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Idiosyncrasies of Cultural Arts Education, Heutagogy, and Online Learning during the COVID-19 Pandemic in Indonesia

Rizki Amalia Putri¹ & Warih Handayani²
^{1,2}Program Pascasarjana Pendidikan Seni Budaya,
Universitas Negeri Surabaya
Email: rizki_amaliaputri95@yahoo.com

Abstract

This study tries to explore the origins of online learning problems in art and culture subjects in junior high schools. Furthermore, from the exploration, it is continued by understanding the idiosyncrasy that occurs in online learning and the concept of heutagogy in arts and culture education at the junior high school level. The research method is mixed-method, prioritizing qualitative aspects that are assisted by questionnaires in data collection. Data were collected using an online questionnaire through the Google Form platform for junior high school students in Pasuruan, East Java. Afterward, the data were analyzed with analytical descriptive words to see the idiosyncrasy of art and culture education with heutagogy in this COVID-19 pandemic. The results showed that the heutagogical model is a model that is deemed necessary to be developed in the era of online learning going forward. When the COVID-19 pandemic took place, the use of IT technology had the power to tailor cultural arts education for each student in accordance with the development of his generation.

Keywords: idiosyncrasy, arts and culture education, heutagogy, online learning, COVID-19 in Indonesia

1. INTRODUCTION

In 2019 the world was shocked by the emergence of a new coronavirus disease, initially identified as coming from bats in China. This grew with news of several cases of pneumonia of unknown etiology emerging in late 2019. Afterward, the National Health Commission of China released more details about the epidemic in early 2020. The virus that causes it is called "novel coronavirus 2019" (2019-nCoV) by the World Health Organization (WHO), but later changed its name to "severe acute respiratory syndrome coronavirus 2" (SARS-CoV-2) by the international committee of the Coronavirus Study Group (CSG), and a disease called "coronavirus disease 2019" (COVID-19) by WHO (World Health Organization, 2020). The world thinks that the Hunan food market in Wuhan, China is the origin of the coronavirus outbreak. After that, almost all countries worldwide reported the spread of diseases caused by droplets to the respiratory tract and lungs through inhalation (Kumar et al., 2020; Scripps

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Research Institute, 2020). There has been a rapid growth in the number of cases worldwide. A mathematical model examines whether control over SARS-CoV-2 infection can be achieved by isolating affected patients and tracing their contacts with other people. The model concludes that self-isolation and reviewing their contracts will not be enough to contain the COVID-19 pandemic. Therefore, observing preventive measures, especially isolation, will significantly reduce the spread of COVID-19.

The world's fear of SARS-CoV-2 is because the virus is highly contagious, and no vaccine or effective treatment has been proven (Center for Disease Control and Prevention (CDC), 2020; Lot et al., 2020). It should be mentioned that there is likely a large number of asymptomatic patients who could become carriers of the virus. Therefore, the best solution to control a pandemic can be made from prevention methods, diagnostic approaches with rapid tests, and providing adequate vitamin-C intake (Ministry of Health, 2020; Scripps Research Institute, 2020; Tobaiqy et al., 2020).

The SARS-CoV-2 virus does not look at anyone in its spread, including in elementary, junior high, and high school students. Unlike adults, children at puberty, namely junior high school, have milder COVID-19 infection symptoms and better clinical outcomes (Ellis & Lindley, 2020). Even so, the community remains vigilant because schoolchildren can become carriers of the virus that can spread to those around them. This needs to be watched out for, therefore WHO has stated that education related to COVID-19, isolation, prevention, control of transmission, and treatment of infected people are essential steps in controlling infectious diseases such as COVID-19 and with discipline to do more activities at home (Ministry of Health, 2020; World Health Organization, 2020; Yunus & Rezki, 2020; Zahrotunnimah, 2020), with details (1) staying at home (self-quarantine) and avoiding direct contact with healthy people (who could be patients without symptoms) or an infected person; (2) avoid unnecessary travel; (3) observing social distancing rules such as avoiding crowded public places and maintaining a distance of at least two meters between each person, especially if they cough or sneeze; (4) avoid shaking hands when greeting other people; (5) frequently wash hands for at least 20 seconds with soap and water or hand sanitizer with at least 60% alcohol, especially after touching common surface areas, using the bathroom, or shaking hands, avoiding touching the eyes, nose and mouth with hands that are not washed; and (6) optimizing the use of disinfectants on surfaces using antiseptic sprays or wipes (Center for Disease Control and Prevention (CDC), 2020; Lot et al., 2020; World Health Organization, 2020; Zhou, 2020).

