



# Strengthening The Profile Of Pancasila Students (*P5*) Through A Performing Arts-Based Work Degree Project In The *Asistensi Mengajar* Program

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**Abstract.** The adhesion of educational and cultural elements that can be contained by a performance makes this art maintained and preserved, one of which is through the Pancasila Student Profile Strengthening Project or *Projek Penguatan Profil Pelajar Pancasila (P5)*. The purpose of this study is to describe the form of the work degree and its contribution to the profile of Pancasila students. This research uses a qualitative approach with a descriptive type. Data collection techniques through semi-structured interviews, non-participant observations, and documentation studies in the form of video works validated through triangulation of techniques and sources from *Asistensi Mengajar* participants, project assistant teachers, and project implementation students. Data analysis uses an interactive model from Miles and Huberman consisting of data collection, data reduction, data presentation, and data inference. The results of the study explained that the *Asistensi Mengajar* activity was very helpful in carrying out the title of work in terms of performance management, packaging drama, dance, and music into a unified work entitled “Bhumi” so that it can be a reference for other schools if it will imply P5 through a degree of work. The dominant contribution to the profile of Pancasila students is in the value of independence, mutual cooperation, critical reasoning, and creativity which is applied from the process of creation, training, to performance.

**Keywords:** *asistensi mengajar*, Pancasila student profile, art performance.

## 1 Introduction

The current condition of adolescents is quite weak from the practice of Pancasila values. The decline in the practice of Pancasila values among students can also be seen from deviant behavior carried out by students such as cases of sexual abuse and rape committed by students; Brawl; lack of respect between religions; and bullying committed by students. The existence of this Pancasila Student Profile is an ideal target student in accordance with Pancasila. But the problem is, whether the Kurikulum

Merdeka can really achieve the profile of Pancasila students. The Pancasila student profile is the Minister of Education and Culture Regulation Number 22 of 2020.

The Pancasila Student Profile is said to have six characters, namely: 1) having faith, devotion to God Almighty and having a noble class; 2) mutual cooperation, 3) independent,; 4) global celebrity; 5) creative; and 6) critical reasoning [1]. From this profile, it can be categorized into moral ingenuity (faith, piety, and noble proclamation); Social intelligence (mutual cooperation and global celebrity) [2]; Intellectual intelligence (creative and critical reasoning), and creative intelligence (independent) [3]. Moral intelligence will determine human civility and glory. This intelligence will be manifested in positive attitudes, behaviors and perspectives, as well as fear of doing actions that violate religious norms [4].

The Pancasila Student Profile is one of the real efforts that is in the process of being realized to form Indonesian students who value Pancasila, as one of the answers to various concerns equipped with data related to moral degradation [5]. The Pancasila Student Profile targets each individual Indonesian student to shape himself as ideally as possible in accordance with the values of Pancasila [6]. Thus, the Pancasila Student Profile strives to realize students who have a Pancasila personality. This personality becomes a dynamic condition of the learner which then forms a self-resilience or personal resilience [7]. The Pancasila Student Profile which explains the competencies and characters that need to be built in each individual student in Indonesia can direct education policies to be student-centered or oriented, namely towards the development of six dimensions of the Pancasila Student Profile as a whole and comprehensively. This Pancasila Student Profile directs students to become individuals with character in accordance with Pancasila which is summarized in a Pancasila Student Profile [8].

Pancasila students are a picture of Indonesian students who have global competence and behave in accordance with Pancasila values, with six main characteristics : faith, fear of God, and noble character, global diversity, mutual cooperation, independence, critical reasoning, and creativity. Internalization of Pancasila values in the application of the Pancasila Student Profile in the new normal period with the help of the *Merdeka Belajar* Platform by applying it in the daily character that is built and turned on in each individual student through school culture, intracurricular, co-curricular, and extracurricular learning at school [9].

One of the projects as an effort to strengthen the profile of Pancasila students at SMP Taman Dewasa Jetis Yogyakarta is a performing arts-based work degree. In the field of performing arts, the form of work can be in the form of dance, karawitan art (music), interior art (theater), or it can also be a collaboration that includes all elements of the performing arts themselves [10]. Performing arts in general demand the involvement of three areas, namely art actors, responders, and connoisseurs. First, art actors, namely creators of performing arts who have expertise in terms of art offered to the public to enjoy [11]. Second, art responders, namely individuals, families, or institutions that present and provide space for expression to art actors. The expression space is also to entertain the public [12]. Third, connoisseurs of art, namely members of society who through the process of internalizing aesthetic values have a bond of taste so that when watching can feel the existence of beauty, pleasure, and catharsis

[13]. Performing arts actors who are prosperous and independent, have the opportunity to develop creativity and innovation in expression [4]. Creation and innovation are able to produce quality entertainment that has the opportunity to make life together more quality [14].

