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The *Polopalo* cultural art learning revitalization model at Junior High Schools in Bone Bolango, Gorontalo Province

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Abstract

This research describes and analyzes the *Polopalo* cultural art learning revitalization model at junior high schools in Bone Bolango. The method was research and development using the Four-D model. Data sources were humanists, school heads, teachers, and students. Data were collected through literature studies, observation, interviews, documentation, and Focus Group Discussions (FGD).

The conclusions were: the *polopalo* cultural art learning revitalization model was developed in keeping with the *Merdeka* curriculum, and several improvements were made in: (a) Inputs, i.e., planning, consisting of Learning Achievement, Learning Objective, Learning Objective Flow, Diagnostic Assessment, and Learning Module, (b) Process, i.e., learning implementation, consisting of Differentiated Learning, Scope of Material, Learning Process, Learning Product, and Learning Environment, and assessment, consisting of formative and summative assessments, (c) Output, i.e. improvements in knowledge, skills, and attitudes, and (d) Outcome, i.e., achievement improvements at local, provincial, national, and international levels. The activities were oriented to capitalization of *polopalo* as a local potency-based musical instrument.

Keywords: Revitalization; Cultural Art Learning; Polopalo

1. Introduction

Musical art learning activities at school are adjusted to the applicable curriculum, providing opportunities for students to dig and burgeon their potencies and allowing them to learn conveniently and be creative (Ibrahim, 2007:143). It is in line with Mulyasa (2007:247), that curriculum implementation based on the development potency and condition of students enables them to master useful competencies. In this case, students should acquire quality educational services and opportunities to express themselves in a free, dynamic, and fun way.

Musical art learning is not apart from learning media. Media teachers employ in musical art learning are musical instruments, such as wind instruments, stringed instruments, percussion instruments, and so forth. Additionally, musical learning also exerts various learning methods to augment student quality related to art education.

In a learning context, the main purpose of teaching musical arts is helping students understand and express music well and correctly. Accordingly, the criteria for a successful musical learning process are not measured based on the degree to which students undertake the process, instead, how they can express themselves through music. As such, in musical learning, teachers no longer function as learning sources only. Rather, they have roles as those guiding and facilitating students, making them willing and able to learn music well and correctly.

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The development of music and music education worlds in Indonesia, recently, is flowering, which makes them appealing to discuss. Music education has evolved to be salient education and attracted the interests of many parties. According to some research of many different scientific disciplines, music is identified as rendering seminal uses for mental development, from that associated with intelligence, brain functions, to feelings.

By playing music, students can learn how to dissent emotions, practice to manage patience and tenacity, appreciate the ideas or opinions of others, be disciplined, socialize, and so forth. In other words, there are a preponderance of the positive educative aspects of learning music. Additionally, art education is essentially hovered over growing student creativity and accordingly, building appreciative, critical, and creative attitudes in students.

A range of musical instruments available offer difficulties to use and play when the potential users or players have no knowledge regarding what techniques have to be applied or how to play them. Hence, to elevate creativity related to playing musical instruments, persevere and disciplined training from teachers and carried out by students are essential to administer students excellent musical instrument playing competencies. Teacher limitation in playing musical instruments challenge quality learning implementation, leave alone the unavailability of musical instruments which meet requirements, producing unachieved competencies as expected from the learning.

Referring to the observation conducted at some junior high schools in Bone Bolango, cultural art learning through the materials of playing traditional musical instruments, as invoked in the guide book, merely exploited the learning media of traditional musical instruments from outside Gorontalo. As regards the learning implementation, teachers merely solely relied on audio visual media. It is irrational since associated with the materials, each school must make leveraging local musical instruments as learning media mandatory, resulting in efficient traditional music regeneration in each region. It needs to be noted that traditional music, by this point, suffers from a big problem, characterized by the advent of modern music impacting public favoritism, including the young generation.