The Government of the Republic of Indonesia and the Ministry of Education and Culture provide preventive measures and solutions to parents' concerns about their children when they go to school during the COVID-19 pandemic in Indonesia. The policy taken is to do Study From Home, which applies at all levels of education. This is very worthy of appreciation because, indeed, entering the 21st century, which is also the era of the industrial revolution 4.0, the realm of education must begin to enter a new

phase (Li et al., 2016; Piliang, 2019; Schejbal, 2017). The new chapter in question is a pedagogical approach and online-based learning. Not without reason, given that the current generation is the millennial generation, Y, and Z, which is then followed by the alpha generation. They are a generation that is very sensitive to technology and has an obsession with the internet (Sukarsih, 2016; Lin et al., 2015).

Online education and learning, especially in the realm of arts and culture education, looks very appropriate. This is based on cultural arts education characteristics, which always provide creativity and prioritize fun education (Horsfield, 2018; Sampurno & Camelia, 2020). However, of course, there are several obstacles to its implementation. Both teachers and students have not fully absorbed the concept of online learning and pedagogical education.

1.1. Research Question

To guide the research procedures, this study defined its research question as follows: “How do the idiosyncrasies occur explore the concept of heutagogy in cultural arts education?”

2. REVIEW OF LITERATURE

The literature review is a method for positioning and the state of the art research (Milczynski, 2011; Shkedi, 2019; Somekh, 2006). The methods range from carrying out the reading of relevant research to conducting systematic reviews of relevant research. In this study, the literature review uses PRISMA flow assistance (Moher et al., 2009). The keywords used in the search were “coronavirus,” “COVID-19,” and “online learning.” The screening was carried out in three databases; namely google scholarships, ScienceDirect, and neliti.com.

Drawing Fig.1, we see that from the use of the PRISMA line, 17 studies were relevant to this study. The trend of similar research lies in data analysis techniques that use descriptive qualitative (Chauvet et al., 2020; Ellis & Lindley, 2020; Hartikainen et al., 2019; Johnston-Goodstar et al., 2014; Li et al., 2016), although some use quantitative (Brinkley-Etzkorn, 2018; Carpenter & Green, 2017; Janse van Rensburg, 2018). Studies on online learning do tend to be many (Bourelle et al., 2015; Damary et al., 2017; Goodsett, 2020; Kearns, 2016), but for the scope of Indonesia, similar research has not been widely carried out (Mukharom & Aravik, 2020; Sampurno et al., 2020; Yunus & Rezki, 2020). By searching for relevant research using the PRISMA flow, it can be concluded that the research that discusses the idiosyncrasies of cultural arts education and its relation to heutagogy and online learning during the COVID-19 pandemic in Indonesia carried out is original and has novelty.

