

Holistic Education in the Project of Strengthening Pancasila Student Profile through Dongkrek Art in Elementary School



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ABSTRACT: This study describes the requirements for the implementation of project activities to strengthen the profile of Pancasila students at SD Negeri 2 Putat Mejayan in terms of holistic education. The main objective of the research is to describe Dongkrek art as the embodiment of taking the theme of local wisdom that has fulfilled as holistic education. The type of research is descriptive qualitative with a case study approach. The data source is Dongkrek art performance, data collection through observation, interviews, literature and documents. The results showed that Dongkrek art has fulfilled the principles of organizing holistic education, namely: connectedness; openness (inclusion); and balance (balance).

INTRODUCTION

Education continues to develop according to the demands of scientific and technological development. Along with this, educational efforts to humanize civilized humans continue to be developed. Zaitun (Zakiah and Zaitun, 2021) explains that education is a conscious, planned, systemic effort in humanizing humans by fostering personalities in accordance with the values in social society and culture. This statement emphasizes that education basically not only produces students who are intelligent in cognitive aspects, but also develops affective aspects and psychomotor aspects in a balanced manner. This is in accordance with Law No. 20 of 2003 concerning the National Education System article 1 which states that Education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, and skills needed from them, society, nation and state.

The mandate of the above law implies the need for every activity that supports education to provide access to education that balances the development of cognitive, affective and psychomotor aspects. This emphasizes that every educational activity needs to have a foundation as holistic education. Miller (Zakiah and Zaitun, 2021) explains that holistic education is education that develops all the potential of students harmoniously, including intellectual, emotional, physical, social, aesthetic, and spiritual potential. It can be interpreted that the development of the potential mentioned above requires education that harmonizes between education that accommodates learning from school, family, and socio-cultural environment of the learners' community.

The description above is in line with the current education needs that not only produce intelligent students but also have attitudes that are in line with the values of Pancasila and skills that can face the development of science and technology. Education that provides space and time for harmonious development is character education. This education is emphasized by the issuance of Presidential Regulation (Perpres) Number 87 of 2018 concerning Strengthening Character Education (PPK). This regulation shows PPK as an educational movement under the responsibility of each education unit by involving families and communities. The objectives of PPK are: a) preparing by equipping Learners as Indonesia's golden generation in 2045 by having a Pancasila spirit and character that is ready to face the dynamics of change in the future; b) developing a national education platform by placing character education as the main spirit through the implementation of education for learners and supported by the public through formal, non-formal, and informal education, which takes into account the diversity of Indonesian culture; and c) revitalization by strengthening the potential and competence of educators, education personnel, students, communities, and family environments in implementing PPK.

Entering 2022, taking into account post-Covid-19 pandemic learning, the implementation of character education (PPK) is focused on realizing the Pancasila Student Profile (P-3). P-3 is the embodiment of Indonesian students who reflect as lifelong learners by having global competence and having behavior in accordance with the values of Pancasila. Learning to realize P-3 is carried out in the form of a Project Based Learning (PBL) model that focuses on the character building process. The activity is called the Pancasila Student Profile Strengthening Project (P-5), the implementation of which is organized by taking the themes: sustainable living, local wisdom, Unity in Diversity, build the soul and body, democratic voice, engineering and technology to build NKRI, and entrepreneurship.

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The theme of local wisdom is taken by several elementary schools (SD) in Madiun district, East Java, one of which aims at preventive action so that the millennial generation is not uprooted socio-culturally from its environment. The definition of local wisdom is explained by Kongprasertamorn (Ditawati Nur Pamenang, 2021) as a form of knowledge of beliefs, understanding, and customs or ethics that guide people's behavior in life in their environment. This explains that local wisdom is all forms that are the result of community cultivation and become unwritten rules but have a level of compliance for the community. Pratiwi (Sitti, Ludia & Nurfatimah, 2022) explains that local wisdom has rules, namely: rules regarding relationships between humans; rules related to relationships between humans and nature, animals and plants; and rules related to human relationships with the supernatural.

