MODEL PELATIHAN TEKNOLOGI KREATIF UNTUK PENGUATAN TPACK PADA GURU MUSIK SMA DI KOTA BANDUNG

DISERTASI

Diajukan sebagai salah satu syarat untuk memperoleh gelar Doktor Pendidikan Seni

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UNIVERSITAS PENDIDIKAN INDONESIA
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KATA PENGANTAR

Puji dan syukur penulis panjatkan ke hadirat Tuhan Yang Maha Esa atas segala limpahan rahmat, taufik, dan hidayah-Nya sehingga penulis dapat menyelesaikan disertasi yang berjudul Model Pelatihan Teknologi Kreatif untuk Penguatan TPACK pada Guru Musik SMA di Kota Bandung. Disertasi ini disusun sebagai salah satu syarat untuk memperoleh gelar Doktor dalam bidang Pendidikan Seni pada Program Studi Pendidikan Seni, Sekolah Pascasarjana Universitas Pendidikan Indonesia.

Penyusunan disertasi ini dilandasi oleh semangat untuk turut berkontribusi dalam mengembangkan pendidikan musik di Indonesia, khususnya dalam menjawab tantangan abad ke-21 yang menuntut integrasi pengetahuan pedagogik, konten, dan teknologi dalam praktik pembelajaran. Penelitian ini diharapkan dapat menjadi bagian dari upaya memperkuat kompetensi guru musik, terutama dalam mengadopsi teknologi kreatif sebagai sarana pengembangan profesionalisme dan inovasi pembelajaran.

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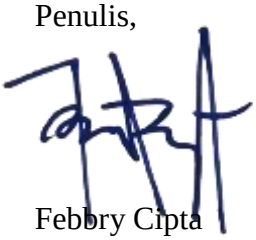
Penulis,



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ABSTRAK

Penelitian ini bertujuan untuk mengembangkan model pelatihan teknologi kreatif sebagai upaya penguatan TPACK pada guru musik SMA di Kota Bandung. Landasan utama dalam pengembangan model ini adalah konsep teknologi kreatif yang diaplikasikan sebagai tindakan mengada yang didukung oleh dimensi-dimensi *person*, *press*, *process*, dan *product*, secara terstruktur dan terukur. Penelitian berpijak pada paradigma pragmatisme, yang mana solusi atas masalah-masalah dibangun melalui pemahaman mendalam terhadap akar permasalahan yang sesungguhnya, didukung dengan cara kerja yang mempertimbangkan rasionalitas dan moralitas. Prosedur penelitian mengadopsi tahapan ADDIE *(analysis, design, development, implementation, evaluation)*. Pada tahap analisis kebutuhan, melalui survei, wawancara, observasi, dan studi dokumen, ditemukan bahwa penguatan dibutuhkan secara khusus pada domain TK, TCK, dan TPK dalam kerangka TPACK. Desain pelatihan dikembangkan menggunakan pendekatan *backward design* yang menekankan pada penetapan hasil belajar terlebih dahulu, diikuti oleh perancangan penilaian dan aktivitas pembelajaran yang relevan dan terarah. Implementasi model dibagi ke dalam tiga segmen yaitu, 1) orientasi dan refleksi, yang membangun kesadaran akan pentingnya integrasi teknologi dan kreativitas; 2) kreasi dan eksplorasi, yang memberi ruang bagi guru untuk bereksperimen dengan perangkat lunak musik digital dan membangun materi ajar berbasis proyek; dan 3) simulasi, yang melibatkan praktik *microteaching*, refleksi kolektif, dan umpan balik konstruktif. Evaluasi pelatihan mengacu pada empat level evaluasi Kirkpatrick, di mana peserta memberikan reaksi positif pelatihan; menunjukan peningkatan pengetahuan dan keterampilan pada domain TPACK terkait; perubahan perilaku guru mengaplikasikan teknologi kreatif dalam pengajaran; dan dampak inovatif pembelajaran musik di sekolah. Partisipan penelitian terdiri dari, 14 guru musik, satu instruktur pelatihan, tiga validator model, dan dua validator instrumen. Keberhasilan penguatan TPACK yang ditunjukkan oleh para peserta merupakan proyeksi eksistensial mereka yang otentik, estetik, dan etik. Pelatihan berbasis teknologi kreatif menjadi arena yang memfasilitasi timbal-balik nilai-nilai intrinsik dan ekstrinsik secara sadar, di mana peran dan tanggung jawab, keselarasan interaktivitas, dan pertimbangan aspek-aspek pedagogis dibangun guna mengonstruksi praksis edukatif yang adaptif dan inovatif.

Kata kunci: teknologi kreatif, TPACK, guru musik, pelatihan, eksistensi, musik digital.

ABSTRACT

This study aims to develop a creative technology training model as a strategic effort to enhance TPACK competencies among high school music teachers in Bandung, Indonesia. The conceptual foundation of this model lies in the integration of creative technology, conceptualized as an ontological act of bringing-forth (being), and retrieved by the structured and measurable application on the dimensions of person, press, process, and product. Grounded in a pragmatist paradigm, the study seeks context-responsive solutions based on a deep understanding of authentic problems and guided by rationality and morality considerations in educational practice. The research adopts the ADDIE model (analysis, design, development, implementation, evaluation) as its procedural framework. In the needs analysis phase, data were collected through surveys, interviews, observations, and document analysis, revealing that reinforcement was particularly needed in the TK, TCK, and TPK domains of the TPACK framework. The training model was designed using a backward design approach, prioritizing the formulation of learning outcomes, followed by the development of assessment strategies and relevant learning activities. The implementation process was structured into three segments, (1) orientation and reflection, fostering awareness of the significance of integrating technology and creativity in music teaching; (2) creation and exploration, enabling participants to experiment with digital audio workstations (DAWs) and develop project-based instructional materials; and (3) simulation, encompassing microteaching, collaborative reflection, and constructive feedback sessions. Training effectiveness was evaluated using Kirkpatrick's four-level evaluation model, demonstrating positive participant reactions, improved knowledge and skills in TPACK-related domains, observable behavioral changes in classroom technology use, and innovative impacts on music instruction in schools. Participants included 14 music teachers, one training instructor, three model validators, and two instrument validators. The achievement of TPACK strengthening shown by the participants is their authentic, aesthetic, and ethical existential projection. Creative technology-based training becomes an arena that facilitates the conscious reciprocity of intrinsic and extrinsic values, where roles and responsibilities, interactivity alignment, and consideration of pedagogical aspects are established to construct adaptive and innovative educational praxis.

Keywords: creative technology, TPACK, music teacher, training, existence, digital music.

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