International Journal of Multicultural and Multireligious Understanding

http://ijmmu.com
editor@ijmmu.com
ISSN 2364-5369
Volume 9, Issue 1
January, 2022
Pages: 269-284

The Effect of Training Strategies and Self-Efficiency on the Ability to Create Creative Dance

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http://dx.doi.org/10.18415/ijmmu.v9i1.3310

Abstract

This study aims to examine the effect of training strategies and self-efficacy on the ability to create creative dances. The research method is an experiment by level 2x2. The target population in this study was PAUD teachers in DKI Jakarta Province. While the affordable population in this study was PAUD teachers in the East Jakarta and South Jakarta areas. The samples taken were 128 teachers consisting of 64 experimental classes and 64 control classes. The data analysis technique used in this study is a two-way ANNAVA to test the main effect A and main effect B and the effect of the interaction between A and B (main effect and interaction effect). The next test was carried out using the t-test which was intended to test the average difference between cells (simple effect). The results showed that: 1) The ability to create creative dances for PAUD teachers using a free expression approach was higher than teachers using a scientific approach, 2) The ability to create creative dances for PAUD teachers who had high self-efficacy was higher than the ability to create creative dances for PAUD teachers who had high self-efficacy. have low self-efficacy; 3) There is an interaction effect between training strategies and self-efficacy on the ability to create creative dances for PAUD teachers; 4) The training strategy using a free expression approach is more suitable for those who have high self-efficacy in improving the ability to create creative dances for PAUD teachers in DKI Jakarta Province; 5) The training strategy using a scientific approach is more suitable for those who have low self-efficacy in improving the ability to create creative dances for PAUD teachers in DKI Jakarta Province.

Keywords: *Training Strategy; Self-Efficacy; Ability to Create a Creative Dance*

Introduction

PAUD requires creative teachers who can find effective ways to foster, stimulate and develop children's creativity and can think, form new ways, or change old ways creatively (Anggreni, 2017). PAUD teachers must also have the ability to create dance so that teachers have practical experience so

that they understand and are skilled in stimulating and developing children's creative potential. Dances created by creative teachers, the author calls Creative Dance (Yetti et al., 2021).

The ability of teachers to create Creative Dances needs to involve children creatively and constructively so that the Creative Dances they create are under the character and age level of PAUD children (Utomo et al., 2021). This is reinforced by the results of research that art education requires highly skilled teachers who have practical experience in art and can create art itself (Setiawan et al., 2021). The results of other studies prove that the training attended by early childhood educators in Taiwan in developing the ability to create a dance for early childhood has a positive effect on the teaching process and also on students, namely an increase in the intelligence and creativity of students (Yustitia et al., 2021).

Dance lessons conducted at PAUD institutions in DKI Jakarta Province so far still use a teacher-centered method as a model, while children imitate the movements made by the teacher. In this case, children learn to imitate ready-made dance forms (form dances), children are not involved creatively-constructively in the process of discovering and compiling dance moves (Sari et al., 2020). The results of the researcher's interviews with PAUD teachers in DKI Jakarta Province revealed that PAUD teachers did not understand how to stimulate and develop creativity in dance learning. The ability to create dances for PAUD teachers in DKI Jakarta Province is still not visible. They only teach existing dances (form dances) which are taken for granted from Youtube so they don't seem creative (Kusniati, 2020).

Making teachers have good knowledge, skill and creativity cannot only be obtained through education and training, but many other factors also influence it, one of which is the teacher's self-efficacy factor (Harsanti, 2018). A teacher should have high self-efficacy to achieve the goals he wants to achieve. Teachers must have a strong belief that they can develop themselves and have good competence as professional and creative teachers. Research on teacher self-efficacy and creativity in creating innovations shows that self-efficacy has a direct positive effect on teacher creativity (Li et al., 2017).

In addition to internal factors that affect the development of the ability to create dance, teachers need to get a stimulus from the outside. One of the external stimuli that can assist teachers in developing the ability to create dance is through the provision of certain training strategies. The training attended by the teacher is expected to influence the teacher's self-development, especially in designing a dance learning process that can stimulate and develop children's creativity (Sudrajat et al., 2021).

The results of research conducted by many researchers conclude that before carrying out their duties, teachers need to undergo continuous training, to develop their professionalism in teaching (Rachamatika et al., 2021). Research reveals that a good model or design will greatly determine the success of the design of an activity, be it learning or training (Irawan & Iasha, 2021). This means that an activity will be successful if it begins with a good model and design for the activity. Good planning must start from various analyzes (Sudrajat et al., 2018). This research will use a training strategy with a free expression approach and a scientific approach to finding out which approach is more effective, taking into account internal factors, namely the teacher's level of self-efficacy in the ability to create creative dances.

Literature Review

Ability to Create Dance

Ability is an individual's ability or capacity to act by the knowledge and skills possessed. The ability has been in the individual since birth. Ability is not only innate but can also be developed with consistent practice. Ability refers to the current level of knowledge or skill in a particular area (Suleman, 2018). Ability refers to the level of knowledge or skill in a particular area. This means that the ability is demonstrated in a particular area according to the level of knowledge and skills. The same opinion was also conveyed by Robbins that ability can also be an innate ability from birth or is the result of training or practice (Kalyuga et al., 2012).