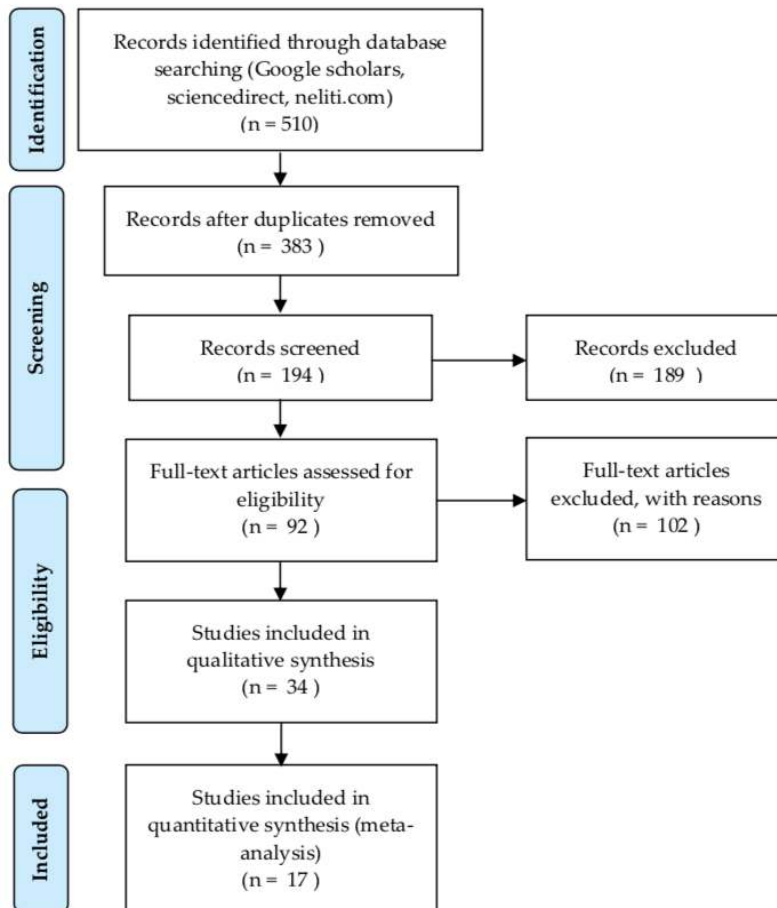


Figure 1. Schematic literature review diagram with PRISMA Flow

3. METHODS

This research designs uses a qualitative research base by borrowing a quantitative questionnaire, so this research is mixed-method research (Creswell, 2010; Tashakkori & Creswell, 2008) with an interdisciplinary approach (Moran, 2002). The interdisciplinary approach was chosen because researchers wanted to explore educational perspectives, educational methods, and heutagogy, which were combined with society's sociological conditions in online learning (Denzin & Lincoln, 2018; Leavy, 2017; Lune & Berg, 2017; Moran, 2002).

Data collected from literature studies, documentation studies, and questionnaires are the primary data of research. The data collection methods in this study include: (1) documentation studies of online learning running in Indonesia; (2) questionnaires for teachers, students, and parents regarding online learning in arts subjects. The questionnaire was conducted through the google form platform during May 2020. The

data collected will be analyzed descriptively to explore the idiosyncrasies of cultural arts education in online learning during the COVID-19 pandemic in Indonesia.

The data analysis technique uses the Miles and Huberman technique of continuous data analysis techniques (Shkedi, 2019; Sugiyono, 2011), whose data will be further analyzed with a heutagogical point of view and the essence of art education belonging to Herbert Read and Ki Hadjar Dewantara (Bhoyrub et al., 2010; Ki Hadjar Dewantara, 2004; Read, 1970).

4. FINDINGS AND DISCUSSION

Heutagogy as an educational concept was introduced by Stewart Hase from Southern Cross University and is an educational concept that prioritizes learning determined by students (Bhoyrub et al., 2010; Canter, 2012; Sugiarta, 2007). Furthermore, heutagogy recognizes the need for flexibility in learning where the teacher provides resources but students design material that they think is actual, which allows it to be extracted by negotiating learning (Bhoyrub et al., 2010). The success of heutagogy is influenced by the concentration of students both in the context and content produced; therefore, the teacher's role as a facilitator is very central.

