Public Elementary School No. 1 Tegalsambi in the 2nd semester of the 2021/2022 school year. This study is a one-group test experiment with elementary school class V research subjects. The experimental class is a student of class V of Public Elementary School No. 1 Tegalsambi, while the control class of Public Elementary School Demangan.

The data collection techniques used are tests that include student creation tests, observations, interviews, and documentation studies. The data used for comparison is the average value of art products carved in students' results, both from control and experimental classes. The data analysis used is Student creation data during collaborative learning is applied. The method used is the difference in the average score of the student creation test. It is then analyzed using the independent sample t-test method. As for testing the hypothesis of the influence of collaborative learning on conventional learning, it is necessary to do the following formulation.

$$\text{Ho, } \overline{X}_E \leq \overline{X}_K \quad (1)$$

The average value of the experimental class creations is less than the same as the average control class learning outcomes.

$$\text{Ha, } \overline{X}_E \geq \overline{X}_K \quad (2)$$

The average score of experimental class creations is greater than the average learning outcome of control classes.

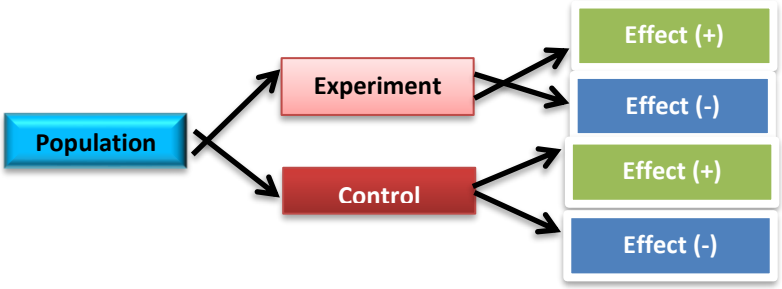

Figure 1. The following is an experimental research chart

4. Finding and Discussion

The study's main objective was to examine differences in student learning outcomes in creation using a cork media collaborative learning model with conventional learning.

For more details, the Table 1. Table 1 shows that the average score of the student's creation in the experimental class is 90.9, and in the control class, 65.55. Therefore, table 1 above can be graphed the value of student creation in the experimental and control classes as follows.

Table 1: Results of experimental class creation values and control classes

Class	Average student creation
Experiment	90.25
Control	65.55

Based on Table 1 and Figure 1 above, it is seen that there is a significant difference between the average creation of experimental class students and control classes. While the results of calculations using independent sample t showed that in experimental classes and control classes, according to the 5% signification table, the result was 2.086 < 0.05 then Ho was rejected, and Ha was accepted, meaning that there was a significant difference between learning with collaborative models with cork media and conventional learning.

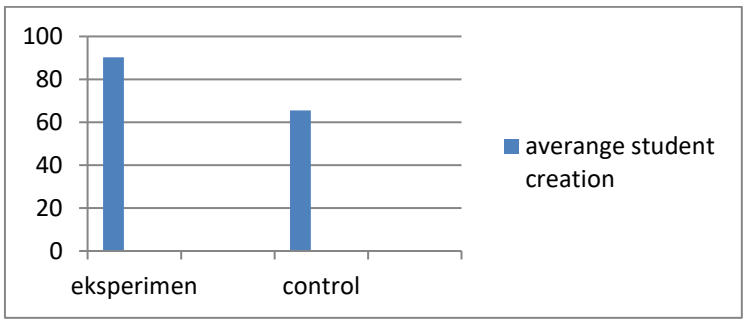

Figure 2. Graph of average values of experimental class creations and control classes

The student creations in this study result from students' value in making simple carving motif works from cork material. Table 1 shows that the creation values between the experimental and control classes are 90.9 and 65.55. This indicates that there is a significant difference in the value of student creation between the experimental class and the control class. To assess the results of student creations, several indicators/criteria must be achieved, including ideas, the creativity of the work, aesthetic beauty of the work, and presentation of finishing (finishing touch). The results of each criterion value are then summed so that the final result will later become the value of the student's creation.

Table 2. Indicator assessment of student creations

No	Indicator	Point
1.	Idea	2
2.	Creativity	4
3.	Aesthetics	2
4.	Serving/Finishing	2
	Total	10

Creation values between experimental classes and control classes, there is a very significant difference. This can be seen from the average results of student creation values in the experimental class is 90.25, and the results of student creation values in the control class at 65.55. The difference between the creation value between the experimental class and the control class was 24.7. While the results of calculations using independent sample t showed that in experimental classes and control classes, according to the signification table, 5% the result was 2.086 < 0.05 then Ho was rejected, and Ha was accepted, meaning that there was a significant difference between learning with collaborative models with cork media and conventional learning.

Based on observations made by researchers, classroom learning experiments are conducted collaboratively between teachers and carving experts from the local area. So that the learning of carving motives is more directed and the results are also more satisfactory. While the learning control class is done conventionally. This is where the teacher of the teacher only provides a picture then the student is asked to color according to the student's creation. So, students do not make carving motifs from cork material but just coloring. Learning looks less meaningful.