Ability can also be interpreted as a capability in the performance shown by an individual when he does a job. The abilities possessed by individuals can distinguish one individual from another so that it is through performance that one's abilities can be observed. A certain ability which is a teacher's competence is a combination of knowledge and abilities that can be observed and measured (Acesta et al., 2021). Ability arises because of an inner urge to do something which is a combination of intelligence and continuous practice because the ability is not obtained instantly but with effort.

Dance is an art that uses rhythmic body movements performed at a certain place and time to express feelings, intentions, and thoughts. Dance is a combination of various elements, namely body, rhythm, and taste. Dance is the urge of human feelings in him that encourages him to look for expressions in the form of rhythmic movements (Lesmanawati et al., 2020). In a dance, there are two important elements, namely movement, and rhythm. However, these various movements cannot be called dances if they do not have an expressive form in their presentation. In her book entitled Problem of Arts translated by Soedarsono, Susanne K. Langer explains that the expressive form in question is the form that humans express to enjoy with taste (Aprizal, 2020).

Dance for very young children can be a justified activity to allow the child to dance only for his release, where he can fully enjoy the movement (Blom & Chaplin, 1988). Creating a new dance is a creative activity. During the process, the choreographer explores sensory data and feelings about his perception. The choreographer processes materials and imaginative responses and transforms them into their imaginative conceptions, and when imagination gives shape, new dance moves will be created (Hawkins, 1998). When creating dances using their ideas, they are empowered to explore thoughts, feelings, and perspectives (Purcell Cone, 2015). In creating dance, ideas can be freely expressed and then developed (Schupp, 2019). The creative process is carried out to create dance works (Farrer, 2014). Creating dances by exploring themes, improvising them into their design projects (Friedlander, 1992). The process of creating dance helps to think critically by analyzing ideas in new and different ways (Morgan, 2018). The steps in creating dance are exploration, improvisation, evaluation, and composition (Mabingo, 2015).

Participating in high-quality dance can benefit children with various social skills and not only to fight obesity but also to increase their self-esteem and self-confidence (Chappell et al., 2009). Choreography is the knowledge of dance composition or the result of dance compositions and is the process of selecting and arranging movements into a dance in which there is creative behavior. Someone who wants to organize a dance must have the following abilities (1) movement skills, (2) appreciation and dramatic ability, (3) sense of rhythm or the ability to distinguish phrases that are the main part of music, (4) sense of space or sense of the stage, namely the ability to achieve stage balance, (5) memory, and (6) creative ability. The nature of a dance stylist must have an open attitude, understand the uniqueness of each person, both oneself and others, have a structural sense, have a dramatic sense, can be appropriate, have an intelligent, agile, and capable nature in judging, have language skills, and are correct. - master the problem to be disclosed. (Sal Murgiyanto, 1983).

From the theoretical studies above, it can be synthesized that the Ability to Create Creative Dance is the ability to feel, find and express ideas into the dance creation process in terms of (1) determining ideas, (2) exploration, (3) improvisation, (4) evaluation and (5) composition to become a dance work.

Training Strategy

Training is a systematic process of changing employee behavior in a direction that will achieve organizational goals. Training is related to presenting skills and employability. It has a current orientation and helps employees master the specific skills and abilities needed to be successful (Ivancevich, 2010). Training and education is a systematic activity and requires demonstration and requires skills and training to overcome problem management (Rothwell, 2005). So training is a part of management that must be equipped with skills and is a systematic activity that can overcome problems in management.

According to another expert, "Trainers always design workshops that will make such an impact on participants that they will retain and apply what was learned (Hart, 2005). Training is one of the methods in adult learning or in a meeting that is commonly used to increase knowledge, skills and change participants' attitudes in a more specific way (Suprijanto, 2007). If it is associated with andragogy, training is generally aimed at adults, because andragogy is the art/science of helping others learn (Marzuki, 2009). The concept of lifelong learning can be applied in society, especially for adult humans, one of which is by conducting training to renew and improve individual abilities.

Strategy is a clever plan of action to complete a task by making it easier and more effective (Priadharma, 2001). A training strategy can be defined as a plan containing a series of activities designed to achieve certain educational goals. There are two things that we should pay attention to from the above understanding. First, the training strategy is an action plan (a series of activities) including the use of methods and the utilization of various resources/strengths in training. This means that the preparation of a new strategy until the process of preparing a work plan has not yet reached action. Second, strategies are formulated to achieve certain goals. That is, the direction of all strategic planning decisions is the achievement of goals (Wina Sanjaya, 2019).

From the opinions above, it can be concluded that the Training Strategy is a plan that contains a series of activities designed to achieve certain educational goals to be effective. There are many strategies used in training PAUD teachers, the researchers chose a training strategy with a free expression approach and a scientific approach. In dance education, the free expression approach uses an emerging curriculum model, namely learning activities that are not previously designed but developed according to the wishes of students. In the free expression approach, students are treated specially by allowing them to freely state what they want to express. Teachers are not allowed to intervene. The role of the teacher is only to provide convenience for students in expressing themselves. It is the students who determine what learning experience they will do.

