



CERTIFICATE OF PRESENTATION

This is to certify that

Kun Setyaning ASTUTI

has participated in the 10th APNME Annual Conference
4 - 7 December, 2015, Sydney, Australia
and presented a paper titled

Developing the music thematic teaching model in Indonesia

Dr. Minkang Kim
Chair, The Asia-Pacific Network for Moral Education

Shaping Educational Landscapes that Foster Moral Values in the Asia-Pacific Region

10th Anniversary Conference

2015

SYDNEY, AUSTRALIA

4-7 December



The Asia-Pacific Network for Moral Education

CONFERENCE INFORMATION

Main Venue and Accommodation

The Women's College within The University of Sydney
Address: 15 Carillon Avenue, Newtown, NSW, 2042, Australia
Telephone: +61 2 9517 5577
Website: <https://www.thewomenscollege.com.au>

Local Organising Committee Office

Postal Address: Room 537, A35 Education Building, The University of Sydney, Sydney, NSW, 2006, Australia
On-site Office (4th – 7th December): Courtyard Meeting Room, The Women's College
Telephone: +61 2 9351 6627

Other Important Information

Mobile Phones

To avoid disturbance to presenters and participants the use of mobile phones is not permitted during the conference academic or cultural sessions. Please ensure that your mobile phone is switched off during all conference sessions.

Filming and Photography

Please note that some sessions or parts of the conference may be photographed or filmed. If you object to yourself or any accompanying person being included in any record of these events, please avoid sitting near the front of the room and notify the Conference Office in advance.

Equipment and Projectors

Each session room will be equipped with a computer, an LCD projector and a screen. All PPT presentations should be brought on a flash drive memory stick and will be operated by the presenter. Please check, well before the session starts, that your files (PPT slides or video clip) works with the computer in the room.

If you wish to use your own laptop for the presentation, please check, well before the session starts, that the connection between the LCD projector and your laptop works.

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ABOUT APNME

The Asia-Pacific Network for Moral Education (“APNME”) brings together a focused group of educators and researchers from various disciplines to facilitate in-depth discussions and dialogue, the sharing of perspectives and the exchange of ideas with regard to teaching and learning in the areas of ethical and moral education, values education and citizenship education.

From small, informal beginnings in 2006, APNME has grown into a formal network of educators and researchers who are either located in the Asia-Pacific region, or who have a special interest or connection with the region.

APNME is a non-profit organisation with a formal constitution, which aims to foster collaborative relationships among its members, for the advancement of moral education and research in the region. It does this both formally, during Conference, and informally through ongoing exchanges throughout the year. It also actively seeks to involve and support young researchers and post-graduate students of moral education and moral development, including through a Best Poster Award for the best poster presented at Conference.

APNME is an academic society that is not aligned to any particular view of morality or any religious tradition or political ideology. Members come from many different traditions. APNME welcomes critical and open debate conducted in mutual respect, when identifying, reflecting, deliberating on and discussing important issues related to moral, values or citizenship education and development, and when addressing moral values issues and questions faced by members in their particular national or regional setting.

Each year, the APNME Committee invites formal proposals from members to host the APNME Annual Conference. Hosting a conference is a demanding undertaking and, while welcoming local initiatives, APNME conferences are planned under the overall management of the APNME Executive Committee. Guidelines for writing proposals are available from the Executive Committee. Normally, the person designated as the Local Conference Organiser will be made a member of APNME Executive Committee for the period of the conference organisation.

Previous conferences have been held at:

Dates	Conference Theme	Local Host Institution
October 2014	<i>Making Moral Education Work: Tradition and Innovation in the Asia-Pacific</i>	Fudan University, P. R. China
June 2013	<i>Learning from Diversity and Commonality: Ways Forward for Moral Education in the Asia-Pacific</i>	Yogyakarta State University, Indonesia
June 2012	<i>Research and Practice in Moral Education: Reflection, Dialogue and Interaction</i>	National Chung Cheng University, Taiwan
October 2011	<i>Cultivating Morality: Human Beings, Nature and the World</i>	Nanjing Normal University, P. R. China
June 2010	<i>Moral Education in Asia’s Globalising Societies: Concepts and Practices</i>	Nagasaki University, Japan
May 2009	<i>Interdisciplinary perspectives on Moral Education</i>	Seoul National University, Republic of Korea
April 2008	<i>Moral Education and Citizenship Education: Making Locally Relevant Choices in a Globalising World</i>	Beijing Normal University, P. R. China
May 2007	<i>Moral Education in Asian Countries</i>	Sun Yat-Sen University, P. R. China
October 2006	<i>Study Meeting on Moral Education in Asian Countries</i>	Reitaku University, Kashiwa, Japan



