

Beyond Centers And Circle Time Learning Models To Improve Drawing Creativity For Early Childhood 5-6 Years Old

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Article Info	Abstract
<i>Article History</i>	<p><i>This research aims (1) to increase the creativity of children aged 5-6 years in drawing through the Beyond Centers and Circle Time model, (2) to describe the development of children's creativity in drawing, before action, during action, and after action. This research was conducted at Gembala Yang Baik Kindergarten Manado. The research was conducted for fifteen weeks effective starting from February 25 to June 10, 2019. The research procedure was carried out in three cycles with each cycle consisting of four stages, they were planning, implementing, observing, and reflecting. The score data for increasing children's creativity was processed using descriptive statistics. The results of data analysis show that the creativity of drawing children between cycles has increased, it is the average score at pre-action ($\bar{x}_1 = 49.78$), the end of the first cycle ($\bar{x}_2 = 53.52$), the end of the second cycle ($\bar{x}_3 = 55.33$), the end of the third cycle ($\bar{x}_4 = 57.22$). The development of children's creativity in the drawing has increased rapidly in the first cycle (3,74); decreased in the second cycle (1.81), and slightly increased in the third cycle (1.89).</i></p>
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Introduction

Beyond Centers and Circles Time (BCCT) is a learning model for early childhood education developed by Creative Centers for Childhood Research and Training (CCCRT) at Creative Pre-School based in Florida, United States since 1973 (CCRT, 2005). This method has been accredited by the National Association Early Young Childhood (NAEYC) as the recommended method for application in the United States. The BCCT method is the result of the development of the Montessori method since a century ago (1907), HighScop since 1962, and Regino Emilia since the 50s which focuses on children's activities in centers, areas by building children's independence who have certain advantages. BCCT is a play-based curriculum design that provides opportunities for the development of creative ideas, full of games, and various experiences from early childhood to kindergarten. These three methods are continuously being refined, through the latest research results. In 2004, the Ministry of National Education obtained permission to use and modify the Beyond Centers and Circle Time (BCCT) learning model developed by The Creative Centers for Childhood Research and training, Inc. (CCCRT) at Creative Pre School Florida, United States since 1973 (CCCRT, 2005). Permission to use is given free of charge to the Government of Indonesia to be disseminated and further developed, in accordance with the existing situation and conditions in Indonesia.

This model has been applied in Indonesia or "Beyond Centers and Circles Time". One of the advantages of this BCCT is that it can be modified according to the situation and conditions of Indonesia, as long as the basic principles are concerned (BCCT Guidelines for the Directorate of Early Childhood Education, 2009). The Ministry of National Education as the party that has received a copyright from CCCRT formulates the notion that BCCT (200: 3) is Beyond Centers and Circles Time is an approach to providing early childhood education that focuses on children. However, in the learning process it is centered in the play center and when the child is in a circle using four types of scaffolding to support children's development, namely (1) the foothold of the playing environment, (2) the foothold before playing, (3) the foothold during playing, and (4) foothold after playing. Changing support, adapted to the development achieved by the child, is provided as a stepping stone to achieve higher development which is the foothold. In the BCCT learning model, teachers have been given a patron in implementing BCCT, paying attention to their role in the learning process from the moment the child arrives until the child returns home, provides reinforcement of the footing, starting from structuring the playing environment to conducting evaluation.

The application of the BCCT should be adapted to the situation and conditions of Indonesia. But unfortunately the efforts to disseminate the BCCT learning model are hampered by the readiness of early childhood education institutions in terms of completeness of facilities and infrastructure, teacher qualifications, besides that the BCCT learning model which is the application of a play-based curriculum, is still foreign to

educators, this model is a learning model that is very difficult to implement because it requires facilities and infrastructure and the institution has qualified teachers. Given the play-based early childhood education model, assistance is urgently needed in the implementation process. The concern of researchers in early childhood education institutions is the lack of attention of institutions to the development of children's drawing creativity. Still colored by rote teaching and exercises that rely on cognitive abilities, which are abstract in nature beyond the reasoning power of their students. In the practice of early childhood education, for example, in order to pursue literacy skills, teachers often use training and rote techniques without paying attention to the principles of early childhood education.