Based on the wishes of students, the teacher also prepares facilities. Ganda explained that the free expression approach gives students the freedom to express their feelings in the creation of works of art. The process of creating art in this approach starts from determining the theme, namely the content of the expression to be conveyed, the media, namely the materials and tools chosen for students to use in realizing the form of artistic expression (Ganda, 2011). The scientific approach is a learning approach that provides broad opportunities for students to explore and elaborate on the material being studied, in addition to providing opportunities for students to actualize their abilities through learning activities designed by teachers (Rusman, 2015). Another definition of the scientific approach is a learning process designed so that students actively construct concepts, laws, or principles through observing, formulating problems, proposing/formulating hypotheses, collecting data with various techniques, analyzing data, drawing conclusions, and communicating, creating and form a network (networking) (Hosnan, 2016).

Self Efficacy

Self-efficacy is the belief that a person can carry out certain behaviors or achieve certain goals (Ormrod & Jeanne Ellie, 2008). Self-efficacy is a person's belief about his ability to successfully perform a certain behavior. (George and Jones, 2012). A similar opinion is that self-efficacy is a person's belief in his ability to organize and perform (Philips and Gully, 2012). Actions required to complete a specific task. Self-efficacy is the general belief that a person will succeed at a difficult challenge or task. Self-efficacy is the capacity to carry out success according to procedures, to consider oneself as an effective individual. Someone is said to be effective if the individual can solve problems effectively, maximize opportunities and potential, and continuously learn. When individual teachers realize their need to develop, their level of effectiveness tends to increase. (Daft, 2011).

Self-efficacy builds an organizing concept that is appropriate for the development of new and professional models. Self-efficacy is a major feature of social learning theory and has a role as a strong

intervening factor between learning and performance, including in teacher development. Building self-efficacy can develop school and staff development to design effective teacher training, improve teacher competence and improve student learning outcomes (Vadahi and Lesha, 2015). Teachers with high self-efficacy become more passionate in teaching, ready to accept new ideas, and able to use new teaching methods to help students learn because teachers with high efficacy have positive teaching behaviors such as patience, commitment, and enthusiasm (Moalosi). and Forcheh, 2015). Self-efficacy development is carried out through the provision of training, coaching, and mentoring (Rachmawan, Lizar, and Mangundjaya, 2015).

The relationship between self-efficacy and innovation is described as that self-efficacy has an impact on organizational behavior such as career and development, employee training, improvement of work design, communication, collective or team efficacy, innovation, entrepreneur, leader, and stress. (Luthans, 2011). Educators must be able to manage self-efficacy and stress levels to improve critical thinking skills for students (Kim, Lee, and Park, 2015). Important insights into teacher self-efficacy can be utilized to develop teacher innovation behavior in their work. Teachers with higher self-efficacy exhibit higher levels of Innovation behavior. This is the best way to build teacher self-efficacy. Thus it can be understood that teacher self-efficacy has a close relationship with creativity and will directly or indirectly have an impact on the innovations made by teachers in the learning system in schools. (Hsiao, Ya-Ling, Chang, and Chen, 2011).

Based on the description above, it can be synthesized that self-efficacy is a person's belief in maximizing his efforts in carrying out his duties in terms of (1) the ability to carry out tasks, (2) the ability to complete tasks, (3) the ability to face challenges, (4) the ability to face risks, (5) the ability to increase motivation and (6) the ability to improve performance.

Theoretical Framework

- Differences in Ability to Create Creative Dance in PAUD Teachers who are given a Training Strategy with a Free Expression Approach and with a Scientific Approach

Creating dance is one of the skills that is based on the creative process. Integrating art into educational pedagogy provides an opportunity to enrich ideas and higher-order thinking, harnessing the creativity that everyone already has. The education system must be able to stimulate creative-productive thinking, attitudes, and behavior. Therefore, professional, creative, and innovative teachers are needed. Teachers must be able to think, form new ways or change old ways creatively, to "survive". This ability can be honed through training activities.

Training is a planned process to modify attitudes, knowledge, or skills behavior through learning experiences to achieve effective performance in each activity or series of activities so that through training it is hoped that the ability to create dance and creative-productive behavior can be increased. Training is also a method in adult learning or in a meeting that is commonly used to increase knowledge, skills and change participants' attitudes in a more specific way (Suprijanto, 2007). Sanjaya stated that to achieve certain educational goals, a training strategy was needed (Wina Sanjaya, 2019). In this study, there are two types of training strategies used, namely using a free expression approach with an emerging curriculum model, where learning activities are not designed beforehand but develop in the field according to the wishes of students, and training strategies that use a scientific approach, namely learning activities that previously designed.

This difference in approach greatly affects the teacher's ability to create creative dance, because the free expression approach uses the emerging curriculum model, where learning activities are not designed beforehand but develop in the field according to the wishes of the students. , while the scientific approach, is easier because of the previously designed learning activities.

Research conducted at the Kindergarten of the Gajah Mungkur Sub-district, Semarang, proved that the free expression approach increased the knowledge and skills of learning the art of dance possessed by the teacher because the teacher was able to choose the type of dance that suited the characteristics of early childhood, was able to create motion material and own songs in the process of learning dance, make-up, and fashion, performing technical procedures, managing dance performances, and being able to apply to learn using a free expression approach for AUD. (Kusumastuti, 2001). Teacher creativity is increasing in developing learning with a scientific approach (Suratman et al., 2017).