APNME is managed by an elected Committee, which at present comprises:

- Minkang KIM, Chairman, Australia
- Dorrie HANCOCK, Secretary, Australia
- Mayumi NISHINO, Treasurer, Japan
- Kun ASTUTI, Indonesia
- Vishalache BALAKRISHNAN, Malaysia
- Jiyoung CHOI, South Korea
- Derek PATTON, Australia
- Laurance SPLITTER, Australia
- TAN Chuan-bao, P. R. China
- Xiao-lei, WANG, USA
- ZHAO Zhenzhou, Hong Kong

CONFERENCE ORGANISATION

Local Organising Committee and Secretariat

Derek SANKEY, The University of Sydney
Minkang KIM, The University of Sydney
Sae Me LEE, The University of Sydney
Ling WU, The University of Sydney
Rosmawati CHEN, The University of Sydney

Programme Committee

Derek SANKEY, The University of Sydney
Minkang KIM, The University of Sydney
Yeow-Tong CHIA, The University of Sydney

Finance and Management Committee

Minkang KIM, Chair, APNME
Christopher DRAKE, Immediate past Chair, APNME
Dorrie HANCOCK, Secretary, APNME
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CONFERENCE PROGRAMME

Friday 4th December

Venue: Quadrangle Building & The Women's College, The University of Sydney

10:00 – 12:00	Registration	The Women's College Courtyard Meeting Room
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12:45 – 2:00	<i>Pre-conference Plenary Lecture</i> Embodied Brains, Social Minds: The neurobiology of social emotion and its implications for education Mary Helen IMMORDINO-YANG	Quadrangle Building General Lecture Theatre K2.05
2:00 – 2:30	Opening Ceremony and Official Welcome to Country Chair of Asia-Pacific Network for Moral Education: Minkang KIM Local Organiser: Derek SANKEY Honorary President of APNME & Representative of <i>Journal of Moral Education</i> Trust: Monica J. TAYLOR Indigenous representative: Uncle Chicka MADDEN	
2:30 – 3:00	Welcome to Australia Didgeridoo master performance	
3:00 – 3:30	Afternoon Tea	
3:30 – 4:45	<i>Plenary Keynote Presentation</i> Values Education as Good Practice Pedagogy: Evidence from Australian Empirical Research Terence Lovat	
4:45 – 5:30	Group Photograph	
<hr/>		
6:00 – 7:30	Welcome Barbecue Dinner	The Women's College Williams Courtyard
7:30 – 9:00	Community Music Making	Main Common Room

Saturday 5th December

Venue: The Women's College within The University of Sydney

7:00 – 8:00 **Breakfast**

8:00 – 9:30 **PARALLEL SESSION 1**

Symposium 1.1 **Symposium: Philosophy for Children Experiments in Taiwan and Their Implications for Moral Education**

Menzies

Chair:

Dorrie

HANCOCK

Jessica Chingsze WANG, Peishan CHEN, Yiting CHEN, National Chiayi University, Taiwan

Engaging Taiwanese children in ancient wisdom via Philosophy for Children

Jessica Ching-Sze WANG

Pursuing wisdom through Philosophy for Children: The importance of classroom rituals

Peishan CHEN and Jessica Chingsze WANG

Philosophy for Children as the “Weak Education” we need: Exploring the moral implications of “subjectification” as an aim of education

Yiting CHEN and Jessica Ching-Sze WANG

University students' perspectives on the pedagogy of a philosophical community of inquiry: The wonder of education in a sacred circle

Jessica Ching-Sze WANG

Papers 1.2
Main Common

Chair:

Yeow-Tong

CHIA

Character and citizenship education in Singapore, Indonesia and Australia

Comparing character and citizenship education in Singapore with civics and citizenship education in Australia

Jia Ying NEOH, The University of Sydney, Australia

The development of personal social competency model based on personal social counselling and character education in Yogyakarta high schools

Diana Septi PURNAMA & Abdul Malek RAHMAN, State University of Yogyakarta, Indonesia

Teacher perceptions about character and citizenship education in Singapore

Thavamalar KANAGARATNAM, Ministry of Education, Singapore

Papers 1.3

Library

Chair:

Wiel

VEUGELERS

Family and societal factors impacting moral values education and behaviour

Development of teaching materials on good governance in the curriculum of civic education for senior high schools in Yogyakarta, Indonesia

SUHARNO, Yogyakarta State University, Indonesia

Broken structure or broken relationship? Rethinking family influences on juvenile delinquency in Malaysia

Tan BEE PIANG, Sultan Idris Education University, Malaysia

Predictors of children's attitudes to right and wrong, and their psychological well-being in rural & urban mainland Chinese adolescents

Shaogang YANG, Guangdong University of Foreign Studies, P. R. China

Papers 6.3 *Cultivating moral values through story-telling*
Library **Story telling practices: A strategy to contribute to moral development**
Chair: Mariana Guimaraes WREGE, State University of Campinas, Brazil & Sonia Maria Pereira
Rosmawati CHEN VIDIGAL, University of São Paulo, Brazil

The cultivation of life values and character building: An investigation using storybooks
Sri WENING, Yogyakarta State University, Indonesia

10:35 – 11:00 **Morning Coffee & Poster Presentation** Courtyard and Menzies

11:00 – 12:30 **PARALLEL SESSION 7**

Papers 7.1 *A focus on curriculum issues, China, Japan and Hong Kong*
Menzies **Reflection and critiques of Chinese theoretical research on moral education since 2000**
Chair: Hongyan CHENG, Central China Normal University, P. R. China

Mayumi NISHINO **A consideration of the moral education reform currently in progress in Japan**
Yasunari HAYASHI, Joetsu University of Education, Japan

Emmaus pedagogy for moral and religious education in Hong Kong Catholic schools
Wai-Keen Paul LAU, Caritas Education Services, Hong Kong, & Wing-Kay Vion NG, Religious and Moral Ed Centre, Hong Kong

Papers 7.2 *Moral sensitivity and ways of relating to others*
Main Common **An exploratory study on moral sensitivity and aggression**
Chair: Jiyoung CHOI, Hannam University, South Korea

Rosmawati CHEN **The transformation of moral educational thought about foreigners, considered as the "other": A case study of modern China and Taiwan**
Meiyao WU, Department of Education, National Kaohsiung Normal University, Taiwan

Developing the music thematic teaching model in Indonesia
Kun Setyaning ASTUTI, Yogyakarta State University, Indonesia

Papers 7.3 *Enhancing values, empathy and caring in young children*
Library **Batik as a craft teaching-learning medium to preserve values of local wisdom in elementary schools in Bantul, Indonesia**
Chair: Lusila Andriani PURWASTUTI, Yogyakarta State University, Indonesia

Nurtati PRANATA **Enhancing empathy in early year education: Could digital games help?**
Ling WU, Minkang KIM, The University of Sydney, Australia

A caring role model in the classroom
Ilhavenil NARINASAMY, Sri Aman Girls' School, Selangor, Malaysia

12:30 – 1:30 **College Lunch** Dining Hall

1:30 – 3:30	APNME 10th Anniversary Publication Symposium Chair: Monica TAYLOR and Minkang KIM Contributors: Mayumi NISHINO, Vishalache BALAKRISHNAN, Nobumichi IWASA, Chuanbao TAN, Meiyao WU, Kun Setyaning ASTUTI , Minkang KIM	Menzies
3:30 – 3:40	Afternoon Tea	Courtyard
3:40 – 4:15	Plenary: The <i>Journal of Moral Education Trust</i> (JMET) and APNME Monica J. Taylor, <i>Journal of Moral Education Trust</i> Wiel VEUGELERS, <i>Journal of Moral Education</i>	Menzies
4:15 – 5:45	APNME Annual General Meeting	

