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The Implementation of Paulo Freire Liberation Education and Songwriting Learning in PKBM Omah Dongeng Marwah Kudus

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Abstrack

The domination process in education often positions educators as the subject and learners as an object. It means that it negates the active awareness of the learners. In addition, the raising of political policies that are rooted in the positivism philosophy causes the education praxis is only oriented on the intellectual intelligence development of the learners, and it ignores the learners' existence as an individual who has another potential, such as emotional, social, and spiritual dimensions. Therefore, the approach of liberation education proposed by Paulo Freire becomes a relevant attractiveness to be implemented in education as education is a liberation and independence process for humans' awareness to determine their intention towards the world reality, particularly on the art learning aspects. It is supported as art learning needs the liberating education through the problem-solving approach and action and reflection implemented through praxis, namely the unity of intention, words, and works during the songwriting learning in PKNM Omah Dongeng Marwah (ODM) Kudus. This research used the qualitative method with a case study approach. The data collections techniques used in-depth interviews, direct observations, and document studies. The result of the research shows that the music learning model in PKBM-ODM runs freely, which means that the facilitators trust the learners to make their curriculum achievement. Then, the workshop presentation is dialogic learning done by the learners and the facilitators to find solutions regarding the problems they face related to songwriting learning. The last activity discussed is the workshop of hearing to do critical reflection for the learners and facilitators for always being creative and critical individuals.

Keywords: Liberation education, Paulo Freire, learning, songwriting

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INTRODUCTION

The terms domination and alienation in education arise due to the form of dehumanization that manifests in the educational process, where the domination process tends to implement the educational model in the social sphere as an effort to maintain the status quo. *In contrast*, alienation departs from a radical way of thinking that seeks to oppose the current educational ideology as a form of criticism so that education can be transformative and humanist (Freire, 1999: 189).

The process of domination tends to position educators as the only highest knowledge center that has the right to teach students. Educators are positioned as subjects, and students are positioned as objects. As a consequence of this process, the process of domination which is considered to be mastering science, will negate the active awareness of students. On the contrary, the alienation process will revive human consciousness, namely positioning students as active subjects who can seek, observe and develop their knowledge independently with the assumption that new knowledge will not be created if it is not based on awareness (Freire, 1999).

Humanization in education is a process of liberation and independence for human consciousness to determine their desire for the world's reality. According to Triyanto (2017: 139), humans are seen as individuals who have intellectual power, emotional power, creativity, imagination, and intuition that can be used to interpret the values they face. Therefore, educational practice must be based on the uniqueness of the experience that exists in humans to develop all of their potentials comprehensively.

Nowadays, the excessive pace of economic development results in the neglect of the cultural aspects of the nation's life. Even the values and praxis of the nation's culture in the development scheme in the field of education have begun to erode (UGM Puspar Team.

2004: xv-xvii). As a logical consequence, this kind of economic approach with the nuances of capitalism will manifest itself in the politics of education and its praxis in schools through a policy of curriculum uniformity that is standardized from the central government.

This political policy is rooted in the philosophy of positivism, which is oriented towards developing intellectual intelligence for students. It ignores students' existence as beings who have other potential dimensions, including emotional, social, and spiritual dimensions.

The positivistic educational praxis is only oriented to potential human developments from the rationalistic and individualistic intellectual aspects. It will also ignore developing human potential from the emotional, social, and cultural aspects (Triyanto, 2017). On the other hand, the implementation of positivistic ideology in the realm of politics (educational policy) and praxis (implementation) impacts the forms of art education in public schools. As Rohidi (2013) argued, art education is no longer significant for students; namely, the provision of art education is merely a complement to subjects that prioritize science.

This kind of condition is not in line with art education which has declared the universal human rights of children that anyone, as a citizen of society, has the right to economic, social, and cultural rights needed to ensure self-respect, freedom to build a complete personality from the development aspect of personality, talent, mental and physique of the children to the entire stage and involved in a cultural and fun artistic (Road Map for Arts Education, Unesco, 2008).

