

The Implementation of Project-Based Learning Model to Enhance the Effectiveness of Music Education in Schools

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Abstract

Music education in schools still predominantly follows a teacher-centred approach. This results in limited two-way communication within the classroom, thereby hindering the optimal progression of the learning process. The primary objective of this study is to mitigate the teacher's excessive dominance in the learning process and promote greater student engagement, thereby enhancing the effectiveness of the learning experience. The instructional model employed aims to culminate in a project-based outcome, specifically in the form of musical ensemble practice. The research methodology adopted for this study is descriptive qualitative, utilising data collection techniques such as observation, interviews, and a review of relevant literature. Data analysis involves processes of data reduction, presentation, and data inference. The findings reveal that the implementation of the learning model in the classroom aligns with the stages of the Project-Based Learning model. However, certain facilitating factors, such as the availability of musical instruments in schools, and inhibiting factors, such as educators lacking an artistic background and insufficient time for in-depth class discussions, influence the process.

Keywords: implementation, music education, project-based learning, schools

Introduction

Classroom learning nurtures students' precision and attentiveness in acquiring knowledge (Alemi et al., 2019; Jaiswal & Arun, 2021). Successful learning hinges on two-way communication between educators and students and the deliberate application of strategies, methods, and learning models (Hasan et al., 2021; Guerrero, 2023).

This instructional model allows educators to oversee instruction and incorporate project outcomes as their culmination. Project-based learning aims to

facilitate students' understanding of theories through alternative approaches (Souza et al., 2019; Anggraini & Wulandari, 2020). Practical learning methods suit students with limited interest (Donkin et al., 2019; Saputra & Herdiati, 2021). By embarking on project-based learning, students are encouraged to problem-solve, enhancing their motivation and creativity as they become the focal point of the learning process (student-centred).

Project-based learning involves presenting complex problems to students, allowing them to design problem-solving steps, offering opportunities to apply their skills, fostering collaborative work, and culminating in students presenting their final product (Hawari & Noor, 2020; Kholis & Aziz, 2020; Almazroui, 2023).

Stages supporting the successful implementation of this model include project planning, activity scheduling, project oversight, presentation, and evaluation (Hamidah et al., 2020; Datta et al., 2023). Advantages include heightened student motivation, improved problem-solving abilities, and enhanced communication skills. However, some drawbacks may arise.

Learning is an adaptive process (Xie et al., 2019; Djamaluddin & Wardana, 2019; Bacciu et al., 2020), and education is the effort undertaken to induce changes in behavior by imparting knowledge (Festiawan, 2020). Music art education uses local cultural elements to expand students' knowledge of artistic values, primarily within the Indonesian context (Chrisnahanungkara, 2020; Suherman et al., 2020). The primary objective is to mold students' character (Silalahi & Aritonang, 2019).

Implementation of the project-based learning model will foster more active student participation, ultimately leading to a project, such as a piano ensemble performance in the eighth-grade class. This research aims to explore the application of the project-based learning model in music art education at school.

Methods

This study employs a descriptive qualitative research method. The qualitative nature of this research arises from the fact that it involves depicting objects or subjects in the present moment based on existing data (Smyrniou et al., 2020). The research offers a descriptive account of the implementation of the project-based learning model in music art education at Jakarta School. Data collection techniques encompass observations, interviews, and literature reviews (Renjith et al., 2021). The findings are derived from observations, interviews, and supporting data such as books, journals, and relevant research related to the project-based learning model.

Result and Discussion

The learning process takes place by implementing all the teaching and learning activities in the classroom. In an interview with Mrs. Nur'Aini, the cultural arts teacher at Jakarta School, it was revealed that one of the music lessons required students to play a traditional musical instrument. In this context, it is essential for the school to provide the necessary traditional musical instruments as part of the learning resources. Therefore, the art educators must prepare teaching materials with

strategies, methods, and models suitable for classroom art education, adapted to the students' capabilities at the school. The eighth-grade music class covers a wide range of topics. However, the school lacked traditional (local) musical instruments, which meant that the educators had to offer alternative materials of equal value. At Jakarta School, they decided to replace the traditional instrument learning with the pianica.