One of the musical instruments from Gorontalo Province and skillfully played by the majority of its community is *polopalo*. This musical instrument was handed down by the Gorontalo community ancestors, and is still preserved until today. The original form had ben transformed. In other words, it experiences a range of developmental innovations, allowing it to remain existing amidst the strong cultural transformation current. These developmental phases are observable through the organology and presentation aspects of *polopalo*, which is now is played in various events, such as the anniversary of the establishment of Gorontalo as a province, cultural festivals, or welcoming events for *profan* guests.

Persevering *polopalo* as a musical instrument, basically, has been well undertaken by the community. Regrettably, both local and provincial government do not make significant development and carry out conceptualized implementation. As yet, *polopalo* is simply put on a stage to be displayed, and there is no continuity in its development. Still, these measures make the musical instrument remain existing in the community, especially the young generation. It is inevitable that recently, with technology betterment, the young generation finds more pleasures in learning modern music compared to traditional ones. Sadly, traditional music is dubbed as old-fashioned music which is out of kilter with the current era. The existence of *polopalo* in Gorontalo is popular among certain groups, resulting in the potency of the musical instrument extinction.

Particularly associated with the *polopalo* musical instrument in Gorontalo, the evidence suggests that the community nowadays maintains no commitment to develop and persevere the musical instrument as an identity. In this case, the community in general and the young generation in specific prefer modern musical instruments, which are western products, in comparison with traditional ones, e.g., *polopalo*, which is a local product. For example, today, a raft of popular musical concerts in Gorontalo present famous musicians who use modern musical instruments. Then, at present, public places, such as cafes, restaurants, coffee shops spring up, and the community visits them to enjoy the offered culinary, chills, and revels in the live music presented using modern musical instruments. In so doing, referring to the phenomena, we can identify the lack of the community concern regarding the development of the *polopalo* musical instrument. If the condition continues, in 40-60 years later, this musical instrument is predicted to remain as one of the artefacts displayed on one of the shelves in *Gedung Museum Gorontalo*.

After studying several phenomena above, I formulate a concept design which can act as a reference for persevering the *polopalo* musical instrument in Gorontalo. I believe that formal schools are the best place for *polopalo* regeneration by integrating the instrument as learning media at schools. Correspondingly, it calls for a more suitable learning format, enabling the young generation to voluntarily seek to learn the instrument. Within this context, various innovations made to the *polopalo* musical instrument will augment community creativity, including the young generation, to develop the musical instrument. The reason is that *polopalo* comes with musical elements, consisting of tones and the diversity of

rhythmic patterns which can be harmoniously played, by either a single player, playing one octave, or a group of players, in which one of the players play two *polopalos* at two different tones. By this point, *polopalo* is arranged in one place with several octaves, helping one player to play it.

The development in a learning format exhibits the attempt of revitalizing the *polopalo* musical instrument, which during this time, is merely set on a stage and played during extracurricular activities. Based on the results of an observation on some heads of junior high schools (SMP) in Bone Bolango. Almost all schools or 87% had the *polopalo* musical instrument. Then, building on the results of interviews with several cultural art teachers in SMP Negeri 1 Tilongkabila, SMP Negeri 1 Suwawa, and SMP Negegeri 1 Kabila Bone Bolango on September 5-7th, 2022 at 11 a.m., the *polopalo* musical instrument was provided and purported to be played during school competitions held by the local government through the FLS2N event. Meanwhile, as regard classroom learning, this musical instrument was not used as learning media. Most learning was oriented to traditional musical instruments from other regions. The cause was some factors, e.g., the limited knowledge of cultural art teachers who musically understood the musical instrument, making them unable to teach their student to play it. When *pololapo* had to played, schools would hire external instructors to participate in competitions and internal profane events at schools, the Education Office, and the local government.

As such, innovations made to the *polopalo* musical instrument will make it more playable. Traditional musical instrument learning, as stated in the learning syllabus, especially for eighth graders, Basic Competence (KI3) 3.3. Understanding the technique and style of playing simple traditional musical instruments individually and in group and Basic Competence (KI4) 4.4. Playing simple traditional musical instruments individually and in groups, allows teachers to use *polopalo* as learning media to manifest local wisdom values to students as the young generation.

