

POSTMODERN THOUGHT OF CURRICULUM DEVELOPMENT IN A PHILOSOPHICAL FOUNDATION

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ABSTRACT

The study takes a kind of reference for postmodern understanding as a movement of thought that tries to oppose single, universal and absolute thinking by using the cases of art education in Indonesia. The analysis of the foundation for the development of art education curriculum through the reflection of postmodern views is devoted to the latest high school curriculum.

To provide a comprehensive and holistic picture of art education in Indonesia, this discussion will touch on the development of each foundation for the development of a fine arts education curriculum, especially the philosophical foundation that forms the foundation that determines the source of other curriculum development bases.

Keywords— art education, art philosophy, curriculum, Indonesia

INTRODUCTION

The philosophical foundation of the curriculum comes from philosophical sources. The philosophical foundation is a conceptual and ideal foundation. Philosophy means an attempt to describe and express a systematic and comprehensive view of the universe and human position in it. The philosophical foundation in the curriculum and education is an essential or fundamental philosophical answer to the questions, what are the goals or objectives of education; who is the educator or who educates and is educated or educated; what is the content of education; how to educate or how the educational interaction process is carried out.

Postmodernism as a thought movement that is always looking for alternative interpretations by critically and reflectively questioning the various discourses, paradigms or consensus that appear to find the truth (Efland, 1990). The implication of this understanding is the accommodative attitude towards various forms of both attitude and action differences. On the other hand, the implication of his distrust of the grand narrative that is universal and also brings this thought movement to the local or contextual mainstream. As a postmodern concept discourse in the curriculum is generally influenced by three thoughts or concepts, namely poststructuralism, deconstructionism and postcolonialism. Post-structuralism is a variation of postmodernism which criticizes modernity by challenging the structuralist view of the world. Structuralists identify systems to create meaning, whereas poststructuralists seek to dismantle systems to

expose variables and contingency properties (Pinar et al., 1995; Slattery, 1995; Marsh, 2004). Deconstruction refers to the idea of breaking down or dismantling a single discourse and directing the construction of new meanings of self-understanding. The intended single discourse includes the language used in science which is generally reconstructed through education (De Alba, 2000).

Philosophy plays an important role in curriculum development. Various philosophical streams in educational philosophy, such as parentalism, essentialism, existentialism, progressivism, and reconstructivism (Hamalik, 2008; Sukmadinata, 2002) are philosophical foundations that will color the concept and implementation of the curriculum designed and developed. relate relatively understanding postmodernism and education and curriculum with reference to several phenomena or trends that move dynamically in postmodern thinking itself. In this research, the study takes a kind of reference for postmodern understanding as a movement of thought that tries to oppose single, universal and absolute thinking. The single thought that it opposes is not its substance but is seen as not the only truth.

POSTMODERN PHILOSOPHICAL BASIS OF THE CURRICULUM DEVELOPMENT PLATFORM

Analysis of the philosophical foundation of fine arts education in Indonesia relates to the use of art as a means of education as well as specific skills or expertise. In connection with the benefits of art, there are two things that need to be expressed, namely about

what benefits are expected and what aspects of art can be utilized in education (Allison, 1995). The hope for the implementation of art education is to help prepare students to become individuals who are whole of body and soul, so that they are able to equip themselves to face their future in society. Thus the benefits of art in question are the mission of art education. Second, what of the arts that can be utilized for the mission are the characteristics contained by art. A specific characteristic, namely a feature contained in art, which distinguishes between what is art and what is not art, and features that distinguish between the art side that can be utilized and what is not. These characteristics are so unique and distinctive that it is difficult to find a substitute for either a substitute that comes from one's own art, especially from other non-art fields (Armstrong, 1990).

In an art education program, what is determined is the vision and mission of the art education. This combination of vision and mission is called the philosophy of art education or popularly called by a number of people the concept of art education. In the development of a philosophy arts education program it functions as a foundation that determines the competencies that must be achieved by students. Thus the existence of a vision, philosophy of art education, or the concept of art education is a principle in the implementation of art education (Chapman, 2003).

Principles are the product of conceptual relations. In the context of the arts education program, the two concepts in question are the concept of education and the concept of art. The product of the relationship between these two concepts becomes the principle of art education, the contents of which are important concepts that are used as the basis for preparing students. The concept of art education in the form of art with certain characteristics in accordance with the concept of art, which functioned as a means of education. This art concept, however, is open in accordance with the dynamics of the formation of the art concept itself. Referring to the open conception mechanism of art, there are at least two basic concepts that must be chosen, namely art as imitation and art as expression. The consequence of this openness is the emergence of diverse philosophies or concepts of art education. Because anyone who is eligible can formulate their own concepts based on the art and education paradigm that he believes in. The phenomenon of art that grows and develops is the trigger for the emergence of the philosophy of art education. The perspective of the phenomenon is the base of the conceptual differences between experts.

The phenomenon changes according to the situation and conditions that are developing. Changes in this phenomenon are the cause of changes in the philosophy or concept of art education. Every art expert and art education with its competence is able to capture the developing phenomena while at the same time formulating an educational philosophy that accommodates changes or developments of the phenomenon. As an expert and at the same time he can give birth to concepts or theories that contribute to science, especially knowledge about art education. The theory of art education is then used as a reference by its users.

