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Character Education Design in Practicum Class of Students of Fine-Art Education

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Abstract

Students of fine-art education may have developed in creative circumstances however, it is important to grow character enculturation. The study is aimed at designing character education for students of the fine-art education department. The study uses the descriptive research approach. Research data are obtained from interviews with lecturers and students of the practicum classes to get information on character education models. To identify the character types that are needed, questionnaires are dispersed to students. Data collection is also conducted by observation to find the design of character education for students during the practicum learning process. The objects of the study are character values for practicum learning for students of the fine-art department. Research findings show nine-character values that can be identified; namely honesty, discipline, hard work, creativity, independence, competitiveness, communicativeness, environmental concern, and responsibility. The character education process includes all activities in the practicum class from preparation (for practicum devices), making the art work, art work appreciation, wearing practicum attires, communication ethics, and use of learning facilities by lecturers and students.

Keywords: Instructional Design, Character Education, Character Values, Fine-Art Practicum

1. Introduction

The education construction is today confronted with disruptive phenomena. Changes in the educational desks are so fast that everywhere education is only worried about holistic cognitivism. The impact is that the running of education, at the university especially, emphasizes more on intellectual growth and rational thinking, without understanding the meaning of comprehensive education. At a certain point, an education system like this has an advantage for the purpose of building the Indonesian people who are qualified and able to compete in the globalization era; however, it must not be allowed to ignore the gap between intellectual education and emotional education (character education).

The concept of character education is multi-discursive depending on the contexts of the definition and the benefits that will be gained from the definition. What is certain is that every individual has the ability to interact and transact although everybody has a different cultural background. This is caused by the human characteristics that are (1)

accommodative, (2) associative, (3) adaptable, (4) flexible, and (5) willing to share. This point of view suggests that the diversities of human thoughts contain a pluralistic element that is full of character values. In the context of building a strong education system, character values become the axis that ties the interaction and socialization among individuals and community groups in their daily life wherever and whenever they are.

Characters cannot be equalized with the concept of diversity among the tribes and cultures that become the characteristics of the Indonesian society since characters. This is because characters emphasize values of good deeds such as politeness, justice, responsibility, and hard work. Character education then is concerned with matters that support ideologies; namely faith in one God, social justice, work opportunity, human rights, ethical principles, quality of products and other relevant matters. Character education also covers the understanding and valuing of the individual's cultures as well as the respect for and curiosity of the ethnical cultures of other people.

The university is an educational unit running the higher education that cannot be absent from the implementation of character education. There are things that are related to bad characters such as academic dishonesty often happening. For example, cheating in exams, plagiating others' works in the fine-art classes, and other such things often happen so that supervision of examinations is done tightly. This also happens in other countries such as Thailand; one of the main problems of education in Thailand universities is academic dishonesty (Young, 2013). Dishonesty often occurs due to the absence of shame feelings (Hamzah et al., 2020).

Character education in the higher education is a continuation of that in the schools especially in educational study programs. This is shown by Farida, (2012); Schwartz, (2000); Silay, (2013) and Stallions & Yeatts, (2003) in that character education in the higher education is the as that in the school-level education. This is supported by Dharmawan, (2014) and Kuh & Umbach, (2004) that character education must continuously be conducted from the basic-level education to higher education.

In the United States of America, approaches to character education have undergone many changes in the last few centuries. Historically, character education in the universities in America begins with liberal arts education emphasizing moral and civics education. As is shown by Lucas, (1994); Morrill, (1980); and Rudolph, (1962), institutions of higher education in the United States of America in the 19th century were strongly committed to promoting students' morals and characters. Liberal arts education in the university routinely offers classes of ethics and moral values as parts of the core curriculum. The university management starts the program in the form of small courses. The purpose of the small courses is to integrate all students into the community by sending them to the society as members of the community who are morally and ethically responsible (Mc Bee, 1980; Pascarella & Terenzini, 1991; Sloan, 1980).