In addition to the 2013 Curriculum mandating traditional music to be delivered to junior high school students, the government has instructed each educational unit to implement the *Merdeka* curriculum, highlighting that the learning process is implemented grounded on student needs. It is in reasonable agreement with Ki Hajar Dewantara's concept of education, which is on the grounds of independent principles, that humans are given freedom by God to regulate their life keeping pace with community rules. Hence, students are expected to have the spirit of independence. That is, they have to be physically, spiritually, and energetically independent. The concept is lending to the 1945 Constitution preamble attributed to educating the nation. Educating the nation is different from educating individuals. Rather, it adjusts the educational system to the Indonesian society's life needs and living.

In so doing, the revitalization of cultural art learning is steered to the use of a Gorontalo local musical instrument, namely *polopalo*. Matulada, in Muda (2020:2) conveys the fact that Gorontalo is one of the Indonesia regions with a raft of cultural heritages, local traditional arts, economic systems (livelihood), technology systems (life equipment), society systems, and religious systems (life beliefs). That being so, the *polopalo* musical instrument as an ancestral heritage calls for revitalization in school learning, particularly the cultural art subject, by integrating local potency elements, such as *polopalo*, as a musical instrument which must be studied and developed in the educational world.

2. Theoretical study

2.1. Polopalo Revitalization of *Polopalo* Cultural Art Learning

2.1.1. Persevering Concept

Persevering culture has to be continuously conducted to take care and maintain cultures, such as religious systems, community organization systems, knowledge systems, language, art, livelihood systems, technology systems, and equipment, either tangible or intangible, making the systems intact, unchanged, and survive.

Ranjabar (2006:114) posits that preserving the old norms of the nation (local cultures) aims to maintain cultural art values and traditional values by developing their manifestation which is dynamic and adjusting them with ever-changing and evolving situations and conditions. Accordingly, preserving cultures also aims to retain a range of ancestral heritages, allowing them to remain sustainable and protected. The act can be manifested through culture revitalization (bolstering).

2.1.2. Cultural Art Education Revitalization

The term revitalization, according to *Kamus Besar Bahasa Indonesia*, is a process, way, action, reviving, or reactivating. Besides, revitalization is understood as an attempt to re-lift an ever existing or living object, which once degraded.

Furthermore, it is an effort to vitalize or revive an object with meaningful existence, and the existence should be maintained and cultivated (Soedarsono, 2010:2).

Additionally, the concept of revitalization, as proposed by Wallace (1956:265), is:

- Revitalization movement is defined as a deliberate, organized, conscious effort by members of a society to construct a more satisfying culture. Revitalization is thus, from a cultural standpoint, a special kind of culture change phenomenon: the persons involved in the process of revitalization must perceive their culture, or some major areas of it, as a system (whether accurately or not); they must feel that this cultural system is unsatisfactory; and they must innovate not merely discrete items, but a new cultural system, specifying new relationships as well as, in some cases, new traits.

2.2. Musical Instrument

2.2.1. Musical Art

Before understanding musical art concepts further, we must apprehend what music is. Music, as a branch of art, addresses and assigns many different sounds into understandable patterns human can sense (Banoë, 2013:288). In addition, Jamalus (2018:1) remarks that music is an audio art work, which takes forms of songs or musical compositions, expressing the mind and emotions of the creators through musical elements, i.e., rhythm, melody, harmony, song forms/structures, and expressions as a unity. On pace with Jamalus, Soeharto (2012) states that musical art constitutes expressing ideas through sounds, whose rudimentary elements are melody, rhythm, and harmony, and supporting ones are forms, characteristics, and color.

As such, it can be understood that music is a work whose medium are sounds or voices with tones, rhythm, and harmony. Music, played through an integrated and coherent composition, affects emotions and cognition. Music is a work in the form of sounds or voices, either produced by humans or certain instruments (Banoë, in Ismanadi, 2018:11).