In the performing arts production system, the supporting and supporting components of production consist of artistic and non-artistic affairs [15]. Supporters of artistic affairs are people who have the ability and expertise in the field of art including performers, musicians, stage designers, light technicians, sound system technicians and others. Nonartistic supporters are people who work outside the field of art such as secretaries, public relations, transportation, accommodation, equipment, and others [11]. To be able to maintain or create an art form (performing arts) in the process, management work is needed, in current terms that are widely circulated is performance production management [16].

In relation to this, the Department of Performing Arts Education (PSP) FSP Indonesian Institute of Arts Yogyakarta collaborates with SMP Taman Dewasa Jetis in *Asistensi Mengajar* activities which is one of the *Merdeka Belajar Kampus Merdeka (MBKM)* programs. The objectives of the *Asistensi Mengajar* program in education units in general include: 1) Provide opportunities for students who have an interest in education to participate in teaching and deepening their knowledge by becoming teachers in educational units. 2) Helping to improve equitable distribution of education quality, as well as the relevance of primary and secondary education to higher education and the development of the times (Santoso et al., 2022); In addition, in particular, *Asistensi Mengajar* at PSP in addition to helping the classical learning process in the classroom, also assists the process of creating performing arts, namely drama, dance, and music in the work degree project to strengthen the profile of Pancasila students both in terms of work and production. The problem is that none of the cultural arts assistant teachers at Taman Dewasa Jetis Junior High School have a drama base so the drama work is handed over to *Asistensi Mengajar* students, while the dance and music work is done together with the accompanying teachers. Several studies that have been conducted discuss the Pancasila student profile and its implications for character, the application of the Pancasila student profile in learning, and the role of teachers in strengthening the Pancasila student profile. Therefore, the novelty of this research lies in the aspects of drama, dance, music as a material object in *Proyek Penguatan Profil Pelajar Pancasila (P5)*.

Therefore, this study has a problem formulation, namely what are the dimensions *Proyek Penguatan Profil Pelajar Pancasila (P5)* program which is one of the discussions in the *Kurikulum Merdeka* applied in elementary to secondary schools. The main purpose of this study is to find out more deeply (intensification) how the achievement of the profile of Pancasila students through the degree of performing arts-based works. In addition, it also describes the form of performing arts that will be created at the activity. There is still not much research related to the profile of Pancasila students associated with art because the *Kurikulum Merdeka* has only been implemented this year. Therefore, it is important to examine how art can support the strengthening of the profile of Pancasila students, especially at the junior high school level, which should have embedded Pancasila values as a foundation in the future.

The importance of this research is partly because the Pancasila student profile strengthening project is an achievement in the *Kurikulum Merdeka*, so it is important to be researched to determine the success rate of its implementation, especially at the junior secondary level. Second, performing arts as one of the options in project assignments in the *Kurikulum Merdeka* needs to be examined to determine the suitability of performance aspects and the manufacturing process.

## 2 Method

This research uses a qualitative approach with a descriptive type, namely a series of activities to obtain data that is what it is without existing in certain conditions whose results emphasize meaning more [17]. This study explores the phenomenon of strengthening the profile of Pancasila students through performing arts. The object of this study is the profile of Pancasila students and performing arts. The subject of this study was determined by purposive sampling technique with the criteria of being involved in the P5 work degree program in the Teaching Assistant program held by the Department of Performing Arts Education ISI Yogyakarta in 2023 as students, MBKM participants, and accompanying teachers. This research was carried out for 4 months from February-May 2023

Primary data sources are obtained through data collection using in depth interview techniques, non-participant observations, and documentation of works so that they will be validated using triangulation techniques; While secondary data sources are obtained through documentation in the form of activity reports. Data analysis techniques using the Miles and Huberman analysis model are data collection, data reduction, data presentation, and conclusions [18]. Data collection is carried out continuously until the data is saturated [19]. The presentation of data is carried out in narrative form. Drawing conclusions put forward at an early stage if supported by valid and consistent evidence when researchers return to the field to collect data, the conclusions put forward are credible conclusions [20].

## 3 Result And Discussion

### 3.1 The Role of the *Asistensi Mengajar* Program in the P5 Work Degree

*Asistensi Mengajar* activities involve students as supervisors of performance works as non-teaching activities. The performance work in question is a performance *Projek Penguatan Profil Pelajar Pancasila* (P5). *Projek Penguatan Profil Pelajar Pancasila* (P5) is a project-based co-curricular activity applied to driving schools and is designed to further strengthen efforts to achieve competence and character in accordance with the profile of a student. The Pancasila Student Profile Strengthening Project, which we know as P5, is a project activity that must be carried out by schools for students as an implementation of the independent curriculum. This is so that all the competencies possessed by each student can be explored more deeply through the process of working. It is hoped that in the future, all students can be facilitated with

the skills they have. In this case, an educator is required to facilitate and look for talents owned by students according to their character and personality. Of course, this will make students start working together to achieve one goal even though in different ways, in this case it is the field of art that is of interest to each student.

