

Study of the Analysis of Performing Arts Performances in Developing the Profile of Pancasila Students at SD N 7 Gondosari Gebog Kudus

Firdau, J. S.¹, Fajrie, N.¹, and Bintoro, H. S.¹

¹Muria Kudus University
Kudus Regency, Jawa Tengah 59327, INDONESIA

*Corresponding Author: 2022030320@std.umk.id

To Cite This Article:

Firdau, J. S., Fajrie, N., and Suryabintoro, H. (2026). Study of the Analysis of Performing Arts Performances in Developing the Profile of Pancasila Students at SD N 7 Gondosari Gebog Kudus. *ICCCM Journal of Social Sciences and Humanities*, 5(2). 84-88. <https://doi.org/10.53797/iccmjssh.v5i2.13.2026>

Abstract: This research aims to investigate the role of Performing Arts Performance Management in increasing the profile of Pancasila students in the educational environment. Performing arts performances are considered an effective tool for forming character and Pancasila values in students. This research was carried out at SD Negeri 7 Gondosari, Gebog sub-district, Kudus district. The research method used is qualitative with a case study approach, involving data collection through interviews, observation and document analysis. This research shows that (1) the process of performing arts in fostering the Pancasila student profile of the students at SD Negeri 7 Gondosari Gebog Kudus includes the stages of planning, preparation, implementation, evaluation, and reporting; (2) the result of the performing arts in fostering the Pancasila student profile of the students at SD Negeri 7 Gondosari Gebog Kudus includes discipline, cooperation, responsibility, independence, and mutual respect; (3) the implementation of performing arts activities at SD Negeri 7 is funded by the sponsor PR Sukun Kudus and in collaboration with the parents' association. This research recommends conducting further studies related to variables associated with performing arts in schools and their impact on student character development

Keywords: management, performing arts, Pancasila student profile

1. Introduction

Although Pancasila as the foundation of the state must be embedded in every aspect of education, it is possible that most students at SD Negeri 7 Gondosari Gebog Kudus have not fully understood or applied the values of Pancasila in their daily lives. There is a need to explore and identify what performing arts methods can be used to support the learning of Pancasila values (Rachmawati et al., 2022).

Performing arts play a crucial role in character formation and student development. As an integral part of the educational curriculum, performing arts serve not only as entertainment but also as a learning tool that can positively impact students' cognitive, emotional, and social development. Ministry of Education and Culture (2020: 5) states that performing arts are a medium with intrinsic and extrinsic elements that can communicate with audiences. The presence of performing arts in education provides opportunities for students to develop creativity, self-expression, and empathy. By exploring various forms of performing arts, such as music, dance, and theater, students can broaden their horizons, hone their communication skills, and build a sense of community (Inayati, 2022).

According to Ekasari et al (2022), technological developments can give birth to new models for creating works of art, such as audiovisuals. Arts subjects have been developed to meet the demands of the 21st century, where mastery and use of information and communication technology are integral to the learning process.

Ekasari et al (2022) explain that performing arts are works of art that involve movement or action, either individually or in groups, in a specific place and time. Performing arts are a form of cultural expression, a vehicle for conveying cultural values, and a manifestation of aesthetic norms that evolve with the times. Performing arts are presented in the form of art performances with the aim of entertaining.

*Corresponding author: 2022030320@std.umk.id
<https://iccmjssh.com/> All right reserved.

Performing arts performances in schools play a crucial role in developing students' creativity, self-expression, and emotional intelligence. Holding performing arts performances in schools also supports holistic education, which emphasizes the importance of developing all aspects of a student's personality. Performing arts help students understand and respond to the world in more complex and profound ways. Furthermore, effective management of these arts programs is essential to fostering such creativity (Mulyani, 2022). Murgiyanto (2016: 53) states that performing arts are performances by one or more individuals who want to demonstrate their skills, and there is an audience willing to watch.

Performing arts management plays a crucial role in organizing arts activities to efficiently achieve organizational goals. Performing arts performances are a routine activity at SD Negeri 7 Gondosari Gebog Kudus. It is a popular elementary school and regularly hosts arts performances. These activities include anniversary celebrations, sixth-grade farewells, sixth-grade graduation ceremonies, and performance exams. Initial observations indicate that this research will focus on the performing arts performances held by this school in 2023.

This research has a strong background in the context of character education and strengthening Pancasila values through arts activities, which are expected to provide a positive contribution to the development of character and potential of students at SD N 7 Gondosari Gebog Kudus.

1.1 Conceptual framework

According to Murni (2013), performing arts are the efforts and work of a group of artists or people who work to produce works of art as a performance. In a more complex organizational structure, there are generally several roles or positions that exist within every performing arts organization. These roles function within an organizational structure divided into several work areas. According to Jackson and Babbidge (2021), in performing arts organizations, the artistic and non-artistic areas must work together to support the success of a production. While the artistic team focuses on the creativity and quality of the performance, the non-artistic team manages the various operational aspects that make the performance possible. This collaborative synergy between artistic and non-artistic divisions is a cornerstone of successful performance management (Mulyawan et al., 2018).

Pertiwi, S. (2021), aesthetics in performing arts, including the importance of the roles that are visible on stage and those hidden behind the stage. Pertiwi emphasizes that the aesthetics of a performance depend not only on the performance of the actors or dancers, but also on the technical elements arranged by professionals backstage, such as lighting and sound design that support the performance atmosphere.

