

Analysis of the Implementation of the Reyog Ponorogo Arts Program in Primary Schools

Retno Anjar Risnawati¹, St. Y. Slamet², and Sandra Bayu Kurniawan³

¹Student, Sebelas Maret University

^{2,3}Lecturer, Sebelas Maret University

Abstract— In implementing the independent curriculum, SDS Mutiara Hati Ponorogo designated Reyog Ponorogo art as a program for the Strengthening Pancasila Student Profile (P5) Project with the theme of local wisdom. Ponorogo Reyog art, as a local cultural heritage, is considered a potential and effective means of forming students' Pancasila Student Profile character. This research aims to describe and analyze the implementation of the Reyog Ponorogo arts program: data collection techniques using interviews, observation, and documentation. The subjects of this research were the school principal, the Educational Unit Operational Curriculum (KOSP) development team, facilitators, and homeroom teachers at SDS Mutiara Hati Ponorogo. The validity of the data in this research is a triangulation of sources and techniques. The analysis was carried out using Milles Huberman's (1984) interactive analysis technique, namely by collecting, reducing, presenting, and drawing conclusions. The research results show that the Reyog Ponorogo arts program implementation at SDS Mutiara Hati was carried out through a series of stages: initiating program activities, optimizing program implementation, closing the series of program activities, and optimizing partner involvement.

Keywords— Implementation, Program, Arts Reyog Ponorogo, Elementary School

I. INTRODUCTION

Education can develop the potential of each student strategically. Students' learning experiences will successfully shape their personalities and character. In this way, it will improve the standard of living of the Indonesian people and help them achieve national education goals. This is by the provisions in Article 1 Paragraph 1 of Law of the Republic of Indonesia Number 20 of 2003 concerning the National Education System, 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 strengths. Religious spirituality, self-control, personality, intelligence, noble morals and skills needed by oneself, society, nation and state"[1]. In this way, through education, a generation of people who are not only intelligent but also have good character will be built.

The curriculum has a vital role in education because of the close relationship between education and the curriculum. A curriculum's success, supported by various optimal components, will help ensure a smooth learning process and create good results for students [2]. Education can only be implemented with a curriculum, an integral part of the educational process. The curriculum functions as a guide in the implementation of education. This is because the curriculum is the basis for the learning process in school. The curriculum is used to achieve educational goals and as a guideline for implementing education in Indonesia. Therefore, the

curriculum must be considered a document rather than a tool and reference used by education actors to carry out the best educational process to achieve national education goals [3].

The independent curriculum is a new idea with a different paradigm in education. One of the main differences between the independent and 2013 curriculum is the Project for Strengthening the Pancasila Student Profile (P5). Based on Permendikbudristek Number 56/M/2022 of the Minister of Education, Culture, Research and Technology (Permendikbudristek), the Project for Strengthening Pancasila Student Profiles (P5) is a project-based co-curricular activity. Through this exercise, students are taught to develop competence, character, and behavior by Pancasila values[4].

The Pancasila Student Profile is presented as an effort to overcome the problem of improving and enhancing students' character. Where Pancasila values are the competencies and characteristics that students need to have. The Pancasila Student Profile functions to help parties involved in the world of education understand the vision and goals of education. It also functions as a reference for teachers and students and is the final goal of all learning, programs, and activities carried out by students within the educational unit environment. The six dimensions of the Pancasila Student Profile are faith, devotion to God Almighty and noble character,

independence, cooperation, global diversity, critical reasoning, and creativity [4].

The results of initial research observations at one of the educational institutions, SDS Mutiara Hati Ponorogo, is one of the schools that has implemented an independent curriculum. SDS Mutiara Hati even proved its credibility by successfully passing the selection for the driving school program organized by the Ministry of Education and Culture. Thus, SDS Mutiara Hati is a driving school that is the initiator in bridging surrounding schools to share solutions and innovations to improve the quality of education to encourage further the formation of the character profile of Pancasila students. Apart from that, SDS Mutiara Hati is an A-accredited school with all its achievements.