Through Government Regulation no. 17 of 2010 concerning the Management and Implementation of Education, the government strictly prohibits testing as a requirement to enter Elementary School. The prohibition is contained in article 69 which reads, "Admission of students in grade 1 Elementary School or other forms of the equivalent is not based on the results of tests of reading, writing, and numeracy or other forms of tests". There is a ban on tests as a requirement to enter Elementary School because there are still many kindergartens and early childhood educational institutions competing to teach literacy and numeracy to their students. Various ways are taken so that these abilities can be mastered by their students. The implementation of early childhood education which should be done through play, in practice only pursues the target of reading-writing-arithmetic academic ability by using practice and memorization methods that tend to be forced, thus ignoring the principles of implementing early childhood education, in the case of reading-learning writing arithmetic for early childhood is done through play and is still an introduction.

This research was conducted to determine how the development of children's creativity in drawing before and after the action.

Based on the above thinking, this research was conducted with reference to the modified BCCT learning model according to the needs of the field. In this research, it will be linked between the successful application of the BCCT learning model with the improvement of students' creativity in drawing. This research used an action research design (action research) conducted at the Kindergarten Catholic Gembala Yang Baik Manado. The Ministry of National Education introduced the BCCT learning model starting in 2004/2005. In 2015, Gembala Yang Baik Manado Catholic Kindergarten adopted this BCCT model. This is due to inadequate teacher qualifications and facilities and infrastructure. In October until December 2018, researchers conducted a survey of this institution, which was followed by a preliminary study, in implementing BCCT there were still some weaknesses. There are several components that are found and have not worked well. The components are that the intensity of playing in the center is still lacking, the provision of a foothold before playing, a foothold during playing, and after playing is given to achieve development, the use of educational game tools from natural materials is still lacking, even though natural materials are very abundant. This weakness has an impact on the development of early childhood creativity. This is what encourages researchers to conduct research. The research is focused to determine the increase in creativity in drawing using the BCCT model in early childhood. The reason for choosing creativity in the drawing is because this activity is very popular with children and the activity is related to all aspects of child development. The aim of this study; (1) to increase the creativity of children aged 5-6 years in drawing through the Beyond Centers and Circle Time model, (2) to describe the development of children's creativity in drawing, before action, during action, and after action.

Methods

The subjects of this research were a group of children aged 5-6 years or group B Kindergarten (TK B), totaling 15 children consisting of 6 boys and 9 girls. This research was conducted at the Gembala Yang Baik Kindergarten Manado. The initial assessment was carried out at 1st semester in October 2018 to December. The research was conducted for fifteen weeks effectively starting from 25 February to 10 June 2019. This research used an action research method with reference to the model developed by Kemmis & McTaggart that has been modified. The action is intended as an effort to improve previous weaknesses and problems, after analysis and formulation of solutions are formulated through focus group discussions with teachers and institutional leaders. The action research procedure included three cycles of action, each cycle lasting five weeks. Each cycle consists of four stages of activity, they are (a) an action plan, (b) implementation of the action, (c) observation, and (d) reflection on the action.

This action research was conducted at six learning centers, they were: (1) natural material centers, (2) role playing centers, (3) beam centers, (4) arts and culture centers, (5) preparation centers, and (6) music. The learning uses a mobile classroom system and each center is managed by the center teacher as a client.

At this stage, the action plan was prepared by the researcher and discussed with teachers and institutional leaders in order to obtain input and agreement. The implementation of the action included the whole process of learning activities starting from welcoming the arrival of the child to the final discussion of the activity after the children leave. The learning process at the center was carried out by the center teacher according to the agreed action plan. In carrying out the action, the teacher was free to be creative as far as the agreed corridor.