It is for this reason that each study program in the university needs to have a character-development program that is in accordance with the vision and missions of the study program. Character education that is given from childhood to the university level will be able to develop a nation generation who has excellent (General Directorate of Higher Education, 2011). The character education processes are mainly integrated into the learning of pedagogic competencies; there are even special activities for students in the forms of workshops. However, the development of social values and personalities in the dimension of education (character education) has not run as well including the one in the Fine-art Study Program (FASP), the Faculty of Languages and Arts (FLA), Yogyakarta State University (YSU).

FASP FLA is one of the art fields of study at YSU. This study program is aimed at producing master's candidates of teachers of fine-arts from the basic elementary level (Primary School) up to the middle-level schools (High School) as well as Vocational School. Because the basis is teaching and education, character learning is directed to pedagogic and professional competencies in fine arts. Although it is different from the fine-arts study program of the Yogyakarta Institute of Indonesian Arts (YIIA), it is a fact that the "artist" atmosphere is carried away into FASP FLA and is even more extreme than that of YIIA students.

In line with the previous discussion, it is important that education character is integrated into classroom learning. Thus far, in the writer's continuous observation, character education has not been made into a policy. There are

many factors that become the backgrounds why character education in arts education has not been practiced well. First, many of the lecturers hold the opinion that character education given in the students' previous schools is quite adequate. Second, most students and lecturers view that fine-art learning is identical with the attributes of artists who automatically have sensitive feelings. Third, the learning method in the practice classes tends to emphasize on the works that are produced. These have made "free" behaviours become lasting habits.

Reviewed from the learning atmosphere in the FASP, FLA, YSU, at the present time, it can be assumed that the good national values (characters) for teacher candidates have become part of students' life. Many environmental conditions support the development of good characters such as the balanced ratio of male and female students, the campus environments that uphold character values, and good classroom conditions. It is, however, true that things are still far from being satisfactory. The present study is aimed at discussing the planning of the practice learning for students of fine-art study programs.

2. Method

The study was descriptive research. The sources of the research data were fifth-semester students of FASP, FLA selected by the purposive sampling procedure. This purposive selection of the research subjects was made considering the number and study lengths of the students. To obtain more complete data, the study made the involvement of lecturers of FASP, FLA who were regarded as knowledgeable in character education.

Data were collected by the techniques of interviews, questionnaires, and observation. The interviews were in the form of in-depth interviews subjected to lecturers and students of the practicum classes in group or individual sessions using an interview guide. Once questionnaires were given to 75 students to obtain responses of students concerning choices of characters for character education in the practice learning in FASP. Meanwhile, the observations were used to obtain data on the practices and models of characters in the FASP practice learning. Observations were of the participative observation with the intention to acquire the realistic happening and behaviours in students (students' characters), conduct assessment of particular aspects of characters, and give responses or feedbacks to students' comments or questions. Data were analyzed using the interactive model of Miles and Huberman (1994: 12). The data analysis was carried out in three phases of data reduction, data presentation, and conclusion drawing.

3. Results and discussion

3.1 Results

In general, character education has been given to FASP students since they were in the first semester albeit in its basic forms such as polite behaviours and respecting lecturers and classmates. In the practice, lecturers have not devised specific lesson designs for the teaching learning processes. In this relation, it can be concluded that character education in the FASP practicum classes has not been implemented. This is acknowledged by Hartiti, Maruto, Prihadi, Kasian, and Zuhdi (FASP lecturers) in discussion forums that are held regularly. This is caused by such factors as students' backgrounds, advances in technology, and instructional processes that have not emphasized the educational aspects.

First, FASP students come from a large variety of cultural backgrounds. This has an impact on students' ways of living and learning. On a larger scale, this diversity is also their basis for their ideas and initiative to be working in the field of fine arts.