The rules regarding human relationships with the supernatural can be found from the original story of the people of Madoiun district, namely the Dongkrek art. This art becomes an icon and is performed every anniversary of Madiun district to provide character education for the community. As education, Dongkrek art provides spectacle and guidance for the community about attitudes and beliefs on how to deal with problems. The attitudes and beliefs are reflected in the character values of Dongkrek art, namely: having courage, getting closer to the Creator, having solid cooperation, and coordination and obedience to leaders.

Muhammad Hanif (2016) explains that Dongkrek art existed around 1867 in Onderdistrik (District) Mejayan, Kawedanan Caruban, Madiun Regency. Dongkrek art existed during the leadership of Raden Ngabehi Lo Prawiradipura as Palang (village head) who oversaw five villages. Dongkrek art originated from a disease that hit the Mejayan community and became a concern for Radeng Ngabehi Lo Prawiradipura. As the leader of the Mejayan people, Raden Prawirodipuro tried to contemplate, meditate, and meditate in the Gunung Kidul Caruban region. He received a revelation to create a kind of dance or art that could repel the bad luck. In the story, the wangsit describes the courtiers of the kingdom of subtle spirits or gondoruwo troops attacking the people of Mejayan.

The event to repel the gondoruwo troops, the community was asked to sound sounds (gondoruwo repellent musical instruments). The sound of the musical instrument is the basis for naming the art of Dongkrek. Trisakti (2015) explains that Dongkrek art comes from the sound of its musical instruments. The sound 'dung' comes from the drum or drum and 'krek' from a musical instrument called korek. From the sound of dung on the drum and krek on the lighter, the name Dongkrek emerged, so the art is called Dongkrek art. Currently, the musical instrument components have been added, namely: gong, kenung, kentongan, drum and gong berry. The tool is a form of fusion of three cultures based on Islamic culture, Chinese culture and Javanese culture.

The characters in Dongkrek art explained by Hanif, Hartono, and Wibowo (2019) are spiritual values, spirituality, morals, symbols, patriotism or heroism, leadership, welfare or social care, justice, and aesthetics. These values are internalized by the Madiun District Government through mass performances and taken by several elementary schools in Madiun district. The Dongkrek art performance itself is in line with the Da'wah model in the spread of Islam. The results of research by Kundharu Saddhono, Winda Dwi Lestari (2019) concluded that dongkrek art is included in Islamic literature because it has song lyrics that contain Islamic teachings.

Three reasons why Dongkrek art is taken in the project activities to strengthen the profile of Pancasila students in elementary schools (SD), namely: Dongkrek art is the original art of the Madiun district community, has character values that need to be preserved, and can be a medium of preaching. This opportunity is what researchers take to develop the character of students in elementary schools through learning by utilizing Dongkrek art. The procedure for realizing this practice by internalizing character values through habituation and carried out in the project activities to strengthen the profile of Pancasila students (P-5). Activities by accommodating Dongkrek art in P-5 are carried out by the elementary school Negeri 2 Putat, Mejayan sub-district, Madiun district.

Based on the description above, in this study the researchers focused on the conditions for the implementation of project activities to strengthen the profile of Pancasila students at SD Negeri 2 Putat, Madiun district through Dongkrek art from the Holistic Education side. Taking into account the description above, the researcher can formulate the problem, namely: how is the project activity of strengthening the profile of Pancasila students through Dongkrek art appropriate as holistic education? The purpose of this study is to describe the suitability of project activities to strengthen the profile of Pancasila students through Dongkrek art at SD Negeri 2 Putat district as holistic education.

RESEARCH METHOD

The type of research in this article is qualitative with a descriptive case study research strategy approach. The definition of qualitative research type explained by Sugiyono (2019: 18) is a research method based on the foundation of the Post Positivism philosophy, studied in scientific conditions (experiments), researchers act as instruments, and data is analyzed with qualitative properties that focus on emphasizing meaning. Noting the above understanding, the researcher in this case did not intervene with the research subject.