The researcher checked the readiness of the teacher before the activity begins. Observations were made to observe the overall process of implementing the action, namely the arrangement of space and game tools, the atmosphere of the learning environment, the condition of the child upon arrival and during the learning process, the teacher's actions and the teacher's attitude. Structured observations were carried out using prepared instruments, including checklists and records of children's abilities. Reflection was done by analyzing and interpreting various incident notes and evaluating all activities during the cycle. Reflection was carried out at the end of each action cycle with all the teachers involved and the leadership of the institution in order to evaluate the implementation of the action and discuss the action plan for the next cycle which is a refinement of the previous action plan.

Quantitative research data was sourced from the results of the assessment before the action, after the action, and in each cycle. The instrument for assessing the score of children's creativity in drawing was developed by the researchers themselves. Data analysis was carried out to determine whether children's creativity in drawing could be improved through the use of the Beyond Centers and Team Circle learning model. The implementation of the action was said to have been successful based on an agreement with the leadership of the institution and the teacher, the target of increasing children's creativity set at least 10% of the score at the time of the initial assessment. Child research was more focused on examining the increase in the creativity of each child who was the subject of research. The statistical analysis used to see the increase in creativity was descriptive statistics that were displayed graphically. Quantitative data were sourced from the results of the assessment before the action, after the action, and at the end of each cycle. The instrument used in this research was an instrument for assessing children's creativity scores in drawing. The instrument was developed by researchers with reference to existing theories. Measurement of children's creativity was used as a measure to determine the success or failure of action seen from the aspect of increasing children's creativity. The score data for increasing children's creativity was processed using descriptive statistics.

Results and Discussion

There are several research results obtained from the analysis of existing data. Drawing based on the research target there are 4 (four) aspects of drawing creativity, namely: (1) image authenticity, including: (a) image uniqueness, (b) image authenticity; (2) speed of drawing completion which includes: (a) speed of drawing completing, (b) number of the drawings; (3) expressing ideas through images which include: (a) the beauty of the image, (b) the attractiveness of the image; (4) image neatness and image cleanliness which includes: (a) neatness of image, (b) image cleanliness.

Results of initial assessment research

The initial assessment was carried out in October 2018 to December 2018 at Gembala Yang Baik Kindergarten, Manado, group B aged 5-6 years, totaling 15 children. The first theme is (1) The theme of the animal. Sub-themes: (a) pets including cats, dogs, chickens, rabbits, goats; (b) wild animals including tigers, lions, crocodiles, snakes. The second theme, namely, plants. Sub themes: ornamental plants, fruit plants, vegetable plants. Sub-themes: frangipani, orchids.

The results of the initial assessment study showed that Ali got an average score of 49,80; Dadang obtained an average score of 50.83; Ati got a score of 50.00; Yuyun obtained an average score of 43.00; Lastri obtained an average score of 48.00; Alfian got an average score of 50.00; Ekawati got an average score of 47.00; Lala obtained an average score of 54.33; Juniarti got an average score of 55.00; Jufri obtained an average score of 54.00; Yanti obtained an average score of 48.00; Oskar obtained an average score of 51.00; Lili received an average score of 47.00; Burhan obtained an average score of 48.33; while Okta got an average score of 50.50.

Cycle I research results

The first cycle research was carried out from 25 February to 30 March 2019. Drawing based on the following themes: (1) vehicles. Sub-theme: various kinds of vehicles. Sub-themes: (a) land vehicles including cars, bicycles, motorbikes, trains, buses, trucks; (b) air vehicles including aircraft, helicopters, rockets; (c) marine vehicles including, boats, ships. (2) The theme of work. Sub themes, kinds of work; (3) Themes: water, fire and air

The results of the first cycle research showed that Ali got an average score of 53.00; Dadang obtained an average score of 53.50; Ati got a score of 52.83; Yuyun got an average score of 45.00; Lastri got an average score of 50.00; Alfian obtained an average score of 54.00; Ekawati got an average score of 50.00; Lala got an average score of 58.00; Juniarti got an average score of 57.00; Jufri obtained an average score of 56.00; Yanti obtained an average score of 53.00; Oskar obtained an average score of 54.50; Lili obtained an average score of 56.00; Burhan scored an average of 50.50; while Okta got an average score of 59.50.