Art education experts, each of whom have developed their theories based on their respective views so that it has an impact on the emergence of diverse arts education philosophies or concepts. However, based on data collected from various literature shows that the diversity is only about the formulation, while the content or meaning does not deviate from the functioning of art. In other words it can be emphasized that whatever the formulation is, the existence of art in the general education area does not aim intentionally to prepare its students to become aspiring artists.

Art education which is part of aesthetic education has the potential to make a consensus on efforts to reform the old life order. The reality of art is that the art is universal and lives in society wherever it is, it belongs together. The reality of art also has the character of pursuing and chasing the value of originality, because it allows the consensus to be able to carry out new arts education. This is a type of creative education, which combines the creation of new and old artistic values. Integration is done in two ways. First, it combines the elements of art from various regions of the world without distinguishing the dimensions of space (flow, region, cultural allocation, etc.) and time (present and past). Second, by using humanity's potential to create creative value that is based on virtue and intellectual values. In this regard, the field of technology can be used as a means to strengthen artistic creativity which leads to consensus.

POSTMODERN PHILOSOPHICAL BASIS OF THE CURRICULUM DEVELOPMENT PLATFORM

Political reform in Indonesia has had an impact on various fields, including education. The Regional Autonomy in Law of 2000 is one of the triggers for fundamental changes in the education curriculum in Indonesia which also impacts on changes to the arts

education curriculum. Various learning instruments previously determined by the central government were handed over to the regional government, including the authority of curriculum development. In connection with that (other than the age of curriculum periodization which has reached 10 years of implementation), the government issued a new curriculum called the 2004 curriculum. and indicators only. Each region is under the coordination of the Education Office at the Provincial, Regency or City level. In its development, art education curriculum materials are expected to be in accordance with the existing artistic aspirations in their respective regions. The competency standards formulated in the CBC are very clear, namely preparing students to have the capability of knowledge and artistic skills.

Two years into the implementation of the 2004 curriculum, the government issued a new curriculum in 2006, known as the educational unit level curriculum (KTSP). Although it seems not too different from the 2004 curriculum, the concept of authority for developing a very large curriculum is up to the school level in accordance with the capabilities and resources of the school. Achievement indicators appearing in the 2004 curriculum are no longer found in the 2006 curriculum issued by a new institution, the National Education Standardization Agency (BSNP). The name of the subject of Art Education was changed to the subject of Art and Culture from elementary school to high school.

With regard to the subject of Art which changed its name to the subject of Art and Culture, in Permendiknas No. 22 of 2006 concerning the Content Standards of the 2006 Curriculum it is explained that Art and Culture subjects are basically cultural-based arts education. In the same text also mentioned that Culture and Arts Education and Skills are given in schools because of the uniqueness, meaningfulness, and usefulness of the development needs of students. This meaningfulness and usefulness lies in providing aesthetic experiences in the form of expressing, creating and appreciating activities through approaches learning with art, learning through art and learning about art. This role is believed by education experts cannot be given by other subjects.

Cultural Arts Education has a multilingual, multidimensional and multicultural nature. Multilingual means developing the ability to express themselves creatively in various ways and media such as visual language, sound, motion, roles and various combinations. Multidimensional means the development of various competencies including conception (knowledge, understanding, analysis,

evaluation), appreciation, and creation by harmoniously combining elements of aesthetics, logic, kinesthetic and ethics. The multicultural nature implies that arts education fosters awareness and appreciation abilities for various cultures of the archipelago and abroad. This is a form of forming a democratic attitude that enables a person to live in a civilized and tolerant manner in a diverse society and culture.

Cultural arts and skills education has a role in the formation of harmonious personal learners by paying attention to the developmental needs of children in achieving multi-intelligence consisting of intrapersonal intelligence, interpersonal, visual spatial, musical, linguistic, mathematical logic, naturalist and adversity intelligence, intelligence intelligence, spiritual intelligence and moral, and emotional intelligence.

The fields of fine arts, music, dance, and theater have their own uniqueness in accordance with their respective scientific principles. In arts and culture education, art activities must accommodate these characteristics which are contained in the provision of experience in developing conceptions, appreciation, and creations. All this is obtained through the exploration of elements, principles, processes and techniques of work in the context of diverse cultural communities.

Through the background explanation of the development of postmodern art, it can be concluded that the development of art education in Indonesia is much influenced by the concept of art education from Europe and USA. The art education curriculum in Indonesia has undergone several changes since the implementation of modern education in Indonesia. Subsequent analysis will trace the development of postmodern thinking and its influence on the discourse of art education curriculum in Indonesia.

CONCLUSION

Creative arts education is carried out by encouraging an internal consensus of individual knowledge about reality which is then legitimized through a consensus between individuals or group consensus and a more universal consensus. To achieve this new valuable artistic education utilizing the consensus of individuals and social groups. What is meant by local wisdom is none other than local consensus which is elevated to the area of universal consensus. Making use of arts education with intellectual achievements in the form of technology can be done by packaging the achievements of modern art to be combined with local values, thus forming a new value of art education.

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