The research began from February to August 2023, at the elementary school of State 2 Putat, Mejayan sub-district, Madiun district. The research subjects were the project management team for strengthening the profile of Pancasila students, the principal of State 2 Putat elementary school, the supervisor of Mejayan sub-district elementary schools, practitioners of Dongkrek art in Madiun district, and the committee of State 2 Putat elementary school. The main data source is Dongkrek art performance, while supporting data are texts and informants. Data collection techniques were carried out by observation, literature study, and in-depth

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interviews with informants. Primary data are the results of interviews and secondary data are project modules, videos of Dongkrek art practice, and documents on the implementation of P-5 activities.

The data that has been collected is then tested for degrees of trustworthiness. The definition of degree of trust is explained as an activity in describing the results of research on the actual object description. Moleong (2019: 48) explains that techniques to test the degree of trust include: extension of participation, persistence of observation, triangulation, peer checking, adequacy of reference, negative case analysis, member checking. In this study, the technique used to test the degree of trust in research is by extending participation. The definition of extension of participation is the percentage of the researcher's presence to be involved in the formulation of teaching modules in the curriculum team of SD Negeri Putat 2 and the manager of Latihan and Dongkrek art performances. The main purpose of the extension of participation is to reduce the subjective element of the researcher, make observations and be able to conduct more in-depth interviews to validate the data that has been obtained.

Data that has been validated then needs to be analyzed. Afrizal (2015) explains that data analysis activities are processing basic data that is still in the form of actions, narrations, field notes, and written materials that support research, so that it can be interpreted. In this study, data analysis activities used the theory of Miles and Huberman. The stages of analyzing data are described by Afrizal (2015), the stages of analyzing qualitative research data are data reduction, data presentation, and drawing a conclusion. Data reduction is intended for data that does not have depth of information. Data presentation is intended for data that has a connection so that it can form an initial concept. Meanwhile, drawing conclusions is intended as an activity to connect several concepts into a theory.

RESULT AND DISCUSSION

Result

The results of observations from performances and routine exercises, interviews with informants, and literacy from the art of Dongkrek, researchers get data about the connection of P-5 activities at SD Negeri 2 Putat, Madiun district, which takes Dongkrek art with the social and cultural environment of the surrounding community. The life of the Mejayan community in Madiun district is explained by Ardi Wina Saputra (2021), namely:

- 1) The livelihood of the Mejayan community is the majority working as farmers. This is because the Mejayan area is dominated by agricultural areas.
- 2) Religion and beliefs of the Mejayan community are Islamic religious systems combined with belief in local ancestors or *kejawen*.
- 3) Traditional equipment of Mejayan community can be characterized as a cultural product.
- 4) The community system when facing problems shows an obedient attitude to the leader (Demang).

The above life background contributes to the life of the people who are simple and have good religious beliefs. The simplicity and belief are described in several songs. Muhammad Hanif (2016) explains that examples of Javanese literary works written in the form of *macapat* include *Serat Wedhatama*, *Serat Wulangreh*, and *Serat Kalatidha*.

The results of observations and interviews also obtained the openness of Dongkrek art through artifacts to be studied. The artifact is one of the objects that is a source of learning for character building. The artifact is in the form of a cast character mask. The masks used for performances also have meaning. Cahyani, Ita Dwi (2015) explains that the mask is a picture or illustration of the characters of Dongkrek art. The meaning contained in the mask, namely:

- 1) Raden Prawirodipura mask, illustrates the character of a knight, wise, and strong physically and mentally.
- 2) Roro Ayu mask, illustrates a beautiful woman (daughter of an official) who is graceful, polite in speech, behavior, and always does good.
- 3) Roro Perot / Wewe Putih Mask, illustrates the face of a loyal servant (loyal follower) of RadenPrawirodipoero who has a steady character or firm stance that is not easily influenced by others, his abilities, unyielding, reliable, and also very loyal.
- 4) The Red Genderuwa Mask illustrates a character who is easily angered, emotional, rude, rigid and likes to make trouble with others.
- 5) Black Genderuwa Mask, illustrates a bad character. has a lazy nature, likes to eat a lot but is lazy to work.
- 6) White Genderuwo Mask illustrates a good character, has manners and is humane. The white color is inherited from the source of life, namely water, which flows clear, clean, clear and purifying.
- 7) Green Genderuwo Mask, illustrates a character that is almost the same as the green genderuwo, knightly, brave, responsible, polite, but only as a cover for the splendor and luxury of the existence of wealth and objects.
- 8) Yellow Genderuwo Mask, illustrates the same character as the green genderuwo, the character or lust of the *supiah* who has a knightly spirit, dares to bear sins, has manners and is humane but is worldly and worships the beauty and luxury of wealth.