In implementing the independent curriculum, SDS Mutiara Hati Ponorogo designated Reyog Ponorogo art as a program for the Strengthening Pancasila Student Profile (P5) Project with the theme of local wisdom. Ponorogo Reyog art, as a local cultural heritage, is considered a potential and effective means of forming students' Pancasila Student Profile character. Reyog Ponorogo art is a part of folk art in the Ponorogo district. Reyog art is usually performed at several events, such as weddings, circumcisions, official government events, carnivals, and other local and national events [5].

Reyog Ponorogo art has become an icon of the Ponorogo district. Every person who mentions the name of Ponorogo district will think of Reyog first. The Ponorogo district government has made Reyog the cultural identity of the Ponorogo people. Reyog is also a cultural heritage, especially local culture, which is now a national heritage and is even being proposed to UNESCO (The United Nations Educational Scientific and Cultural Organization) to be made a world heritage. Reyog Ponorogo's art is holistic, unique, and interesting [6]. A school is a good place or medium for forming the character of Reyog Ponorogo art. The learning process can be done through dance [7]. Thus, character formation of the Pancasila Student Profile can be carried out through the Reyog Ponorogo arts program.

This research aims to examine in more depth how the Reyog Ponorogo arts program is implemented. The researcher hopes that the results of this research can provide a deeper understanding of the Reyog Ponorogo arts program and the success of character formation in the Pancasila Student Profile based on the implementation of the independent curriculum. The results of this research can provide an empirical and

pedagogical basis for developing educational policies that are more effective in integrating traditional arts as a means of character-building for the Pancasila Student Profile in elementary schools.

There has been research examining Reyog Ponorogo art, such as in Rosidin's (2019) research entitled "Values of Character Education in Reyog Ponorogo Art" it is stated that (1) the values of character education in Reyog Ponorogo art are reviewed from the meanings. The symbols are: Religious, a symbol that shows the value of religious character, one of which is Reyog, taken from Arabic (Riyyuq). Tolerance, the Reyog gamelan, which has pelog and slendro tunes, illustrates that differences if addressed with a sense of tolerance, can work in harmony and good harmony. Discipline and hard work is the story of the character Kelono Sewandono and his governor Pujangganong, who have a spirit of discipline and hard work in running the government of the Bantarangin Kingdom. Creative: according to folklore, Pujangganong was the governor of the king of Kelono Sewandono, whose creativity was proven by the creation of Reyog art and his efforts. National Spirit and Love for the Motherland, Reyog figures such as Warok, Pujangganong, and Jathilan, who always behave and act loyally to the kingdom and king, show a symbol of high national spirit and love for the country. Responsibilities: Kelono Sewandono, as a king, has responsibilities towards the kingdom he leads. (2) Character Education Values in Reyog Ponorogo Art are reviewed from the meanings of the symbols, namely: Religious, Tolerant, Discipline and Hard Work, Creative, National Spirit, and Love of the Motherland; Responsibility is very relevant to the Goals of Islamic Education [8]. This article is relevant to research because they both discuss Reyog Ponorogo's Art. It's just that what is focused on in Rosidin's article is the values of character education, whereas in this research, the focus is on program implementation.

Kristianto's (2019) research entitled "Ponorogo Reyog Art in Functionalism Theory" states that Ponorogo Reyog art includes functions in contextual studies. From the research results, it was found that the function of Ponorogo Reyog art consists of a) religion, b) socio-economic c) education, d) bureaucracy, and e) aesthetics [9]. This article is relevant to research because they both discuss Reyog Ponorogo's art. However, what is focused on in Kristianto's article is the function of Ponorogo's Reyog art. Meanwhile, this research focuses on character formation of the Pancasila Student Profile through program implementation.

Based on the description above, researchers are interested in conducting research titled "Analysis of the Implementation of the Reyog Ponorogo Arts Program in Elementary Schools." This research aims to describe and analyze the implementation of the Reyog Ponorogo arts program. Thus, this research will provide a deeper understanding of the implementation of the Reyog Ponorogo arts program. The results of this research can become a basis for more effective development in implementing the Reyog Ponorogo arts program.