2.2.2. Modern Musical Instrument

Hidayatullah & Hasyimkan (2016:26) suggest that musical instruments, by their functions, can be classified into three, namely (1) Melodious musical instruments, which produce a string of the tones (melody) of a song, e.g., flute, saxophone, piano, harmonica, trumpet, recorder, and so on, (2) Rhythmic musical instruments, which produce a rhythm when played, e.g., *ketipung*, *konga*, bongo, bass, drum set, and the like, and (3) Harmonious musical instruments, which produce a chorus (cord) when played, e.g., guitar, piano, keyboard, organ, and others.

2.2.3. Polopalo Traditional Musical Instrument

Polopalo is a traditional musical instrument from Gorontalo Province. As suggested by Purba (2007:2), traditional music does not necessarily indicate that the music and its composing elements are conventional, old-fashioned, or out of date. And yet, traditional music is unique and reflects the culture of an ethnicity or community. Traditional music, either a collection of compositions, structures, idioms, instruments, styles, and basic elements composing it, such as rhythm, melody, mode, or musical scale, is not derived from a musical repertoire or system from outside the culture of the community as the owner of the music addressed. Traditional music is rooted from the tradition of a particular community. Hence, its sustainability, in the modern context, calls for the measures to pass it from a generation to another.

2.3. Traditional Performing Art Concept

Bearing on art phenomena, which is integral to community life, Supanggih (1996:1) argues that performing arts are part of life, present in a specific community, and needed by the interested community. As art is integral to various community activities, it has a significant contribution to catering to humans' aesthetic needs. It is pursuant to Caturwati (2008:113), that performing arts refer to the moieties of life totality which characterizes humans as special creatures and constitute activity areas which can penetrate the delving of never endless human values. Besides, Sedyawati (2014:505) conveys the finding that performing arts refer to all objects expressed or presented in a certain space and time, either musical performance, dance performance, oral literature, theatrical performance, and a range of ceremonies.

3. Research method

The research method was research and development, which contained several types of models. The Four-D model was applied because of its dynamics and effectiveness in buoying the program performance.

4. Results and discussion

The revitalization model of *polopalo* cultural art learning was made resonating with the 2013 Curriculum. However, some schools, by this point, had implemented the *Merdeka* curriculum whose learning processes were adjusted to student needs and school characteristics. In so doing, each educational unity would differ aligned with the conditions of each school.

The revitalization of *polopalo* cultural art education could not be segregated from Matulada's (1998:43) argument, that local cultural arts could augment student learning creativity. The learning process was carried out commensurately with student needs, as proposed by Ki Hajar Dewantoro, that students needed freedom to learn learning materials and regulate how they learn by comporting with the applicable curriculum.

In its implementation, cultural art implementation, as mentioned in the 2013 Curriculum, teachers designed learning devices, encompassing the syllabus, lesson plans, student worksheets, yearly programs, semester programs, the Minimum Completeness Criteria (KKM), and remedial and enrichment programs. It conformed to Daryanto & Aris (2014:1) who defined learning devices as a form of preparation made by teachers before the learning process. The preparation included the syllabus, lesson plans, student worksheets, and other devices.

In the academic year of 2021/2022, the government initiated the *Merdeka* curriculum with a gradual implementation in all education levels. At junior high school levels in Bone Bolango, the implementation of the *Merdeka* curriculum would kick off in the academic year of 2023/2024. The learning procedures required by the *Merdeka* curriculum are different from that required by the 2013 Curriculum, from either its planning, implementation, and learning evaluation aspects.

According to Khoirurrija et al. (2022:7), the *Merdeka* curriculum came with various extracurricular learning, enabling teachers to optimize learning content. The learning devices teachers should provide were Learning Achievement Analysis (ACP), Learning Objective (TP), Learning Objective Flow (ATP), and Teaching Module. The learning insisted on differentiated learning and its evaluation ushered to formative and summative assessments.