Second, at present, FASP students enjoy the classroom facilities and the Internet. It is in fact the responsibilities of the educational management to provide students with supporting facilities; the use of the Internet, however, has been the profound medium for students to satisfy their social needs with classmates inside and outside campus. This has made them busy with their cellphones so that they are often not too concerned with their environments. A negative impact of this has been their minimum interaction with their lecturers and classmates. This does not happen only outside their classes but it is also carried in during classroom learning processes.

In relation to the use of cellphones in the class, lecturers often remind them of the proper use of cellphones; they even ask their classmates to remind them, but this does not run well since there is no written rule or regulation about it yet. From this problem, it can be concluded that character education is not merely to be lectured since it has something to do with the thought and personality values of individual students. A need is felt to issue a distinct regulation complete with penalty for breaking it in order to decrease unfavourable characters for the sake of education. This can be done, for example, by the implementation of "hidden curriculum."

Third, academic aspects are important in determining the success of the student's study; in this case, education character is one. Academic satisfaction can be seen from various educational aspects such as teachers' qualities, interaction between teacher and students, classroom atmosphere, reputation of the institution, etc. All this can impact or influences on the quality of students' life. In relation to academic facilities, what happens in the practicum classes of FASP is that students feel dissatisfied with the inadequacy of facilities. This is acknowledged by Fauziah, Didosius, and Vidia, students of the 2017 academic year. They state that the inadequate provision of facilities has resulted in unconducive learning atmospheres. This condition has also caused students to be egoistic, no respect of the able students towards the unable students. For this reason, a clear regulation is needed in the matters of using the existing facilities for the common use of all the students.

Based on the data obtained from the open questionnaires to 75 students and interviews with 35 students, information can be gathered that character education is important to be implemented in the fine-art practicum classes. From the questionnaires that are given to three practicum classes, nine aspects of character education are regarded as compulsory to be practiced in the classroom learning of FASP. They are (1) honesty; 59 students (78.7%) state that honesty values need to be implemented in the practicum classes since honesty is not only pronounced orally but it must also be realized in the art products; (2) Discipline; 64 students (85.3%) state that values in discipline help them in completing the class assignments on the appointed time; (3) hard work; 58 students (77.3%) state that in order to produce satisfactory products, hard work is needed; (4) creativity; 68 students (90.7%) state that creativity values are strongly tied to the processes of producing art products. An art work must be individual and becomes the trademark of the artist; (5) independence; 56 students (74.6%) state that the values of independence must be implemented in instructional activities of the practicum classes. Being independent does not mean that, in working together, students are not allowed to imitate or be helped; but, it means that one's work must not be completed entirely by other students; (6) competitiveness; 45 students (60%) state that the values of competitiveness need to be implemented in the practicum classes. The remaining 40% of the students do not want competitiveness to be practiced in class for the reason that it does not bring in good effects. Working in arts needs processes. If it is always subjected to competition, students who have high motivation to work but their products are not satisfactory may lose their motivation since they are never given good grades by the lecturers. Meanwhile, in the assessment, subjectivity often occurs. Many students argue that, among them, they need to uphold tolerance values, gender equality, and respect over colleagues' works to promote common achievements so that space for improvement is open for improvement of their knowledge; (7) communicativeness; 64 students (85.3%) state that values of communicativeness need to be practiced in the practicum classes. In the practicum class, students tend to work in silence. It happens that students who are good at work often are not able to communicate their concepts of work. They need to practice the techniques to communicate; (8) environmental concerns; 57 students (76%) state that concerns on the environment must be practiced in the classes. So far, according to students and lecturers, students have not had concerns over the campus environments. They write things everywhere, throw trash in wrong places, do not care dirty classrooms, lie down on the desks, and so on; and (9) responsibility; 62 students (82.7%) state that students' attitudes towards responsibility values are low. This is shown, among others, by the ways they use facilities such as returning the tools that they borrowed from their friends or from the campus.

