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Creative Methods to Learn Pancasila

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ABSTRACT
One of the reasons why the understanding of Pancasila is decreasing nowadays is the learning methods that are less attractive to students at school. Therefore this research is focused on finding a variety of creative methods in teaching Pancasila in schools, especially for elementary school students. This is a descriptive qualitative research, a multi-disciplinary research involving the field of design from the aspect of creative exploration and the field of psychology from the aspect of Education. In this study a creative workshop was conducted by involving the teachers as participants and research subjects. The workshop was held on October 30, 2019 at the Faculty of Art and Design, Universitas Tarumanagara, which was attended by 25 teachers from 19 schools in Jakarta and 4 (four) invitations from non-academic institutions (publishers). The workshop used an experiential learning approach which all participants enthusiastically participated in, producing a creative workshop model and proposing various methods to teach Pancasila for lower grade (1,2,3 of elementary school) and higher grade (4,5,6 of elementary schools). The result was a model called PERA; Participation - Experiment - Reflection - Action. The results gained from this research are expected to provide benefits / impacts that can be used - implemented in order to support Pancasila education for children in primary schools.

***Keywords**: Pancasila, experiential learning, creativity*

1. INTRODUCTION

Citizenship education provides us with guidelines for being good citizens. However, what often happens is that citizenship education is considered as unimportant and is often underestimated and even disliked. We are more focused on other subjects such as Mathematics, Biology, English, Economics and others, even though citizenship education is an important subject because PPKn is not about mastery of the material, but about how to implement and internalize moral values and nationality in student self so that it becomes a good character. Moreover, citizenship education, specifically for the Indonesian people, there are fundamental elements, namely Pancasila, citizenship education for every Indonesian nation should not be separated from Pancasila, because Pancasila is the basis of our country's philosophy of life for the Indonesian people. It is very appropriate if called PPKn (Pendidikan Pancasila dan Kewarganegaraan). PPKn plays an important role in the education of the Indonesian people, especially the education of the younger generation, so that each generation of this nation will not only become a superior person in knowledge, but also have good morality and character. Therefore, it is necessary to carefully arrange various efforts and means to form positive offsprings of the Indonesian nation to ward off and reduce these negative impacts because a large nation is a nation of good character, and through education, Pancasila can be delivered in an attractive way and creative, as well as familiar and easily understood by students.

This research aims to find various inspirational practical Pancasila learning methods that can help students live the values of Pancasila in their daily lives. The activities undertaken are Pancasila learning creative method workshops in the hope that they can be a source of ideas and inspiration for educators to teach values and attitudes to life based on Pancasila values, to elementary school students.

This research is an embodiment of visual communication design as an applied art that can be useful for the community. Based on research conducted can be further processed into a variety of creative learning media learning Pancasila. For the Visual Design study program, this can be a creative breakthrough and scientific development that impacts change for the community. Learning while playing is expected to be a new model of learning that is fun so that it is expected to have a positive impact on students and in time will help build a better generation in the future. This research will provide a new method of socializing Pancasila to

elementary school students. The results of research in the form of a variety of creative methods that can be used for teachers in teaching Pancasila to students.

As a philosophy, Pancasila has its own philosophical characteristics that are different from other philosophies, which are explained here: (1) The characteristics of the first philosophy of Pancasila, namely the precepts in Pancasila are a unified whole system (as a totality). In this case, if it is not round and whole or one precepts with other precepts are separated, then it is not a Pancasila; (2) The second characteristic of Pancasila philosophy is in the arrangement of Pancasila with a round and intact system; (3) The next characteristic of Pancasila philosophy, Pancasila as a substance means the original or permanent or primary element of Pancasila as an independent entity, where the elements come from themselves; (4) The last characteristic of Pancasila philosophy is that Pancasila as a reality means that it exists in Indonesian people and their society as a reality of the nation's life, which grows, lives and develops in daily life.

The core or essence of the precepts of Pancasila includes: (1) God, which means that as a prime cause; (2) Humans, means that individual beings and social beings; (3) One, means that unity has its own personality; (4) People, which means that an absolute element of the state, must cooperate and work together; (5) Fair, which means that giving justice to oneself and others who are entitled to it. (Hermawan, 2010).

2. RESEARCH METHODS

The design of this research is descriptive qualitative. The research subjects were teachers and facilitators of education activists for children. The research will be conducted in the form of focus group discussions, brainstorming which will be carried out in a creativity workshop with the theme of Pancasila learning creative methods for elementary school students. This research was conducted in Jakarta on October 30, 2020 involving 25 teachers from 19 schools in Jakarta. The research instruments used were: image and sound recording devices, stationery, and complementary needs. Including the provision of locations and accommodation for workshops to be conducted. Observation and recording of the process during the workshop were carried out. To record the process, an audio-visual documentation was done during the event. Data analysis was performed by transcription verbatim for the results of research conducted based on observations. Based on the results of the recording process, an analysis of to be used as scientific articles and research posters was made, and is expected to be implemented in learning in schools.