- Differences in Ability to Create Creative Dance in PAUD teachers who have high self-efficacy and those who have low self-efficacy

In the process of creating dance, the teacher processes materials and imaginative responses and transforms them into the conception of their imagination, and when imagination gives shape, new dance moves will be created. To arrive at the stage of being able to create dance, it is necessary to have an internal factor within the teacher, namely self-efficacy. Self-efficacy is the belief that a person can carry out certain behaviors or achieve certain goals (Ormrod & Jeanne Ellie, 2008). The higher his self-efficacy, the more confident and confident he will be able to achieve success. By having high self-efficacy or confidence, a person becomes confident or confident that he will succeed in carrying out certain tasks, including creating dance. The chances of completing the task are higher than those who do not have efficacy or with low self-efficacy (Robbins & Judge, 2013)

- There is an Interaction between Training Strategies and Self-Efficacy in the Ability to Create Creative Dance

Teachers are required not only to be able to teach and manage classroom activities effectively but also to be able to innovate to create new things by integrating art into educational pedagogy, providing opportunities for students to develop the creativity that everyone already has. The process of creating dance helps to think critically by analyzing ideas in new and different ways (Morgan, 2018). Knowledge of creating a dance can be taught in training activities. With the knowledge of creating dance that the teacher has after participating in the training activities, it is expected to be able to implement it in learning activities in the classroom.

Strategy is a clever plan of action to complete a task by making it easier and more effective (Priadharma, 2001). Strategies can help teachers choose an effective approach system in developing competence in the future. The use of strategies certainly needs to be adjusted to the internal factors within the teachers themselves, namely the level of self-efficacy. Self-efficacy is the belief that a person is capable of carrying out certain behaviors or achieving certain goals (Ormrod & Jeanne Ellie, 2008). The higher the self-efficacy, the more confident or believe in being able to achieve success. By having high self-efficacy or confidence, a person becomes confident or confident that he will succeed in carrying out certain tasks. The chances of completing the task are higher than those who do not have efficacy or with low self-efficacy (Robbins & Judge, 2013). The right training strategy can be an external motivation for participants to increase their self-efficacy. On the other hand, inappropriate training strategies can make teachers' self-efficacy less likely to develop optimally.

- Ability to Create Creative Dance for teachers who have a high level of self-efficacy who are given a training strategy with a free expression approach and who are given a training strategy with a scientific approach

Self-efficacy is the belief that a person is capable of carrying out certain behaviors or achieving certain goals (Ormrod & Jeanne Ellie, 2008). High self-efficacy is very important for a teacher to have in realizing his professionalism. Teachers who have high self-efficacy tend to be more enthusiastic and have

a variety of ideas in solving problems in the classroom, school environment, and the surrounding environment. The enthusiasm and ability to process various ideas make teachers with high self-efficacy tend to be able to develop their competencies with the challenges given to them. Teachers with high self-efficacy tend to make teachers not afraid of failure. There is a strong belief in the teacher that will encourage him to never fail. He will continue to strive to achieve the targeted goals. Bandura (Maddux & James E, 1995) reveals that self-efficacy is a person's belief or confidence about his ability to organize and perform a task to achieve a goal or produce something and implement actions in the form of certain skills. This is in line with the opinion of Pajares in Allana's (Allanas & Edith, 2015) that self-efficacy is a person's belief in his ability to carry out a specific task.

Self-efficacy greatly affects a person's motivation in developing their potential, pursuing the achievements they want to achieve, and influencing self-confidence in socializing in society. Webber said that to meet the needs of the program expected by a company, a program must be held that can support all employees, such as training and education in between free time. With the encouragement of training programs, employees can complete work in a company well and professionally. Build specifically on ethical issues in the discipline, profession, or organization. Two arguments can be developed that support, of course, being built around ethical issues in the profession, discipline and high self-efficacy are very important for teachers to have to realize professionalism as a teacher in planning a learning activity contained in the profession, discipline and High self-efficacy is very important for teachers to have to realize professionalism as a teacher in planning a learning activity contained in the daily activity plan.

The free expression approach is exploring the creative potential or empowers the creative potential that the trainee teachers have. The mentor in this approach only functions as a facilitator who facilitates the trainees to develop their creativity in their way. The free expression approach uses an emerging curriculum model, namely learning activities that are not designed beforehand but developed according to the wishes of the trainees. This is different from the scientific approach, where the supervisor provides opportunities for trainees to actualize their abilities through activities that have been previously designed by the supervisor.

Based on the different characteristics of the two approaches, it can be assumed that teachers with high levels of self-efficacy are more suitable for training with a free expression approach than the scientific approach. This is presumably due to the teacher's high self-confidence so that he will try to optimize the potential of his knowledge to achieve the training objectives, namely the ability to create dances for early childhood.