Research results in cycle II

The second cycle research was carried out from April 1 to May 4, 2019. Drawing based on the following themes: (1) fire, and water. (2) Communication tools with electronic sub-theme. The results of the first cycle research showed that Ali got an average score of 54.00; Dadang obtained an average score of 54.50; Ati got a score of 54.00; Yuyun got an average score of 45.00; Lastri obtained an average score of 52.00; Alfian obtained an average score of 56.50; Ekawati got an average score of 54.50; Lala obtained an average score of 60.50; Juni means obtaining an average score of 58.50; Jufri obtained an average score of 58.50; Yanti obtained an average score of 54.50; Oskar obtained an average score of 57.00; Lili received an average score of 57.50; Burhan obtained an average score of 52.00; while Okta got an average score of 61.00.

The results of the research cycle III

The third cycle research was carried out from 6 May to 10 June 2019. Drawing based on the following themes: My country. Sub Theme: National Emblem. Sub-theme: Garuda Pansasila Emblem.

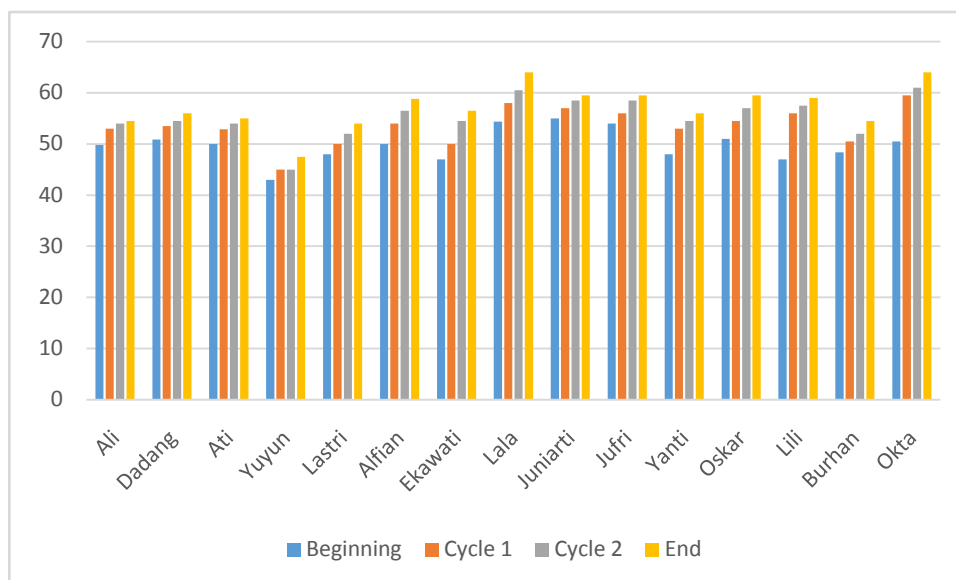
The results of the third cycle research showed that Ali got an average score of 54.50; Dadang obtained an average score of 56.00; Ati got a score of 55.00; Yuyun obtained an average score of 47.50; Lastri obtained an average score of 54.00; Alfian obtained an average score of 58.83; Ekawati got an average score of 56.50; Lala obtained an average score of 64.00; Juni means obtaining an average score of 59.50; Jufri obtained an average score of 59.50; Yanti obtained an average score of 56.00; Oskar obtained an average score of 59.50; Lili obtained an average score of 59.00; Burhan obtained an average score of 54.50; while Okta got an average score of 64.00.

The comparison of the score of creativity in drawing the results of the initial assessment, the end of cycle I, the end of cycle II, and the final assessment can be seen in the table: 1.