The musical instruments accompanying the Dongkrek art performance were originally only two, namely *Bedug* and *Kerok*, giving rise to the sounds of "dung" and "krek". From the combination of these sounds, this art is then called Dongkrek art. The musical instruments of Dongkrek art have increased in accordance with the cultural development of the Mejayan Community. The

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musical instruments of Dongkrek art have cultural values, this is explained by Dimas Fajar Suhaeddy (2017) that the musical elements have aesthetic elements, which consist of: the rhythm of Dongkrek music is divided into: variation I, variation II, variation III, main rhythm and closing rhythm; melody comes from pieces of song and mixed melodic movements of stepping and jumping; musical harmony is composed of continuous rhythm patterns of musical instruments; musical dynamics based on the role of dancers. Thus, musical instruments in Dongkrek art have meaning, this is explained by Dimas Fajar Suhaeddy (2017), namely:

1) Kentongan

Its meaning is a sign to gather or mobilize the community to unite (Saye sa eko proyo). With the sound of thok thok illustrated as titir (sound marker as a medium for conveying messages).

2) Kenong

Its meaning is as an introduction to the atmosphere of silence, creation, karsa, work to the Creator.

3) Bedug

The meaning is to illustrate the power of Palang Mejayan as a warrior of choice, "ora tedas tapa paluning pande" (dug deng).

4) Match

Its meaning is as a cleaning tool / sweeper of all kinds of dangers both visible and invisible.

5) Gong

It means that Raden Prawirodipura as a person with wibowo laksono, rawe-rawe rantas malang-malang putung together to eradicate pageblug disease.

The existence of artifacts and musical instruments that can be learned by students en masse, shows that Dongkrek art is an activity that is open to learn to realize the profile of Pancasila students.

Character values based on the storyline of the Dongkrek art performance, each cast character shows or has character values. The character values of the cast characters in Dongkrek art are explained by Palevi (2018) that dongkrek art has cultural values, namely: spiritual, spirituality, morals, symbolic, patriotism or heroism, leadership, welfare, justice, and aesthetics. These cultural values can be described as follows:

- 1) The spiritual value lies in the message: sura dira jaya ningrat, ngasta tekad darmastuti. The meaning of the message is: every evil that occurs will eventually be destroyed or defeated by truth and goodness.
- 2) The spiritual value is shown during the procession of pageblug expulsion, its stages: The selected Parogo in Pendopo Palangan are given instructions by Eyang Palang, the Parogo begin to lelampah according to predetermined instructions, On Friday night, all Parogo gather in the pendopo to hold a celebration to ask God Almighty for blessings for the gendruwo's actions; At exactly midnight with the accompaniment of mantras and praise, all Parogo go around the village.
- 3) Moral value is revealed when the performance is an effort to build a spirit of togetherness, harmony, and mutual cooperation.
- 4) Symbolic value is shown with symbols of resistance to evil and cruelty from each fragment of the story, the masks of the performers, and the musical instruments.
- 5) The value of patriotism or heroism is depicted by eyang Palang as the character of Raden Tumenggung Prawirodipoero who dares to fight and is willing to sacrifice against buto/gendruwo so that his people are free from pageblug.
- 6) The value of leadership is shown by eyang palang as Raden Tumenggung Prawirodipoero who leads the people of Mejayan Village by showing wisdom, responsibility, and wisdom.
- 7) The value of justice is shown by the fulfillment of rights and obligations. The fulfillment of rights and obligations is the essence and nature as individual beings, social beings, and creatures of God.
- 8) The value of welfare is interpreted by a life free from pagebluk, the existence of peace, tranquility, and prosperity.
- 9) Aesthetic value is shown from the harmony of dance movements, clothing, makeup, and the cohesiveness of the accompaniment and musical arrangements.