- Ability to Create Creative Dance for teachers who have low levels of self-efficacy who are given a training strategy with a free expression approach and who are given a training strategy with a scientific approach

Teachers with low levels of self-efficacy tend to need direction and guidance. This type of teacher when participating in training activities tends to be more suitable with the scientific approach when compared to the free expression approach. This is one of the characteristics of the scientific approach, namely providing opportunities for students to actualize abilities through learning activities that have been designed by previous teachers (Rusman, 2015). Teachers with low self-efficacy tend to be more accepting of something than if they bring out the potential that exists in themselves. He will find it difficult to bring out the creative potential that he already has without direction or guidance. Based on these characteristics, it is suspected that teachers with low levels of self-efficacy are more suitable to be given training strategies with a scientific approach to improve their ability to create dance.

Research Hypothesis

1. There are differences in the ability to create creative dances for PAUD teachers in DKI Jakarta Province who were given a training strategy with a free expression approach with teachers who were given a training strategy with a scientific approach.
2. There is a difference in the ability to create creative dances for PAUD teachers in DKI Jakarta Province who have high self-efficacy and teachers who have low self-efficacy.
3. There is an interaction between training strategies and self-efficacy on the ability to create creative dances for PAUD teachers in DKI Jakarta province.
4. There are differences in the ability to create creative dances for PAUD teachers in the DKI Jakarta province who are given training strategies with a free expression approach and with a scientific approach to teachers who have high self-efficacy.
5. There are differences in the ability to create creative dances for PAUD teachers in the DKI Jakarta province who are given a training strategy with a free expression approach and a training strategy with a scientific approach for teachers who have low self-efficacy

Research Methodology

The research method used in this research is the experimental method. This study uses a 2x2 treatment by level design. In the design, there are two independent variables, namely: (1) the treatment variable with the free expression approach Training Strategy (A1) and the Training Strategy with the scientific approach (A2), and (2) the Self Efficacy variable which is classified into High Self Efficacy (B1). and Low Self-Efficacy (B2).

The target population in this study was PAUD teachers in DKI Jakarta Province. While the affordable population in this study was PAUD teachers in the East Jakarta and South Jakarta areas. The sample was taken as many as 128 consisting of 64 teachers in the East Jakarta area and 64 teachers in the South Jakarta area.

The sampling technique method used in this research is Multistage Random Sampling. The data analysis technique used in this research is to use two-way ANOVA.

Results and Discussion

Two Path Annava Test Results

Table 1. SPSS Results of Two-Way Analysis of Variance

Dependent Variable: Ability to Create Creative Dance					
Source	**Squares**	**df**	**Mean Square**	**F**	**Sig.**
Corrected Model	1153.773[a]	3	384.591	27.963	.000
Intercept	399729.758	1	399729.758	29063.265	.000
A	110.633	1	110.633	8.044	.005
B	197.508	1	197.508	14.360	.000
A * B	845.633	1	845.633	61.484	.000
Error	1705.469	124	13.754		
Total	402589.000	128			
Corrected Total	2859.242	127			

a. R Squared = ,404 (Adjusted R Squared = ,389)

1. Differences in the Ability to Create Creative Dances for PAUD Teachers Between Groups of Teachers Following a Training Strategy with a Free Expression Approach and a Group of Teachers Following a Training Strategy with a Scientific Approach

Based on the results of the analysis of variance between the two lines of the A-line at a significant level of = 0.05, obtained F_{count} = 8.044 and F_{table} (0.05; 1:124) = 3.92. The summary can be seen in table 4.12 and the calculation can be seen in the appendix. Based on the value of Sig. in the Tests of Between-Subjects Effects table for row A provided that if it is less than 0.05 then the test results are significant or H_0 is rejected. In table 4.12 it can be seen that the value of Sig. for row A is 0.005; less than 0.05 then H_0 is rejected so H_1 is accepted. It can be concluded that there is a significant difference in the ability to create creative dances for PAUD teachers between the groups that follow the training strategy with the free expression approach and the groups that follow the training strategy with the scientific approach. In other words, the training strategy with the free expression approach ($\bar{Y}A_1$ = 56.81) was higher than the training strategy with the scientific approach ($\bar{Y}A_2$ = 54.95). This means that the research hypothesis which states that the ability to create creative dances for PAUD teachers who follow a training strategy with a free expression approach is higher than the ability to create creative dances for PAUD teachers who follow a training strategy with a scientific approach is acceptable.

2. Differences in the Ability to Create Creative Dances for PAUD Teachers Between Groups of Teachers with High Self-Efficacy and Groups of Teachers with Low Self-Efficacy

Based on the results of the analysis of variance between the two lines of the line between B at a significant level of = 0.05, obtained F_{count} = 14.360 and F_{table} (0.05; 1:124) = 3.92. The summary can be seen in table 4.12 and the calculation can be seen in the appendix. Based on the value of Sig. in the Tests of Between-Subjects Effects table for row B provided that if it is less than 0.05 then the test results are significant or H_0 is rejected. In table 4.12 it can be seen that the value of Sig. for line B is 0.000; less than 0.05 then H_0 is rejected so H_1 is accepted. It can be concluded that there are differences in the ability to create creative dances for PAUD teachers between groups that have high self-efficacy and groups that have low self-efficacy significantly. In other words, high self-efficacy ($\bar{Y}B_1$ = 57.13) is higher than low self-efficacy ($\bar{Y}B_2$ = 54.64). This means that the research hypothesis which states that the ability to create creative dances for PAUD teachers who have high self-efficacy is higher than the ability to create creative dances for PAUD teachers who have low self-efficacy is acceptable.

