

TOWARDS ARTS EDUCATION PARADIGM BASED ON CULTURAL CAPITAL

Casta

Program Studi PGPIAUD, Fakultas Tarbiyah, IAI Bunga Bangsa Cirebon

Email: madecasta09@gmail.com

ABSTRACT

Art education in Indonesia is still not proportionally positioned today, even though its role is very strategic in shaping the character of students who have cultural awareness and develop creative potential. The implications of the scientific approach in the 2013 curriculum, further bias the role of art education. In fact, art and art education as part of culture in this context are considered irrelevant when they must be approached scientifically in a positivistic frame. A Cultural Capital-Based Art Education paradigm is needed that will provide students with familiarity with their legitimate culture, cultural literacy, cultural creation, and cultural communication.

Keywords: paradigm, art education, cultural capital

INTRODUCTION

Art Education in the constellation of the education system in Indonesia has yet to get an adequate place according to its characteristics. The reason is none other than that the orientation and politics of education in this country are more in favor of aspects of mastery of scientific disciplines related to the development of the dimensions of logic, science and technology. This is as emphasized by Jazuli (2001) that so far the national education policy tends to prioritize science and technology education, so that art education appears marginalized. The impacts of such policies include the emergence of a moral, cultural crisis, the politicization of education and the susceptibility to violence.

The impartiality towards art education is also increasingly apparent, namely when the 2013 Curriculum strictly carries a scientific approach to all subjects. The scientific approach is an approach that is clearly overshadowed by a positivistic philosophy

with an orientation of scientific values that emphasizes rational-logical-mathematical, an approach that is irrelevant to the characteristics of idealistic-comprehensive-intersubjective art education. At this level, Triyanto (2016) states that the imposition of a scientific approach to art education in the perspective of humanists is a dehumanization process, something that is counterproductive to the world of education.

The use of a scientific approach to Art Education in formal education will not be sufficient to understand art, create art and appreciate art, considering that art is not an object faced with a realist's footing under a positivistic umbrella. Art has a complex intertwined with cultural systems, as Rohidi argues, that art and art education are never separated from the problems of the whole culture, way of thinking, atmosphere of taste, diaphragm of worldview, and politics in managing the life of the people and the nation (2011: 14) . This is reinforced by the results

of a field study from Muensterberger (in Triyanto, 2017: 54) that art has a close relationship with customs, economic demands, religious ceremonies, and aesthetic expressions. These findings confirm the opinion of Koentjoroningrat, 1986; Cassirer, 1987; Otten, 1971; Parson, 1964 in Triyanto (2017: 54) states that the existence of art is an integral part of human life and universally art becomes one of the elements of culture. At this level it is clearly impossible if art and art education are then approached with a scientific perspective and approach as confirmed in the 2013 Curriculum. The scientific approach in the 2013 Curriculum places the tradition of thinking and the scientific method (in the Comte tradition) which places art as an object of study to be studied by means of scientific thinking. In addition, the material substance is thick with Western aesthetics and does not provide room for the entry of archipelago aesthetics and visual language and aesthetic codes, so the next denial is that art education in Indonesia today ignores the mandate of the UNESCO road map for art education, that art education must be able to strengthen cultural awareness and develop the creative potential of students in order to face the demands of the times. The UNESCO siding above clearly has strong philosophical roots as stated by the classical Greek philosopher, Plato, which was confirmed by Herbert Read (1970), that Art Education should be the basis of all educational practices - that art should be the basis of education - because it will liberate, brings pride and physical and spiritual greatness (Rohidi, 2018). However, the position of Art Education in the curriculum structure and at the level of praxis in education in Indonesia is still neglected, marginalized, as a result of our educational perspectives and orientations and politics that have not taken the side of education that humanizes humans.

On the basis of the explanation above, this article would like to offer a construction of thought about how paradigmatic construction of art education should be developed in Indonesia as a form of

correction to the 2013 Curriculum. This paper will answer the problem of: How is the relationship between arts in a cultural paradigm? How is the substance of art education? How is the relation between art and cultural capital? And what about the paradigmatic construction of art based on cultural capital?