II. METHOD

This research method is qualitative. Qualitative research aims to obtain an in-depth understanding of phenomena regarding the experiences of research subjects, such as behavior, perceptions, motivations, actions, and others. [10]. This research strategy is a case study. Case studies are an appropriate strategy to use when the main research question concerns the "how" or "why" [11].

The subjects of this research were the school principal, the Educational Unit Operational Curriculum (KOSP) development team, facilitators, and homeroom teachers at SDS Mutiara Hati Ponorogo. Data collection techniques in this research are documentation, observation, and interviews. The validity of the data in this research is a triangulation of sources and techniques. This research uses Milles Huberman's interactive analysis technique, which consists of data collection, data compression, data reduction, and concluding.

III. RESULT AND DISCUSSION

Result

Based on the results of research on the implementation of the Reyog Ponorogo arts program, it was found that educators started Reyog Ponorogo arts program activities with strategies that supported stimulating students' interest and curiosity. This strategy begins with stimulating questions that arouse interest, followed by presenting information about authentic problems related to Reyog Ponorogo art. Educators optimize the implementation of the Reyog Ponorogo arts program to encourage students' learning engagement using repeated forms of routine practice with expert trainers. The use of media, such as PPT, videos, and music, is also to facilitate student involvement in program implementation.

Educators closed the series of Reyog Ponorogo arts program activities with a talent show featuring Reyog Ponorogo art. After the event, a thorough reflection was carried out to evaluate the events and plan future steps

to implement the next P5 program. The findings from this reflection show several obstacles in implementing the Reyog Ponorogo arts program, such as unfavorable weather conditions, varying student health, and limited infrastructure. On the other hand, strong support comes from parents, schools, school committees, stakeholders and the community, which is a positive driving factor in the continuity of the program. Therefore, this program will be continued and developed further.

SDS Mutiara Hati has optimized cooperation with external partners in the Reyog Ponorogo arts program, such as expert trainers, art buildings, sound systems, (Event Organizer) EO stage decorations, lighting, social media team, Reyog music accompaniment, make-up, costumes, and Reyog dance properties. The school involves external partners because some of these partners have often collaborated with the school, and some are student parents, so it is easier to coordinate.

Thus, the implementation of the independent curriculum oriented towards building the character of the Pancasila Student Profile through the Reyog Ponorogo arts program at SDS Mutiara Hati is carried out through a series of stages: starting program activities, optimizing program implementation, closing the series of program activities, and optimizing partner involvement. Educators start the program with strategies stimulating students' interest, using stimulating questions and exposure to authentic information about Reyog Ponorogo art. Using media such as PPTs, videos, and music helps facilitate student engagement. The activity closed with a talent show and comprehensive reflection to evaluate obstacles, including weather conditions, student health, and limited facilities. Strong support from parents, schools, committees, stakeholders and the community encourages the continuity of the program. SDS Mutiara Hati optimizes collaboration with external partners, including expert trainers, arts buildings, sound system, EO, lighting, social media team, Reyog music accompaniment, make-up, costumes, and Reyog dance props, making coordination easier thanks to the experience that has been established. So, this program will be continued and developed in the future.

Discussion

Based on the results of data analysis, it can be seen that the implementation of the Reyog Ponorogo arts program at SDS Mutiara Hati was carried out through a series of stages: initiating program activities, optimizing program implementation, closing the series of program activities, and optimizing partner involvement. Educators start the

program with strategies stimulating students' interest, using stimulating questions and exposure to authentic information about Reyog Ponorogo art. Using media such as PPTs, videos, and music helps facilitate student engagement.

The activity closed with a talent show and comprehensive reflection to evaluate obstacles, including weather conditions, student health, and limited facilities. Strong support from parents, schools, committees, stakeholders and the community encourages the continuity of the program. SDS Mutiara Hati optimizes collaboration with external partners, including expert trainers, arts buildings, sound system, EO, lighting, social media team, Reyog music accompaniment, make-up, costumes, and Reyog dance props, making coordination easier thanks to the experience that has been established. So, this program will be continued and developed in the future.