The students were advised to bring their own pianicas if they had them at home, while those who didn't possess one could borrow from the school's available and well-maintained pool of 5-6 pianicas. Classroom learning took place once all students entered the classroom, with three 40-minute sessions starting. Initially, students were taught various aspects of the pianica, including simple key presses, and how to blow into it briefly and thoroughly. The lesson began with a 15-minute introduction, including greetings, prayers, and attendance checks, which then proceeded to connect the previous learning themes relevant to the subsequent material. The core activity included aspects of literacy, critical thinking, collaboration, communication, and creativity. During these core activities, students were involved in observing, identifying, discussing, presenting, and, finally, summarising the material.

This approach closely resembles the principles of the scientific learning model, involving observing, questioning, gathering information, associating, and communicating. During the cultural arts class, the eighth-grade students decided on the project with a question from the teacher about the knowledge of Jakarta's regional songs, "What regional songs from Jakarta do you know?" After a previous session that taught them how to play the pianica, including blowing techniques and the names of the keys, the students progressed to the project planning stage for their final presentation. Subsequently, the students were divided into four groups to discuss how they would play the pianica as a group and select one regional song from Jakarta to perform as the final presentation. Students were free to choose the song, but were encouraged to explore beyond the songs presented in the cultural arts textbook. Although the teacher did not prohibit groups from choosing the same song, she suggested that they learn more about other regional songs from Jakarta.

The students began planning their activities through initial discussions, and continued to work on their project until it was ready for presentation. The purpose of scheduling activities was to ensure that the final presentation would be of high quality. The evaluation of this was based on time management skills among the students, as well as the collaboration within the group. This activity aimed to organise group work, enhancing the progress of the project. The teacher allowed students to set their own schedules within their groups. During this phase, students were allowed to discuss their schedules during class. The cultural arts teacher monitored the students in the classroom, allowing them to work more independently, with the teacher guiding and overseeing the activities to ensure they remained controlled. The teacher also assessed the performance of each student within the group in terms of group learning.

The cultural arts teacher continued to supervise by checking the students' progress within their groups. There were four groups, each consisting of four students. The teacher allowed students to practise and play musical instruments in the classroom during class hours, which helped her identify which groups were active and which were less so. The students presented their final products (performances).

While the students presented, the teacher assessed the groups both collectively and individually. According to one of the students interviewed, some of the students at School, especially in Class VIII, faced issues with low self-esteem. Miska Amelia from Class VIII said,

Sometimes I lose interest when I'm in class, especially during maths and science. My classmates are also usually not enthusiastic when lessons start, and I find these subjects difficult because I think they are challenging. But with art, it's not bad. I just lack confidence when I'm asked to perform in front of others because I feel embarrassed.

They performed regional songs on the pianica in an ensemble format. Evaluation was carried out by the teacher and students at the end of the learning process. The teacher made assessments both per group and per individual within the group. The work of each student in the group also contributed to their project-based project score. Implementation of Project-Based Learning Model Project-based learning enhances student engagement in classroom learning materials. Compared to conventional teaching models, this model demonstrates better results, including well-prepared lesson sequences, appropriate topic selection, creativity, self-confidence, focus, and effective learning effectiveness for music students. In the preparation stage, educators have control over the learning process, and the stages are clearly structured systematically, including the syllabus and lesson plans. In practice, project-based learning is utilised. Project Planning: The teacher sets the stage, prompting students to begin the project with the question; "What regional songs from Jakarta do you know?" At this stage, the classroom is conditioned according to the steps of the PjBL model, including: The teacher poses questions about regional songs from Jakarta known by students. The teacher asks students to form their own discussion groups. Students discuss the songs they will present as the final product.

In the classroom, as evidenced by interviews and observations, students did not explore the choice of regional songs for the final project. Although the teacher instructed students to perform one regional song from Jakarta for the final project, students did not explore the technology available to them. Consequently, all the groups performed the same song *Kicir-kicir* from Jakarta, as presented in the cultural arts textbook. The students seemed uninterested in exploring the materials, which was the main objective of implementing the PjBL model in art education.