3. Interaction between Training Strategies and Self-Efficacy on the Ability Score for Creating Creative Dance for PAUD Teachers

Based on the results of the two-way analysis of variance on the interaction between training strategies and self-efficacy on the ability to create creative dances for PAUD teachers, it can be seen in the two-way ANOVA calculation table above, that the price of F_{count} interaction = 61.484 and F_{table} (0.05; 1:124) = 3.92. Based on the value of Sig. in the Tests of Between-Subjects Effects table for row A * B provided that if it is less than 0.05 then the test result is significant or H_0 is rejected. In Table 1 it can be seen that the value of Sig. for row A * B is 0.000; less than 0.05 then H_0 is rejected so H_1 is accepted. The conclusion is that there is an interaction between training strategies and self-efficacy on the ability to create creative dances for PAUD teachers. The interaction between training strategies and self-efficacy on the ability to create creative dances for PAUD teachers can be seen in the following figure.

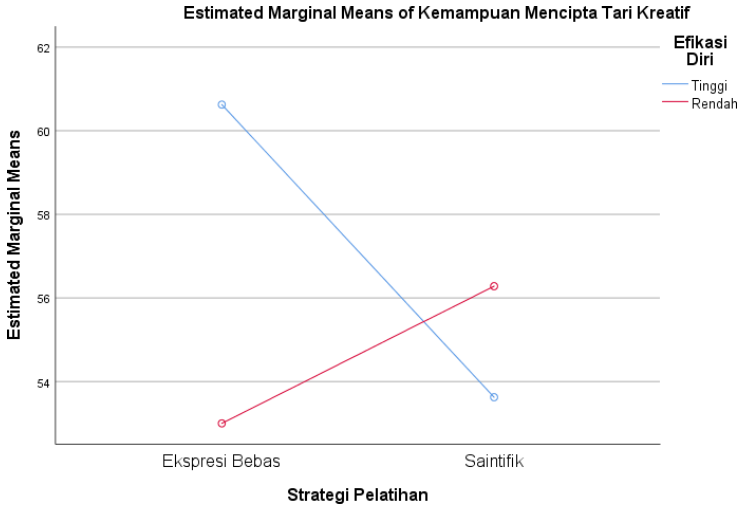

Figure 1. Estimation marginal means of the ability to create a creative dance

With the interaction tested, it is necessary to carry out further testing. The further test was intended to find out about: (1) the difference in the ability to create creative dances for PAUD teachers who followed the training strategy with a free expression approach and those who followed the training strategy with a scientific approach for groups of teachers who had high self-efficacy (A_1B_1 and A_2B_1); and (2) the difference in scores for the ability to create creative dances for PAUD teachers for teachers who follow a training strategy with a free expression approach and those who follow a training strategy with a scientific approach for groups of teachers who have low self-efficacy (A_1B_2 and A_2B_2). The summary of the results of the further test with the Tukey test on the 2 groups of data being compared can be seen in Table 2 below. The calculation can be seen in the attachment.

Table 2. Summary of Tukey's Test Calculation Results

No.	Compared Group	dk	Q_{count}	Q_{table} (α = 0,05)	Description
1	A1B1 with A2B1	4 : 32	10.61	3.82	Significant
2	A1B2 with A2B2	4 : 32	4.97	3.82	Significant

4. Differences in the Ability to Create Creative Dances for PAUD Teachers who Follow a Training Strategy with a Free Expression Approach and Teachers Who Follow a Training Strategy with a Scientific Approach in a Group of Teachers with High Self-Efficacy

Teachers who have high self-efficacy influence the ability to create creative dance scores for PAUD teachers with a training strategy. This is proven based on the results of further tests using the Tukey test which results are as follows:

The score for the ability to create creative dances for PAUD teachers who have high self-efficacy who follow a training strategy with a free expression approach (A_1B_1) is compared with the score for the ability to create creative dances for PAUD teachers who have high self-efficacy who follow a training strategy with a scientific approach (A_2B_1), obtained Q_{count} = 10.61 and Qtable (0.05; 4:32) = 3.82. Thus, Q_{count} is greater than Q_{table}, so H_0 is rejected, it can be interpreted that there is a difference in the ability to create creative dances for PAUD teachers who have high self-efficacy significantly between the training strategy with the free expression approach and the training strategy with the scientific approach. In other words, teachers who have high self-efficacy who follow a training strategy with a free expression approach ($\bar{Y}A_1B_1$ = 60.63) are higher than teachers who have high self-efficacy who follow a training strategy with a scientific approach ($\bar{Y}A_2B_1$ = 53.63) on the score. the ability to create creative dances for PAUD teachers.

Thus the research hypothesis which states that the ability to create creative dances for PAUD teachers who have high self-efficacy who follow a training strategy with a free expression approach is higher than those who follow a training strategy with a scientific approach can be accepted.