Rachmat (2020) explained that art education could be used as a medium to foster critical reflection. Namely, during the learning process, students should always bring a conscious and critical attitude to the reality they experience. Integrating social reality into artistic practice in art education will make scholarly output work and know a lot of information and knowledge. However, it will also provide practical value for the information

obtained. Herein lies a vital role for art education, which must be dialogical in the process of implementation. It means that the process is liberating for students because, with the liberation of art, students will be freer to utilize their critical awareness through creation and innovation in art learning as efforts to achieve transformative education.

Ahmad Zaenuri & Wahyu Lestari (2009) explained that art is a free expression medium with a double meaning. The double meaning means art as a form of sublimation of the artist's psyche on what is expressed through the work itself and art as a medium for raising public awareness of social reality. In this case, art is positioned as a medium of criticism of reality to make social systems and structures occur. Art awareness as a medium of liberation is expected to be able to reach the third level of awareness, namely critical cultural awareness, in order to be able to see problems that occur in social systems and structures related to politics, social, economy, culture, gender and their consequences for society.

Anarbuka Kukuh Prabawa (2021:41) explained that humanistic-oriented music education is an effort or process to achieve educational goals whose implementation is carried out by accommodating students as individuals who have identity and independence in making their decisions by taking into account the level of development required based on their human nature. Educators are demanded to become facilitators for students by providing encouragement, motivation, and support for the search for student identity in finding positive knowledge, skills, and attitudes by adjusting the character of each individual in helping to develop student awareness, independence, and responsibility.

This is the starting point for the discourse of criticism of the education praxis, which is oppressing the rights of human freedom to develop all of their human potentials holistically.

According to Freire in Imron (2020: 251), education is a process of humanizing humans, namely putting the concept of

humanism as the background for its struggle to oppose forms of oppression and hegemony as a medium of reflection in order to realize a liberating education. In other words, the humanism approach was built as a basis for understanding that humans are active subjects who can understand their relationships in and with the world. In the context of critical awareness, humans have an active awareness that can change their existence and create their social reality. Even critical awareness will lead humans on a mission to be free from ignorance and aware of their existence in the structure of society.

Related to the explanation above, an alternative school explores children's talents and interests, namely the Omah Dongeng Marwah Learning Center (ODM), where the learning process implemented in PKBM ODM is quite enjoyable for students. They are given the freedom to think, imagine, express, and be creative according to their respective experiences. The learning process between educators and students goes in two directions. Namely, students are not always positioned as objects but can be subjects (pupil-teacher), and educators are also not always subjects, but they can also be objects (teacher-pupil).

The learning model implemented at PKBM "Omah Dongeng Marwah Kudus" (ODM) is liberating and frees students in an effort to support the development of their talents and interests in art, one of which is the process of learning to compose songs. Approach this created by the facilitator for building a learning situation, which provides a stimulus to participants to educate them on facing reality. In this process, the facilitator trusts the participants to carry out their writing process from planning, implementation, and evaluation. It is because the participants are considered capable of thinking about how to compose music, create lyric charts and combine music composition and lyrics to make a good song.

In addition, there is a routine discussion between learners and facilitators related to music theory and lyrics created by learners. In

this process, the role of the facilitator and learners are equal to solve the problems during the learning process. This approach is considered to ease and provide a freedom space process for students to develop their potential.

Therefore, in the context of its implementation, learners are free to express themselves because everything in it is the work and ideas of the students themselves. Nevertheless, it does not mean they can do work carelessly, but they have responsibility for their decisions (Taqi, 2021: 31).

METHODS

This study was qualitative and used a case study for the research design. The researchers were direct to the field and studied a process of discovery, which happens naturally. The researchers also recorded, analyzed, interpreted, reported, and drew conclusions based on what was perceived. Bogdan and Taylor in Sumaryanto (2007: 75) also explained that the qualitative method study is a research procedure that produces descriptive data in written words or oral based on the observed behavior.