Heutagogy is essential in online learning, especially when the COVID-19 pandemic is taking place, because there is an urgent need to make learning an integral part of the entire education system, even from all social and economic orders (Bhoyrub et al., 2010; Msila & Setlhako, 2012). Heutagogy facilitates online learning methods, including the transfer of skills and knowledge supported by computers and internet networks.

Considering the two previous definitions, the correlation of heutagogy and online learning provides a new concept in the term e-heutagogy. The basis is about understanding that individuals have the potential to learn in real-time by interacting with their environment (Carpenter & Green, 2017; Damary et al., 2017; Gomis-Porqueras & Rodrigues-Neto, 2018; Msila & Setlhako, 2012); moreover, with social distancing restrictions from the government as a preventive measure to prevent COVID-19, online learning plays a central role.

Heutagogy focuses on relationships in teaching (Canter, 2012). In this theory, students tend to be seen as only facilitating learning rather than being taught directly. However, in the shadow of the COVID-19 pandemic in Indonesia, this facilitation reduces the opportunity for students to experience the pressure of the spread of the virus (Green et al., 1984; Hanson et al., 2011; Richert et al., 2011), also makes it possible to do so. Therefore, relaxation of ego boundaries becomes more open to learning and training for maturity (Colman, 2018; Heard, 2014; Veal, 2017). The learning environment in heutagogy is set independently and individually to comfort each student amid this pandemic. Therefore in the education of cultural arts, it is very appropriate to use heutagogy and online learning. This is consistent with the relationalism of Ki Hadjar Dewantara, who states that cultural arts education also develops skills regarding

maturity and 'taste' (Ki Hadjar Dewantara, 2004; Sampurno & Camelia, 2020). (Figure 2).

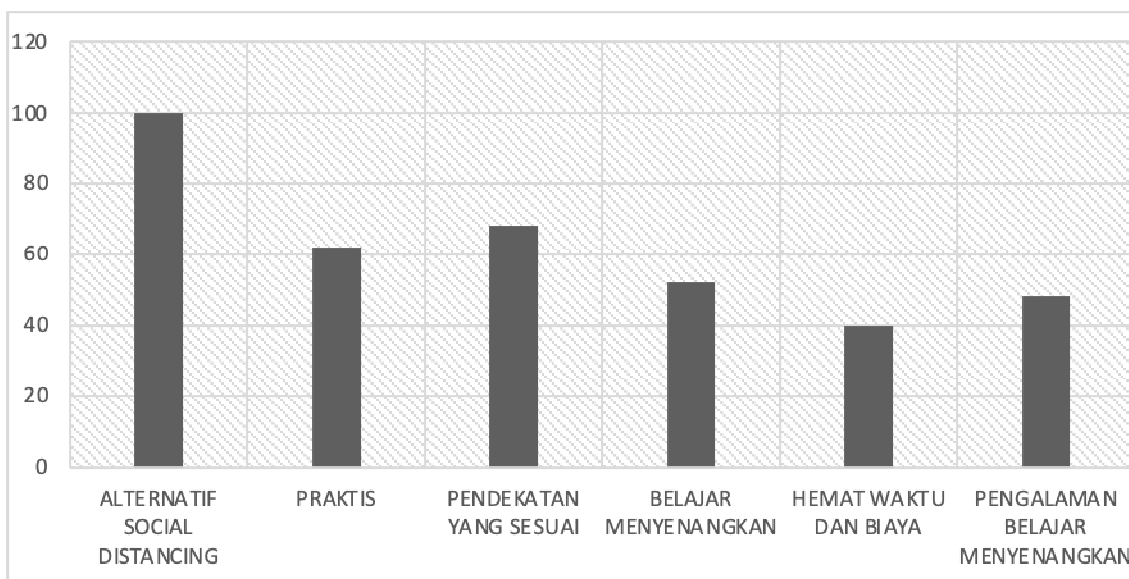


Figure 2. Percentage of positive responses to online learning

Online-based arts and culture education is the answer to the demands of expanding internet networks and IT facilities. This is because it takes into account digital learning opportunities that can be catalysts for transformational change in education and allow students to learn in their style at their own pace, maximizing their chances of success in school and beyond. So it is clear that online learning is a priority and not only for the education system.