5. Differences in the Ability to Create Creative Dance for PAUD Teachers who Follow a Training Strategy with a Free Expression Approach and Teachers Who Follow a Training Strategy with a Scientific Approach in a Group of Teachers with Low Self-Efficacy

Teachers who have low self-efficacy influence the ability to create creative dance scores for PAUD teachers with a training strategy. This is proven based on the results of further tests using the Tukey test.

The score for the ability to create creative dances for PAUD teachers who have low self-efficacy who follow a training strategy with a free expression approach (A_1B_2) is compared with the score for the ability to create creative dances for PAUD teachers who have low self-efficacy who follow a training strategy with a scientific approach (A_2B_2), obtained Qcount = 4.97 and Q_{table} (0.05; 4:32) = 3.82. Thus Q_{count} is greater than Q_{table}, so H_0 is rejected, it can be interpreted that there is a difference in the ability to create a creative dance for PAUD teachers who have low self-efficacy significantly between the training strategy with the free expression approach and the training strategy with the scientific approach. In other words, teachers who have low self-efficacy who follow a training strategy with a free expression approach ($\bar{Y}A_1B_2$ = 53.00) are lower than teachers who have low self-efficacy who follow a training strategy with a scientific approach ($\bar{Y}A_2B_2$ = 56.28) on the score the ability to create creative dances for PAUD teachers.

Thus the research hypothesis which states that the ability to create creative dances for PAUD teachers who have low self-efficacy who follow a training strategy with a free expression approach is lower than those who follow a training strategy with a scientific approach can be accepted.

Discussion

In the previous sub-chapter, it has been presented that there is a significant difference between the training strategy with a free expression approach and the training strategy with a scientific approach to the score for the ability to create a creative dance for PAUD teachers. A training strategy can be defined as a plan containing a series of activities designed to achieve certain educational goals. Strategies are structured to achieve certain goals. That is, the direction of all strategic planning decisions is the achievement of goals (Wina Sanjaya, 2019). Creating dance ideas can be freely expressed for later development (Schupp, 2019). The creative process is carried out to create dance works (Farrer, 2014). Creating dance is by exploring themes, improvising into their design projects (Friedlander, 1992). The process of creating dance helps to think critically by analyzing ideas in new and different ways (Morgan, 2018). Alfdaniels Mabingo explained the steps in creating dance, namely exploration, improvisation, evaluation, and composition (Mabingo, 2015).

In dance education, the free expression approach uses an emerging curriculum model, namely learning activities that are not previously designed but developed according to the wishes of students. In the free expression approach, students are treated specially by allowing them to freely state what they want to express. Teachers are not allowed to intervene. The role of the teacher is only to provide convenience for students in expressing themselves. It is the students who determine what learning experience they will do. Training with dance learning materials through a free expression approach increased knowledge and skills in dance learning (Kusumastuti, 2001). The 'free expression' approach is effective for the method of achieving competence without limiting individuality (Best, 2010). The results of the two-way analysis of variance show that there is a significant difference between PAUD teachers who have high self-efficacy and those who have low self-efficacy in creating creative dances.

Self-efficacy is the belief that a person is capable of carrying out certain behaviors or achieving certain goals (Ormrod & Jeanne Ellie, 2008). . The action required to complete a particular task, and the belief that one will succeed at a difficult challenge or task. The higher the self-efficacy, the more confident or believe in being able to achieve success. By having high self-efficacy or confidence, a person becomes confident or convinced of the possibility of success in carrying out certain tasks. Opportunities to achieve success will be achieved on tasks with a higher level of difficulty compared to people who do not have efficacy or with low self-efficacy (Robbins & Judge, 2013). In this case, a person can play a role in certain situations by using all his abilities based on the confidence he has. The current condition will show how well a person is carrying out his duties in taking the necessary actions related to the situation that will occur. Self-efficacy builds an organizing concept that is appropriate for the development of new and professional models. Self-efficacy is a major feature of social learning theory and has a role as a strong intervening factor between learning and performance, including in teacher development.

The results of the two-way analysis of variance in the A * B Interaction row found that the F_{count} of the interaction was 61.484 greater than F_{table} (0.05; 1:124) = 3.92 with a probability value (Sig.) of 0.000 which was smaller than the significant level (0. 05). This means that there is a significant interaction effect between training strategies and self-efficacy on the ability to create creative dances for PAUD teachers. Because there is a significant interaction effect, it is continued with the Tukey test for both experimental design cells. Strategy is a clever plan of action to complete a task by making it easier and more effective (Priadharma, 2001). Strategies can help teachers choose an effective approach system in developing competence in the future. The use of strategies certainly needs to be adjusted to the internal factors within the teachers themselves, namely the level of self-efficacy. Self-efficacy is the belief that a person is capable of carrying out certain behaviors or achieving certain goals (Ormrod & Jeanne Ellie, 2008).

The higher the self-efficacy, the more confident or believe in being able to achieve success. By having high self-efficacy or confidence, a person becomes confident or confident that he will succeed in carrying out certain tasks. The chances of completing the task are higher than those who do not have efficacy or with low self-efficacy (Robbins & Judge, 2013). The right training strategy can be an external motivation for participants to increase their self-efficacy. On the other hand, inappropriate training strategies can make teachers' self-efficacy less likely to develop optimally.

