

Exploration of the Philosophical Value of Popular Banjar Songs as School Cultural Arts Learning Materials in South Kalimantan

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Abstract. A number of studies or research on popular Banjar songs so far have shown a close relationship between Banjar songs as popular art products that have the cultural values of the community. Ethical-pedagogical values as an important part of philosophical values are assumed to be contained in popular Banjar songs. Therefore, it is relevant to explore the ethical-philosophical values of popular Banjar songs in order to develop and apply them to the world of practical education in the people of South Kalimantan. This research aims to find and explore the ethical-philosophical values of popular Banjar songs as material for the development of Cultural Arts learning materials in schools, especially for the practice of cultural arts learning in the South Kalimantan region. The objective was achieved methodically by using a multidisciplinary qualitative approach, combining the four approaches of philosophy, music, linguistics and education. The results of this study show that two philosophical values in popular Banjar songs stand out, namely ethical values and social values. The ethical value contains a discourse on work ethic based on religiosity. The social value of popular Banjar songs is more political in nature or has a social institution orientation, namely regarding family education. From these two main philosophical value contents, popular Banjar songs can be said to offer values that are relevant to be developed as learning materials in schools in the world of education.

Keywords: Banjar songs, philosophical values, character education, Cultural Arts learning, South Kalimantan

1 Introduction

There are not many folk songs in the province of South Kalimantan (Banjar) that can be appreciated by the wider community. This can be seen in the titles of South Kalimantan folk songs used in school lessons. Both in South Kalimantan and nationally in Indonesia. Although the growth of popular Banjar songs in the South Kalimantan community can be said to continue to grow in terms of creation, the phenomenon has not yet become a concern for educational actors to bring to the practice of arts learning in formal schools. In this regard, the research findings of Wati [1] on the development of *Madihin* as an oral tradition arts of the Banjar community as a physics learning

module are interesting to refer to because they have shown the effectiveness of the value of cooperation in character education. In addition, the oral tradition arts of the Banjar people in South Kalimantan called *Balamut* is also considered to contain multicultural education values, as shown by Hermawan and Elfira's study [2]. If the popular Madihin music-oral arts and the *Balamut* oral tradition are of potential value to be developed in learning in schools, of course this can be used as a basic assumption that popular arts such as regional popular songs are also of potential value.

Popular Banjar songs that are artistically supported by musical material and lyrical language also indicate the importance of understanding the aspect of language as a social phenomenon. In this sociolinguistic context, Banjar songs can be brought to bear on social issues. This is because sociolinguistics, of which Banjar songs are an example, can be a way to understand the complex relationship between language and society and thus has the potential to offer solutions to significant contemporary social issues [3]. If connected to other Banjar local arts phenomena, such as the traditional dance *Radap Rahayu*, in the Banjar community in South Kalimantan it is not only positioned as a performance activity but also as a representation of their social life [4], this assumption can also be brought to the phenomenon of popular Banjar songs for the community.

From various teacher learning practices in schools and many studies that have been conducted by [5], [6], [7], [8], it is known that there are four titles of South Kalimantan folk songs that are often used as learning materials in schools, namely the songs "Ampar-ampar Pisang", "Paris Barantai", "Saputangan Bapuncu Ampat", and "Anak Pipit". In many choir competitions, for example, both at the national and international levels, the song "Paris Barantai" is the most frequently used Banjar folk song to be arranged. One of them is an arrangement in choral form by Ken Steven [9] that was performed by the Padjadjaran University Student Choir in the "54th International Competition of Choral Singing" in Austria in 2017 which won first place in the folksong category and second place in the choral works category.