The Asistensi Mengajar activities of the Department of Performing Arts Education are at SMP Taman Dewasa Jetis Special Region of Yogyakarta choosing the realization of P5 with a work degree. The title of the work featured a drama performance and took the theme of the environment, with the title "BHUMI". This drama tells about the earth that has been damaged by human activities such as illegal logging, the greenhouse effect, pollution from factories in the world, and others. The performing arts featured in this degree project are packaged through drama, dance, and music. With the theme of environmental sustainability, the elements in the drama, dance, and music have natural nuances with various atmospheres, adjusting the script. The drama is supported by dance illustrations, making the presentation more interesting coupled with music that supports the dramatization of the story. In this process all class VII students were involved in it both as performers and as a production team with a total of 108 students.

At the beginning of the implementation of the P5 process, students were still not serious in practicing. Not punctual, less responsible for what has been assigned at previous meetings, also less respect for fellow friends and even teachers or students teaching assistance. This is because students do not realize that the process of creating works is heavy, and although it feels informal, in the independent learning curriculum, P5 is an activity that aims to strengthen the profile of Pancasila students by doing directly what will be learned. Therefore, it takes effort from teachers and Asistensi Mengajar students to make students understand and follow the process as best as possible. Teachers have a portion in the production of works, while Asistensi Mengajar students are more responsible for the work. The distribution of tasks is carried out according to the dominating skills of each student. The division is 3 (three) students contributing to the field of music. His duties include creating music guides, training students, and communicating music needs with other art coordinators. Judging from music, there were 9 students who became musicians in the P5 work performance. This music cultivation uses diatonic and pentatonic instruments to accompany the dance, accompany the singing of the players, and as a depiction of a good atmosphere of sad, happy, angry, tense, and others. Not only students who become musicians, there are also several students and teachers who help become music players and musical instruments used include bonang barung, saron, demung, gong and kempul, kajon, marching bell, pianika, tongan, drum set, keyboard, bass, guitar, and sequencer.

Furthermore, 3 (three) students contributed to the field of dance including conceptualizing dance movements, designing costumes, training students, and making up dancers. In the P5 work degree, there are industrial or professional dance groups, tree and fire dance groups, bird dance groups, pollution dance groups, books, village communities, and angels. Dance works are adjusted to the ability of students, so that if there are movements that are too difficult for students to imitate, it is simplified again. In making this dance work, we collaborate and always discuss with students and familiarize students with daring to argue or criticize movements. First, the tree

dance is danced by ten male dancers and uses fan properties with the image of the tree as in figure 1.



**Fig. 1.** Tari Pohon

Fourth, tree dance which is also a fire or fire dance is made like a tree dance movement because the properties used are the same and the dancers are also the same even the change is also on stage. The technique for switching from tree to fire is to reverse the fan, so the fan is folded, turned over and then reopened. The change from tree to fire to indicate forest fires caused by human activities is in accordance with the content of the script. Fifth, industrial dance, the movement for industrial dance was originally made like workers working together to perform certain job tasks. Sixth, angel dance. Seventh, Book dance movements are made by opening and closing books, reading books, and also swinging books as in general but beautified. The dancers of this book are also villagers who enter at the end.



**Fig. 2.** Bird dance costume make-up

Furthermore, 2 (two) students contributed in the field of drama to train vocals, direct expressions, organize blocking, and design staging concepts. Some training before acting is given to students including vocal processing, body processing, and taste

processing. Vocal processing is done by maximizing the vocals and volume of each character's voice, body sports prioritize body flexibility and facial gymnastics for flexibility in acting, and processing feelings in character deepening. There were eight students who played roles including playing the characters of teachers, students, Ki Lurah Semar, and Dewi Kanestren. Each character is guided with a different approach according to the needs of the role in the story. The training pattern applied at the beginning is to maximize vocal and body exercises. Furthermore, process the taste while reading or reading the script periodically. In addition, reading is also done several times accompanied by body gestures and facial expressions.

Finally, 1 (one) student contributes to property in the property division. This division of tasks does not mean that students only carry out tasks in their fields, but still help each other. This is a good example for students of the importance of mutual assistance so that students also imitate, for example, dancers help the property team when there is no rehearsal schedule, dancers come to the music practice schedule to give suggestions if there is music that is not right with their movements.