The qualitative study method is research intended to understand the phenomenon of subjects experiences, such as their behavior, perception, motivation, or action, holistically using descriptive ways for certain contexts. The researchers used the qualitative study method to describe the concept of Paulo Freire liberation education, which was implemented into the songwriting learning in Omah Dongeng Marwah Learning Center Kudus.

This study used six sources for the data collection: documents, archive recordings, in-depth interviews, direct observation, indirect observation, and other physical instruments. According to the object studied, this research used a qualitative approach (Yin 2011:3).

The data collection techniques used direct observation, in-depth interviews, and document studies (Rohidi, 2011:208). While the data analysis process was carried out through three stages, including data reduction,

data presentation, and data verification (Sugiyono, 2008: 338).

RESULTS AND DISCUSSION

Liberation Education Model in Music Learning

The art education paradigm applied at ODM is in line with the progressivism education movement, which focuses on practical benefits for the students. They are considered individuals who have reasonable abilities and are able to face and solve problems encountered in learning reality. Thus, students will always be given an open space to explore their experiences and pour them through art learning (Zuhairini, 1991:21).

On the other hand, the characteristics of humanistic learning are also reflected in its learning practice by positioning the students as independent human beings in terms of determining the learning model to be implemented, which includes planning, implementation, and evaluation to support the development of their potential with humanized learning.

Furthermore, students are positioned as the school's axis point (child-centered) so that they are given space to create their curriculum. The goal is to make the learning method run according to students' needs, interests, and initiatives. The curriculum is created following students' experiences, both personal and social. Social or group problem solving allows the students to exchange their experiences and knowledge so that they can enrich their experience and knowledge and face problems in the future (Ahmadi, 2020: 115-116).

As the school is based on developing talents and interests, ODM places art education as the main subject for its students. Students who pursue music will make the tone, rhythmic, notation, melody, harmony, and other aspects of music the subjects for their learning activities. What needs to be emphasized is that the students are involved in designing the learning policies so that they can decide the best learning method for themselves.

The more important thing is that the students make targets that must be achieved in a specific time span. This learning achievement serves to determine the students learning progress. As well as creating songs, making musical art performances, presenting works, discussing, exchanging opinions, and sharing knowledge about music with other students are some of the activities and learning outcomes of the students. Therefore, other students with different passions can still get a music education and even collaborate. The educators, who are commonly referred to as facilitators at this school, are not required to understand music to provide music education. The facilitators, like their names, are tasked with being facilitators who accompany, support, and direct the students' talent, interests, and learning achievements. This agrees that no one is stupid or more intelligent, and both parties learn together.

This method of music art education at ODM directs the students to the concept of education through art that liberates students, where a balance of rational-emotional, social aspects, intellectuality, sensibility, and character development is obtained. Through the liberation of designing learning methods and the implementation of working freedom, the students are asked to be critical, creative, imaginative, and appreciate the differences around them.

In addition, they are accustomed to practicing their think structure ability and psychological aspects of creating songs. They devote their expressions to lyric charts, where they need to understand themselves before understanding others. In addition, the rhythmic and harmony aspects of music teach students the order and harmony of life more than just musical notes discipline. The example is in the musical composition or collaborative activities. It is not just about music; the students are also accustomed to studying science. They create songs about math or science formulas. They make students' capture of the material more effective and fun. This learning process focuses on experience as a learning medium that is

carried out through reflection and manufacturing process meaning from the personal experience straight away. It is a student-centered approach that starts with a premise that states that people learn the best from their experiences (Sahal, 2021: 161).

Giving freedom to the learning process for students at ODM is an effort to guide them to explore their potential through an adult learning approach commonly referred to as the andragogy approach. It occurs when the students focus on making meaning of a condition and relates it to their previous experience and daily lives. In this case, their talents and interests are the references for planning the learning model.

