

The Next Big Thing in Art Integrated Learning: Asynchronous learning video by using Youtube

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Abstract

Performing arts are supported by numerous aspects of art, such as music, dance, and theater. Integrated learning was implemented in a traditional Lampung music class held by the Dance Education Study Program, University of Lampung. Although the course has been done on the subject of music, the materials and learning models are applied to merge music and dance. In performance art, especially Lampung, dance and music are always combined into full performance music, and vice versa. It emphasizes dance accompaniment music in this course because music accompanying skills are often needed for dance and music students. This learning model was developed in traditional music classes organized by the department of dance education. Before conducting field research, questionnaires are given to students and alumni (N=45) to determine their needs on this course. Student activity, music knowledge, and complimentary dance and music course materials were identified in this study. Learning is recorded and uploaded to YouTube so that the material can be re-accessed (asynchronous) by students whenever they need it. As a result, dance and music competencies are completely mastered in this course. Through students' and alumni's answers, accompanying dance music skills are needed to teach and produce performances. Alumni and last students are spread throughout Lampung, and this course has been taught for several years. Especially in the Lampung region, music and dance competencies are needed for art scholars. This instructional model is needed to teach art, manage art groups, the art community, and the dampness of non-formal art education healed by "sanggar."

Keywords: Integrated learning, YouTube, music, traditional, Lampung, asynchronous

1. Introduction

Education in Indonesia always experiences the dynamics in terms of curricula. It can be seen from the change of curriculum for elementary education level to that of high education curriculum starting from Curriculum 1994, Curriculum 1999, Curriculum Supplement 2004, School-Based Curriculum (KTSP) 2006 to Curriculum 2013 (K13), which is currently still in use. These changes naturally seek to maximize the ultimate purpose of learning, but on the other hand, things expected from the changes are not experienced by students. Bloom's Taxonomy categorizes learning outcomes into three domains: the dimension of knowledge related to the mastery of knowledge, the dimension of attitude associated with the mastery of attitude and behavior, and the dimension of skills associated with the mastery of skills. Generic competencies include three domains, namely attitude, knowledge, and skill. The realm of attitude is classified into spiritual and social attitudes. The classification is necessary to emphasize the importance of balancing the function as a whole person who covers spiritual and social aspects as mandated in the national education goals. Thus, the generic competencies consist of four dimensions: the spiritual attitude, social attitude, knowledge, and skills starting now referred to as the Core Competencies (KI).

Culture and arts education in Indonesia has quite a compelling portrait. The most prominent thing among the levels of primary education to that of secondary is on the output. Primary and secondary educations emphasized the mastery of adequate knowledge about local arts and culture for the Indonesian generation. In contrast, higher education, which trains arts and cultural educators, has more specific focus areas. For example, a Teacher Training Institution (LPTK) trains prospective teachers of arts and culture only in specific areas of arts such as music and dance. At the same time, students are expected to master arts in general, like an artist (music, dance, theatre, fine arts). This has always been a polemic in arts education in Indonesia, particularly in higher education.

Integrative learning approach

An integrated material means they are connected, employing seeing, first receiving information through “doing” experiences, and comparing information through other discussions (Fink, 2003). This approach is increasingly used in modern learning to highlight group learning, the learning environment, and construct one’s knowledge. Integrated learning emphasizes aspects of collaboration between science; a multidisciplinary approach was used to build a critical thinking concept for students. Nowadays, a new way of integrating disciplinary concepts is embodied “e-learning” method consists of face-to-face learning, distance learning, and practice completing assignments (Jochems, van Merriënboer, & Koper, 2004). The notion of “e-learning” is increasingly changing into a new learning environment, which is recently called virtual learning.

As a comparison, music education in Germany, for example, always leads to the exploration and development of the pupil’s sensitivity towards sounds. After that, music education is more likely to emphasize appreciation. For practice, it is presented extracurricular activities. It aims to let pupils have sensitivity and a sense of appreciation towards music in general. In brief, public schools’ music education does not produce prospective artists (Masunah & Narawati, 2012).