The findings show that the groups performed the same song even though the teacher asked them to perform regional songs other than those in the printed book. When scheduling activities, it became evident that the teacher played a more active role than the students. According to the PjBL model, students should have more control, as one of the characteristics of PjBL is for students to design problem-solving steps. This means students should have the freedom to adapt and take responsibility for their tasks while understanding their capabilities. Scheduling activities were introduced to encourage collaboration among group members. However, this activity was not fully executed because the students did not engage in scheduling activities within their respective groups. The students' focus remained undirected, and they did not explore the knowledge they had acquired. Monitoring Project Progress: In the

project monitoring stage, the teacher was responsible for overseeing group work performed by students, evaluating their collaborative efforts, and assessing individual performance within the group. At this point, the implementation of the project-based learning model was consistent.

During the students' ensemble presentation of regional songs with the pianica, their peers observed each group's performance at the front of the class. However, there was a significant issue during the presentation process: the students lacked confidence when performing in front of their classmates. Some students admitted to feeling embarrassed while presenting. Others were less focused, causing them to forget the songs they had learned, resulting in suboptimal group performances. The songs were performed with interruptions and lacked fluency. The primary objective of project-based learning was to introduce students to various songs from Jakarta. However, it was observed that all groups presented the same song, despite the teacher's request to explore regional songs from DKI Jakarta beyond what was in the printed textbook.

Evaluation was conducted by the teacher at the end of the learning process, including both oral and written assessments. The teacher summarised what the students had done in their group presentations, focusing on group cohesion and their command of musical notations. The teacher also provided assessments for each group and evaluated individual performance within the group. The work of each student within the group was also factored into their project-based assignment. At this stage, the classroom learning met some of the criteria for implementing the project-based learning model as per the theory.

Obstacles to the Project-Based Learning Model in Classroom Learning From the data described, several supporting factors for this teaching model were identified. These factors included the availability of pianica musical instruments at the school and effective communication between educators and students, as evidenced by the teacher's tolerance for students' actions in the classroom. Mistakes or misunderstandings leading to students' lack of comprehension of instructions were also considered and accommodated, as seen in the example of the song selection for the final presentation.

On the other hand, several factors posed obstacles to effective classroom learning using the project-based learning model. One of these was the limited duration of the learning sessions, which sometimes prevented adequate time for in-depth classroom discussions. Additionally, the teacher, who was a cultural arts teacher, did not have a background in art or fine arts education, which presented challenges when attempting to innovate learning methods that would engage students and make art education more enjoyable.

Moreover, the geographical location of the school on an island further complicated the difficulties, as obtaining skill materials was more challenging. Participants noted that the primary challenge was related to finding skill materials due to the school's remote island location.

Furthermore, certain hindrances were identified among the students themselves. The students did not utilise personal resources such as mobile phones and the internet for learning outside the classroom. During the implementation of project-based learning in the classroom, it was evident that all groups performed the same

song after the teacher instructed them to play regional songs from Jakarta. The students displayed a lack of interest in exploring the materials, which was one of the main objectives of implementing the project-based learning model in art education. The research findings revealed that these obstacles emerged as a result of the description of the teacher's situation and the step-by-step classroom learning process. Ultimately, these factors contributed to the overall conclusion.

Conclusion

The implementation of the PjBL model in music education at Jakarta School has been carried out according to the stages of this instructional model. However, there are certain aspects that have hindered the optimal and continuous progress of classroom implementation. It was observed that the classroom execution did not align with the initially prepared lesson plans, which were structured around the principles of scientific learning. In practice, the classroom teaching followed the stages of project-based learning. Several supporting and inhibitory factors also contribute to the key takeaways in this conclusion, where the roles of both students and educators significantly impact the flow of classroom instruction. The primary hindrances largely stem from the students and educators themselves, such as the limited duration of learning sessions, the delivery of instructions within the materials, and aspects originating from the students themselves.

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