### **3.2 Strengthening the Profile of Pancasila Students through Work Degrees**

Students who have this profile are students who are fully awakened in all six dimensions that make it up. These dimensions include: 1) Faith, fear of God Almighty and noble character; 2) Independent; 3) Working together; 4) Global diversity; 5) Critical reasoning; 6) Creative. First, have faith, fear God and have a noble character. In this dimension, it is strengthened through religious habits such as praying before and after starting practice, stopping for a moment from training activities when the adhan is heard and immediately performing prayers for Muslims. While in the dimension of noble morals, there is a change, namely about respecting fellow students and towards teachers or Asistensi Mengajar students. For example, when students demonstrate the correct movement, give a cue, but students do not imitate the movement to the students but many do not even memorize and do not perform the movement as exemplified not because they cannot or do not understand, but because they do not pay attention and lack appreciation. However, over time, where the practice process itself takes 3 (three) months, students become more aware that the practice process is important and no more for the benefit of the students themselves, so that mutual respect begins to arise between friends as well as teaching assistance students.

Second, the independent dimension is the ability of individuals to regulate themselves and not depend on others. Independence is also the ability to regulate behavior characterized by freedom, initiative, self-confidence, self-control, self-assertiveness, and responsibility towards oneself and others. Through the P5 work degree, the strengthening of independent attitudes begins to be strengthened when each student has a responsibility. For example, students who are in the music division. At the beginning of the exercise, all equipment was still prepared and tidied up again by the Asistensi Mengajar students. But after a few weeks of practice, the students in the music division began preparing their own instruments, using the time they had while waiting for the other students to practice their part, responsible for completing the

goals each week so as not to hamper the progress of the music team. However, there are also learners who take longer to have self-regulating awareness.

Third, work together. Among the six dimensions in the Pancasila student profile, *gotong royong* is the dimension that has been most successfully strengthened. This is because more processes are carried out together and for the common good. For example, when the property division makes a tree, dancers or other production teams eagerly and happily help complete the tree. Similarly, when creating other properties, students who are not from the property division are very enthusiastic about helping.

Fourth, global celebrity. Global Diversity can be interpreted as mutual respect for diversity. Global diversity also means tolerance of differences. For example, in terms of respect when students who are Muslims ask permission to carry out compulsory prayers. This has been accustomed to all three learning activities in the classroom, so the title of this work does not have much influence on the dimension of global diversity because there are no diverse tribes in the school, nor is it implied in the work "Bhumi".

Fifth, reason critically. Students who reason critically are able to objectively process information both qualitatively and quantitatively, build relationships between various information, analyze information, evaluate and conclude it. This reinforcement of the critical reasoning dimension is applied in all divisions. At the beginning, students must be provoked through evaluation activities to criticize each other both in the training process and in terms of work. After getting used to criticizing, the ability to reason critically is more objective, for example adjusted to theory, adjusted to each intention of a piece of work, so that subjective criticism begins to decrease. In this case, the role of teaching assistance students is to provide theoretical information when responding to students when trying to think critically. For example, when students from the drama division criticize music that is not suitable when scene 1 with the reason "I don't think it's right but I don't know what's wrong". The role of teaching assistance is what explains how music functions to accompany dance, or create atmosphere. Provide examples of sad atmosphere music, happy atmosphere, tense atmosphere, and others. After a few times, learners can put forward their thoughts more objectively.

Sixth, be creative. After mutual assistance, critical reasoning, creative reasoning is also very much felt to change in students. At the beginning, students seemed to be indifferent to the work, but after going through several practice processes, students were more eager to channel their ideas. Such as how the movement of birds will be danced, how to depict a class during exact lessons, choosing musical instruments to be used in certain parts. All ideas are certainly considered by teaching assistance students so that students are more enthusiastic to think about what other ideas will be expressed. The six dimensions of the Pancasila student profile were successfully strengthened through the P5 work degree with 108 students who were assisted by 9 Teaching Assistance students from the ISI Yogyakarta Performing Arts Education Department for 3 (months).



## 4 Conclusion

Strengthening the profile of Pancasila students through this work degree is predominantly implemented during the work degree preparation process. It would be better if in terms of works there are also examples of the six dimensions of the Pancasila student profile so that the work also has the six dimensions of the Pancasila student profile. Despite all the obstacles that exist, the role of teachers is to assist students in carrying out the process of implementing a work degree. The guidance and direction of civil service teachers is a positive point for students. Students can consult with teachers about appropriate and effective learning materials, methods and strategies for children in early adolescent development.

The teachers play a big role in disciplining the students where they show firmness and even give punishment to students who have gone too far as a form of lesson. Good cooperation between teachers and students complements each other's shortcomings such as when the property and clothing division is short of personnel, students take part in helping and when students are overwhelmed in managing students, teachers intervene to condition. Therefore, strengthening the profile of Pancasila students can be carried out through the process of creating works, as well as through examples given between teachers and students, because in fact Ing Ngarsa Sung Tulada (in front of setting an example), Ing Madya Mangun Karsa (in the middle of inspiring), dan arti Tut Wuri Handayani (behind gives a boost).

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