The approach from the education field used David Kolb's experiential learning theory. Based on the Experiential Learning theory developed by David Kolb (developed based on the theories of John Dewey, Kurt Lewin and Jean Piaget) explaining the learning cycle process; Concrete Experience (CE), Reflective Observation (RO), Abstract Conceptualization (AC), and Active Experiment (AE). Kolb also formulates 4 learning styles; diverging, assimilating, converging, and accomodating (Kolb, 2015).

Hayes (2007) stated about the Stages of Experiential Learning:
(1) Experiencing / Exploring "Doing"
(2) Sharing / Reflecting "What's Happened?"
(3) Processing / Analyzing "What's Important?"
(4) Generalizing "So What?"
(5) Application "Now What?"

Based on the Experiential Learning theory developed by David Kolb (developed based on the theories of John Dewey, Kurt Lewin and Jean Piaget) explains the process of the learning cycle (learning cycle); Concrete Experience (CE), Reflective Observation (RO), Abstract Conceptualization (AC), and Active Experiment (AE). Kolb also formulated four learning styles; diverging, assimilating, converging, and accommodating (Kolb, 2015). A simple experiential learning process can be divided into 3 stages, namely: Action - Observation - Reflection (A-O-R), and can be simplified and summarized into 2 stages, namely Action and Reflection. The result of reflection from experience will bring someone to a higher level of awareness or level of return to take action.

Good learning media, are expected to include visual, audio and motoric aspects. It aims to make it easier for students to learn and instill concepts. "The more children's senses are involved in the learning process, the easier it will be for children to learn and be more meaningful" (de Porter and Hemaki, 2002). Therefore the teaching media that will be used should be SAL (Student Active Learning), so that in the learning process students are actively involved in that learning process. Especially considering the abstract nature of Mathematics / Physics subject matter, it will be very

useful if using and multimedia in the implementation of learning (using learning media applications). Research conducted on the use of media and learning methods shows consistent results, namely the use of certain media and methods will provide effective results on students' characteristics and certain conditions as well.

Creativity is an ability to achieve a certain level of originality in humans and the ability to create something new (creation of new things). This is an important part of the problem solving process. There are many books that discuss creativity but only a few can understand why some people have the natural skills to be able to imagine and synthesize compared to others. One traditional explanation is that educational programs emphasize and value the achievement of certain memories, facts, and skills, rather than the problem solving aspects (creativity). Various creative teaching methods have been developed to help students experience visual thinking and practice problem solving at various levels. Teachers need to invite and involve students to break through emotional and mental barriers that are obstacles to creativity. (Olson, 1992). Some things you can do are: listening; speculating about "what if" question; building onto ideas; value learning from mistakes; optimism; feedback/ direction; fantasy or fantasizing; not evaluating too early; being open to the new or novel.

Daniel L. Pink (*The Whole New Mind*, 2005), revealed that in the era of creativity, if we want to progress we must complement our technological capabilities (high-tech) with a desire to reach the level of "high concept" and "high touch". High concept is the ability to create artistic and emotional beauty, recognize patterns and opportunities, create beautiful narratives and produce findings that have not been realized by others. High touch is the ability to empathize, understand the essence of human interaction, and find meaning. There are 6 creative senses that can and need to be developed in the conceptual era (Pink, 2007):

(1) Design,
(2) Story,
(3) Empathy,
(4) Harmony,
(5) Games,
(6) Meaning.

3. RESULTS AND DISCUSSION

Workshop preparation

Workshop activities begin with the preparation phase, formulating objectives, target audience, amount, time, flow, methods, and material to be delivered. After several discussions, including involving a third party, namely a book publisher consultant.

Workshop process

Participants start coming since pk. 08.30 and the event can be started at pk. 09.15. Present were 25 representative participants from 19 schools (annex 1) plus 4 process observers from consultants and book publishers, including the CEO taking the time to be present at the opening and first session. The workshop flow is divided into stages as below.

(1) Participation

Participants sit in a U-Shape, screen and facilitator in front of the room. The opening ceremony began with an explanation of the objectives and track record of the previous Pancasila projects. The opening event took place smoothly and exceeded initial expectations. The participants introduced themselves, and shared about Pancasila learning that they did in their respective schools. The initial assumption is that many teachers have obstacles and challenges in teaching Pancasila to students, it turns out that in the sharing that has been done there have emerged various creative ideas and practices from the teachers in learning about Pancasila. Some methods that have been used by teachers:

- Mindmapping
- Drawing (for example: making posters, especially lower classes students can also be invited to paste pictures)
- Playing (example: Pancasila puzzle, relay between posts 1, 2, 3, 4, 5 containing the Pancasila symbol envelope, Pancasila dominoes)
- Field Study (conducted on Saturdays / Sundays, students become volunteers who go into the community. The results of the reflection are written / drawn posted on a wall magazine, a visit to the synagogue).
- Project "thematic" (example: Arisan Pancasila, using "knowledge cans" containing questions - questions about Pancasila, making Pancasila videos, collecting coins to donate, displaying the diversity of regional arts - the archipelago culture)
- Problem solving "thematic" (example (1) debate between groups, ending with singing together, (2)

application in daily life, for example: deliberation on the election of class administrators)
- Habit (example: greeting friends during religious celebrations, visits to synagogues)

(2) Experiment - Reflection

After lunch, participants are invited to do creative experiments. The first experiment was "7 steps", participants were asked to solve the problem to pass 9 boxes containing mines (3) with 7 steps. After a number of participants failed and were hit by mines, they finally found a solution to 'dare' to step outside the box so that the mission could be completed well. This experiment helps and opens the eyes of the participants to be able to reflect to think "out of the box", because often the constraints that occur are self-limitation in an imaginary box, so that they are trapped and find it difficult to see opportunities.

The second experiment is "creative intervention". Participants are asked to write down as many functions of hangers as can be used for 2 minutes and then record the amount obtained; <4, 5 - 8, 9 - 12,> 12. As a reflection comes a new understanding of: deformation (change in form), scale (change in size and quantity), essence (seeking the nature of material / something). The next step is to write random words alphabetically on the board. Then participants were asked to draw relationships and combine (associations) between the words written with clothes hangers. Participants are given 2 minutes to write it. The results obtained turned out to be an increase in the number of ideas generated by the participants. Through this experiment it can be concluded that creativity can be developed through creative training / intervention.

(3) ***Action Plan***

Participants were divided into 5 separate sitting groups based on their respective groups. Each group is preached a different theme according to the precepts in Pancasila. The group assigned to the discussion then formulates an action plan, with regard to the creative methods of Pancasila learning for students in the lower grade classes (1,2,3) and upper grade classes (4,5,6). After the discussion, the group writes down on the cardboard manila the results of their discussion and then concludes with a presentation.

Feedback

Workshop participants found the activity very useful.
- The workshop is well done, on time, good food, clear event flow.
- Be enthusiastic if there will be a follow-up workshop.
- From observers (consultants and publishers) as a follow up, they offered several participants (4 people) to be involved in writing a book about Pancasila.

Figure 1 : Creative Methods Workshop Opening

Figure 2 : Speaker, Ninawati Lihardja

Figure 3 : Group Presentation (sila 1)

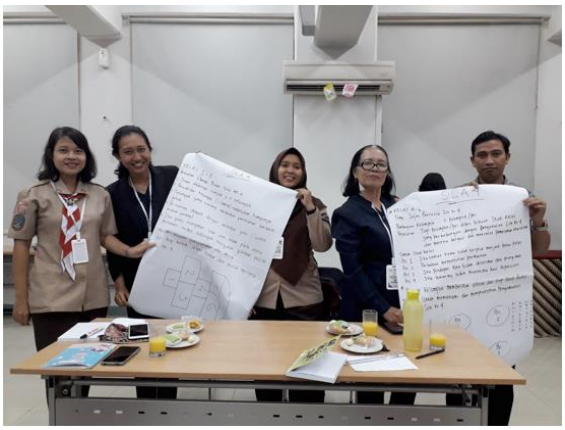


Figure 6 : Group Presentation (sila 4)

Figure 4 : Group Presentation (sila 2)

Figure 7 : Group Presentation (sila 5)

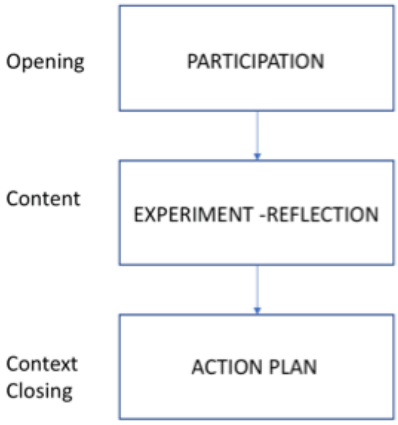
Figure 5 : Group Presentation (sila)

Figure 8 : Creative Workshop Participa

Figure 9 : Closing Ceremony Creative Workshop

4. CONCLUSIONS AND SUGGESTIONS

The Pancasila Creative Learning Method Workshop activity was successfully carried out well: (1) participants and invited guests attended 100%, (2) the flow of the event and the method (approach) were carried out precisely because they hit the participants, and (3) obtained results that could be applied in learning at school Another thing that was gained through the workshop activities that have been carried out is a creative workshop model that makes participants enthusiastic - easy to understand the problem (material) - and useful. The model can be applied to various themes later on.



Creative Workshop Model (PERA MODEL)

Workshop on creative methods of Pancasila learning for teachers can be carried out similar activities with different participants, namely students. The duration of the workshop can be increased, so that the concepts made can be more detailed, even some follow-up can be implemented and documented.

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