6:00	Leave for Banquet Dinner Cruise <i>(not included in the Registration Fee)</i>	Foyer of Women's College
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Article



**DEVELOPING THE MUSIC THEMATIC TEACHING MODEL IN
INDONESIA**

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YOGYAKARTA STATE UNIVERSITY
INDONESIA**

DECEMBER 2015

DEVELOPING THE MUSIC THEMATIC TEACHING MODEL IN INDONESIA

By. Kun Setyaning Astuti

Abstract

The aim of this paper is to develop about the design of music thematic teaching model which is suitable for Indonesia. The model is expected improve the holistic ability of students. This paper based on the first year of research the "*Developing the music thematic teaching model based on teaching implementation in the netherlands*" which start on 2015. This research is expected to support the government program to implement the 2013 curriculum which recommends the use of the thematic teaching model especially which to develop balancing between spiritual and social attitude, courisity, creativity, cooperation by intellectual and psychomotoric competency.

A specific characteristic of music teaching in schools is the emphasis on the development of aesthetic experience. Therefore, the aspect emphasized in music is not the cognitive aspect, but the aesthetic feeling. Thematic teaching is a teaching model which aims at giving students opportunities to think holistically and integratively so that they can solve real life problems holistically. The thematic teaching is carried out through organizing the teaching on certain themes which states that the sequence of the materials should be interrelated as a meaningful unit.

A. Background of the Problems

In 2012 the Indonesian government feels the need for a fundamental curriculum change. The vice minister of Education, in his speech in the Education National convention in 2012, said that Indonesian students have lot of learning load. They have to learn a lot of materials and teachers do not take into account the students' psychological aspects in the teaching learning process. Although the students have already studied hard, their achievement is still far beyond the students' achievement in other countries. Suyanto (2013) says that based on *The Learning Curve Report*, Indonesia ranks 37.

The need for the curriculum change is based on objective conditions found in the 2006 curriculum. They are: 1) The content is still too much. This can be

seen from the big number of the subjects that students must learn, the wide scope of the materials and the difficulty level of the materials which is beyond the students' developmental level; 2) the competence does not reflect the holistic cognitive, affective, and psychomotoric domains; 3) the curriculum is not sensitive and responsive to the social changes happening in the local, national, and global levels (Kemendikbud, 2012).

These reasons have stimulated the government to develop a new curriculum, known as the 2013 curriculum. Conceptually, the 2013 curriculum is not contradictory to the previous curriculum. The paradigm, approach, and philosophical foundation are not conceptually different. The problem with the previous curriculum is that it could not implement educational concepts optimally. Therefore, a curriculum change is highly needed. In the new curriculum, there is an emphasis on the integrated thematic teaching.

In the previous curriculum, the subjects are taught separately. Although through such an approach the subject matter can be taught in depth, the students cannot relate them to other subjects. They also cannot solve real life problems because the materials taught are not down-to-earth. Through the 2013 curriculum, students are expected to be able to understand the problems comprehensively because the materials are taught through the thematic and integrated teaching. The problem is that not all teachers, including music teachers, understand the concept of the integrated thematic teaching.

There are three important things in the development of the integrated thematic teaching. First, there must be an integration of the subject matter and character education. Second, there must also be an integration of the theory and practice. And the last, the teaching process must be enjoyable. Considering that the integrated thematic teaching in music teaching has not been developed, this study is aimed to develop a model of the integrated thematic teaching in music teaching.

As mention that one of the characteristic of curriculum 2013 is to develop balancing between spiritual and social attitude, courisity, creativity, cooperation by intellectual and psychomotoric competency (Kemendikbud, 2013),

furthermore developing thematic integrated teaching and learning is very important.