DISCUSSION

Art in Cultural Paradigm

Art is the biological child of culture. Every culture of a community group must have an art form that cannot be separated from its cultural system. Therefore, what characterizes a culture will become the characteristics of its art. Thus, a paradigmatic search for understanding the existence and urgency of arts must also be carried out by understanding the paradigm of culture.

An investigation of the basic cultural paradigm can then refer to the opinion of Spradley (1972), that culture is a series of cognitive models used selectively by humans who have it according to the environment at hand (Triyanto, 2018: 4). In line with the above opinion, Budhisantoso (1987); Suparlan (1990); and Rohidi (1994), stated that each community develops its own culture as a guide to organize and fulfill various needs of life. By using their culture, individuals can respond, interact, express and accommodate the various needs of life collectively that they want or aspire to. At this level it is clear then that culture is an abstract guiding system that can be identified in the form of values related to way of life, world views, beliefs, morality, aesthetics and ethics (in Triyanto, 2015: 32). Each culture is thus a background for a certain normative characteristic and lifestyle that is typical and has a different meaning from other groups of society. This is as stated by Rapaport (1980), that culture can be seen as: 1) a typical lifestyle of a group; 2) a system of symbols, meanings, and cognitive models transmitted by means of symbolic codes; and 3) a set of adaptive strategies for survival related to the environment and internal and external resources (see Triyanto, 2018: 4).

Culture for a society is to become a guide or blue print for behavior, accepted as the entire knowledge system used to understand and interpret experiences and their environment which are used as a basic framework for human action. Therefore culture is abstract, stored in the human mindset, changes and develops due to changes in the natural and social environment, and is inherited from one generation to the next historically through culture. (Keesing,1989; Goodenough, 1981; Ember,1990; Suparlan,1978). Rohidi (2014: 58) then emphasized that the cultural theory contains three important aspects, namely: 1) Culture is transferred from one generation to the next (culture as a social heritage or tradition); 2) Culture is learned, not genetic; and 3) the culture shared by the supporting communities. In addition to fulfilling human aesthetic needs in the context of society, art also has a function to strengthen social integration. Harsojo (1972: 206) states that art is a very essential factor for cultural, social, and individual integration and creativity. The artistic expression of a certain society will become a representation and distinctive characteristic and spirit of the era of the culture of the community concerned. Each community will develop strategies for satisfying aesthetic needs and therefore, then, guidelines emerge to carry out adaptive strategies to satisfy aesthetic needs and face their environment (Rapoport 1969 in Rohidi 2000). Apart from being an adaptive guide and strategy, art is also a symbol, namely a symbol of expression in which the meaning, idea, abstraction, conviction, consideration, desire, belief, experience is shared by the community (see Geertz 1973; Parsons 1966 in Rohidi). 2000). Artistic expressions are unique, as stated by Dharsono (2006: 27), that all art forms along with aesthetic expressions that are present and developing in every culture, tend to be different in patterns and expressions, and have their own unique characteristics.

Art exists, develops and is standardized in and through the social traditions of a

society. In the end, art is able to support social collectivity, because art, like culture, is also owned by society, although in empirical reality it is supported by individuals in a society. Basically, art creation by these individuals cannot be separated from the cultural system they share. Therefore, an artistic expression can be understood and accepted socially because there are principles that are shared (Rohidi 2000: 14). Thus art in the context of culture has a role as fulfilling the integrative needs of the people supporting that culture.

In a broader perspective, art is not only fulfilling aesthetic and integrative needs, but also fulfilling other needs. Muensterberger's field research in Triyanto (2017: 54) states that art is not only related to fulfilling aesthetic needs, but also has a close relationship with customs, economic demands, religious ceremonies, and aesthetic expressions. This shows that art is an integral part of human life. A similar statement was also expressed by Gilbert (1992) in Cahyono (2006), that in addition to being an integrative need for community members, artistic expression is also often used as an intermediary, companion, or servant for the spiritual needs of the community.