Regarding the andragogy model, it is in line with Malcolm Knowles (1980:), who stated that the andragogy approach could be seen through four patterns; First, self-concept, namely children have the will to develop themselves so that they direct themselves to learn independently. Second, the role of experiences they have had becomes a source of their learning because implementing existing experiences will have implications for new experiences. Third is their readiness to learn; every student will experience self-development along the time. Therefore, the most important things are the demands of development, changing tasks, and social roles in determining to learn. Fourth, learning orientation, namely learning outcomes, is directed at solving problems (problem-centered orientation). This implies the nature of learning materials that are more practical and can be immediately applied in everyday reality.

Therefore, the learning model that liberates the learning community at ODM is one way to create a pleasant learning situation. Meanwhile, they involve in determining the method of learning art directly as a medium to encourage their talents and interests through a process of action and reflection or a dialogical process. According to Freire, it fosters trust and communication between educators (who are also learning) and students (who are also teaching). The education should be a collective

activity or a dialogue among participants, not a one-way 'top-down' lecture from one person for others' benefit. However, this does not mean creating conditions in which the learner's knowledge, feelings, and understanding are unquestionable, or the teacher must step back as a mere facilitator (Rugut & Osman, 2013: 2).

In this case, it aligns with what Freire calls the process of praxis, in which intention, word, and work are united. Humans are an integral part of thinking, speaking, and acting (Freire, 2008). The praxis process will be explained through the Work Presentation and Workshop of hearing in the context of learning music at ODM.



Figure 1. One of the learners in the songwriting learning

Presentation of Works

One of the main topics in learning songwriting at ODM is Tsaqiva Kinasih Gusti. She is an active and enthusiastic learner in the process of writing songs. She usually does the activity independently, where the tone, rhythm, harmony, and lyric charts are made based on her creativity and imagination about music. Then, after it becomes a song material, she will discuss it with her fellow students and facilitators, namely in the works presentation stage.

Works presentation is one of the learning media for the students in dealing with problems, and all learners and facilitators attend it. This activity is usually conducted once a week. It discusses the topic that the students learn, such as learning to discuss frequency in music from its definition, influence for the listeners, or the reasons why it can give any influences to the listeners. The

goal of this session is to cultivate discussion or problem-solving in order to sharpen the students' curiosity and deepen their understanding of the material they learn. The interesting part of this session is that other learners who do not learn about writing songs are also involved in this activity.

This activity, according to Freire, is also called a process of action and reflection or a dialectic process. Action means doing or experiencing; reflection means contemplating, analyzing, and interpreting. Meanwhile, the dialectical process occurs because contemplation underlies the action as a learning process from experience (Musa, 2005:25).

As an effort to gain knowledge (the act of knowing), the works presentation process is dialogical between the learners and facilitators. Each learner is positioned as an active and creative subject in learning. Hence, each of them will know the meaning of the reality they are discussing, which in turn will imply subsequent reflection and action. (Freire, 1999: 94-95).

Based on the explanation above, it can be seen that the works presentation process is an effort to gain knowledge through a dialogical role between the learners and the facilitators. The role of the facilitators is to explain the problems that are being experienced by the learners related to songwriting learning to help them have a more critical view of the reality in music. Here, the facilitators have more responsibility than a teacher who only transfers their knowledge to the students as they need to position themselves as dialogue partners.

By maintaining curiosity during works presentations, the learners become more skillful, while at the same time, they also take advantage of what they have learned. The fragmented ideas that often come in their imagination are explored during their creation process. As stated by Wright Mills (2000: 5) that if the file of ideas is stored properly, it will be a real challenge that must be captured. Thus, in-depth thinking will become a sharper

reflection tool when the students analyze the learning object.