Based on the explanation, the two curricula differed in the following facets:

- Cultural art was a required subject at junior high schools with the *Merdeka* Curriculum.
- Students were allowed to select at least 1 out of 5 art and creative work subjects: musical art, visual art, theatrical art, or creative work.
- The Learning Achievement at elementary schools with the *Merdeka* Curriculum consisted of one phase (not per Basic Competence/KD), i.e., Phase D, which was equal to seventh, eight, and ninth grades at large.

Building on the explanation, the grand design of the revitalization of *polopalo* cultural art learning for junior high schools was developed into the model "**Mopolayio Polopalo in Cultural Art Learning**", as demonstrated in Figure 2.

The revitalization of *polopalo* cultural art learning could not be separated from Law Number 20/2003 concerning National Education System, stating that education was adjusted to cultural and technology development. In the academic year of 2021/2022, the applicable curriculum was the *Merdeka* curriculum oriented to learning adjusted with student needs. *Merdeka Belajar* as the policy issued by the government, which in this case, was the Ministry of Education, Culture, Research, and Technology, aimed to elevate education quality, service, and human resources to embody the Pancasila Learning Profile.

Furthermore, the implementation of the *Merdeka* Curriculum referred to Ki Hajar Dewantara's education concepts which stressed the independence principles, that humans were given freedom by God to regulate their life congruently with the community rules. Students had to nurture the spirit of independence, covering physical, spiritual, and energetical independence. An independent spirit was highly needed, preventing Indonesia from other countries' dictation. Ki Hajar Dewantara introduced the term *among* system which banned punishments and compulsions on children because they would kill their spirit of independence and creativity (Dwiwarso, 2010:37).

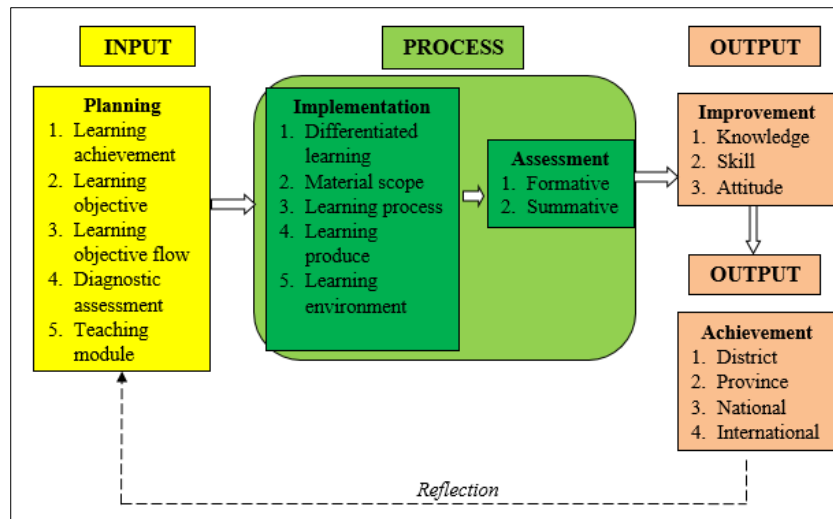


Figure 1 The Concept of Polopalo Cultural Art Learning Revitalization

To implement the curriculum, the Ministry of Education, Culture, Research, and Technology issued the following regulations:

- The Ministry of Education, Culture, Research, and Technology Regulation Number 5/2022 concerning Graduate Competency Standard for Early Childhood Education, Elementary Education Level, and Secondary Education Level.
- The Ministry of Education, Culture, Research, and Technology Regulation Number 7/2022 concerning Content Standard for Early Childhood Education, Elementary Education Level, and Secondary Education Level.
- The Ministry of Education, Culture, Research, and Technology Regulation Number 16/2022 concerning Process Standard.
- The Ministry of Education, Culture, Research, and Technology Regulation Number 21/2022 concerning Assessment Standard.
- The Ministry of Education, Culture, Research, and Technology Regulation Number 56/2022 concerning the Guidance for Curriculum Implementation for Learning Recovery.
- The Ministry of Education, Culture, Research, and Technology Decree Number 56/2022 concerning Guidance for Curriculum Implementation for Learning Recovery (*Merdeka Curriculum*).