At the real level, artistic expression represents various forms of objects or events that are framed by aesthetic things, but also at the same time ideological that reflects the artist's ideology. Art is an aesthetic experience that is manifested and communicated to the public as aesthetic creativity. Therefore, art stores cultural meanings and is a symbol that reflects or expresses culture itself. The symbols of aesthetic expression express knowledge, beliefs, cultural values, this is what makes the aesthetic differences of art from one community group to another, because the process of acting and behaving in art is always culturally influenced, directed and or controlled. (see Wolff (1989); Kayam (1981); Otten (1971); Geertz (1973) in Triyanto, 2017: 55-58).

The Substance of Art Education

Art as an integral part of culture contains a characteristic that art is passed on from one generation to the next socially. Artistic inheritance lasts a long time and is not genetic or biological, as in Bourdieu's perspective it is called cultural capital in order to make symbolic adaptations to the environment with all its changes. At this level, it is clear that in the activity of art inheritance there is a dimension of education, namely art education which is culturally needed by the people who support the culture. This is as stated by Triyanto (2015), that it cannot be denied that throughout history, humans as social and cultural beings have carried out educational practices, especially as a way of maintaining, perpetuating, developing their existence to adapt to their ever-changing environment and to get a better life. As an aesthetic creature, a group of humans in their culture also make efforts to inherit their art system which also applies to other cultural elements, this effort is carried out as a medium for cultural diversion and development that is considered meaningful for people's lives (see Parson, 1964; Margareth Mead, 1987 in Triyanto, 2015). At this level it is clear that there is a form of art education that is universally carried out to transform all elements of culture integrally, not just the aesthetic aspects that are understood and owned by a society. Triyanto (2018) further emphasizes that Art Education is a cultural institution that mobilizes all environmental resources to meet the noble needs of humans as individual, social and cultural beings.

The substance of art education is cultural education. This is where Triyanto (2015) stated that art education is a form of education that uses art as a medium to provide the widest possible space for the development of individual, social and cultural potential, so that in turn it is able to interact creatively in facing the challenges of change. and the demands of the era, however disruptive. This is very relevant to the road map provided by UNESCO (2006) for art education, namely by emphasizing that art education should be directed at building cultural awareness and

developing students' creative capacities in order to be able to live a better life in a society (Rohidi, 2014). Art in relation to culture thus increasingly has a very important role as stated by Lansing (1990) and Holden (1977) in Jazuli (2000), that art is: 1) a basic need for human education; 2) fulfill basic aesthetic needs; 3) attitude and personality development; and 4) other determinants of intelligence.

Taking into account the relationship between art and culture above, it is appropriate when the direction and vision of art education that must be constructed in the face of such rapid and unpredictable changing times is that there is no other way to adapt art education to the dynamics of rapid science and technology as well as fundamental changes. that touches the joints of social and cultural structures dynamically. For this reason, the vision of art education offered is appropriate (Jazuli and Iryanti, 2001), that art education needs to lead to: 1) an understanding of the role of art in civilized and cultured human life; 2) the ability to assess and experience meaningful art in the context of cultural life; 3) increasing competence to explore, reveal, and communicate ideas, views and feelings through art media; 4) provide aesthetic justification in personal and group capacities; 5) assisting the ability of perception and sensitivity to various socio-cultural phenomena that grow and develop in society and its environment.

The vision and direction of art education above will contribute significantly to the formation of cultural awareness and the development of students' creative potential, as stated in the UNESCO Art Education roadmap. These competency contributions are unique and are not owned or provided by other subjects in one curriculum structure. The ideal conditions expected are not sufficient when guided by a scientific approach that only deals with the dimensions of formal logic. Cultural awareness demands stimuli that touch the ethical and aesthetic aspects of the cultural system. Therefore, art education by providing aesthetic experiences

that provide opportunities for students to perceive, appreciate, reflect on various aesthetic expressions, will actually strengthen the existence of art education. Eisner (1997) in Salam (2018) states that the presence of Art Education in the school curriculum is realized because it has a uniqueness that is not owned or provided by other subjects, which is reflected in the learning experience offered, which is providing aesthetic experiences facilitated through learning activities including expressive aspects, creative, and aesthetic.

