

## Character Education Value in Dongkrek Art Performance: A Study of The Enculturation Process in The Madiun Regency Community

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### Abstract

*This research describes the values of Dongkrek art as one of the complementary learning resources in improving the practice of character education through the Pancasila student profile strengthening project. The purpose of the research is to describe the character values of Dongkrek art. The research type is descriptive qualitative. Data were collected through literature review and field observation. The results showed that Dongkrek art is categorized as a local art consisting of a combination of music, dance, vocal, and literary elements. The character values come from the dance movements, the character of the actors through the masks, and the musical instruments. The character values that can be included in character education are spiritual, spirituality, moral, symbolic, patriotism or heroism, leadership, welfare or social care, justice, and aesthetics.*

**Keywords:** *Character education, dongkrek art, Madiun Regency*

### Abstrak

Penelitian ini mendeskripsikan nilai-nilai kesenian Dongkrek sebagai salah satu sumber belajar pelengkap dalam meningkatkan praktik pendidikan karakter melalui proyek penguatan profil siswa Pancasila. Tujuan penelitian adalah untuk mendeskripsikan nilai-nilai karakter kesenian Dongkrek. Jenis penelitian adalah deskriptif kualitatif. Data dikumpulkan melalui studi pustaka dan observasi lapangan. Hasil penelitian menunjukkan bahwa kesenian Dongkrek dikategorikan sebagai kesenian daerah yang terdiri dari perpaduan unsur musik, tari, vokal, dan sastra. Nilai karakter tersebut berasal dari gerak tari, karakter aktor melalui topeng, dan alat musik. Nilai-nilai karakter yang dapat dimasukkan dalam pendidikan karakter adalah spiritual, spiritualitas, moral, simbolik, patriotisme atau kepahlawanan, kepemimpinan, kesejahteraan atau kepedulian sosial, keadilan, dan estetika.

**Kata kunci:** *Pendidikan karakter, seni dongkrek, Kabupaten Madiun*

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## INTRODUCTION

Character education is the focus of Indonesia's current moral development. This was emphasized by the President of the Republic of Indonesia, Mr. Joko Widodo, with the issuance of Presidential Regulation (Perpres) Number 87 of 2018 concerning Strengthening Character Education (PPK). This regulation explains that PPK is 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 students 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.

The Presidential Regulation above provides opportunities for family and community participation in character education. This is because character education that is increased with subjects, such as: math, science, Indonesian language, is not optimal in building the character of students. The occurrence of brawls between students, bullying of students in schools, the erosion of local culture by outside culture, the low understanding of Pancasila values in the practice of socializing in society, and the continued development of science and technology, are concrete examples that occur today. The series of examples above, shows that it is necessary to build character education that is more integrated between the supporting components of education.

Taking into account the legal basis, the lack of optimality of previous character education, and the implementation of the Merdeka Curriculum, the implementation of character education (PPK) is currently focused on realizing the Pancasila Student Profile (P-3). P-3 is the embodiment of Indonesian students who reflect lifelong learners by having global competence and having behavior in accordance with the values contained in Pancasila. Learning to realize P-3 is carried out in the form of a Project Based Learning (PBL) model that focuses on the process, not on learning outcomes. The activity is called the Pancasila Student Profile Strengthening Project (P-5). P-5 learning in each Education Unit, its implementation takes the themes set in the Merdeka Curriculum, namely: sustainable life, local wisdom, Unity in Diversity, build the soul and body, democratic voice, engineering and technology to build the Republic of Indonesia, entrepreneurship, and employment (Mandatory Theme for SMK / MAK).

The theme of local wisdom is taken by several elementary schools (SD) in Madiun district, East Java, so that the current generation is not uprooted socio-culturally from its environment and to build the character of students through the Pancasila student profile strengthening project. Kongprasertamorn (Ditawati Nur Pamenang, 2021) states that local wisdom is various forms of knowledge beliefs, understanding, and customs or ethics that guide the behavior of the community in life in their environment. Local wisdom becomes a social demand because it contains rules explained by Pratiwi (Sitti, Ludia & Nurfatimah, 2022) that 1) rules regarding relationships between humans; 2) rules related to the relationship between humans and nature, animals and plants; 3) rules related to human relationships with the supernatural.