Therefore, the learning approach through works presentation becomes an open space for learners to cultivate a discussion culture. Furthermore, they will learn directly from the reality being studied critically using this approach. According to Freire, learning behavior is a form of reinventing, recreating, and rewriting for students. (Freire, 1999: 29).



Figure 2. Discussion about the songwriting material

Workshop of Hearing

To achieve critical learning goals in music, ODM students do not just make songs. They do critical reflection with the facilitators on the song that has been created. They search for other reference materials to analyze the work that has been made so that it is worthy of being a hit single as well as deserves to be included in the national music standard. Therefore, they usually hold a workshop of hearing to reflect their works with local musicians (Kudus). So, it is the time when their role (musicians) as specialists is given a chance to analyze the songs from the aspect of musical composition and the strength of the lyrics.

The mechanism of the activity starts with playing some songs that the learners have created, and the musicians listen, observe as well as analyze the songs from the aspect of their musical composition. After that, there will be brainstorming through a critical reflection approach to be included in the recording studio. However, this activity involves musicians, but it also includes music observers, song lovers

from the public, video clip makers, and the management team.

The interesting part of this activity is that the song lovers who come from the public are involved as representatives from the public. This comes with an assumption that the song will be public consumption, so it is important to involve the public through their representatives. Meanwhile, the team management and video clip makes observe from the aspects of 'what' and 'how' the video clip will be made, and it is from the pre-recording phase until the video clip making process.

Related to the workshop of hearing above, it has become one critical reflection on the problems in the music industry. It is how musicians should prioritize their creativity and critical thinking to make an artwork. It means that creativity is a conscious effort to create artwork during the learning and critical thinking as a reflective effort to make the experience value more aesthetic.

Therefore, the critical reflection process towards art learning, as it has been explained above, is in line with an argument by Linderman in Triyanto (2017: 90-91), who stated that the objective of art education is to cultivate the aesthetic value by giving the students perceptual, cultural, and artistic experience. The perceptual experience is applied through thinking, creating, imagining, and creative expressions. The cultural experience is obtained through the cultural forms in the past and current time. In contrast, the artistic experience is developed through understanding and creativity towards art utilization as a medium to develop the art creators.

According to Freire's perspective, the involvement of all parties during the learning process is dialogic, and it will reach the conscientization process, in which it will target individual's understanding about critical awareness and social awareness forming. However, it does not occur automatically and naturally, and it will occur through an organic process through human interaction that requires intense interaction (Darder, 2014: 8).

Therefore, the conscientization methods by Freire are for the sake of critical understanding about the world, which enables the understanding of human existence in the world as a historical subject, not a historical object. Then, this method also makes the learning process an effort to obtain the awareness that focuses on transformative changes (Vittoria, 2007: 105).



Figure 3. Workshop of hearing with Kudus Musicians

CONCLUSION

The learning model conducted in PKBM "Omah Dongeng Marwah Kudus" (ODM) liberates and frees their learners in order to support their talents and interests in learning art. One of their learning is writing songs. This approach was created by the facilitators to build a conducive learning situation, which can give stimulus to the learners about the reality they are facing. During this process, facilitators give full freedom to make their own learning model from the planning, learning and evaluating the songwriting process.

In addition, there is a regular discussion between the learners and facilitators about the music and lyrics created by the learners. Facilitators and learners have equal positions in solving the problems during the learning process, particularly during the workshop presentation. This approach facilitates the learners and provides them freedom space to develop their potential. At the same time, the reflection process during the learning is implemented through the workshop of hearing that involves musicians, music observers, music lovers, management team, and video clip

makers as a critical reflection effort of the song created by the learners.

Therefore, the researchers have concluded that the learning model conducted in PKBM-ODM is in line with the approach proposed by Paulo Freire, namely solving problems education as a way to discuss as well as find solutions regarding the problems, particularly during the songwriting learning. In contrast, the action and praxis approach means that the action and reflection are conducted through praxis, where intention, words, and works unite as humans are the unity of thinking, speaking, and doing the process.

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