The factor influencing online learning's success is the interaction between outside forces and intrinsic motives for the needs inherent in human nature and as a quantum learning perspectives (Solikhah, 2014; Gomis-Porqueras & Rodrigues-Neto, 2018; Goodsett, 2020; Slota et al., 2018). One of the assessment assignments in cultural arts education asks students to select cultural arts material they are interested in, find several tutorials related to cultural arts, and choose a topic to explore this subject. In the end, each student presents a subject and tutorial to the whole group and has to debate why he or she chose a particular tutorial over the others. The result is a choice made concerning their learning style. The results show that students can adapt educational software, which can be a component of determining student competence (Bliuc et al., 2011; Gomis-Porqueras & Rodrigues-Neto, 2018; Law et al., 2019).

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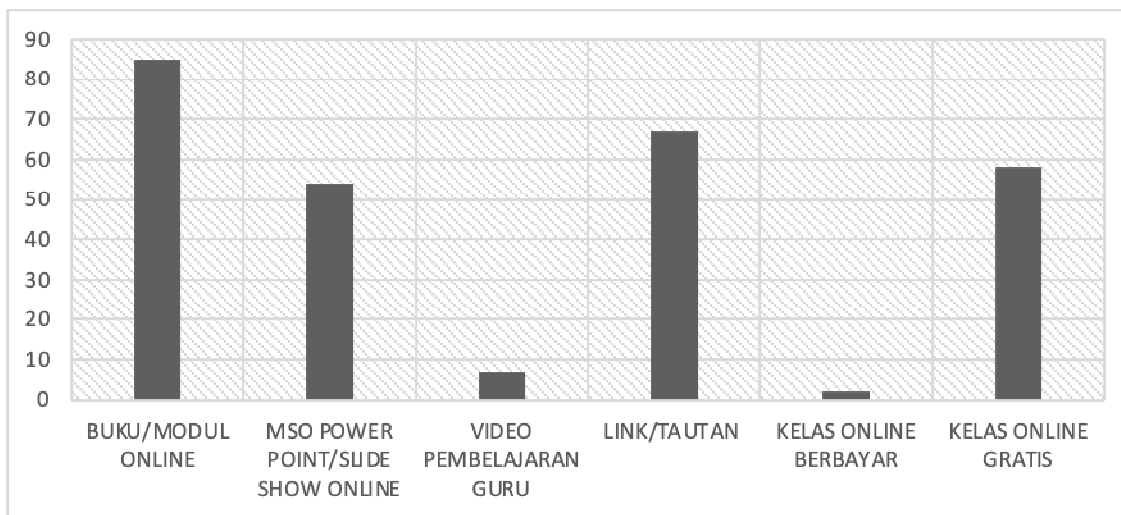


Figure 3. Distribution of online learning materials

Learning that should have substantial learning resources; in reality, online learning is not the case. Teachers are more concerned with a semi-conventional distribution such as books and/or online modules. Not many teachers use video, even though in 21st-century learning, especially in cultural arts education, this is very important (Albers, 2006; Lin et al., 2015; Schejbal, 2017; Williams, 2017). See figure 3.