In Indonesia, especially in the teaching of music, the integrated thematic teaching has not been understood by teachers. However, such an approach to music teaching has been a common practice in the Netherlands. Astuti et al. (2012: 55) find that one of the characteristics of the teaching model in the Netherlands is that learning materials are taught thematically and integratedly. The students are given more opportunity for practice than for learning theories. So, the teaching learning process in the Netherlands can be used as a model as, according to *the Learning Curve Report* (Suyanto, 2013), the Netherlands ranks 7 while the USA ranks 17. This means that the Netherlands educational system can be used as a model. Nevertheless, the Netherlands thematic teaching learning model have to be modification's, because the Netherlands different from Indonesia. The ideology is secular, and the lifestyle is Western. Meanwhile, Indonesia is non secular and have Pancasila Ideology.

In Indonesia, especially in the teaching of music, the integrated thematic teaching has not been understood by teachers. However, such an approach to music teaching has been a common practice in the Netherlands. Astuti et al. (2012: 55) find that one of the characteristics of the teaching model in the Netherlands is that learning materials are taught thematically and integrate. The students are given more opportunity for practice than for learning theories. So, the teaching learning process in the Netherlands can be used as a model as, according to *the Learning Curve Report* (Suyanto, 2013), the Netherlands ranks 7 while the USA ranks 17. This means that the Netherlands educational system can be used as a model.

B. Theoretical description

1. Teaching model

A teaching model is a design to achieve optimal learning achievement through organizing all the teaching components including the teacher, the students, materials, methods, media, evaluation, and feedback based on appropriate paradigm, approach, and theories.

Ellis (1979: 42) states that a teaching model is designed to achieve a specific purpose. She says:

“Models of Teaching are designed for specific purposes—the teaching of information concepts, ways of thinking, the study of social values and so on by asking students to engage in particular cognitive and social tasks. Some models centre on delivery by the instructor while others develop as the learners respond to tasks and the student is regarded as a partner in the educational enterprise. However all mature Models emphasize how to help students learn to construct knowledge-learning.....”

Based on the explanation above, it can be concluded that the purpose of the teaching model is flexible in response to the needs. In relation to the thematic teaching, the most appropriate teaching objective is to help students construct knowledge and skills.

A teaching model has a wider sense than strategies, methods, or procedures (Trianto, 2011: 142). A teaching model refers to the basic concept, while to achieve the concept, strategies, methods, and procedures are required.

2. Music teaching model

A specific characteristic of music teaching in schools is the emphasis on the development of aesthetic experience. Therefore, the aspect emphasized in music is not the cognitive aspect, but the aesthetic feeling. Such feeling will develop if students are given opportunities to familiarize with music works. This will work if students experience playing music through direct contact with music, both through musical instruments and through vocal.

Astuti et al. (2012: 59) states about music teaching model as follows:

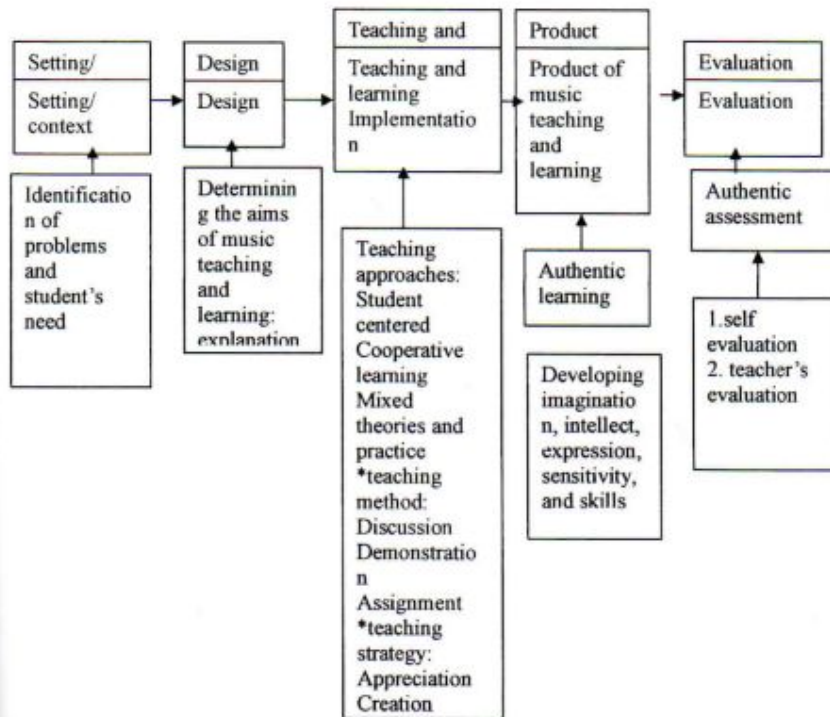


Figure 1
Scheme of The Developing Model for Teaching and Learning Music in Public School Based on Comparative Study between Indonesia and the Netherlands