In implementing the curriculum, the local government, through the Education Office, administered the description of the curriculum to schools and teachers and advocated teachers, school heads, and the Education Office itself. Among the supports were:

4.1. Learning Device Provision: Textbooks and Learning Materials

The government promised for providing more various textbooks in a better quality. Additionally, the government also provided project modules teachers could deploy in the teaching-learning process. That being so, schools/teachers were not demanded to make/learn to make books or modules per se although still, they were given opportunities to compile modules consistently with the government guidance.

Among facilities the government provided for schools/teachers implementing the *Merdeka* curriculum were learning devices (textbooks, learning objective flow examples, school operational curriculum, teaching modules, and the project for corroborating *Pancasila* learning profiles) uploaded in digital platforms.

Schools could manifest independent textbook procurement using the Regular BOS supported by the local government and the foundation. Printed books could be purchased using BOS funds through SIPLah or independent printing. For *polopalo* cultural art learning, teachers and students could employ Gorontalo community figures and writings as learning sources.

4.2. Training and Learning Source Provision for Teachers, School Heads, and the Local Government

In addition to providing learning devices, the government also provided accessible learning for teachers and school heads through digital platforms they could participate independently. The government also provided a range of informants in the *Merdeka* Curriculum learning. Many different learning sources for teachers were packaged by the government in the form of e-books, podcast videos, and so forth, which were accessible online and distributed through storage media (flash disks). Besides, the government would facilitate teachers and established a learning community to share practices concerning the *Merdeka* Curriculum Adoption at schools or in the community.

4.3. Teaching Hour and Professional Allowance Insurance

Through the *Merdeka* Curriculum application, the government guaranteed that the teaching hours of teachers would not be disturbed. Despite changes in subject structures, it did not be detrimental to teachers. All teachers eligible for professional allowance, when implementing the 2013 Curriculum, would still acquire the right.

The educational unit as the *Merdeka* Curriculum implementer designed an operational curriculum which corresponded with student learning needs. Schools also provided facilities and human resources buoying the *Merdeka* Curriculum implementation. Besides, schools also played a role in disseminating information about the *Merdeka* Curriculum to the school committee, parents, and the community. Therefore, the *Merdeka* Curriculum would be acknowledged and understood by all community levels. It was substantive to welcome the year of 2024, when the *Merdeka* Curriculum was stipulated as the national curriculum.

Grounded on the explanation, the revitalization of *polopalo* cultural art learning at junior high school levels could be performed for one semester with meetings, each took 80 minutes or 2 x 40 minutes. In the odd semester, there were 18 effective weeks. Thus. The total hour for revitalizing *polopalo* cultural art learning was 36 learning hours or 1,440 minutes.

The procedures for learning *polopalo* cultural arts were:

4.3.1. Learning Planning

Planning learning was the initial activity stage undertaken by teachers in learning. Learning planning in the *Merdeka* Curriculum covered the following aspects.

Learning Achievement

Learning Achievement in the 2013 Curriculum was called Core Competency. Learning Achievement constituted a learning competency which had to be attained by students in each development stage for each subject in childhood, elementary, and secondary educational units. Learning Achievement contained a constellation of competencies and material scopes determined comprehensively in the form of narration.

Learning Achievement referred to the implication of musical art learning, which was the expression, response, and appreciation of humans to many different life phenomena, from either their internal facet or their culture, history, nature, and life environment, in various forms of arrangements or sound-music processing. Music was both individual and universal, could penetrate difference-caused barriers, and express the deepest intention and idea of humans, encompassing those which could not be represented by a verbal language. Music boosted humans to feel and express exquisiteness through sound-voice arrangements.

With cultural art learning through *polopalo* musical instrument media, humans were asked to think and work artistically, aesthetically, and creatively, retain appreciative characteristics, accept differences, appreciate the global unity, and remain completely prosperous (physically, mentally, psychologically, and spiritually), which in turn, affected their life (their life and others' life) and self-development in a sustainable (consistent) learning process.