The relationship between humans and the supernatural can be obtained from the Dongkrek art story. This art is always performed every year on the anniversary of Madiun district to provide spectacle and character guidance for the community and is used as a tourism icon. As a tourism icon, Dongkrek art provides a spectacle for the community on how to deal with problems, namely: the need for courage, always getting

closer to the Creator, working together solidly, and coordination. These are the character values obtained from the Dongkrek art performance.

The history of Dongkrek art is explained by Muhammad Hanif (2016) that this art is estimated to have been born 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. The Caruban district was led by the Wedana, Raden Ngabei Prawiradipura II. In 1867. The emergence of Dongkrek art began with the people of Mejayan village who were affected by an epidemic. If the afternoon is sick then the afternoon dies or the morning is sick at night dies, so the community is in sadness. This became a concern of Raden Prawirodipuro in thinking about the condition of his people. As the leader of the people of Mejayan, Raden Prawirodipuro tried to contemplate, meditate, and meditate in the area of Gunung Kidul Caruban. He received a revelation to make a kind of dance or art that could repel the bad luck. In the story, the wangsit describes the courtiers of the kingdom of spirits or gondoruwo troops attacking the people of Mejayan.

The word Dongkrek explained by Trisakti (2015) comes from the sound of the music. The sound 'dung' comes from the drum and 'krek' from a musical instrument called korek. The korek is a square-shaped wooden instrument, at one end of which there is a jagged wooden rod that when swiped sounds cracked. From the sound of dung on the drum and krek on the match, the name Dongkrek emerged, so to remember the art is called Dongkrek art. During its development, musical instrument components were added, namely: gong, kenung, kentongan, drum and gong berry. The instrument is a form of fusion of three cultures based on Islamic culture, Chinese culture and Javanese culture.

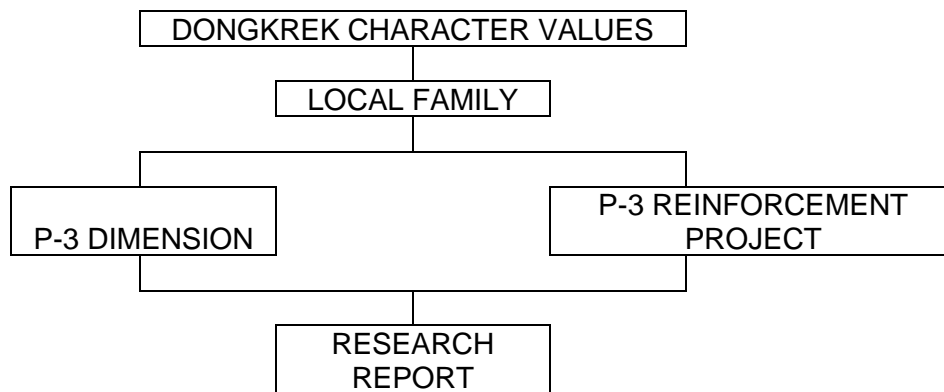
Dongkrek art has character values described by Hanif, Hartono, and Wibowo (2019), namely spiritual, spiritual, moral, symbolic, patriotism or heroism, leadership, welfare or social care, justice and aesthetic values. These values were internalized by the Madiun Regency Government through mass performances. Dongkrek art performances are in line with the Da'wah model in the spread of Islam. Kundharu Saddhono, Winda Dwi Lestari (2019) stated that dongkrek art is included in Islamic literature because there are song lyrics that contain Islamic teachings. Dongkrek art is used to teach syi'ar through artistic and cultural performances.