In Hungary, such a thing is likely to be unique. During the 8-year study (from 6 to 14 years), the entire primary school children get a music lesson systematically and integrated through the curricular program. This lesson is then continued in high school for three years. The music is used as a means of forming personality. This concept has already been conducted in Indonesia since 1947 as a 100 cultural music programs of Hungary (Sjukur, 2014). There are two critical points in the quotes above, i.e., music, to shape personality and music learning system (arts) integrated with the curricular program. If examined more deeply, the first point cannot be expected; the music itself is still considered local content. Furthermore, the second point is still rarely found in primary education and that of secondary.

Performing Arts by Course

In higher education, the terms performing arts (including drama and music) have their own space. As a branch of the science of arts and philosophy, performing arts education is divided into its curriculum. Based on the formulation of Indonesia Arts Institution, Graduate Profiles Standard through the Association Arts Education Study Program in Drama, Performing Arts, and Music (AP2SENI). One of the profiles expected is as follows: educators/teachers should be experts in performing arts education (formal and non-formal education). The outcome refers to the National Qualification Framework for Indonesia (KKNI) that occupies the level 6 standard. Afternoon Study, the first paragraph Program of the Faculty of Teacher Training Education (FKIP), the University of Lampung (Unila), has a different nomenclature from its curriculum. The nomenclature should include the elements of performing arts (dance, music, and drama).

Meanwhile, the faculty (lecturers) composition is disproportionate to the curriculum since the curriculum offered is a performing arts curriculum. The Learning Outcomes formulation, which refers to the KKNI Level 6, states that students are expected to master the science and managerial skills in three areas: performing arts, drama, and music. It has been a polemic for years because it is quite rare that an art study program or department in Indonesia has the same organizational structure.

Karawitan

The term *karawitan* is derived from the base “rawit,” meaning small, smooth, or complicated. This term was well developed in Java, such as in the Surakarta Kingdom. Supanggah (2002) interprets

karawitan as a musical aesthetic expression that implies or represents the East's soul, together or side by side with the 'East' countries such as Japan, Korea, Thailand, and China. The term is very close to traditional music. In Java, one of the sounds of arts that is considered old and still survives and thrives so far is *karawitan*. The term initially referred to *gamelan* or *gong* in Java, but the meaning has always been developing since then. The term is now often used to refer to different kinds of music with similar nature, character, concept, rules to the *karawitan* music (traditional music) in Java. However, the music does not come from and exist in Java. The dissemination of the *karawitan* includes the islands of Borneo, Sumatra, Java, Madura, Bali, and other areas in the archipelago. *Karawitan* is the art of playing an instrument called a *gamelan* (initially), in other words, *karawitan* is the music, and the musical instruments like *gamelan* is the tool used in *karawitan* (Farabi, 2010). The conclusion of traditional music from the outside areas of Java may be referred to as *karawitan*.

Lampungnese Tradition Music

As an area that has existed since hundreds of years ago, Lampung also has a cultural heritage in the forms of arts such as vocal arts, literature, music, art, and performing arts, while art painting is not much found (Hadikusuma, 1990). In art music, Lampung has Lampungnese classical guitar (*gitar klasik Lampung*), *gamolan*, and *kulintang talo-balak*. Those arts can still be found these days, even in some workshops and schools. For official events or welcoming guests, a set of *kulintang talo-balak* is frequently used. As for the preservation needs in learning, *gamolan* is a tool that is most easily found in Lampung. In addition to the price that is reasonably affordable, easy to play, the hitting pattern is also relatively easy. Based on its function, the hitting pattern in *gamolan* is divided into two, namely, the hitting pattern adopted from Lampungnese traditional songs and that of newly composed modern songs.