Providing aesthetic experiences to students will have an impact on sensitivity or sensitivity to various things that are needed in their lives in their cultural context. Therefore art education contributes to giving students cultural awareness through providing aesthetic experiences. Salam (2018) emphasizes the importance of aesthetic experiences in art education through: 1) cognitive experiences that will enrich students' experiences about various aspects of beauty, both artistic and non-artistic; 2) affective experiences that allow students to feel and live emotionally the symptoms of beauty; and 3) psychomotor experiences that provide opportunities for students to express / realize their sense of beauty in real forms of art.

Art as a Cultural Capital

Cultural capital is a concept promoted by Pierre Bourdieu in relation to cultural production practices in which it interacts with the habitus and the realm (field). The concept of cultural capital in Bourdieu's view is actually a variant of capital, apart from social capital, symbolic capital and economic capital. The various types of capital can be exchanged for other types of capital and the most powerful exchange is exchange for symbolic capital (Harker, 1990: 17) Bourdieu (1977, 1984, 1986) in Mads Meier Jæger & Stine Møllegaard (2017) defines cultural capital as familiarity with the dominant cultural code written in society. Cultural capital is a resource equivalent to economic

resources (referred to as economic capital) and social networks (referred to as social capital). Apart from being a resource in itself, cultural capital can be transformed into economic and social capital. Wanlie (2017) then emphasizes that in Bourdieu's view, cultural capital is seen as the possession of knowledge, cultural codes, ways of behaving that determine certain social positions. Thus cultural capital is a collection of sources of strength and power that can actually be used (Bourdieu, 1996 in Karnata, 2013). Fashri (2016: 109) states that cultural capital is the entire intellectual qualification that can be produced through formal education or family inheritance.

Based on Bourdieu, Lamont and Lareau (1988: 156), that cultural capital, and its function, is defined as "something that is institutionalized, that is, the broad sharing of high status cultural signals (attitudes, preferences, formal knowledge, behaviors, goals, and credentials).) which is used for social and cultural exclusion. "This definition asserts that cultural capital can be invested in creating more (or some other kind) of capital and essentially serves to exclude others from an advantageous social position. As explained below, cultural capital function exactly this role in the education system.

According to Bourdieu, cultural capital or cultural competence has three domains: something that is manifested / internalized (language, behavior, preferences, etc.), objectified (cultural goods, books, works of art, etc.), and institutionalized (educational credentials) (Bourdieu, 1977, 1986; Bourdieu and Passeron, 1990; Edgerton and Lance, 2014). Terome (2012) states that cultural capital in Bourdieu's perspective has dimensions: 1) objective knowledge of arts and culture; 2) Cultural preferences and tastes; 3) Formal qualifications (eg academic degrees, music examinations, etc.); 4) Cultural skills and technical knowledge; and 5) Ability to discriminate and make a distinction between good and bad.

Bourdieu describes cultural capital as a broader dimension of habitus, thereby

reflecting the social class position of its owner. Social group elites define what is acceptable or valuable cultural capital and what is not. By formulating legitimate and illegitimate cultural capital, the elite group preserves the results of knowledge and skills that at least indicate their status. At this level cultural capital and habitus help social reproduction in social institutions, including schools. Cultural capital takes a long time to acquire and integrate into our self-understanding. Social and economic capital are interchangeable with one another, as are cultural capital. (Terome, 2012).