Learning Objective

An ideal Learning Objective was composed of two vital components, i.e.:

- Competency, which encompassed attitudes, knowledge, and skills which could be exhibited by students, germane to the *polopalo* musical instrument. It indicated that students successfully achieved Learning Objective.

- Content, the core science or the main concept of the *polopalo* musical instrument which needed to be understood in the end of one learning unit.

The *polopalo* cultural art skill-concentrated subject was delivered to equip students with knowledge, skills (soft skills and hard skills), attitudes, and characters, namely:

- Playing the *polopalo* musical instrument or vocal, presenting, and interpreting the repertoire artistically and aesthetically.
- Making musical arrangement in concert with the level of skills understood and delivered by teachers.
- Playing the *polopalo* musical instrument and vocal simultaneously.
- Employing software and hardware technology related to music, e.g., writing musical notation, digital music, sound engineering (sound-related knowledge), and recording (recording-related knowledge).
- Understanding the profile of creative and innovative entrepreneurs who could create business and job opportunities from themselves in performing art areas, particularly musical art.

Learning Objective Flow

The criteria of *polopalo* musical instrument Learning Objective Flow were:

- Describing the order of the development of competencies which should be mastered by students related to *polopalo* musical instrument playing.
- Learning Objective Flow in one phase described learning scopes and stages, which were linear from the beginning to the end of the phase.
- Learning Objective Flow in the entire phase described learning scopes and stages, which described competency development stages between phases and levels.

The procedures for determining Learning Objective Flow were:

- Carrying out a subject CP analysis on the phase to be mapped.
- Identifying competences students had to master in the phase.
- Formulating Learning Objective by considering the competency to be achieved, content to be studied, and the variation of thinking skills which should be mastered by students to attain Learning Objective.
- Identifying the elements or sub-elements of the *Pancasila* Student Profile in good agreement with the formulated Learning Objective.
- After formulating Learning Objective, make a linear Learning Objective as in the sequence of learning activities conducted day to day.

Diagnostic Assessment

Diagnostic Assessment aimed to identify the competency, strength, and weakness of students. The results were exerted as references for planning learning in accordance with student learning needs. In a specific condition, the information on the family background, learning motivation, and interest of students could be exploited as considerations in planning learning.

Teaching Module

The Diagnostic Assessment results served as data/information to plan *polopalo* musical instrument learning in conforming with the achievement stages and characteristics of students. Teachers and educational units could apply various strategies to develop teaching modules as long as the teaching module made fulfilled the determined criteria, and learning activities in the module were in correspondence with learning and assessment principles.

4.3.2. Learning Implementation

Differentiated Learning

Differentiated learning was a new learning paradigm centered on students. Accordingly, this learning was adjusted to the achievement stages and characteristics of students. In adjusting with *polopalo* musical instrument learning, the general roles of teachers were:

- Actively looking for and listening to the arguments, questions, standpoints, and aspirations of students.

- Offering opportunities for self-exploration by giving questions and ‘open’ assignments.
- Giving help and challenges to students in need.
- Giving feedback and opportunities to students for giving feedback to themselves and others.
- Engaging students when with making decisions on what for, why, and how they learned. Students acted as collaborators in their learning community.
- Communicating expectations clearly with students, as well as the understanding to be learned, skills to be achieved, and targeted student profiles.
- Making a common agreement with students, instructing them to respect each other and building trust in each other.
- Establishing daily routines by customizing students with positive cultures and consistently becoming a good example for students.

Material Scope

The *polopalo* musical instrument learning material scope constituted what teachers would deliver in the class or what students would acquire from the class. It aimed to facilitate students, who came with discrete preparedness, interests, and competency mastery levels.

The strategies implemented by teachers in *polopalo* musical instrument learning were:

- Identifying student learning readiness, interests, and competency mastery levels with a diagnosis assessment.
- Adjusting the material scope to be learned by students on the grounds of their preparedness, interests, and competency mastery levels.
- Designing the strategy for enabling students to learn materials.