YouTube as Media

YouTube started its business from its lowest point around February 2005 by three PayPal employees (Arthurs, Drakopoulou, & Gandini, 2018). After being acquired by Google, YouTube increased significantly (Lobato, 2016; Vonderau, 2016). The popularity of YouTube is increasing, so it invites people to create their own content. This condition creates a new culture which supports a variety of content to develop, but this excitement does not last long. Competition between big content creators makes the competition even more difficult, as amateur content creators have to fight against it professionally managed channel (Cunningham, Craig, & Silver, 2016). Even further, YouTube as social media is becoming a new place for the celebrity manufacturing industry (Hou, 2019).

YouTube is one of the many social networking sites that have been widely used in recent years. Over the past ten years, the educational YouTube channel has continued to grow until it is finally overpowered by People and Blogs content. Besides having a function as a media for channeling videos, YouTube is also used for learning media. Besides being used as a learning medium, YouTube provides a virtual environment experience that influences behavior (Zhou et al., 2020). YouTube is also used for online courses with open-source access to learning alternatives other than textbooks (Cooke & Bouché, 2017). The inclusion of YouTube in education is an easy and user-friendly way to improve skills cooperation and integrate technology into teaching activities. YouTube is a web-based file sharing service, video/audio that allows individuals to be able to build public or semi-public profiles in a restricted system, articulate a list of other users with whom they will share the connection, and see a list of connections made by other people in the system. The success rate of a YouTube channel is also determined by video views' consistency (Bärtl, 2018). YouTube inspires young musicians to create virtual ensembles as a medium for learning music (Cayari, 2018).

YouTube is used in various informal online learning models, such as clapping games (Veblen, Kruse, Messenger, & Letain, 2018); students take advantage of YouTube visual videos authority to understand learning topics and assignments. The students recognized that accessing YouTube is more efficient to complement learning materials (Moghavvemi, Sulaiman, Jaafar, & Kasem, 2018). YouTube is closer to the social life of students because it is accessed every day. YouTube content stays growing and answering all problems with academic substances. Currently, students perceive YouTube more as an answer to their problem with the material in the textbook. Students still provide the highest satisfaction on YouTube, both face-to-face and distance learning (Torres-Ramírez, García-Domingo, Aguilera, & de la Casa, 2014).

2. Method

So far, there has been no research that focuses on integrated traditional music learning and highlights YouTube as asynchronous learning material, especially in Lampung. According to the author's knowledge, art learning in Indonesia is only concerned with practical methods and how to improve artistic skills. The use of new media, such as technology, has not been fully used. Observation and survey techniques were used in this study. Karawitan courses are taken as primary data on integrated performing arts learning. As a team of teachers, researchers are also involved in learning activities to observe classroom activities and interactions in depth. The survey was conducted on active students and alumni to provide testimony to *karawitan* courses' urgency in the world of work.

Participants

A total of 25 undergraduate students are studying traditional music at the University of Lampung; the other 20 are alumni in this research. A total of 15 participants are female, 30 participants were male. In mean age was 18.4 years (the youngest was 17 years old and the oldest 25). All participants have taught at some public and private schools. Even though they are still students in college, they have started their teaching careers starting from level one. The shortage of art teachers caused schools to open careers for them earlier. Participants reported their experiences in teaching art in schools. They (schools) need art teachers with complete competencies, mastering music, dance, fine arts, and drama. Integrated learning for art students is needed to teach a complete art. Besides, interviews were conducted with a small number of participants to understand their answers better. Because the questions were given briefly, the writer needed to ask more specific questions during the interview. This study seeks to answer the following research questions: (1) How are the integrated music and dance learning model applied to the Department of Dance Education, University of Lampung? (2) How to use YouTube as an asynchronous learning gear?

Instrument and Data Analysis

The Questionnaires were distributed to be filled out by participants; the aim was to determine the participants' understanding of the course material, learning objectives, the significance of course material, course scores, and the course's urgency. The participants gave real acknowledgment of the Lampung traditional music course's benefits, which contains integrated material between music and dance. Students who were given questionnaires came from the Department of Dance Education at the University of Lampung. The course that students take is *karawitan*. This course contains dance accompaniment music, such as *bedana* and *hadrah* dances. Both have Islamic nuances and are generally in pairs. The questionnaire questions include (1) learners' understanding of the material, (2) learning outcomes; (3) significance of the courses; (4) score of the learning outcomes; dan (5) urgency of the courses.