In studies conducted by various researchers, it is known that the study of Banjar folk songs has been conducted from the linguistic and anthropological side. Namely, the exploration of the content of cultural values and certain meanings in the song lyrics. Anang Ardiansyah's Banjar songs, for example, have been studied for their discourse content [10], [11]. In addition, there are also many other research studies that use a pedagogical perspective, which applies to the development of learning practices in schools. Of course, it also includes the perspectives of social science, anthropology, and linguistic-philosophical as mentioned earlier. Previous studies of this kind seem to focus more on the formulation of certain meanings based on the lyrics of Banjar songs [10], [11], [12], [13], [14], [15], [16], [17], [18].

The findings of the previous studies mentioned above are actually very potential to be brought to a more practical study, especially in its practical implications in the world of education. As a work of arts, popular Banjar songs are also very relevant for the development of arts education, especially in developing study materials in Cultural Arts subjects in schools. This is because the importance of cultural arts education in schools is mandated by law, especially in Government Regulation of the Republic of Indonesia Number 19 of 2005 concerning National Education Standards. Cultural arts education is also seen as influential in shaping the character of school students. At various school levels, Cultural Arts subjects are an educational process to instill the values of beauty contained in culture-based art. This subject is given because it contains the value of uniqueness, beauty, usefulness, meaningfulness for the character development of school students. Cultural arts education

provides experience in the form of expression activities, creativity, and appreciation skills. Such experiences aim to develop the individual creative potential of each student.

Based on such a background, this research is concerned with exploring the potential cultural (ethical-philosophical) values of the people of South Kalimantan contained in popular Banjar songs. This kind of exploration is also directed at developing curriculum study materials in art education in public schools, especially the curriculum of public secondary schools in South Kalimantan. Therefore, this research proposes two main research problems, namely: (1) what kind of ethical-philosophical values are contained in popular Banjar songs; (2) how can the ethical-philosophical values be developed as learning materials for school Cultural Arts in South Kalimantan?

2 Methods

The research procedure was pursued in three methodical stages, including preparation, data collection, and data analysis & results/conclusion stages. The three methodical stages were carried out in five steps. The first step (1) preparation, is the initial research in literature study work conducted by the research leader. The second step (2) of data collection, where the lead researcher together with member 1 and member 3 collected data through the observation method on a number of musical objects (Banjar songs) such as music performances/concerts, singing competitions, music studios and so on. The interview method is used to obtain relevant information from a number of informants such as songwriters, singers, connoisseurs and observers of popular Banjar songs. The document study method is conducted to obtain musical data (songs and lyrics) on a number of Banjar song documents such as music recordings in the form of cassette tapes, vinyl records, CDs/VCDs, and digital data on the internet. The third step (3) is data analysis and conclusion drawing, where the collected data will be analyzed through the methods of philosophical & educational analysis (chairperson), musical analysis (member 1), cultural studies analysis (member 2), so as to obtain conclusions that can answer the research problems. The fourth step (4), the chairman compiles the research results into output in the form of international journal articles, while member 1 and member 3 compile in the form of international seminar proceedings articles. Fifth step (5), reporting, member two reports all research activities into a research report manuscript.

3 Results and Discussion

3.1 Two Philosophical Values in Popular Banjar Songs

Two philosophical values in popular Banjar songs that stand out are ethical values and social values. The ethical value contains a discourse on work ethic based on religiosity. The social value of popular Banjar songs is more political in nature or has a social institution orientation, namely regarding family education. From these two main philosophical value contents, popular Banjar songs can be said to offer values that are relevant to be developed as learning materials in schools in the world of education. The distribution of these philosophical values can be seen in the following table.