Cultural Capital according to Bourdieu (1995) in Listiani, et al. (2012) built by family and school education (Cultural capital is transmitted by parents in the family environment to their children. The involvement of the family environment in transmitting art as cultural capital for their children is so significant. Over time, children internalize people's cultural capital. parents, which become an integral part of their gifts and behavior, namely, what Bourdieu calls their habitus (children) (Cheung and Andersen, 2003; Jæger and Breen, 2016; Lareau and Weininger, 2004; Kraaykamp and van Eijck, 2010; Lareau, 2003, in Mads Meier Jæger & Stine Møllegaard, 2017). Apart from the family environment, children can also obtain cultural capital outside the family, for example through peers or school (Bisin and Verdier, 2011; Kicide et al., 2014, in Mads Meier Jæger & Stine Møllegaard, 2017). The education system then becomes a place for children to exploit their cultural capital. Bourdieu argues that cultural capital is very valuable in the field of education because the position of cultural capital has an impact on positive qualities, for example their academic brilliance (Bourdieu, 1977, 1986; Bourdieu and Passeron, 1990, in Mads Meier Jæger & Stine Møllegaard, 2017). From Bourdieu's perspective, art as a form of cultural creativity can be seen as a cultural asset (see Ritzer, 2007; Rohidi in Triyanto, 2017: 59). Cultural capital, according to Bourdieu, is in the form of knowledge, skills, education, and the advantages of a person or group of people

who give status in society. In this case cultural capital can be tangible: Type embodied, type of objectification, and type institutionalized (Triyanto, 2017: 59).

Cultural capital is realized consciously obtained through efforts to inherit one's own nature, not genetically, but socially over a long period of time through education in families, schools and communities (Triyanto, 2017: 59). The inheritance of knowledge structures that structure students' artistic behavior is also structured to be inherited. This construction then becomes a habitus, as a disposition system for individuals to perform artistic actions, both at the level of understanding art, art creation, and art appreciation.

Objective cultural capital consists of physical ownership of objects (art), in the form of various cultural objects (Triyanto, 2017: 60). Meanwhile, institutionalized cultural capital is a kind of institutional recognition - recognition of academic credentials or qualifications of ownership of student cultural capital - the impact can be exchanged into symbolic capital (recognition of rewards and / or economic capital) (Triyanto, 2017: 60).

Art has the three types of cultural capital mentioned above: 1) Art is the result of the inheritance of knowledge, values, and skills through an educational process that is used to meet their daily needs, both primary, secondary, tertiary, and integrative; 2) Art is always objectified in the form of works of art (intra and extraesthetic) which can be exchanged as economic and social capital; and 3) Art as a value system and social institutions that serve as guidelines for acting to meet the needs of life - something related to the qualifications and distinctions of artistic expertise (see Triyanto, 2017).

Art Education Based on Cultural Capital: A Conceptual Offer

Referring to the substance of cultural capital and its dimensions in Bourdieu's perspective, school through art education has an important role in reproducing cultural capital. Cultural capital-based Art Education

is needed, namely art education as a medium for reproducing cultural capital to foster familiarity with legal culture, cultural literacy, involvement in cultural activities and communication. The idea of art education based on cultural capital is the result of elaboration of various underlying ideas, namely: Theory of Cultural Production Practice by Pierre Bourdieu; The Cultural Approach in Art Education from Prof. Dr. Tjetjep Rohendi Rohidi, M.A .; Art Education Based on Local Wisdom from Dr. Triyanto, M.A .; and Concept of Art Education Vision from Prof. Dr. M. Jazuli, M.Si. The elaboration of thought which later gave birth to the idea of Cultural Capital-Based Art Education has a more operational construction to be implemented in classroom learning by teachers and at home in the family environment by parents, this is mainly due to the construction of Pierre Bourdieu's theory of Cultural Capital which is very strong and Specific. The concept of art education based on cultural capital, as well as the concept of cultural capital in the Bourdieuan perspective, culture-based art education adheres to a legitimate cultural system inheritance model with local wisdom as its substance, providing spaces for adequate understanding of cultural literacy, providing cultural experiences through cultural activities, and provide the possibility of cultural communication through art education. Familiarity with legitimate culture is to ground the cultural system with the substance of local wisdom (Triyanto, 2015) through building the involvement of teachers / parents with a variety of rich cultural activities, especially cultural forms that surround it. This effort is seen as effective in reproducing students' cultural capital, as in research conducted by Aschaffenburg and Maas, 1997; DiMaggio, 1982; Katsillis and Robinson, 1990; Roscigno and Ainsworth- Darnell, 1999 in Mads Meier Jæger & Stine Møllegaard (2017). Strengthening familiarity with the main (legitimate) culture becomes more built in the various cultural activities involved that teachers and parents must do to prepare