3. Result and Discussion

The Dance Education Study Program of FKIP Unila is the first Dance Education Study Program in Lampung. It was founded in 2008 and has already graduated from alumni spreading across the regions of Lampung. The following is the percentage of the total number of course distribution in the Arts Education Study Program, FKIP, Unila.

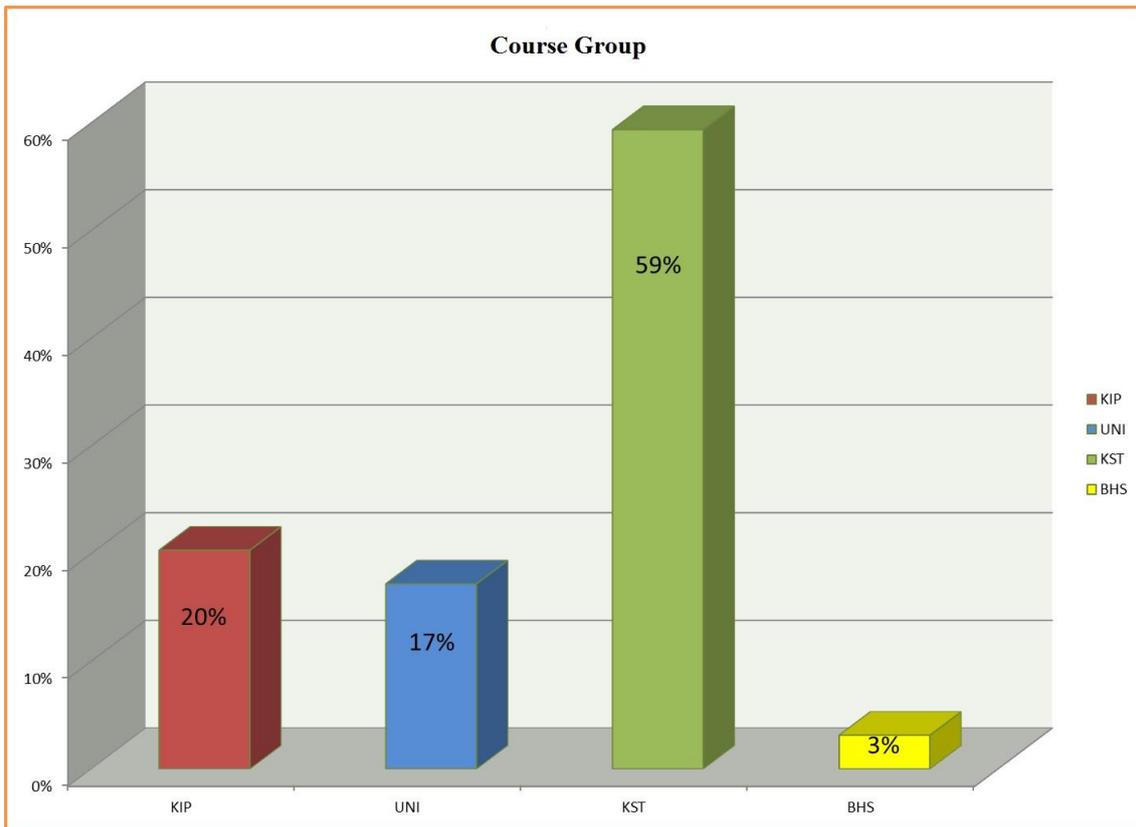


Figure 1. Percentage of Course Group in the Arts Education Study Program FKIP Unila
(Source: Hidayatullah, (2015))

Description

- KIP : Faculty Courses
- UNI : University General Courses
- KST : Study Program Courses
- BHS : Department Courses (Elective)

Table 1. The Number of Credits

Course Code	Credits
KIP	30
UNI	33
KST	97
BHS	6

Based on the total number of KST courses, six credits are used for *karawitan* course I and II, each of which has three credits. This code is a practice course with a ratio of 0-3 with an allocated time of 120 minutes per credit, so the duration of every meeting is 360 minutes or 6 hours of practice. The problem in music learning, exclusively Lampungnese traditional music, is on the learners' understanding in interpreting the lesson taught. This barrier arises because the background of the students or subjects is performing arts, not music. However, the level of needs for traditional music or *karawitan* is relatively high, as shown in the graph below.