Table 1. Two Philosophical Values in Popular Banjar Songs

No.	Song Title	Morality Ethics	Political-Social Order
1	Ampar-ampar Pisang	Children's traditional games: honesty, mutual cooperation, discipline	Child education space
2	Paris Barantai	None	Freedom of romantic expression
3	Pambatangan	Hard work, love of work, optimistic	Professional work
4	Uma Abah	Parent-child relationship: hard work, filial piety, surrender to God	Strength of family love (parent-child) and religiosity
5	Halin	Religious submission, respect for social status-marriage	Structure of social relations
6	Sanja Kuning	Time awareness, family education	Division of activities
7	Kambang Goyang	Awareness of traditional values	The institution of marriage
8	Sangu Batulak	Migrate	None
9	Sungai Martapura	Hard work, work religiosity	Work ethic optimism
10	Sapu Tangan Bapucu Ampat	Life optimism	Future life orientation
11	Pangeran Suriansyah	History awareness	History consciousness
12	Mancari Si Jantung Hati	Striving in all conditions	Work ethic optimism
13	Baras Kuning	Loyalty	Family harmony-integrity (husband and wife)
14	Anak Pipit	Love, love animals	Environmental awareness

3.2 Popular Banjar Songs as Character Education Development Materials

The results of Yamin's research [19] show that there is no curriculum design to maintain the Banjar language in schools (South Kalimantan), the local government's support in maintaining the Banjar language also does not work well and does not look serious. Banjar language as a medium of artistic expression of the Banjar community, like Banjar songs, has been integrated with religious teachings (Islam) so that it can produce cultural implications in their community that are well implemented in formal, informal and non-formal education [20]. In addition, the values of Banjar cultural and ethnic diversity in South Kalimantan as knowledge can also be developed in school learning. Even non-art subjects, such as social science subjects, have the potential to be more effective if they use regional art materials. This is in line with the research findings of Jumriani et.al

[21], who have shown the possibility of integrating the topic of cultural diversity in panting music performances as a form of Banjar song accompanied by traditional music ensembles [21].

From the philosophical-ethical value of popular Banjar songs, the concept of development in the formal education process in South Kalimantan can be done based on the three categories of national education in Indonesia. Namely the levels of basic education, secondary education, and higher education. Strengthening character education in art learning at the basic education level (elementary school) also requires teachers to continue to develop in a variety of integrative learning in the classroom. For example, the environmental and socio-cultural content in South Kalimantan contained in popular Banjar songs can be studied, selected, and adapted by certain subject teachers to assist their classroom learning process. The basic knowledge and skills of a subject can also be integrated into the practices of singing certain popular Banjar songs. For example, the song “Ampar-ampar Pisang” or the song “Anak Pipit” which contains the formation of morality or good character for students.

At the secondary education level (junior high school, high school), the study of art has been explicitly formed in the Cultural Arts subject. As a form of arts learning based on the culture of Indonesian society, the learning strategies used by teachers can already specifically point to certain regional cultures in Indonesia. This aims to build cultural intelligence as an important competency of students in participating in Cultural Arts subjects. Cultural intelligence competence is important because cultural intelligence is known to have a positive and significant relationship with creativity in learning (internal and external) and has a negative and significant relationship with demotivation [22]. And the cultural values of the Banjar people in South Kalimantan contained in popular Banjar songs are also relevant for Cultural Arts teachers in South Kalimantan to use. It is known that the learning psychology of learners at this level can be used by teachers as a basis for choosing which popular Banjar songs are relevant. For example, the song “Uma Abah” has a strong content of personal character education that respects parents, or the song “Pangeran Suriansyah” has a local history education of Banjarmasin City. Then at the higher education level, where students as learners who are classified as andragogic, mature and independent, can be more free to choose various popular Banjar song materials. Art learning strategies at all levels of education must, of course, be based on the three main visions of art education: namely, delivering students to the three aesthetic-art vehicles: appreciation, expression and creation. Thus, the aesthetic competence of students can be formed as a whole.

4 Conclusions

From these two main value contents, the aesthetics of popular Banjar songs can be said to offer pedagogical-social (ethical-political) values that are relevant to be developed in strengthening character education, especially for the development of school Cultural Arts learning materials in South Kalimantan. Based on the analysis of the philosophical value content of popular Banjar songs, it is known that the prominent ethical value (morality) is the discourse on work ethic based on religiosity. Meanwhile, the political value (social institution) that stands out is family education.

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