This is the opinion that as a learning facilitator, educators can start implementing the program by inviting students to see real situations that occur in everyday life (presenting real situations in the classroom). Starting program activities with factual realities in everyday life can attract students' attention and involvement from the first time the program is launched [12]. The strategy for starting project activities can be done by asking trigger questions and presenting authentic problems. In the early stages of the activity, the facilitator has a vital role in raising students' enthusiasm [13]. The use of trigger questions can encourage active student involvement during the learning process [14].

In implementing the Pancasila Student Profile Strengthening Project, students, educators, and educational units must have sufficient space and opportunities to develop themselves through independent learning. This is a prerequisite for sustainable project development efforts. The strategy implemented is to stimulate student participation so that they are actively involved in the learning process. The essence of implementing project activities is the involvement of students in the entire learning process. Therefore, educators as learning facilitators need to continue to create innovations to increase the learning participation of each student during a series of activities. [12]. Good involvement between teachers and students can build interpersonal relationships that lead to better cooperation in the learning process [15]. The use of

learning media can increase student involvement, understanding of concepts, and motivation to learn [16].

Project activities running through various series of activities need to end with something less meaningful. In this case, educators can undertake at least two activities as learning facilitators to encourage students to fulfill the various things they have learned, namely designing learning celebrations and carrying out follow-up reflection [17]. The learning celebration was carried out with students displaying their work processes and results during the implementation of P5 activities. This activity is a moment of appreciation for students' hard work while implementing P5, so it is usually held at the end of the semester or after a project is completed. After the learning celebration, follow-up reflection is carried out to improve the process of the next project activity [14].

Project activities provide opportunities for students to "experience knowledge" as a process of strengthening character and learning from the surrounding environment. The environment in question is inanimate objects around the educational unit and the people. Involving the community outside the educational unit will provide significant meaning for students. Students will produce higher-quality learning outcomes when they know that others, apart from their educators, will see or experience their learning outcomes [17]. Optimizing the involvement of external partners as resource persons plays a role in successfully implementing P5 activities. The involvement of external partners in P5 activities is critical for students as it allows them to gain diverse experiences and knowledge in the field [14].

CONCLUSION

The conclusion obtained in this research is that the implementation of the Reyog Ponorogo arts program at SDS Mutiara Hati was carried out through a series of stages: initiating program activities, optimizing program implementation, closing the series of program activities, and optimizing partner involvement.

SUGGESTION

The suggestion used as material for consideration is that optimizing the implementation of the Reyog Ponorogo arts program needs to be improved by utilizing various media and routine exercises that support active student learning involvement. Then, closing the series of activities with a talent show and comprehensive reflection must be an inseparable part of evaluating the

implementation and planning future steps more systematically.