Data obtained from classroom observations also show some unfavourable attitudes and behaviours of students as teacher candidates. These unfavourable attitudes, in the process of producing art works, are shown in four groups. *First*, many students are not on time in joining classes. They do not dress properly nor do they make up their face. They look sleepy in class. They like to mock other students who dress properly and politely. Habits of not coming to class on time and not dressing properly have an impact on their readiness to join classes. These students do not prepare the materials and tools to be used to work in the practicum classes. Eventually, they end up with asking

for, or even forced to get, these materials from classmates, especially girl students. *Second*, attitudes that are not so polite are often shown by boy students in class. They often say things that are not appropriate to their classmates. This often has negative impacts on some of the girl students. These improper attitudes often occur when lecturers are not in the practicum classes (studios) or when they do independent activities. *Third*, in their practicum activities, FASP students often experience blockage in finding ideas to produce art works. This results in behaviours that are not in line with character education. For example, they will often disturb other students who are busily and attentively doing their work. This is caused by, among others, their unpreparedness for various references needed to do their work. They also do not pay full attention to what the lecturers assign them to do so that they often forget what they need to do to come to class. Fourth, many students like to delay the completion of their fine-art works. This is not so far because of their inability to finish their assignment, but many of them would prefer to spend their time playing online games on the free Internet programs. Eventually, the students' habits of delaying instructional assignments result in the students' low creativity and achievement. This is because working on art works cannot be done within pressured time since it needs full affective exercise and honesty.

3.2. Discussion

Character values of honesty, discipline, hard work, creativity, independence, competitiveness, communicativeness, concern for the environment, and responsibility are ones that must be possessed by fine-art teacher candidates. These nine-character values are related to teachers' ethics to be modelled by their students that can be presented as the following character values. (1) Trustworthiness. This character can be understood as being able to be trusted (honest). An honest individual is one that can be trusted. A person who has the characteristics of being honest, integrative, and reliable has the good ethics to always guard the things for which he is responsible including learning and art working. If these character values are well implanted in students, no external supervision is needed. Lecturers and students will keep feeling secure. (2) Respect. This is a character value that refers to being concerned about other people. People who have this character value will always do good things for other people and pay respect to other people without regarding differences in cultures, races, and religions. They have high tolerance so that other people will not have the heart to cheat or do harm to them. (3) Responsibility. This character value is owned by persons who feel responsible for things they need to take care of. This character is also the one that often makes people to work hard and as well as possible in order to achieve their objectives. Without high responsibility, people will be inclined to do things in accordance with their own wishes. (4) Fairness. This character is owned by people who always search for justice without being influenced by their personal egoism. The concept of justice is often subjective; however, every human being is actually equipped with the fundamental standards of justice. By prioritizing the values of justice, one is always led to consider other people in acting and behaving without ignoring his own self. (5) Caring. This character is tightly related to the processes of art production, i.e. emphatic feelings. An individual who has the character of caring will always use feelings in order to have empathy for every happening. In the contexts of art production, refined feelings will help in producing art works that are full of expression and imagination. (6) Citizenship. The character value of citizenship can be understood as that which motivates the person to be a good member of a group. This is often found in classes with many students. This character value is also closely to other value dimensions such as responsibility. Ina teaching learning process, students with this character always obey rules and regulations and adapt to what they are supposed to do without much direction (Rynders, 2006).

Efforts of character education in implanting these character values in students can be packaged FASP academic activities. Examples of such treatments are presented in the following.

3.2.1 Implanting Appreciative Attitudes towards Art Work.

Fine-art students are identical with the art works they are proud of and every time they will appreciate other people's art works as well as their own. Art work appreciation should be done both before and after creating the work. The primary function of art work appreciation in the teaching learning process in the practicum class is related to the importance of finding ideas and sources of inspiration. There are many ways that can be conducted in order to find works to be appreciated; among others, (1) visiting exhibition galleries inside and outside the campus, (2) making use of the technological advances that, presently, are very close to students such as *Google* in

the Internet, (3) looking at art catalogues and magazines which contain entries of art works, and others. In addition to these techniques, there are several important points related to character education in these appreciative activities; namely: appreciating other people's works, thinking critically, and avoiding plagiarism.