students for multicultural or cross-cultural conditions. Therefore, at this level it becomes significant to make students familiarize (by borrowing the term Triyanto, 2015) local wisdom as the substance of art education.

Cultural Capital-Based Art Education also has dimensions to strengthen students' cultural literacy, especially local wisdom literacy with various possible types and forms. Accessibility to various cultural literacy / art literacy is a pillar that demands to be developed to absorb the richness and depth of cultural content. This dimension will contribute to building the character of students who are open, independent, tolerant, have a high appreciation for differences in artistic and cultural expressions in order to strengthen the pillars of cultural awareness. The implication, of course, is that the availability of sources of cultural literacy and climate as well as cultural literacy ethos in schools and in the family environment must be built.

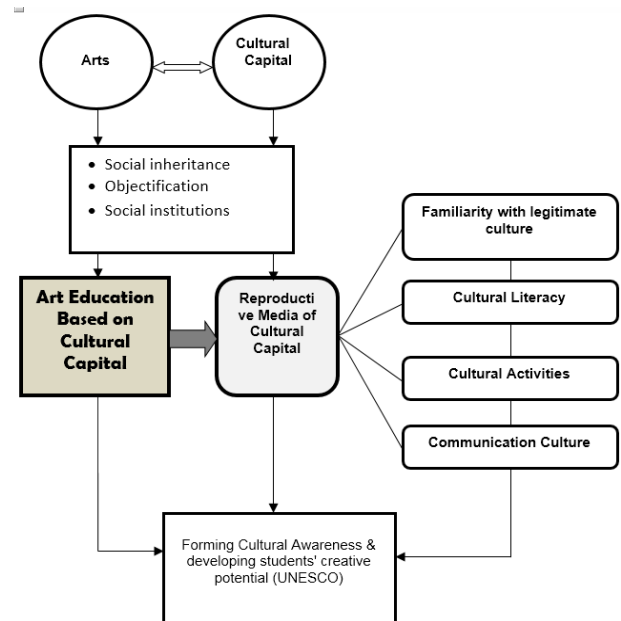


Figure 1. Cultural Capital-Based Art Education Construction

At the level of cultural practice — the stage of cultural objectification — the strengthening of cultural literacy is a source of inspiration for a rich and borderless work. However, legitimate cultural literacy in the

context of strengthening the character of students, it becomes universal if it takes precedence. Literacy about the diversity of the archipelago's visual language, traditional archipelago music, traditional dance, crafts and traditional archipelago rituals, are the main menus that are easily accessible to students. The measure of its success in this context is how high the students' reading interest and empathy are towards legitimate cultural texts, as research by de Graaf et al., 2000; Gaddis, 2013; Sullivan, 2001 in Mads Meier Jæger & Stine Møllegaard (2017).

In the dimension of objectification of art as cultural capital, the Cultural Capital-Based Art Education provides a fertile space for students to work on multidimensional and multimedia arts by prioritizing sources of ideas obtained from activities to familiarize local wisdom with its distinctive cultural system and its exploration of cultural literacy as Habitus form. The choice of artistic expression activities originates from the habitus and cultural capital possessed by students, the consequence of which is to give students the freedom to work individually. Concentration and specialization in making art are intensely carried out through classroom learning (intracurricular) and art class activities, art clubs, in extracurricular forms. The objectification of cultural capital in this context is also suggested based on the recommendations of research from Covay and Carbonaro, 2010; Kaufman and Gabler, 2004; Lareau, 2003), Mads Meier Jæger & Stine Møllegaard (2017).