REFERENCES

- [1] S. Wahyuningrum, "Implementasi Program Pendidikan Full Day School Dalam Pembentukan Pendidikan Karakter di Sekolah Dasar," Universitas Sebelas Maret Surakarta, 2021.
- [2] N. Indriani, I. Suryani, and ul Mukaromah, "Implementasi Kurikulum Merdeka Belajar Dalam Pembentukan Karakter Disiplin Peserta Didik Di Sekolah Dasar," *Khazanah Pendidik.*, vol. 17, no. 1, pp. 242–252, 2023, doi: 10.30595/jkp.v17i1.16228.
- [3] A. Angga, C. Suryana, I. Nurwahidah, A. H. Hernawan, and P. Prihantini, "Komparasi Implementasi Kurikulum 2013 dan Kurikulum Merdeka di Sekolah Dasar Kabupaten Garut," *J. Basicedu*, vol. 6, no. 4, pp. 5877–5889, 2022, doi: 10.31004/basicedu.v6i4.3149.
- [4] N. R. M. R. Ismelani, "Implementasi Kurikulum Merdeka dalam Mewujudkan Profil Pelajar Pancasila Melalui Program Tatanen di Bale Atikan Kabupaten Purwakarta," vol. Volume5 No, 2023.
- [5] B. D. Putranto, "Kesenian Reyog Ponorogo Sebagai Objek Penciptaan Lukisan," Universitas Negeri Yogyakarta, 2016.
- [6] A. Sugianto, "Kearifan Lokal Dalam Bahasa Dan Budaya Pada Seni Reyog Ponorogo : Kajian Etnolinguistik," Universitas Sebelas Maret Surakarta, 2020.
- [7] N. D. Pertiwi and A. Sudrajat, "Nilai Karakter Budaya Seni Reog Ponorogo pada Kegiatan Ektrakurikuler di Sekolah," *Ideas J. Pendidikan, Sos. dan Budaya*, vol. 8, no. 1, p. 191, 2022, doi: 10.32884/ideas.v8i1.515.
- [8] N. Al Rosidin, "Nilai – Nilai Pendidikan Karakter Dalam Kesenian Reyog Ponorogo," *J. al Adab.*, vol. 14, no. 2, 2019.
- [9] A. Kristianto, "Kesenian Reyog Ponorogo dalam Teori Fungsionalisme," *Tamumatra J. Seni Pertunjuk.*, vol. 1, no. 2, pp. 69–82, 2019, doi: 10.29408/tmmt.v1i2.xxxx.
- [10] L. J. Moleong, *Metodologi Penelitian Kualitatif (Eds. Revisi)*. PT Remaja Rosdakarya, 2021.
- [11] R. K. Yin, *Studi Kasus Desain dan Metode*. PT Raja Grafindo Persada, 2018.
- [12] A. Sufyadi, Susanti., Harjatanaya, Tracey Yani., Adiprima, Pia., Satria, M. Rizky., Andiarti, Ardanti., Herutami, *Panduan Pengembangan Projek Penguatan Profil Pelajar Pancasila Jenjang Pendidikan Dasar dan Menengah (SD/MI, SMP/MTs, SMA/MA)*. Pusat Asesmen dan Pembelajaran Badan Penelitian dan Pengembangan dan Perbukuan Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi, 2021.
- [13] J. Juraidah and A. Hartoyo, "Peran Guru Dalam Menumbuhkembangkan Kemandirian Belajar Dan Kemampuan Berpikir Kritis Siswa Sekolah Dasar Melalui Proyek Penguatan Profil Pelajar Pancasila," *J. Pendidik. Dasar Perkhasa J. Penelit. Pendidik. Dasar*, vol. 8, no. 2, pp. 105–118, 2022, doi: 10.31932/jpdp.v8i2.1719.
- [14] M. W. R. Indrianti, V. Rulviana, and S. Budyartati, "Implementasi Projek Penguatan Profil Pelajar Pancasila dalam Penanaman Nilai Karakter Siswa Kelas IV SDN 4 Kedung Banteng Kabupaten Ponorogo," *Pros. Konf. Ilm. Dasar*, vol. 4, pp. 1177–1189, 2023, [Online]. Available: <http://prosiding.unipma.ac.id/index.php/KID>
- [15] S. Panggalo, "Faktor Penyebab Kesulitan Guru Membangun Hubungan Interpersonal dengan Siswa di Salah Satu SD Swasta Kabupaten Toraja Utara," *J. Kegur. dan Ilmu Pendidik.*, vol. 10, no. 2, pp. 33–37, 2021, doi: 10.47178/jkip.v10i2.1374.
- [16] B. S. Permana, "Teknologi Pendidikan : Efektivitas Penggunaan Media Pembelajaran Berbasis Teknologi Di Era Digitalisasi," vol. 4, no. 1, 2024.
- [17] S. Y. H. A. R. S. A. H. Sufyadi, *Panduan Pengembangan Projek Penguatan Profil Pelajar Pancasila*. Jakarta: Kementerian Pendidikan, Kebudayaan, Riset dan Teknologi, 2021.