The description above is the result of research that focuses on the origin of Dongkrek art, the possession of character values, and the ability to become a medium of preaching. The three supporting things provide opportunities for the practice of character education. This opportunity is what researchers take to develop the character of students in elementary schools. The procedure to realize the practice is by internalizing character values through habituation and given early. There is no research that accommodates Dongkrek art as a learning material for character education, so the character values in Dongkrek art are taken as character education material by the elementary school of State 2 Putat, Mejayan sub-district, Madiun district. The selection of Dongkrek art as character education learning is the realization of the theme of local wisdom in the project of strengthening the student profile of Pancasila.

Based on the description above, researchers focus on conducting research on the character values of Dongkrek art which are accommodated into project materials to strengthen the profile of Pancasila students. Noting the description above, the researcher can formulate the problem, namely: how are the character values in Dongkrek art as a project material for strengthening the profile of Pancasila students? The purpose of the research is to describe the character values of Dongkrek art as material in the project to strengthen the profile of Pancasila students.

### 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.



**Figure 1: Research Flow of Character Value of Dongkrek Art in Character Education Practice**

The character values of Dongkrek art are inventoried to be used as a theme in the Pancasila student profile, namely local wisdom. This determination will then be reviewed from the dimensions and elements in the Pancasila student profile. Local wisdom by establishing Dongkrek art as a character education practice activity is also reviewed from the project planning to strengthen the Pancasila student profile. The results of the above analysis are then compiled into a research report.

The research started from February to August 2023, at the elementary school Negeri 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 school, Dongkrek art practitioners of 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 interviews with informants.

The degree of trust is an activity to describe the results of research on the actual object description. Moleong (2019: 48) states that techniques to test the degree of trust can be through: extension of participation, persistence of observation, triangulation, peer checking, adequacy of reference, negative case analysis, member checking. The technique used to test the degree of trust in this study is the extension of participation. The definition of extension of participation is the percentage of the presence of researchers to be involved in the formulation of teaching modules in the curriculum team of SD Negeri Putat 2 and Dongkrek art managers for performance preparation. The purpose of the extension of participation is to reduce the subjective element of the researcher, make more in-depth observations and interviews.

The data that has been entered is then analyzed. The definition of data analysis explained by Afrizal (2015) states that data analysis is a basic data processing activity that is still in the form of actions, narrations, field notes, and written materials that

support research, so that it can be interpreted. The stages of analyzing data using Miles and Huberman (Afrizal, 2015) explain that the stages of analyzing qualitative research data are data reduction, data presentation, and drawing a conclusion.

## RESULTS AND DISCUSSION

### Result

The results of observation of performances, interviews with informants, and literacy of Dongkrek art, researchers get data about the socio-culture of the Mejayan community. The life of the Mejayan community in Madiun Regency is explained by Ardi Wina Saputra (2021), namely:

- 1) The livelihood of Mejayan people is the majority work 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).

Dongkrek art also has tembang gambuh which is considered part of the macapat song tradition. Muhammad Hanif (2016) explains that examples of Javanese literary works written in the form of macapat include Serat Wedhatama, Serat Wulangreh, and Serat Kalatidha. Serat Wedhatama and Serat Kalatidha are stanzas of dongkrek macapat songs which contain the following:

**Table 1. Tembang Gambuh of Dongkrek Arts**

Keparenga amatur	Let me speak
Sekar gambuh amurwani atur	Tembang Gambuh as an Opener (talk)
Seni dongkrek angirta dongkrek kang asli	The art of dongkrek is created from dong and krek.
Ngleluri budaya luhung	Preserving the noble culture
Ciptane leluhur kita	The legacy of our ancestors
Sembangke kang cinatur	Which will be conveyed
Riwayat dongkrek engkang asli	The history of the original Dongkrek
Asal saking Dusun Mejayan kang asli	Originating from Mejayan Hamlet
Palang kalenggahanipun	Who served as Palang
Priya luhur kang yasa	The noble man (blue-blooded, respected, honored) who created it
Jamane kang kapungkur	In ancient times
Duk semana Mejayan kang dusun	At that time in Mejayan Hamlet
Katrajang ing pagablug akeh pepati	There was a Pageblug (plague, disease) that caused many sudden deaths.
Tambah-tambah polah ipun	The disease became more and more severe
Kawula ngudi usada	The people searched for a cure
Berkah kang Maha Agung	By the power of God YMK
Eyang Palang hang sakti kalangkung	Eyang Palang who is sakti mandra guna
Metu brata angenta dongkrek mauwarni	After meditating, he received instructions to create a beautiful dongkrek.
Kinarya mbrasta pageblug	Made to eradicate pageblug
Sirna tapis tanpa sisa	Destroyed all without a trace
Suka sukur yang Agung	Gratitude to God
Para kawula bingah kalangkung	The people (community) are happy (happy)
Eyang Palang aparing dhawuh	Eyang Palang gave advice

sayekti Istinen budaya luhung Nirkala suka raharja	Keep the noble culture To be happy and prosperous
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The results of observations and interviews also obtained artifacts from Dongkrek art. 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, illustrating the character of a warrior, wise, and strong inwardly and outwardly.
- 2) Topeng Roro Ayu, 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 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 Damas 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 of 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 who is virtuous wibowo laksono, rawe-rawe rantas malang-malang putung together to eradicate the disease pageblug.

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 portrayed 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.

### Discussion

Dongkrek art is the result of the original culture of the Majeyan community in overcoming problems, so it can be called an art that raises local wisdom. Mazid, Prasetyo, and Farikah (2020) state that local wisdom implies several concepts, namely: (1) local wisdom is a long experience, which is used as a guide to one's behavior. This concept exists as evidenced by the fact that Dongkrek art tells about the pageplug that hit the Majeyan community, how to overcome it, 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.

Dongkrek art as a form of local wisdom needs to be preserved because in 2009 dongkrek art was designated as a typical art that became a cultural tourism asset of 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 recognized as an Indonesian Intangible Cultural Heritage (WBTH), determined by the Ministry of Education and Culture. The existence of formal support and Dongkrek art resembles the media for the preaching of Islam, so it is appropriate that Dongkrek art continues to be preserved through education. Based on Fajarini's identification (Delia Arianti, 2021) explains 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 implementation of the Merdeka Curriculum (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: (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 for 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 life of rural communities. This is explained by Mulyatno and Yosafat, (2022) that the practice of living in mutual cooperation can be seen in Mejayan community and is integrated 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 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 working together are collaboration, caring, 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 Mejayan 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 moral integrative 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, 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 the advancement of 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 the harmonious movement between what is in the mind with the will to end the problem.

Noting the description above, the researcher understands that the character values of Dongkrek art have the requirements to be included in the project activities to strengthen the profile of Pancasila students. This is because the character value material is suitable to be applied in learning that is holistic, contextual, learner-centered, and exploratory. Holistic learning provides space and time for learners 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 the character values of Dongkrek art because the art comes from the students' environment.

Learner-centered is very possible in the project of strengthening the profile of Pancasila students because the activity material is directed by Dongkrek art practitioners. This is in accordance with the direction of the implementation of the project to strengthen the profile of Pancasila students, 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.

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.

## CONCLUSION

The description above shows that Dongkrek art is an original art of the Mejayan sub-district community of Madiun district which is strengthened by the Decree of the Madiun Regent Number 188.45/667KPTS/40.031/2009 and in 2014 Dongkrek art was officially recognized as an Indonesian Intangible Cultural Heritage (WBTH) by the Ministry of Education and Culture. The character values of Dongkrek art, namely: spiritual, spirituality, moral, symbolic, patriotism or heroism, leadership, welfare, justice, and aesthetics can be used for project learning activities to strengthen the student profile of Pancasila, because it meets the principles of implementing learning that is holistic, contextual, learner-centered, and exploration.

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