Table 1: Data of Drawing Creativity Development Score

No	Name of Respondent	Beginning	Cycle 1	Cycle 2	End
1	Ali	49,80	53,00	54,00	54,50
2	Dadang	50,83	53,50	54,50	56,00
3	Ati	50,00	52,83	54,00	55,00
4	Yuyun	43,00	45,00	45,00	47,50
5	Lastri	48,00	50,00	52,00	54,00
6	Alfian	50,00	54,00	56,50	58,83
7	Ekawati	47,00	50,00	54,50	56,50
8	Lala	54,33	58,00	60,50	64,00
9	Juniarti	55,00	57,00	58,50	59,50
10	Jufri	54,00	56,00	58,50	59,50
11	Yanti	48,00	53,00	54,50	56,00
12	Oskar	51,00	54,50	57,00	59,50
13	Lili	47,00	56,00	57,50	59,00
14	Burhan	48,33	50,50	52,00	54,50
15	Okta	50,50	59,50	61,00	64,00
	Total	746,79	802,83	830,00	858,33
	Average	49,78	53,52	55,33	57,22

The score data for the development of drawing creativity can be displayed in the form of a histogram, in the following graph 1.

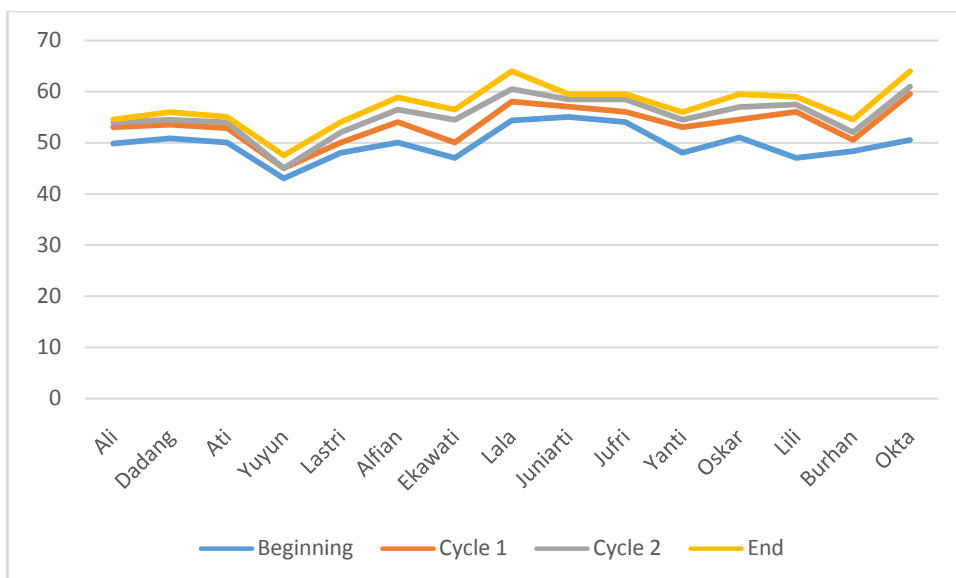


Graph 1: Histogram for the Development of Drawing Creativity Score

Discussion of the Results

Quantitative data analysis showed an increase in children's creativity in drawing by 14.94%, exceeding 10% as the target agreed in this study. The increase in drawing creativity was 14.94%. Based on table 1, the development of drawing creativity shows the comparison of scores, namely in the initial assessment the average score was 49,78, while at the end of the first cycle it was 53.52 or an increase in increase of 7.51%. With this increase, it means that the agreed target of 10% has not been achieved. At the end of the second cycle, an average score of 55.33 was obtained or an increase of 11.14% when compared with the initial score. This means that this increase has actually reached the agreed target. To further strengthen the results, the cycle was continued and the result was at the end of the third cycle with an average score of 57.22 which was obtained or when compared with the initial score, it has increased by 14.94%. When they compared, the increase in drawing creativity based on the score between cycles was 3.74; 1.81; and 1.89.