The results of the Tukey test on the ability to create creative dances for PAUD teachers who have high self-efficacy, the value of Q_{count} = 10.61 is greater than Q_{table} (0.05; 4:32) = 3.82. This means that there are differences in the ability to create creative dances for PAUD teachers who follow a training strategy with a free expression approach and those who follow a training strategy with a scientific approach for groups of teachers who have high self-efficacy. Thus it can be concluded that the average score of the ability to create creative dances for PAUD teachers who have high self-efficacy, the group of teachers who follow the training strategy with the free expression approach is 60.63 higher than the group of teachers who follow the training strategy with the scientific approach of 53.63.

Teachers with high self-efficacy tend to be more enthusiastic about free expression learning strategies. This is because the characteristic of the free expression approach is to develop the potential that exists within the teacher himself so that teachers with high self-confidence will be more motivated to be able to develop themselves with the opportunities and facilities they get. The right training strategy can be an external motivation for trainees to improve teacher self-efficacy. On the other hand, inappropriate training strategies make teachers' self-efficacy less likely to develop optimally. Teachers with high self-efficacy tend to strive with great self-confidence to get maximum results when supported by strategies that challenge higher-order thinking skills.

This is slightly different from the scientific training strategy where the resource person is more dominant so that the teacher only receives information from the resource person. Bell defines a mentor as someone who helps others learn something that he has learned before but the results are not good, slow, or even get nothing (Chip R. Bell, 2000). For teachers with high self-efficacy, they tend to be less able to

accept absolutely what a mentor suggests in scientific training strategies. Teachers with high self-efficacy have high confidence that they can also seek information other than what they receive from a mentor. He tends to be proactive, so participants will likely know far beyond a mentor in scientific training strategies. This is different from the application of free expression training strategies which tend to have characteristics to help improve existing abilities (Anon, 2013).

Based on the findings of this study, it is clear that to develop the ability to create creative dances for PAUD teachers with teachers who have high self-efficacy, the use of free expression training strategies is recommended to be done. However, for teachers with low self-efficacy, it is considered difficult to obtain the results of the ability to create a creative dance which is the goal.

The results of the Tukey test on the ability to create creative dances for PAUD teachers who have low self-efficacy, the value of $Q_{count} = 4.97$ is greater than Q_{table} (0.05; 4:32) = 3.82. This means that there are differences in the ability to create creative dances for PAUD teachers who follow a training strategy with a free expression approach and those who follow a training strategy with a scientific approach for groups of teachers who have low self-efficacy. Thus it can be concluded that the average score of the ability to create creative dances for PAUD teachers who have low self-efficacy, the group of teachers who follow the training strategy with the free expression approach is 53.00 lower than the group of teachers who follow the training strategy with the scientific approach of 56.28.

This proves that PAUD teachers who have low self-efficacy are more suitable to be given training strategies with a scientific approach in developing the ability to create creative dances. One of the characteristics of scientific training strategies is that trainees tend to receive information from mentors. This is especially true for teachers with low self-efficacy who tend to only accept the information they receive. This is by the level of trust, the belief of the teacher to seek and find and even decide on a new knowledge that he accepts as a truth that he acquires. Teachers with low self-efficacy tend to be passive, not confident, and only accept the belief that the mentor is the only experienced, knowledgeable person who needs to be imitated, heard, and even obeyed (Marilyn Chu, 2014). Teachers with low levels of self-efficacy tend to accept things more than they bring out the potential that exists in themselves. He will find it difficult to bring up the knowledge he has previously to become a new knowledge (new information) or what is called metacognitive.

In contrast, the free expression training strategy emphasizes to the trainees that they must activate their potential and express it. Teachers with low self-efficacy have difficulty in following directions in the free expression training strategy. The training strategy encourages the ability to think clearly in the teachers who are helped so that ideas are creative for solutions to difficulties (Anon, 2013). With low self-efficacy, teachers tend to show a passive attitude because they are embarrassed to express ideas, their actual knowledge may be very good, but they lose confidence and feel inferior in expressing their opinions on the content being studied, thus affecting the competencies they achieve. Pajares in Allana's reveals that self-efficacy is a person's belief in his ability to carry out a specific task. Self-efficacy greatly affects a person's motivation in developing their potential, pursuing the achievements they want to achieve, and influencing self-confidence in socializing in society (Allanas & Edith, 2015). Teachers with low self-efficacy need a mentor who can guide them to overcome these problems.

Based on the findings in this study, it is clear that teachers who have low self-efficacy who are given a scientific training strategy are higher or better than teachers who have low self-efficacy who are given free expression training strategies.

Conclusion

1. The ability to create creative dances for PAUD teachers by using a free expression approach is higher than that of teachers using a scientific approach.
2. The ability to create creative dances for PAUD teachers who have high self-efficacy is higher than the ability to create creative dances for PAUD teachers who have low self-efficacy;

3. There is an interaction effect between training strategies and self-efficacy on the ability to create creative dances for PAUD teachers;
4. The training strategy using a free expression approach is more suitable for those who have high self-efficacy in improving the ability to create creative dances for PAUD teachers in DKI Jakarta Province;
5. The training strategy using a scientific approach is more suitable for those who have low self-efficacy in improving the ability to create creative dances for PAUD teachers in DKI Jakarta Province.

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