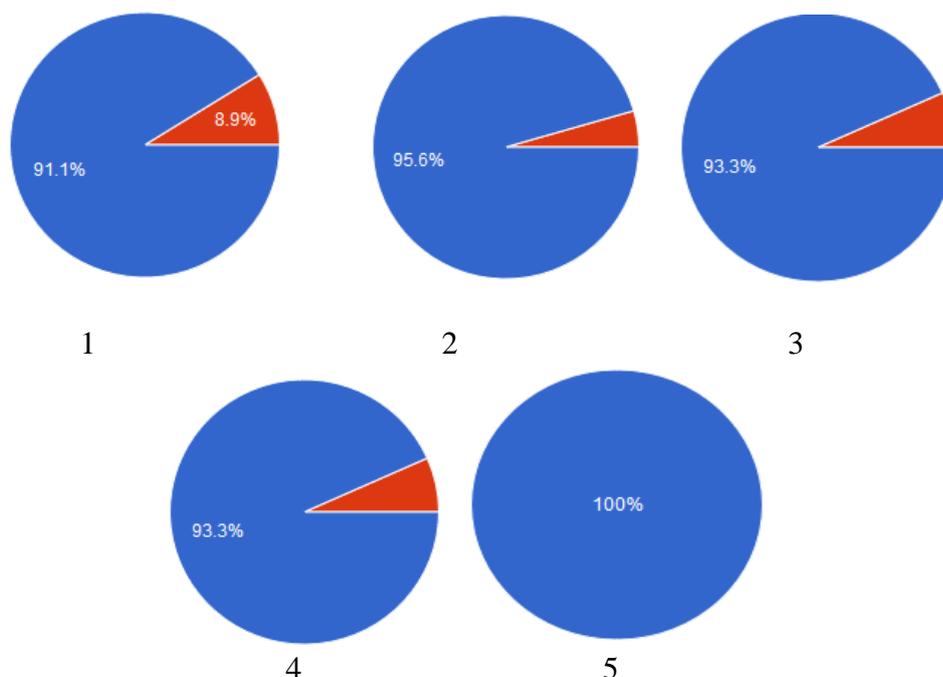


Figure 2. The results of a survey of 45 participants who took the *Karawitan* course

Information:

- Yes
- No

Table 2. The Level of Needs towards Courses

1. Learners' understanding of the material
2. Learning outcomes
3. Significance of the courses
4. Score of the learning outcomes
5. Urgency of the courses

The survey was given to 45 students and alumni who took the *karawitan* course to determine its success and significance. The results obtained were used as a reference to the improvement of traditional music or *karawitan*. The continuity of a course in the Dance Education Study Program FKIP Unila is mostly determined by the 'customer satisfaction' or the significance of the lecturing results towards stakeholders (in this case, schools). It can be seen here that the level of needs for the traditional music course or *karawitan* is relatively high, while the ability to absorb the material is a little low. It is very likely related to learning motivation. Bramantyo said the music curricula in Europe and America had adjusted to society's needs, but it (in Indonesia) had not gone that way (PERPROMI, 2020). In line with Bramantyo's statement, musical courses support the same view of community needs. It has integrated course material such as dance and music representing Lampung performing arts in general.