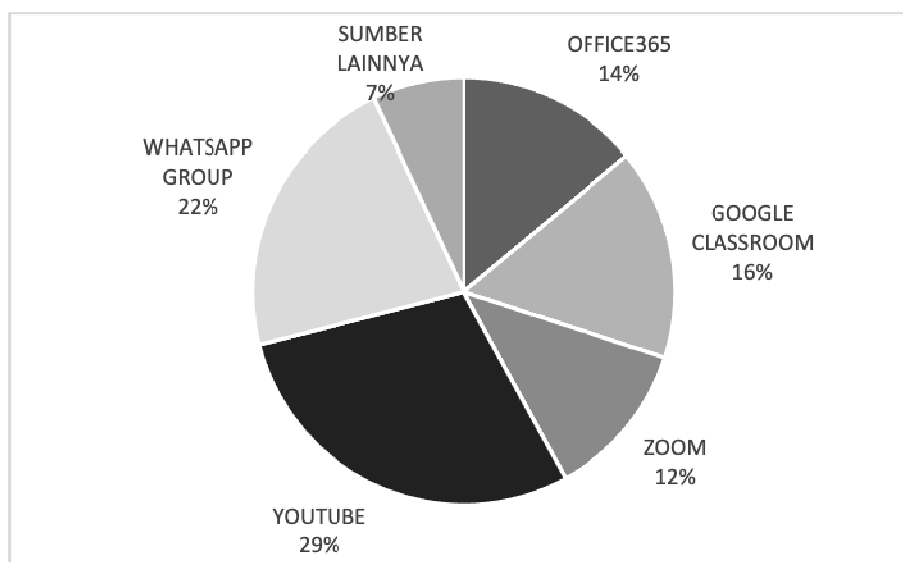


Figure 4. Percentage of accessible learning resources for independent study

The mastery of the use of learning resources must also be considered by the teacher and/or each school's policies. This is because each platform has different characteristics. Likewise, Office 365 tends to be difficult for students to access via a smartphone to be

considered ineffective due to uneven and challenging accessibility. Google Classroom has unequal access; just like Office 365, this media is only an intermediary for teachers to assign assignments. Face-to-face webinars and the like are less effective in terms of network quality and uneven internet access for students. It is different from Youtube; learning resources with broader access, students can find many sources to view with different visual displays. Teachers can look for learning resources to share, discuss, and discuss, or teachers can create content that can be seen by students that make it a life-long learning concept (Kearns, 2016; Kim et al., 2016; Radianti et al., 2020; Versteijlen et al., 2017). Also, Whatsapp Group is a media that is felt to be more evenly distributed with faster access to it but only in the form of flexibility in sharing material related to given assignments because it is chat-based communication rather than learning sites. Furthermore, Zoom's appearance is considered very suitable for face-to-face via webinars, but the weakness is also related to the quality of students' internet network access; besides, the time must also be well scheduled. Other sources can be obtained from textbooks and articles from blogs or the internet.

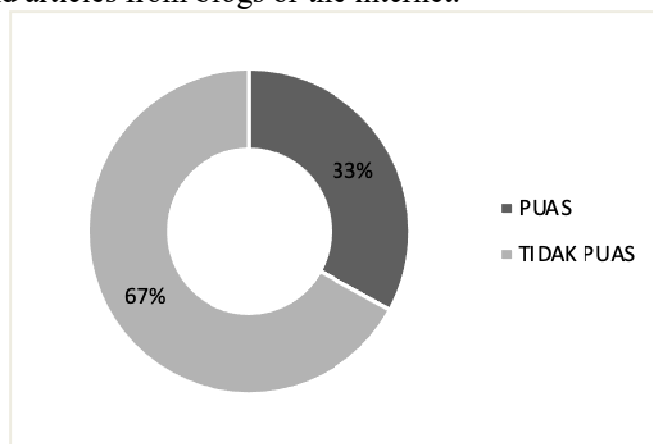


Figure 5. Percentage of effectiveness of online learning in cultural arts education

A questionnaire distributed to junior high school students shows that 67% felt that online learning during the COVID-19 pandemic was unsatisfactory. If we look closely, this is rational because Indonesia has recently been severe in socializing and finalizing the concept of online learning as a form of study from home in preventing the spread of COVID-19 in educational settings.