3. Thematic learning model

Trianto (2011:1) states that thematic teaching model is essentially an integrated teaching model, that is, a teaching approach which enables students either individually or in groups to actively look for and find concepts and principles holistically and authentically.

The same thing is found in Astuti et al.'s research (2012: 57) which indicates that the thematic teaching model can improve students' ability real life problems holistically. This can be seen from the following quotation:

“The strength is that students can master learning materials holistically, authentically, and long lastingly, because theory and practice are presented integrately. Besides, students can solve problems holistically because materials are given thematically. The weakness is that it takes students relatively longer to master subject matters.”

From the above explanation it can be concluded that thematic teaching is a teaching model which aims at giving students opportunities to think holistically and integratively so that they can solve real life problems holistically. The thematic teaching is carried out through organizing the teaching on certain themes.

4. Basic principles of thematic teaching

Trianto (2011:154) proposes principles found in thematic teaching. They are: theme discovery principle, teaching management principle, evaluation principle, and reaction principle. The chosen theme should not be too broad, meaningful and suitable to the students' psychological development. This principle is in accordance with the social facilitation theory which says that essentially through utilizing social momentums, teachers can stimulate the learning process to occur on its own. In addition, the social situation where the students study will also influence the learning quality. The best social situation in learning is the one which enables each individual to have his/her own responsibility, which also support the group achievement (Mursell, 2007).

The evaluation principle in the thematic teaching should give the opportunity to students to do their self-evaluation or self-assessment (Trianto, 2011: 156). This is in line with Astuti et al.'s idea that in music teaching, there should be self-evaluation or self-assessment.

Sometimes, teachers do not pay attention to an important nurturant effect while students' responses should be responded so that students get the appropriate feedback. Therefore, teachers should respond to students' response by directing them to meaningful aspects (Trianto, 2011: 136). According to Mursell (2007), that is called the focus principle, which states that the sequence of the materials should be interrelated as a meaningful unit.

5. Objectives of the music teaching

Pusat Kurikulum (2002:7) states that arts education aims at developing all activities concerning aesthetic zest which includes any activities in expressing, exploring, creating and appreciating arts in the form of visual, sound, movement, and character languages (Astuti dkk., 2012:10). Therefore, the objective of music teaching at schools is not that students will become artists, but to improve their aesthetic zest. However, when one day there are students who become artists, it is not something avoidable.

6. Music thematic teaching model

Based on the explanation above, the music thematic teaching model should meet the following principles:

a. Materials

The characteristics of the materials are the main aspect which needs to be taken into account in the thematic teaching because the essence of the thematic teaching is on the materials. The selection of the themes must be based on and in accordance to the meaningfulness, timeliness, interest, and students' development. In the higher grades of the elementary schools, the teaching materials can be focused on the understanding of concepts of basic music theories, such as rhythm. In the junior secondary level, the teaching materials can be such as musical scales. Students are given the opportunities to arrange new melodies using musical scales with rhythmical pattern varieties. In the senior secondary level, the teaching materials can be such as improvisation.

b. Methods

The methods used in the thematic teaching are eclectic methods, that is, using different teaching methods in accordance with the needs. Lecturing, discussion, assignment, drill, Suzuki, Khodaly, and other methods can be used in the thematic teaching as long as the methods support the students' holistic and comprehensive achievement.

c. Media and teaching aids

The most important thing is that the media facilitate the presentation of the

materials. The musical instruments which can be used are in the form of carl off musical instruments, standard musical instruments and those made by the students themselves.