Based on the description above, Dongkrek art implemented as a project activity to strengthen the profile of Pancasila students has a balance in developing cognitive, affective, and psychomotor aspects. The cognitive aspect is obtained from interpreting the meaning of: character values of the cast of Dongkrek art, the meaning of the maca pat song, the meaning of artifacts and dryer music. Affective aspects are obtained from the internalization of meaning through habituation. Meanwhile, the psychomotor aspect is obtained from practicing and performing Dongkrek art.

DISCUSSION

The project of strengthening the profile of Pancasila students by choosing Dongkrek art, in terms of holistic education, has been fulfilled. Miller, et al. (Zakiyah and Zaitun, 2021) explain that the principles of organizing holistic education are: connectedness; openness; and balance. The intended connection is that P-5 activities have been connected to the physical environment, natural environment, social environment, and cultural environment, because Dongkrek art is the original cultural product of the Majeyan sub-district community, Madiun district. So that the taking of Dongkrek art in P-5 is in accordance with the theme of wisdom. Mazid, Prasetyo, and Farikah (2020) explain the definition of local wisdom as a long experience, which is used as a guide for one's

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behavior. This concept exists as evidenced by the fact that Dongkrek art tells about the pageplug that hit the Mejayan community, how to overcome it, and the attitude of compliance of the community; (2) local wisdom cannot be separated from the owner's environment. This second concept is shown by the leader in sensitizing, coordinating, and mobilizing the community to fight the cause of Pageplug; and (3) local wisdom is dynamic, flexible, open, and always adapts to safe developments. The third concept is shown by the addition of musical instruments, which were originally only Bedug and korek, the dance performed also has a dynamic and aesthetic movement, so that the performance has a spectacle and guidance that can provide character education for the community.

The Dongkrek art chosen for P-5 activities has openness, which means that the art provides opportunities to be learned by all students and the community. This openness is realized in the form of legal certainty. Dongkrek art as a form of local wisdom in 2009 was designated as a typical art that became an asset for cultural tourism in Madiun Regency. This is stated in the Decree of the Madiun Regent Number 188.45/667KPTS/40.031/2009. Furthermore, in 2014 the art of dongkrek was officially designated as an Indonesian Intangible Cultural Heritage (WBTB) by the Ministry of Education and Culture. The existence of formal support and the art of Dongkrek resembles the media for the preaching of Islam, so the art of Dongkrek should continue to be preserved through education. Based on Fajarini's identification (Delia Arianti, 2021), it is explained that local wisdom will be eternal if local wisdom is implemented in real daily life so that it can respond and answer the changing times.

The next follow-up is on the Implementation of the Merdeka Curriculum (IKM). The presence of IKM implies the need for character education. The practice of character education in IKM is to realize the Pancasila learner profile for students. The Pancasila learner profile consists of six dimensions, namely: Believing, Fearing God, and having noble character, has elements of: (a) religious morals; (b) personal morals; (c) morals to humans; (d) morals to nature; and (e) state morals. Idham Ferdiansyah (Azizah, Ridwan, Rohayati, and Marini, 2023) states that character education activities can increase a sense of caring for others, have noble morals to share with others in need, and are included in the above dimensions. So that the character values in Dongkrek art, such as: spiritual, spirituality, morals, symbolic, patriotism or heroism, welfare, aesthetics, and justice are also included in the five elements of the dimension of Belief, Fear of God, and noble character. Religious morals are shown with spiritual and spiritual character values. Personal morals are shown by patriotism or heroism. Human morals are shown by welfare, justice. Manners to nature are shown with moral, aesthetic character values. State morals are shown with all character values in Dongkrek art.

The dimension of global diversity provides direction for tolerance to fellow humans. Nurgiansah (Wijayanti, Muthali'in, 2023) explains that global diversity is a form of tolerance to differences in ethnicity, language, and the emergence of mutual respect for differences. The key elements of global diversity include recognizing and appreciating culture as shown by the Mejayan community having a moral value of respect for the leader, Raden Prawirodipura being a leader who thinks about his community; intercultural communication skills in interacting with others as shown by Raden Prawirodipura's leadership in coordinating to fight the cause of pageplug; reflection and responsibility for the experience of diversity, these elements are realized from the symbolic shown by the people who obey the leader, patriotism or heroism is shown by the emergence of the courage of the Mejayan community to change, leadership is shown by the mutual love of Raden Prawirodipura to his people, welfare is shown by the increasing trust and also the results of farming after being free from problems, justice is shown by the courage of the Mejayan community to eradicate the cause of pageplug, and aesthetics is shown by the combination of music as a generator of courage and harmonious movements.