The fourth dimension of the form of Culture-Based Art Education is the cultural dimension of communication. This is as suggested by Lee and Bowen, 2006; Tramonte and Willms, 2010) Mads Meier Jæger & Stine Møllegaard (2017). Cultural Capital-Based Art Education must provide space for the growth of art communication culture. How often teachers and parents discuss cultural and social issues with students / children, how often students present and respond to artistic expressions, are the essence of the cultural dimension of art communication. At a more established level is

how well the teacher conditions students to be able to have cultural communication networks (art) in various dimensions. The ability to provide aesthetic responses as a form of art communication at the practical level of art learning must be cultivated.

The implementation of dimensions of Art Education based on Cultural Capital which has dimensions of familiarity with legal culture, cultural literacy, cultural creation, and cultural communication, in this case is relevant to the vision of Art Education as stated by Jazuli (2015), that art education must provide: 1) understanding of the role of art in civilized and cultured human life; 2) the ability to assess and experience meaningful art in the context of cultural life; 3) increasing competence to explore, reveal, and communicate ideas, views and feelings through art media; 4) provide aesthetic justification in personal and group capacities; 5) assisting the ability of perception and sensitivity to various socio-cultural phenomena that grow and develop in society and its environment.

The dimension of familiarity with legitimate culture in line with the vision provides an understanding of the role of art in civilized and cultured human life. The Dimension of Cultural Literacy is relevant to the vision to help the ability to perceive and sensitize various socio-cultural phenomena that grow and develop in society and its environment. The dimension of cultural creation as a form of cultural objectivity is in line with the vision of increasing competence to explore, reveal, and communicate ideas, views and feelings through art media. Dimensions of Cultural Communication in Culture-Based Art Education are relevant to the vision of the ability to assess and experience meaningful art in the context of cultural life and to assist the ability of perception and sensitivity to various socio-cultural phenomena that grow and develop in society and its environment.

CONCLUSION

The implementation of Art Education must be realized to strengthen students'

cultural capital through the reproduction of cultural capital, considering that ownership of art at the level of understanding, perception, creation, and appreciation as well as art communication will in turn foster cultural awareness and creative potential of students. Therefore, it is necessary to have a formula for Art Education based on Cultural Capital with its dimensions that include familiarity with legal culture, cultural literacy, cultural creation and cultural communication. This has comprehensive implications, both with regard to content standards in the curriculum, process standards, evaluation standards, arts educator standards and at least educational facilities and infrastructure standards. The point of view that must be put forward for Art Education is as much as possible to leave the "scientific approach" and then replace it with a "Cultural Capital-Based Approach" with its distinctive dimensions. Thus in the curriculum structure in Indonesia it is clear that learning can use a scientific approach or a Cultural Capital-based approach.

Cultural Capital-Based Art Education provides a climate for the growth of students' cultural awareness through the dimensions of familiarity with legal culture and cultural literacy and art communication culture. Strengthening students' creativity to achieve a better life in all the changes and challenges of the times is grown through the dimensions of cultural creation and other dimensions simultaneously. Thus, Art Education based on Cultural Capital in the school education system, family environment, and education outside of school will provide an adequate contribution to the formation of student personalities as a whole and have an adequate cultural base.

*Walluhu'alam bishshowab.****

REFERENCES

- Bourdieu. 2013. *Outline of a Theory of Practice*, 28th ed. Cambridge: Columbia University Press.
- _____. 2008 *Key Concepts*, 1st ed. Durham: Acumen Publishing Limited.