d. Facilities

Music thematic teaching is essentially close to natural situation. Therefore, the teaching learning process can be carried out both in or outside the classroom. The most important thing in relation to the facility is that the students can focus their attention to the teaching process. So, the available facilities should make students feel comfortable in their learning.

e. Evaluation

A good evaluation is through giving feedback to the students about their learning achievement so that they know what they have achieved and what they should achieve. Therefore, in thematic teaching self-evaluation is highly recommended so that students know their learning achievement.

f. Students

Essentially, each student can learn well using the thematic teaching. The most important thing is that the materials should be in accordance with students' developmental level, their cultural social background, and their ability. In thematic teaching, the students become the centre of the teaching so the objective of the teaching should be on improving the students' activities and learning achievement.

g. Teachers

In thematic teaching, the teacher plays the role of a facilitator. The teacher's responsibility is to organize the teaching so that through their own self-awareness, students are actively involved in achieving their learning achievement .

6. K13(curriculum 2013)

Basically, the purpose and the basic concept of K13 is similar to the previous curriculums. The characteristics of K13 is that learning is integrated, and relies on student centered learning approach, contextual learning, and scientific approach. One of the characteristics of K13 is the presence of 5M namely *Mengamati* (observation), *Menanya* (questioning), *Mencoba/mengumpulkandata* (trying/collecting data), *Mengasosiasi* (associating/managing information), and *Mengomunikasikan*

(communicating). The first two approaches, the student centered and contextual learning, are learning that has long been known by teachers, but the scientific approach is a new term used in learning. Scientific approach is raised in the hope that the student centered approach and contextual learning can be realized because scientific learning contains steps that compel learners to observe existing phenomena. The process is special because it will make learners take the initiative to be active in learning process, in addition procedures of learning begins with the context of natural environment, social, and cultures where the learners are.

C. Discussion

1. The Nature of Music Thematic Integrated Learning Model

Based on the description in the description of the theory can be said that the development of an integrated thematic learning model is essentially to develop the potential of students to utilize all the potential both physically and psychologically and take advantage of all the learning resources and learning components to achieve a comprehensive and in-depth competence and optimally.

Thus the focus of learning in music is to develop musical creativity of learners in accordance with their respective interest-based musical abilities that have been owned. Kreativas musical development process is a learning process that either directly or indirectly provide an aesthetic experience that can ultimately enhance the appreciation of music.

2. Constructivism Approach in Integrated Thematic Learning Music

The approach used in integrated thematic learning model music is constructivism. Hlynka (in Pannen, Mustafa, and Sekarwihanyu, 2001: 31) revealed that in constructivist learning, teacher or a textbook is not the only source of information for learning. Based on these opinions, the resources can also come from the student, expert, community leaders and sources of other information. Given that in this era of learners can access a variety of information easily and quickly, then the permanent teachers should guide students in selecting a variety of information.

Teachers not only helps learners to select information so that learners access to information is good and right, but teachers also provide reinforcement for correct

information, so that learners are confident that the truth of the information obtained. For example when the learner has achieved the expected musical competence, the teacher must insist that students are already berhasil achieve the expected learning outcomes. Thus learners understand with certainty of knowledge, skills and the right attitude, and knowing which one.

3. The Process of Thematic Terintegratif Music Teaching and Learning

Constructivist approach requires the development of learning by discovery learning models. Pannen, Mustafa, and Sekarwinahyu (2001: 31) reveals that with the development of science is so fast, then the information is no longer delivered in a linear one by one but a number of information delivered at certain times simultaneously.

In learning music, musical elements are no longer taught in detail, but terintegratif. The basic elements of music, such as rhythm, melody, and harmony can be taught simultaneously. For example, when students learn scales on the same saat can learn different values and improvised melody tones in accordance with the scales.

In this way, the three elements of the music can be taught simultaneously in a lesson. In contrast to the previous era of learning that teaches these elements individually. Thereby being effective and efficient, learners can understand the music Matri secata intact so it can be applied in everyday life.