In collaborative learning between teachers and carving experts, students look engrossed and enthusiastic in doing work. Although previously, students had never done work in the form of a simple carving motif from cork media, students did not despair (Chen, 2021). Students look engrossed and enjoy making carving motifs from cork media. Even so enthusiastic, students forget to rest. This adds to its point of collaborative learning implementation. This means that collaborative learning between teachers and local carving experts can increase student activity and motivation in doing simple carving works (Mardiani, Nugroho, & Riskyanto, 2018). That way, there is a desire from within students to learn to carve from the age of elementary school so that carving in Jepara still exists and can survive amid the rapid flow of globalization.

The successful implementation of a collaborative learning model by using cork media in class V Public Elementary School No. 1 Tegalsambi Annual District of Jepara Regency cannot be separated from the existing obstacles. One of these obstacles is the allocation of time that is still lacking. Students are so enthusiastic that they forget to take a break. Even so, there is satisfaction from students who know the result of their work.

5. Conclusion and Recommendation

In the results of student creation between the excavation class and the control class, there is a difference with intervals of 24.7. This proves a significant difference between the results of student creation and the model of applying a collaborative learning model with the results of student creation with conventional learning models commonly applied in Public Elementary School No 1 Tegalsambi.

Based on the results of observations during learning, in the classroom, learning experiments tend to be very lively, and all students are actively creative according to desire. While in the control class, students are less enthusiastic about learning because students just color without producing adequate creations.

Based on the conclusions that have been described previously, the following suggestions are proposed. For classroom teachers who do not have carving skills, it is necessary to collaborate with local carving experts to implement carving art learning. So that it will make it easier for students to understand the material. On the other hand, it will also increase the activity and motivation of students in making simple carving work. The results of this study are used as references or references in carrying out similar research.

Acknowledgment

I would like to thank supervisor 2, Dr. Nur Fajrie, S.Pd., M.Pd, who has always been passionate, gave the best to the researcher, and was tireless in guiding and giving direction on my thesis. I also thank supervisor 1, Dr. Drs. Murtono, M.Pd, who gave his guidance for the perfection of the thesis I made.

References

Alamsyah, A., & Laksono, A. (2019). Implementation of Carving Ornaments Regulation to Reinforce Jepara as Indonesian Carving City.

Chen, R. (2021). A Review of Cooperative Learning in EFL Classroom. *Asian Pendidikan*, *1*(1), 1-9. https://doi.org/10.53797/aspen.v1i1.1.2021

Freeman, J., Ziemba, C. M., Movshon, J. A., Simoncelli, E. P., & Heeger, D. J. (2014). Carving up the ventral stream with controlled naturalistic stimuli. *Journal of Vision*, *14*(10), 1475-1475.

Hsu, Y. C. (2021). An action research in critical thinking concept designed curriculum based on collaborative learning for engineering ethics course. *Sustainability*, *13*(5), 2621.

Indrayani, H., Satriya, C. Y., Rahma, A., & Sukma, R. H. O. M. (2022). Developing Social Capital in Reputation of Jepara as a Carving City. *Jurnal Perencanaan Pembangunan: The Indonesian Journal of Development Planning*, *6*(1), 106-115.

Khairutdinov, R. R., Safin, R. S., Korchagin, E. A., Mukhametzyanova, F. G., Fakhrutdinova, A. V., & Nikishina, S. R. (2019). The Content of Educational Programs in Technical Universities: Quality of Applying the Modern Professional Standards. *International Journal of Instruction*, *12*(1), 357-370.

Laal, M. (2013). Collaborative learning; elements. *Procedia-Social and Behavioral Sciences*, *83*, 814-818.

Laguador, J. M. (2014). Cooperative learning approach in an outcomes-based environment. *International Journal of Social Sciences, Arts and Humanities*, *2*(2), 46-55.

Mardiani, D., Nugroho, S., & Riskyanto, R. (2018). *MULYOHARJO CARVING VILLAGE JEPARA* (Doctoral dissertation, Universitas Diponegoro).

Nasution, M. L., & Hafizah, N. (2020, May). Development of students' understanding of mathematical concept with STAD type cooperative learning through student worksheets. In *Journal of Physics: Conference Series* (Vol. 1554, No. 1, p. 012035). IOP Publishing.

Pearlman, S. J. (2007). *Beyond Response: Transcending peer feedback through critical collaborative assessment*. Indiana University of Pennsylvania.

Shigeru, K. (2015). Book Review: The Ainu Wolf Carving. *The Fourth World Journal*, *14*(1), 49-51.

Sumarwiyah, Zamroni, E., & Masturi. (2021). Experiential learning with local wisdom: Prelimenary Study for Improving Analytical Thinking Ability. *ANP Journal of Social Science and Humanities*, *2*(2), 145-150. https://doi.org/10.53797/anp.jssh.v2i2.20.2021

Supena, I., Darmuki, A., & Hariyadi, A. (2021). The Influence of 4C (Constructive, Critical, Creativity, Collaborative) Learning Model on Students' Learning Outcomes. *International Journal of Instruction*, *14*(3), 873-892.