- _____. 1990. *An Introduction to the Work of Pierre Bourdieu: The Practice Theory*, 1st ed. London: The Macmillan Press, Ltd.
- _____. 1994. *Structure, Habitus, Power: Basis for a Theory of Symbolic Power*. Princeton: Princeton University Press.
- _____. 1992. *An Invitation to Reflexive Sociology*, 1st ed. Cambridge: Polity Press.
- _____. 1993. *The Field of Kultural Production*, 1st ed. Columbia: Columbia University Press.
- _____. 1990. *In Orther Words Essays Towards a Reflexive Sociology*, 1st ed. Stanford, California: Stanford University Press.
- _____. 2013. *Outline of a Theory of Practice*, 28th ed. Cambridge: Columbia University Press.
- _____. 2016. *Ranah Produksi Kultural sebuah Kajian Sosiologi Budaya*. Terjemahan Yudi Santosa, Bantul: Kreasi Wacana.
- _____, 2010. *Dominasi Maskulin*. Terjemahan Stephanus Aswar Herwinarko, Yogyakarta: Jalasutra
- _____. 2009. *(Habitus X Modal) + Ranah=Praktik Pengantar Paling Komprehensif kepada Pemikiran Pierre Bourdieu*. Terjemahan Pipit Malzier, Yogyakarta: Jalasutra
- _____. 1979. *Distinction a Sosial Critique of the Judgment of Taste*, Cambridge, Massachusetts: Harvard University Press.
- _____. 1993. *The Field of Kultural Production*, New York: Columbia University Press.
- _____. 1998. *Masculin Domination*, SEUIL.
- Edgertonj Jason D. & Lance. 2014. *Cultural Capital or Habitus? Bourdieu and Beyon in The Explanation of Enduring Educational Inequality*. Theori and

- Research in Education (Journal TRE). Vol. 12 (2) 193-202
- Fashri, Fauzi. 2007. *Pierre Bourdieu Menyingkap Kuasa Simbol*. Yogyakarta: Jalasutra
- Harker, Richard. 1990. *An Introduction to the Work of Pierre Bourdieu: The Practice Theory*. Terjemahan: Pipit Malzeir. Yogyakarta: Jalasutra
- Jazuli, M. dan Iryanti, V. Eny. 2001. *Mempertimbangkan Konsep Pendidikan Seni*. Harmonia Jurnal Pengetahuan dan Pemikiran Seni Vol. 2 No. 2 1 Mei-Agustus 2001.
- Jenkins, Richard. 2016. *Membaca Pikiran Pierre Bourdieu*. Terjemahan Nurhadi. Bantul: Kreasi Wacana.
- Karnata, Kukuh Yudha. 2013. *Paradigma Teori Arena Produksi Kultural Sastra: Kajian terhadap Pemikiran Pierre Bourdieu*. Jurnal Poetika, Vol. 1 No.1 Juli 2013
- Mollegard & Jaeger, Mad Meier. 2017. *Cultural Capital, Teacher Bias, and Education Seccess: New Evidence from Monozygote Twins*. Elsevier. Social Science Research 65 (2017).
- Rohidi, Tjetjep Rohendi. 2014. *Pendidikan Seni Isu dan Paradigma*. Semarang: Cipta Prima Nusantara.
- _____. 2011. *Metodologi Penelitian Seni*. Semarang: Cipta Prima Nusantara Semarang.
- Salam, Sofyan. 2018. *Potensi Unik Pendidikan Seni dalam Pengembangan Karakter*. Seminar Nasional Dies Natalis UNM ke-57 9 Juli 2018.
- Triyanto. 2017. *Spirit Ideologis Pendidikan Seni*. Semarang: Cipta Prima Nusantara Semarang.
- _____. 2018. *Belajar dari Kearifan Lokal Seni Pesisiran*. Semarang: Cipta Prima Nusantara.
- _____. 2016. *Paradigma Humanistik dalam Pendidikan Seni*. Jurnal Imajinasi Vo. X No.1 Januari 2016
- _____. 2018. *Pendekatan Kebudayaan dalam Penelitian Pendidikan Seni*. Jurnal Imajinasi Vo. XII No. 1 Januari 2018.
- Wanlie. 2012. *Produksi Budaya dalam Seni Grafiti*. Jurnal Sosiologi Masyarakat No. 17 Vol. 2 Juli 2012: 187-205