The dimension of mutual cooperation can be observed in the lives of rural communities. This is explained by Mulyatno and Yosafat, (2022) that the practice of living together can be seen as sustainable in the Mejayan community and fused with the socio-cultural traditions of Mejayan community life. This can be interpreted that the preservation of local traditions, such as Dongkrek art, is one of the vehicles for the implementation of living together and at the same time appreciating the values of Pancasila. The figures in the Dongkrek art set an example by becoming a driver or motivator of the practice of mutual cooperation and preservation of community traditions. Thus, the elements of mutual cooperation are collaboration, care, and sharing, emerging from spiritual, spiritual, moral, symbolic, patriotism or heroism, leadership, welfare, justice, and aesthetic values.

The independent dimension, which is directed at students being responsible for the learning process and results, can be mobilized through the Dongkrek art performance. Fostering a sense of responsibility can be observed from the character values of each actor. Basri H. (Kamal, Rochmiyati. (2022) states that the definition of independence is the state of students being able to do something without the help of others, this ability is only owned by individuals who can think carefully about work or make decisions in terms of benefits or losses. The form of this dimension is indicated by elements of awareness of self and the situation at hand and self-regulation, in the art of Dongkrek shown by Raden Prawiradipura in leading to end the problems that hit the Menjayan Community. This independent dimension is evident from the character values of Dongkrek art, namely spiritual, spirituality, moral, symbolic, patriotism or heroism, leadership, welfare, justice, and aesthetics.

The dimension of critical reasoning is needed today. This is explained by Nursalam and Suardi (2022) that the dimension of strengthening the character of critical reasoning based on integrative morals and social collaboration is in the very frequent category for the stages of moral knowing, feeling, verbal, action, habitus and culture in the form of giving assignments, giving directions,

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thinking together, and doing tasks according to ability. This explanation provides direction that the character values in Dongkrek art are in accordance with the elements of critical reasoning, namely obtaining and processing information and ideas, analyzing and evaluating reasoning, reflecting on thoughts and thought processes in making decisions. For example, the character value of Raden Prawirodipura's leadership that is able to awaken the Mejayan community through spirituality and the media of bedug and kerek to expel spirits. This is a form of assigning tasks, being able to direct the community, thinking together, and working together against spirits.

The creative dimension is needed today to keep pace with advances in science and technology. Creativity ability is explained by Yesi Budiarti (2015) as the discovery of new ideas or ideas that have not existed before. On the other hand, creativity is a form of experience in expressing and actualizing individual identity in the relationship between self, nature, and others. Dongkrek art with its character values has provided inspiration to realize the creative dimension. creative elements consist of: producing original ideas, producing original works and actions, and having flexibility in thinking in finding alternative solutions to problems, realized from the character values of dongkrek art, namely: spiritual, spirituality, moral, symbolic, patriotism or heroism, leadership, welfare, justice, and aesthetics. For example, the leadership value of Raden Prawirodipura who has the idea to eradicate, mobilize the Mejayan community, invite to be spiritual, and provide direction to use musical instruments to show a harmonious movement between what is in the mind with the will to end the problem.

Dongkrek art has a balance in developing cognitive aspects, affective aspects, and psychomotor aspects. This can be seen from the character values of Dongkrek art, which gives space and time for students to build their knowledge according to their learning style. Gordon & Browne (Harwood, Boileau, Dabaja, & Julien, 2020) state that holistic learning assumes learners are active in building knowledge through play and experience. From this understanding, the teacher's role is to facilitate learning. Stacey (Harwood, Boileau, Dabaja, & Julien, 2020) states that the teacher's role is that of a facilitator - co-player, co-participant, and collaborator in the experiences that occur in play in a particular environment. For this reason, in the context of holistic learning, Dongkrek art comes from local culture, is played through team games, and the teacher becomes a facilitator because the learning is given to Dongkrek art practitioners. So that the character values of Dongkrek art from the cast of characters, musical instruments, and masks can be a source of learning that is able to develop in a balanced manner between the cognitive, affective, and psychomotor domains.