Lampungese's *Karawitan* Integrated Learning

"The Integration of the different viewpoints is best guaranteed by using a systems approach for educational change" (Banathy & Jenlink, 2004). The statement asserts that to achieve a good learning outcome requires the integration of many different viewpoints. The viewpoints here refer to other disciplines used to help achieve maximum outcomes. *Karawitan* Integrated learning, in general, has something in common with that of the mainstream, non-integrated learning. The thing that distinguishes them fundamentally is that integrated learning does not follow the structure of a discipline or a particular subject. However, it includes cross-discussions among other disciplines combined with a specific focus (Kurniawan,

2011). One of the models used in the course is a shared proposed model proposed by Forgy (1991) by blending some materials from several fields of study (subject) into a group where the element of science and learning concept appears in an organized way by Isjoni (2007) as follows.

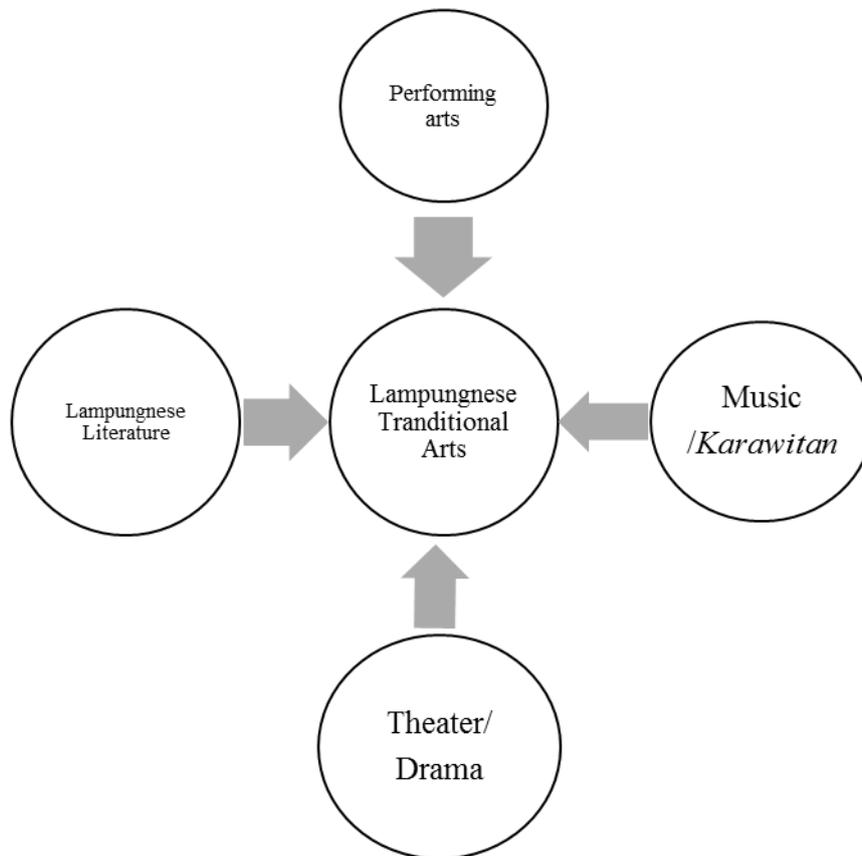


Figure 3. Illustration of the Material Organization of the *Karawitan*

The material taught in *karawitan* course is divided into several sub-course, namely, *musik iringan tari*, the performance of *melinting* dance is accompanied by *gamolan* or *talo-balak*. This course uses a pattern of Lampungnese traditional music arrangement. The next step combines the music illustration with dance (*sigeh penguten* dance, *melinting* dance, et cetera.). The next element inserted is Lampungnese oral literature or tradition for ceremonial needs in an official event, reception, or custom event. The theatrical elements are also combined according to the stage needs. Oral traditions are often presented with music and dance in traditional ceremonies. The dance education study program at the University of Lampung has a curriculum that supports the subject of performing arts, including: Lampung oral traditions, theater and drama, performing arts, and music. The subjects are divided into specific courses, such as *karawitan* I and II, performing arts management, performing arts, and basic music theory (See: table 3).