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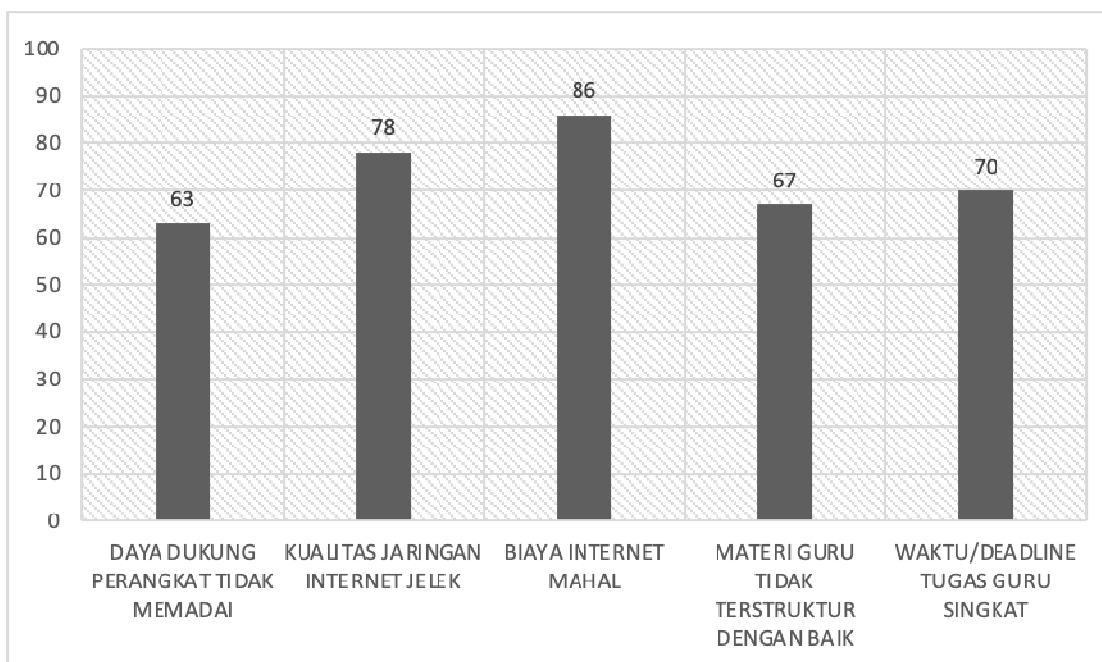


Figure 6. Percentage related to the constraints most often felt during online learning

The obstacles are considered varied, ranging from the cost of the internet, which is considered expensive due to the unequal economic status of the Indonesian people, to the low quality of the internet network, supported by the factor of teachers who do not understand the context of online learning, do not understand the conditions of their students and tend to provide a model that is oriented towards daily tasks.