Art works are creations of humans (artists) who have the competencies as a grace of God the Almighty. In art works, one can also find messages produced by ways of brilliant ideas and hard work of the artists. By implanting the students' awareness of this gift, in the process art-work appreciation, students will make priority the appreciation and respect toward every art work even if the work is not of their liking. An impact of this attitude can be, for example, showing an art work that is made on campus, and not folding or throwing it away.

Appreciating other people's work is not only in the form of taking good care of the physical form, but it can also be shown by giving criticisms and feedbacks. This can be done in writing and comments. The presence of feedbacks and criticisms will add to the perfection of other people's art works and, at the same time, satisfaction on the part of the viewers who have given the feedbacks and criticisms.

Critical thinking is not the same as ordinary thinking. In many cases, critical thinking is always related to creativity. By critical thinking, an art appreciator will be able to discern the in-depth meaning of the work being appreciated. In the same way, students, as art work appreciators, will be able to be highly selective in picking out art works that they will use as sources of inspiration.

Plagiarism of art works often happens in different varieties from that of written work. In art work, it is legal for one to repeat other people's works as closely as wanted, as long as the label *copyright* is written in the identity. Plagiarism that happens on an art work is imitating other people's work up to 100% identical including the signature of the artist for the purpose of acquiring a high sale price. It is in this frame that students, through the activities of appreciating other people's works, will have the habits of being honest to themselves as well as to other people. Students, who are intellectuals, must be in the habits of working by using own thinking and art ideas. However, it does not mean that students are blocked from working collaboration in the process of producing art works. Basically, collaboration in the making of art works becomes a medium for exchanging ideas and safe-guarding solidarity and cooperation among students. Collaboration processes can also elevate creativities and, eventually, motivation in producing art works. It is nevertheless true that activities of helping one another must have their own limitations.

In relation to the foregoing discussion, it can be understood that through the implanting of appreciative attitudes towards art works together (lecturers and students) and continuously, togetherness and tolerance values among students and lecturers will be automatically formed. In the same way, the implanting of honesty values, by always giving appreciation to art works as learning outcomes, will build aesthetic awareness and, eventually, students will do their work in the expected ethics.

As a proses of learning about the character values of appreciating other people's works, thinking critically, and avoiding plagiarism, the instructional process in the practicum class of the FASP students can begin with the writing of ideas/thoughts first. This phase of the learning activities must be given a separate credit so that students will be encouraged to do it well. It is also through this learning phase that new ideas will be born through the media of various techniques and materials.

3.2.2 Strengthening the Aspects of Ethics in Search of Aesthetics.

Conceptualizing education as a practice in aesthetics has long been tested. Alexander Gottlieb Baumgarten is the first figure who tries to prove it. In the year 1962, Friedrich Schiller, and later continued by Johann Friedrich Herbart, European experts in educational theories (Coriand, 2003), has also shown the success in using aesthetics for moral education. In the present-day educational discourses, however, aesthetic education is not at all seen as being able to as a bridge for character education. In the findings of research in fine-art education, it is suggested that the concept of aesthetics is once again regarded as important to be enlivened.

A lot of procedures need to be conducted in order to obtain an art work that is in accord with the learning indicators. Before starting their work, students need to carry out an imagining process intensively and comprehensively for the objective of producing a good art work. Subsequently, in the process of making the art work, students need space, time, and tools. Furthermore, in the final activities, students need evaluation. In all these processes, lecturers act as facilitators who underline and strengthen students' imagination by connecting between ethics and aesthetics. It is because all of the principles of aesthetics contain ethical aspects that are based on harmony that exists in nature.