Table 3. The Relationship between Subject and Courses in the Performing Arts Education Study Program Faculty of Education and Teacher Training University of Lampung

Subject	Courses
Lampungnese literature	Lampungnese Oral Tradition
Theater and drama	Performing Arts Management, Performing Arts
Performing arts	Lampungnese (local) Dance
Music	<i>Karawitan</i> I and II, Basic Music Theory

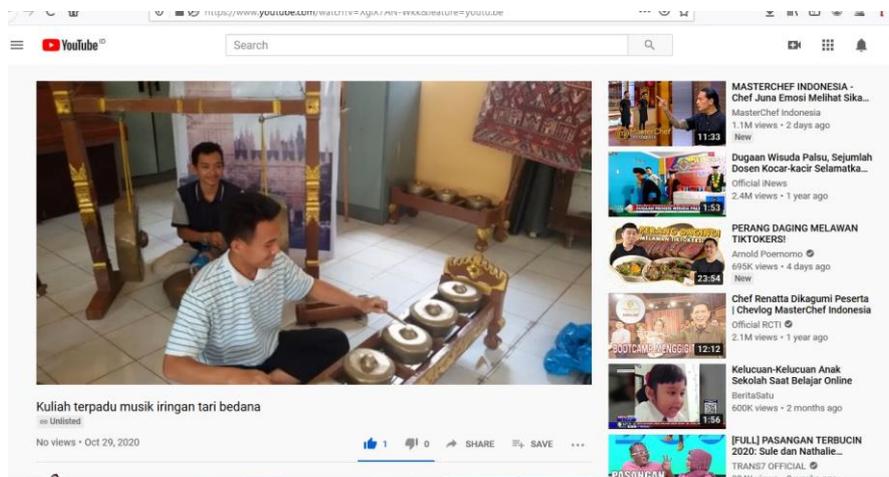


Figure 4. Students play *talo balak* to accompany the local Lampung dance

In the Dance Education Study Program at the University of Lampung, students have learned various musical instruments. That is a need for teaches dance as a whole. In Lampung, generally, the artist's titles were given to those who have mastered dance and music. Both music and dance skills are an essential requirement for a performing arts teacher. *Talo balak* is a musical instrument that is widely used in traditional Lampung dances. In integrated learning in a *karawitan* course, activities are always filled with two things, dancing and playing a musical instrument. All students do the two core activities take turns.

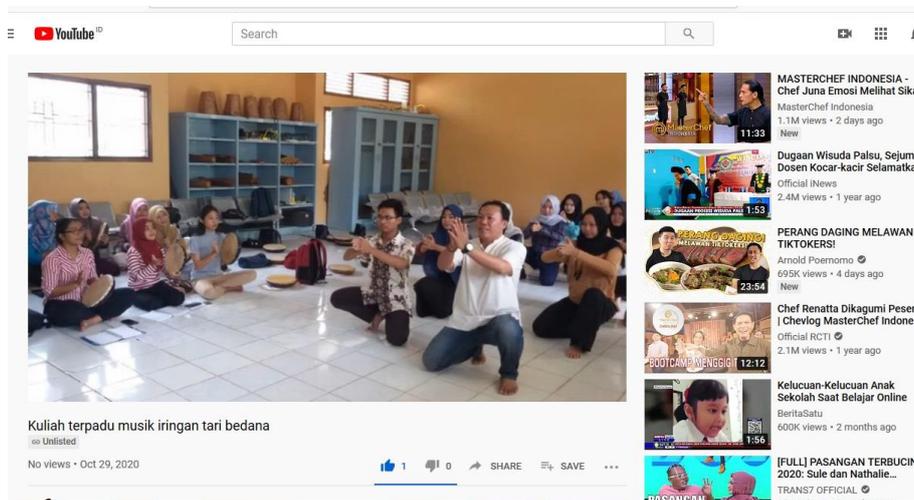


Figure 5. *Rebana* music to accompany local Lampung dances

Karawitan course provides an integrated learning experience; students get a dance experience accompanied by live music. The lecturer aims to synchronize each dance movement according to the count connected to the music. Because the music is bound by tempo and rhythm, dance moves are arranged through counts. Students who play *rebana* instruments are also aware of the changes in every dance movement. They witnessed changes in movement and anticipated the music.