Based on the score data, there was a tendency that the highest increase occurred in the first cycle of 3.74, decreased in the second cycle of 1.81, and slightly increased in the third cycle of 1.89. This showed that there had been optimization of an increase in children's creativity in drawing, so that if the action cycle was continued, it was suspected that the trend would continue to produce an increase that actually would decrease. This was also one of the considerations that the research implementation was considered adequate so that it could be stopped. Graphically, the increase in creativity in drawing between cycles can be seen in graph 2 below.



Graph 2: Graph of increasing score for drawing creativity

The findings of research on the development of children's creativity in drawing (a) The highest ranking for drawing creativity. Based on the final assessment score data, drawing creativity showed that the highest score was achieved by Lala with a score of 64.00 and Okta with a score of 64.00, followed by Oskar with a score of 59.50 and Jufri with a score of 59.50 and Juniarti with a score of 59, 50. Lala and Okta who were ranked first were known to have talent and love to draw. In terms of children's creativity (Munandar, 2009) suggests that the development of creativity is closely related to teaching methods. In a non-authoritarian atmosphere, when learning can grow on their own initiative, by providing opportunities for children to learn according to their interests and needs, it is in this atmosphere that creativity can flourish. Meanwhile, Oskar and Jufri and Juniarti were in second place with a score of 59.50 each. The third place was followed by Lili with a score of 59.00. (b) Lowest drawing creativity rating. Yuyun had the lowest score in drawing with a score of 47.50. This was understandable considering that Yuyun was hyperactive. (c) Highest creativity rating. The highest increase in creativity in drawing occurred in Lala and Okta. Lala had an increase in her score of creativity in drawing by 9.67 points, followed by Okta who had an increase of 13.5 points.

Based on the results of the researchers' observations and the results of the assessment at the end of the first and second cycles, it assumed that the initial creativity scores obtained by Lala 54.33, and Okta 51.50 were not the actual performance of Lala and Okta. It was possible that at that time Lala and Okta were not in a bad mood. In this case (Daniel, 2008) the use of a curriculum can guide children's play stages as seen from the behavior and results of children's creations or work during play. It is very important for the teacher to pay attention to the child's condition so that the child is in the mood or fit in developing their creativity.

The results of the assessment at the end of the first cycle, the score achieved by Lala was 58.00, or an increase of 3.67 points. The results of the assessment at the end of the first cycle, the score achieved by Okta was 59.50, or an increase of 9 points. This was certainly not reasonable considering that in just five weeks there was a very high increase. Meanwhile, the scores achieved in the second and third cycles by Lala only slightly increased, the final score of the second cycle was 60.50 and the third cycle was 64.00. Okta got the final score in the second cycle as much as 61.00, and 64.00 in the third cycle. This showed that the performance displayed by Lala and Okta had been stable, resulting in a very significant increase in creativity. Both experienced an increase due to their seriousness in practicing (d) The lowest increase in creativity. Yuyun experienced the lowest increase in creativity in drawing, only increasing by 4 points. This was because Yuyun was hyperactive. Lack of intense drawing experience during the study.

Conclusion

This conclusion is based on research findings which state that: First, it is proven that creativity in drawing can be improved through increasing the quality of using the Beyond Centers and Circle Time learning model. This can be seen from the increase in the mean score of creativity obtained by children in drawing. The score data for increasing children's creativity shows that children's creativity in drawing between cycles has increased, namely the average score at pre-action ($\bar{x}_1 = 49.78$), the end of the first cycle ($\bar{x}_2 = 53.52$), the end of the second cycle ($\bar{x}_3 = 55, 33$), and post-action ($\bar{x}_4 = 57.22$).

Second, the development of children's creativity in drawing experienced the fastest increase in the first cycle (3.74); decreased in the second cycle (1.81); and slightly increased in the third cycle (1.89).

Third, the preliminary results show that before the action research was carried out in the Kindergarten, Gembala Yang Baik Kindergarten, Manado, had used the BCCT learning model, but in various ways there were still weaknesses.

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