In relation to imagination, the process of art production and lecturers' evaluation always have a large opportunity to push the presence of attitudes that will motivate and students' behaviours. If the imagination, working, and evaluation processes run well, the behaviours that follow will also be good, and vice versa. In order to avoid negative attitudes and bad behaviours, in this present study, there are several things that can be done in the learning processes of the fine-art practicum classes.

3.2.3 Communicative Ethics in Class.

Communication plays an important role in the learning strategies. Therefore, it needs to be studied and practiced in order to achieve the learning objectives.

One of the character values that needs to be developed is communication ethics among students, between students and lecturers, and among lecturers. Students have the opinion that maintaining communicative ethics in the learning processes is a necessary thing. The following activities can be done:
1) Implementing 2S2G (smile, say hello, polite, genteel).
2) Confining online communication between students and lecturers using social media for urgent things.
3) Wearing proper and decent clothes in campus areas (the use of practicum costumes will be discussed separately).
4) Safe-guarding distances of relation (professional attitudes) between students and lecturers, especially between male lecturers and girl students.
5) In case lecturers make mistakes, students giving corrections in a polite way.

According to the foregoing discussion, character education in communication ethics must be done well. Communication processes use language, movements, and signs that have specific meanings. R. Wayne Pace, Brent D Peterson, and M. Dallas Burnett divide communicative activities into three main purposes: to secure understanding, establish acceptance, and motivate actions. Securing understanding means ensuring that communicative messages are received and understood. Once messages have been secured, the receiver must be ensured to establish acceptance and, finally, efforts will be taken to motivate actions (Effendy, 2009). Meanwhile, according to Laswell, good communication must answer the questions of who says what in which channel to whom with what effect (Effendy, 2009). In addition, making communication must undergo strategies that are built through analytical steps of directing to and focusing on the purpose and putting it on the correct and clear path in order to achieve the determined purpose.

3.2.4 Dressing Ethics.

The fine-art practicum classes involve varieties of activities that require great care as not to make messy conditions. In their practicum activities, students need to wear costumes that are comfortable to wear but conducive to support their activities. In accordance with research results, one strategy in implanting character education in students is habituating them to wearing practicum attires. The costumes are designed in such a way to be suited to the needs and activities of the students.

Some reasons for students to wear special attires to work in the practicum class are:
1) The special practicum costumes will support cleanliness, comfort, safety, and fluidness of the practicum proceeding.

2) Wearing the special practicum costumes trains students in discipline and order of rules and regulations set in the practicum class.

3) The special practicum costumes motivate students to improve their work ethics to be more professional and educated.

4) Wearing the special practicum costumes is a good choice since the type and material of the clothing are not lavish.

In the same line with this finding, many research studies have shown the effectiveness of wearing uniform in practicum classes, especially in teacher training institutions. For example, Ansari, Shepard, & Gottfried (2022) found that students would be likely to attend school better when wearing uniform. This indicates that uniform might have influence on student's behaviour.

Nathan et al. (2021) state the aim of wearing special costumes is for students to develop the characters of the teacher candidates to be disciplined, obey rules and regulations, show dignity through habituation, reduce economic gaps, have the sense of belonging, build the sense of unity, have a distinguishing marks from other groups of students, look neat and orderly, and use as a filter from behaviours that do not reflect teachers.

Budiyati (2010) adds to this list the elevation of work spirit. Wearing special costumes is scheduled for certain days of the weeks. It can promote the feelings and spirit of discipline. It can also promote neatness and pleasantness. Special costumes develop the sense of unity in the wearers and can be used as a leashing tool. People who wear costumes will automatically be guided to behave in certain expected behaviours that reflect the characters of the institution that assigns the costume.

3.2.5 Safe-guarding Facilities.

Campus facilities are provided for in order to support the running of the teaching learning processes. These are objects and articles that become a common assets that must be carefully taken care of by campus members. As part of their character education, students have the responsibility of using and taking care of facilities correctly and properly in accordance with the accompanying standard operational procedures. Students must be made aware that campus facilities are common belongings and a system of students' representation must be applied in managing the turns in using them for each class session.