Learning Process

The *polopalo* musical instrument learning process involved students in meaningful learning activities related to the learned materials to broaden their learning experiences.

Several *polopalo* musical instrument learning strategies were:

- Teachers identified student learning preparedness, interest, and needs.
- Teachers provided a range of learning materials and media to afford students alternate learning material and media options.
- Teachers engaged students in group, pair, or independent learning activities
- Using the same reading materials, teachers conferred disparate assignments or questions to students in correspondence with their readiness, interests, and needs.

Learning Product

Teachers, in delivering *polopalo* musical instrument learning, could assign students to finish activities which pointed out material and competency mastery in manners in keeping with learning activities. Some relevant activity examples were projects, reports, and so on.

Learning Environment

Learning environment included personal, social, and physical class compositions. A learning environment needed to be adjusted to student learning readiness and interests, helping them grow their motivation. It aimed to give support for student discretion, convenience, and security, physically and psychically.

4.3.3. Learning Assessment

Assessment was information collection and processing processes to identify student learning needs, development, and achievement. The types of assessment by its functions were assessment as learning, assessment for learning, and assessment of learning. For these years, assessment implementation was apt to focus on summative assessment, which acted as a reference for making learning outcome reports. Assessment results remained untapped as feedback to improve learning.

4.3.4. Reporting

Outcome reporting was related to how schools communicate what students knew, understood, and could do. Reporting focused on the development of student learning processes, identified areas calling for development, and contributed to learning effectiveness. Assessments devoid of feedback were merely final scores. That being so, feedback played a critical role in translating scoring and improve performance. Learning progress reports, in the form of rappers, constituted one of the most common assessment reporting carried out by schools. Rappers needed much concern to provide clear information, which was useful for student parents and students.

4.3.5. Evaluation

Evaluations in the implementation of *polopalo* cultural art learning revitalization were made to:

Conducting Learning and Assessment Reflection in Learning Modules

In this activity, teachers should perform reflection in learning and assessments undertaken for each learning module and analyze which competency had been achieved and which one had not been. Formative assessment results could be leveraged as a baseline to carry out reflection activities.

Identifying Which Demonstrated Success and Which Demanded Improvements

Identifying success could be conducted by using a range of vantage points, e.g., through discussion activities with peers, wielding assessment data, or student assessment.

Following Up by Modifying the Following Teaching Module

Modifying teaching modules was performed after learning and assessment evaluation activities. Teachers could collaborate with colleagues to make some improvements if needed.

5. Conclusion

The revitalization model of *polopalo* cultural art was developed aligned with the *Merdeka* Curriculum by making innovations in the activities of: (a) Input, i.e., planning, comprising learning achievement (CP), learning objective, learning objective flow, diagnostic assessment, and teaching module, (b) Process, i.e., learning implementation, comprising differentiated learning, material scope, learning process, learning product, and learning environment and assessment, comprising formative assessment and summative assessment, (c) Output, comprising augmented knowledge, attitudes, and skills, and (d) Outcome, comprising elevated achievements at local, provincial, national, and international levels. The activities are oriented in deploying *polopalo* as a local potency-based musical instrument.

Based on the conclusion, some recommendations from this research are:

- The government should foster, motivate, and facilitate the community in persevering local culture, particularly the *polopalo* musical instrument. Similarly, in the education world, *polopalo* learning should be implemented at all educational levels, specifically in the cultural art lesson subject.
- Schools should program *pololapo* cultural art education at schools consistently, considering that this musical instrument is unique and characterizes Gorontalo Province. Additionally, this musical instrument can enhance student knowledge, skills, and learning attitudes.
- Students should continuously study well and play *polopalo*, a unique, musical instrument. In addition, students should improve their *polopalo* playing skills by learning it from community figures good at playing the instrument.

Compliance with ethical standards

Disclosure of conflict of interest

No conflict of interest.

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