From the contextual realm, Dongkrek art is a local art originating from the elementary school environment of Negeri 2 Putat, Mejayan sub-district, Madiun district. The material of Dongkrek art values is accommodated to become project material for strengthening the profile of Pancasila students. Accommodation or linking is in accordance with the notion of contextual learning. Smith (Kosassy, Gistituati, Jalius Jama, and Montessori, 2018) explains that Contextual Teaching and Teaching and Learning (CTL) is defined as an innovative learning concept whose process helps students by connecting learning with the context of life in the students' environment. The definition explains that through CTL, the project of strengthening the profile of Pancasila students can accommodate the project material to be associated with character values from Dongkrek art because the art comes from the students' environment.

Learner-centered is very possible in the project of strengthening the profile of Pancasila learners because the activity material is directed by Dongkrek art practitioners. This is in accordance with the direction of the implementation of the Pancasila learner profile strengthening project, which is taught through cross-discipline. Tvaltchrelidze and Aleksidze (Khadka, Joshi, Prasad Adhikari, 2022) explain that in learner-centered teaching there are six components: balance during the learning process, appropriate materials, teacher roles, learning responsibilities, goals, and evaluation processes, self-actualization. This definition provides an understanding that the character values material from Dongkrek art can be a project to strengthen the profile of Pancasila students because: 1) the learning is directly by Dongkrek art practitioners so that the role of students builds their knowledge according to their learning style, 2) the material presented is both about character values, 3) the role of the teacher is a facilitator, namely providing practitioners and tools, 4) the intended goal is to build character from an early age, so this is in accordance with the Merdeka curriculum, 5) the evaluation process is to see the emergence of elements from the dimensions of the Pancasila student profile, 6) staging the results of the Pancasila student profile strengthening project at the end of learning as a form of self-actualization of students. The above understanding is in accordance with the objectives of holistic education. Dance Manekat Tefbana, Ezra Tari, Hendrik. (2022) explains that the purpose of holistic education is to help develop the potential of students in learning that is fun, exciting, democratic, and humanist through experiences in interacting with the environment. This statement provides an understanding that Dongkrek art provides an understanding for students to: be themselves (learning to be) so that they can gain psychological freedom, make good decisions, and learn through ways that suit them.

Learning that provides space and time for learners to explore in building knowledge is by making learning dynamic. Dikilitas and Hanks (Maysaa Bana, 2022) explain that exploratory practice (EP) is the empowerment of learners and practitioners in a dynamic form. This definition illustrates that the character values material from Dongkrek art can be said to need a strategy to understand it. This is because, there are songs, musical instruments, and dances that demand to always be dynamic in learning so that the harmony of the team can be seen in the performance. This is in line with the principle of holistic education. Schreiner et.

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al., (Dance Manekat Tefbana, Ezra Tari, Hendrik, 2022) explained that the principles of holistic education, namely: God-centered; education for transformation; related to the development of the whole in society; appreciate uniqueness and creativity based on interconnectedness; enable active participation; strengthen spirituality and at the same time as the center of education; propose a praxis of knowing, teaching, and learning; relate and interact with different approaches and perspectives.

CONCLUSION

The description above shows that Dongkrek art in the project activities to strengthen the profile of Pancasila students (P-5) has fulfilled as holistic education. This is because P-5 activities have developed a variety of learning strategies to meet the needs of students, namely learning directly to understand the meaning of artifacts, musical accompaniment, and cast characters; helping students to develop their potential, namely through continuous training, performances, and the legal certainty of the Madiun Regent's Decree on the preservation of Dongkrek art; arranging a learning environment that can develop all the potential of students, namely the implementation of training directly guided by Dongkrek art practitioners; and implementing various assessment strategies, namely the evaluation process is focused on the process of character formation, not on the results of performance performances alone.

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