Learning through YouTube began to be used for the last ten years in various campuses, including at the University of Lampung. Lecturers utilize the use of this platform to create additional materials. Almost every student utilizes a Google account connected to YouTube. This kind of stuff facilitates connectivity in virtual learning. Before YouTube was popular on campus, students first got to know it to help complete their assignments. Some students are too lazy to read, so it feels good to see the video form material. Integrated material is recorded; students see the details, dance movements, and music incomplete learning. YouTube has the power of networking to be leveraged into virtual communities. Anyone can share information, contribute, and comment. This activity is sometimes tricky in standard classes because students are too awkward. In the virtual world, they are easy to express their ideas. YouTube videos can also be used to generate and promote online discussions. Discussions can be generated through opinions and telling their insights.

The experience becomes an essential factor in discussions because they have different knowledge and can teach each other. Everyone can share their references in the form of videos, books, websites, blogs, and others. These sources are incorporated into open educational resource (OER) materials. Students are generally comfortable using mobile learning because they have always been connected to their smartphones. In addition to portable, microlearning is offered as an effective instructional design. Watching dance and music videos is a fun activity. They do not have to feel in a classroom atmosphere, as usual. Complicated procedures and demonstrations offered in integrated learning on YouTube can be changed in short videos. This circumstance avoids saturation in students and changes their perspective on learning in an integrated manner.

Videos provide enough information that is turned into knowledge. The practice of playing *talo balak* Lampung, for example, requires information on the form of music and presentation techniques of playing instruments, musical communication in groups, contours of melodies, and duration of the music. It records the data because of student analysis on his work paper. Lecturers give the task to identify the phenomenon they catch and then explain it in the paper's fundamental points. Reading has been turned into a video viewing activity (YouTube) by millennials. Students may not recognize that YouTube acts as a credible digital library. Video provides visual understanding in the form of intricate illustrations of concepts, ideas, and procedures. YouTube videos provide support in a unified performing arts class. As much as movement and music are well visualized, they (students) are more accepting of shaping music and dance knowledge. It enhances visual literacy through the production of student videos and sharing culture. Last, YouTube videos can also perform as information and knowledge exchange feedback.

Conclusion

Based on the survey results on the results of the study of traditional music in the Karawitan Course with a 93.3% percentage and the students' understanding of the course is 91.1%, it can be said that the needs of the course are very high. The cultural preservation through Lampungnese tradition music is one of the efforts of Lampungnese culture. The implementation of integrated learning has already been applied for several years; it experiences significant benefits. It is indicated by the level of learners' satisfaction, which reaches 93.3%, and its urgency was reaching 100%. The stakeholders come from schools or formal and non-formal educational institutions and from different walks of life that need artists to succeed in their events. It means that students gain a degree in art education and teach Lampungnese traditional music in an integrated way.

Citing Dieter Mack's anxiety in his writing about traditional music needs to increasingly erode art or traditional music in Indonesia for "market" by ignoring the in-depth study and the quality of the art itself. Preservation and development through educational institutions are highly necessary (Mack, 2001). In addition to the center of well-established academic study development, the University of Lampung also helps indigenous people preserve Lampungnese culture and traditional music through education because education is the fastest vehicle to distribute culture. Students' level of material absorption during the lecture, which is not as high as the course's needs, is a problem concerning learning motivation to excel. Motivation theory, related to McClelland's view (theory of the needs for achievements), assesses that the characteristics of student achievers always want to show the results of their works and demand feedback on what they have done (Yudhawati & Haryanto, 2011). In this case, the low level of motivation is related to the learning evaluation system and lecturing monitoring. Integrated performing arts courses need to adopt new ways of using digital media. YouTube, as a video storage media, is used as a digital library. Video provides a

complete learning situation, interactions that occur through practice; techniques can be absorbed clearly. Students, as digital natives, can make the media an open-source of learning. The rest, the lecturers' role as facilitators must manage the learning resources, experiences, and student management into a complementary system.

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