7. K13

Basically, the purpose and the basic concept of K13 is similar to the previous curriculums. The characteristics of K13 is that learning is integrated, and relies on student centered learning approach, contextual learning, and scientific approach. One of the characteristics of K13 is the presence of 5M namely *Mengamati* (observation), *Menanya* (questioning), *Mencoba/mengumpulkandata* (trying/collecting data), *Mengasosiasi* (associating/managing information), and *Mengomunikasikan* (communicating). The first two approaches, the student centered and contextual learning, are learning that has long been known by teachers, but the scientific approach is a new term used in learning. Scientific approach is raised in the hope that the student centered approach and contextual learning can be realized because scientific learning contains steps that compel learners to observe existing phenomena. The process is special because

it will make learners take the initiative to be active in learning process, in addition procedures of learning begins with the context of natural environment, social, and cultures where the learners are.

D. Conclusion

There are three important things in the development of the integrated thematic teaching. First, there must be an integration of the subject matter and character education. Second, there must also be an integration of the theory and practice. And the last, the teaching process must be enjoyable. The selection of the themes must be based on and in accordance to the meaningfulness, timeliness, interest, and students' development. The methods used in the thematic teaching are eclectic methods, that is, using different teaching methods in accordance with the needs. The most important thing is that the media facilitate the presentation of the materials. The most important thing in relation to the facility is that the students can focus their attention to the teaching process. herefore, in thematic teaching self-evaluation is highly recommended so that students know their learning achievement. the students become the centre of the teaching so the objective of the teaching should be on improving the students' activities and learning achievement. The teacher's responsibility is to organize the teaching so that through their own self-awareness, students are actively involved in achieving their learning achievement .

References

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it will make learners take the initiative to be active in learning process, in addition procedures of learning begins with the context of natural environment, social, and cultures where the learners are.

D. Conclusion

There are three important things in the development of the integrated thematic teaching. First, there must be an integration of the subject matter and character education. Second, there must also be an integration of the theory and practice. And the last, the teaching process must be enjoyable. The selection of the themes must be based on and in accordance to the meaningfulness, timeliness, interest, and students' development. The methods used in the thematic teaching are eclectic methods, that is, using different teaching methods in accordance with the needs. The most important thing is that the media facilitate the presentation of the materials. The most important thing in relation to the facility is that the students can focus their attention to the teaching process. herefore, in thematic teaching self-evaluation is highly recommended so that students know their learning achievement. the students become the centre of the teaching so the objective of the teaching should be on improving the students' activities and learning achievement. The teacher's responsibility is to organize the teaching so that through their own self-awareness, students are actively involved in achieving their learning achievement .

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KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI
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SURAT IZIN

Nomor: 793/UN34/LN/2015

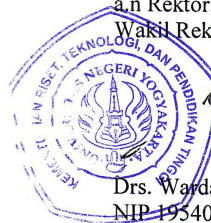
Menindaklanjuti surat dari Fakultas Bahasa dan Seni, Universitas Negeri Yogyakarta, nomor: 693/UN34.12/KU/2015, tertanggal 25 September 2015 mengenai permohonan izin dan surat undangan dari *Chair of the Asia-Pacific Network for Moral Education* tertanggal 4 September 2015, Rektor Universitas Negeri Yogyakarta menugaskan:

Nama : Dr. Kun Setyaning Astuti, M.Pd.
NIP : 19650714 199101 2 002
Pangkat/Gol. : Penata Tk I/(III/d)
Jabatan : Lektor
Unit Kerja : Jurusan Pendidikan Seni Musik FBS UNY
Keperluan : Mengikuti *the 10th Anniversary Conference of the Asia-Pacific Network for Moral Education (APNME 2015)*
Tempat : The University of Sydney, Australia
Waktu : 3 s.d 8 Desember 2015
Keterangan : Keseluruhan pembiayaan ditanggung oleh yang bersangkutan

Surat ini diberikan kepada yang bersangkutan untuk dilaksanakan dengan sebaik-baiknya dan setelah selesai agar dilaporkan hasilnya.

6 November 2015

Wakil Rektor,
Wakil Rektor I



Drs. Wardan Suyanto, M.A., Ed.D.
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Tembusan
1. Wakil Rektor I, II, IV
2. Dekan FBS
3. Kepala Kantor Urusan Internasional dan Kemitraan