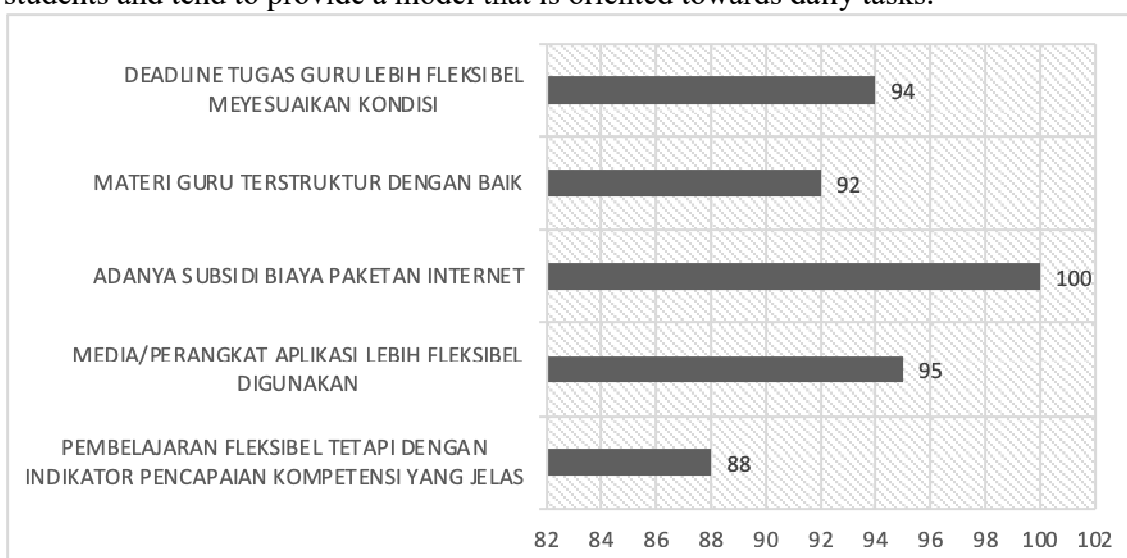


Figure 7. Percentage related to online learning suggestions

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The questionnaire conducted on what suggestions to improve the online learning system is to subsidize internet packages by agencies or even providers. This seems rational because the need for internet access is currently entering primary needs (Basrowi, 2019). Especially in online education campaigns, therefore, internet package subsidies occupy the advice most wanted by students in online learning during the COVID-19 pandemic. Furthermore, they also suggested that the teacher, namely the teacher, better understand the conditions and improve the quality of the learning they delivered.

Students identify with achievement and success in achieving educational competencies, and indeed this is the most valuable of all learning (Black & Browning, 2011; Lun, 2020; Rasheed et al., 2020). It should be noted that the most significant learning takes place around the problems of implementing independence, self-awareness, being creative, and achieving personal growth (Csikszentmihalyi, 2014; Rivers, 2016). A culture of learning in a given placement is also essential, and while students may enjoy being guided toward specific experiences, they also seem to need self-direction to consolidate this into meaningful cultural arts learning. This andragogical component can be extended one stage further to enable students to direct and select learning experiences that meaningfully meet their needs and link art theory to art practice. Of course, if online learning amid COVID-19 is successful, then the complex interactions between practice and theory can prove successful, which, through heutagogy, can maximize student understanding. Experiences can be guided by core competencies and negotiated and supervised under teacher guidance online, but the depth and nature of the learning acquired can be highly tailored to students' individual needs. In this approach, parents' role needs to be prioritized as a philosophy for the confusion over the consistency of the online education model during the COVID-19 pandemic. Such heutagogical learning authorities can be combined with the opportunity to take advantage of an opportunistic, albeit virtual, an educational experience maximized by self-identification of students who are ready or evaluating events for personal learning (Janse van Rensburg, 2018; Msila & Setlhako, 2012). Therefore, the idiosyncrasy of online-based cultural arts education needs to be studied further in similar studies, especially related to education criticism in the era of disruption and disaster management related to the COVID-19 pandemic in Indonesia.

5. CONCLUSION AND IMPLICATIONS

"Learning" is a complex concept and is part of all human life. As the COVID-19 pandemic progresses, the use of IT technology has the power to tailor education for each student and can benefit from the new generation of learning with e-heutagogy for all levels, from kindergarten to university. For the millennial generation, new technological concepts and models must be developed to renew education. They were considering that heutagogy meets the needs of learners in online learning. Research findings point to positive results in online teaching and learning practices that can be

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used to increase student satisfaction and retention. Challenges in the context of online teaching and learning indicate areas that require improved infrastructure and institutional support for both government and education units. Institutional support includes educator training to improve IT and computer competencies and multidisciplinary support to improve learning delivery design. Therefore, it can support students and educators needed in the context of online teaching and learning to overcome challenges and ensure positive online teaching and learning practices. This positive practice creates a safe online platform where educators can facilitate collaborative learning through active participation to improve the development of knowledge and skills during the COVID-19 pandemic.

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