In the efforts of maintaining effective uses of facilities, sanctions need to be set up for violations of use. Such sanctions should be reasonable and agreed on by everybody. Examples of conditions of use are:
1) Students who violate the rules of use clean the facilities or replace them when damages are done.
2) Sanctions can be in the forms of apology, fine, replacement, or special assignment.
3) Points can be deducted from grade scores.

Other effective ways in order to safe-guard the use of facilities consist of the management assigning a students' unit in each class to be responsible for the safe use of campus facilities. This is done in view of the considerations, among others:
1) Developing the values of responsibility in students and implanting awareness to maintain facilities together.
2) Elevating students' roles in independently accommodating the instructional needs for every class.
3) Realizing a just classroom ecosystem.
4) In taking turns of the responsibility, upholding the discipline values and training students to obey the existing rules.
5) Teaching students not to depend on other people.

3.2.6 Evaluation of Character Education by Lecturer and Classmate

Evaluation in the implementation of character education in the practicum class must be done jointly by lecturers and students. In relation to the need for evaluation of characters by students'' classmates, oftenly called peer tutors, a total of 74.7 % students state that such evaluation is needed with some considerations, namely: (1) the media for

giving criticisms and comments of attitudes and behaviours that are regarded as unfavourable; (2) evaluation is intended to enhance learning needs and motivate talent development of teacher candidates; (3) to obtain alternative thoughts and perspectives from students; (4) peer tutors are regarded as more effective (in giving assessment) than lecturers. Classmates become the parameter before evaluation is made by the institution or lecturers. Evaluation from classmates can be used by lecturers to know and monitor students; (5) to elevate critical attitudes, sense of caring, and tolerance towards other people; and (6) as medium for self-correction and self-understanding.

Effectiveness of peer assessment in character education has been well documented in research (e.g. Anita Wijayanti, 2017). Peer assessment is explained as follows: (1) Self-assessment and peer assessment that has become parts of evaluation in the 2013 curriculum is regarded as the most effective evaluation in the curriculum in building students' characters. (2) Characters that are developed from these evaluation techniques will give a positive impact on the development of students' personalities. When self-actualization has been established, intellectual development (knowledge and skills) will also be improved. (3) Self-assessment and peer assessment can be applied in all subject-matter learning and will give contribution to understanding of concepts in the lessons.

Another source of reference showing that the use of peer assessment is effective for character education is a study by Kartono. He states that the benefits of using peer assessment are, among others: 1) improving learning achievement; 2) elevating learning collaboration by way of peer feedbacks; 3) facilitating students to cooperate in the process of understanding instructional materials; and 4) letting students to give comments on the behaviours of their classmates.

4. Conclusion

Based on the discussion above, character education in communication ethics must be carried out properly. The communication process uses language, gestures, and signs that have certain meanings. The goals that can be achieved by doing so are to secure understanding, build acceptance, and motivate action. Securing understanding means ensuring that communicative messages are received and understood. Once the message is secured, the recipient must be ensured to establish acceptance and, finally, efforts will be made to motivate action. Good communication must be able to answer the question of who said what, through which channel and to whom with what effect. In addition, communication must go through strategies that are built through analytical steps, namely directing and focusing on goals and putting them on the right and clear path to achieve the goals that have been determined.

Nine-character values are found that can be implemented in the fine-art practicum classes, namely: honesty, discipline, hard work, creativity, independence, competitiveness, communicativeness, environmental concern, and responsibility. These character values can be developed within the frame of integration in the practicum classes in the forms of: (1) the appreciation of students' art works. This can be done before students begin working or after they finish producing their works. The main function of the activities of appreciating students' works is to support students' efforts in searching for ideas and sources of inspiration and obtain satisfaction after producing their works. (2)

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