The Pancasila Student Profile is a collection of desired character traits and competencies for students to achieve, based on the noble values of Pancasila. The Ministry of Education, Culture, Research, and Technology (Kemendikbudristek) initiated and compiled this profile as a form of support for the vision and mission of the President of the Republic of Indonesia in advancing Indonesia. This initiative is part of a broader curriculum transformation aimed at creating a more flexible and character-oriented learning environment (Vhalery et al., 2022). Nashrullah (2021) defines Indonesian students as lifelong learners who are competent, possess character, and behave in accordance with the values of Pancasila.

Nashrullah (2021) Pancasila profile as a student consists of the following eight characteristics: (1) believer, devoted to God, the One Mahe; (2) independent; (3) work together; (4) global diversity; (5) critical reasoning; and (6) creative. By adhering to this profile, education stakeholders can easily understand how to carry out and move towards learning and education in accordance with the ideals of Indonesian institutions and the state. The implementation of these characteristics is further detailed in the national guidelines for the P5 project (Satria et al., 2022).

1.2 Research Objectives

The aim of the research on the management of performing arts performances at SD Negeri 7 Gondosari Gebog Kudus is to evaluate the results of performing arts performances in developing the Pancasila student profile of students at SD Negeri 7 Gondosari Gebog Kudus.

2. Methodology

2.1 Research design

One type of descriptive qualitative research is the case study method or approach. This research focuses intensively on a specific object, studying it as a case. The case study method allows researchers to remain holistic and significant.

2.2 Data Sources and Types

Data in this research and development consists of data on problems in the field, data on needs, as well as data on product feasibility and effectiveness. Data sources were obtained from class IV teachers and students in Mejobo and Bae District, Kudus Regency, namely SDN 1 Jepang, SDN 5 Jepang, and SDN 2 Karang Bener, as well as material experts and media experts.

2.3 Respondents of the study

The research population at SD Negeri 7 Gondosari was teachers, 5th grade students and 6th grade students, parents of students and the principal.

In this study, the objective to be achieved is information related to the results of the performing arts performance at SD Negeri 7 Gondosari regarding changes in the character profile of Pancasila students.

Table 1 - Document Coding

No	Document	Coding
1	RKAS	D1
2	School Programs	D2
3	School Vision and Mission	D3
4	Photos of Art Performances	D4
5	Videos of Art Performances	D5
6	Committee Decrees	D6
7	Student Grades	D7
8	Proposals	D8

Table 2 - Informant Coding

No	Informant	Coding	amount
1	Principal	KS	1
2	Teachers	G	2
3	Parents	OT	2
4	Committee	KMT	1
5	Students	S	3

Table 3 - Observation Coding

No	activity	Coding	documentary evidence
1	Committee meeting	O1	Committee Decree, Attendance List, Meeting Photos
2	Arts performance activities	O2	Activity Videos
3	Student daily life	O3	Photos and Student Behavior During Interviews
4	Arts performance atmosphere	O4	Activity Videos

2.4 Data Analysis

The data obtained from interviews, observations, and documentation were analyzed using the qualitative data analysis model developed by Miles & Huberman (1994). This analysis process consists of three concurrent stages: data reduction (simplifying and organizing the field notes), data display (presenting the data in a structured way to draw conclusions), and conclusion drawing and verification (verifying the results to ensure they accurately represent the Pancasila student profile at SD Negeri 7 Gondosari).

3. Results and Discussions

The total number of students at SD 7 Gondosari is 188 students, consisting of 93 male students and 95 female students. There are 35 students in grade 5 and 31 students in grade 6. Learning at SD 7 Gondosari, Korwil Gebog Kudus District, which is integrated with the general Pancasila student profile, aims to shape the character of students who are devout to God Almighty and have noble morals, are globally diverse, independent, think critically, work together, and are creative. This integration follows the national transition toward a more character-oriented education system, as highlighted in comparative studies of the current curriculum framework (Angga et al., 2022).

The students are encouraged to be innovative and are able to create ideas/concepts based on regional characteristics that remain rooted in the nation's culture. Observations during arts performances indicate that these activities significantly foster student independence and self-discipline, mirroring the positive behavioral outcomes seen in structured pedagogical methods (Aditya, 2021). Furthermore, the success of these initiatives relies heavily on the leadership of educators who act as "Guru Penggerak" (driving teachers), facilitating the *Merdeka Belajar* agenda within the school environment (Mulyasa, 2021). Finally, the collaborative nature of these performance projects ensures that the strengthening of the Pancasila Student Profile is achieved through practical, hands-on experience rather than just theoretical learning (Rachmawati et al., 2022).

3.1 Knowledge

Overall, the planning stage carried out at SD N 7 Gondosari not only ensured the smooth running of the event, but also became an integral part in growing the profile of Pancasila Students. This process aligns with the management of art education, where structured planning is essential to enhancing student creativity and ensuring pedagogical goals are met (Mulyani, 2022). Furthermore, the coaching sessions provided a platform for students to transition theoretical knowledge into practical 21st-century skills (Inayati, 2022).



Fig. 1 - Practice with the Coach

Dance performance practice with the trainer attended by selected class 5 and class 6 students in preparation for the dance performance



Fig. 2 - Student Performance in Arts Performance

Furthermore, the school strives to involve parents and the surrounding community in these activities. This aims to ensure that performing arts activities not only serve as a platform for student expression but also gain broader appreciation from the community. The presence of parents and the community not only provides moral support but also strengthens the relationship between the school and the community. This collaborative engagement is crucial, as parental involvement in school-based arts events has been shown to enhance project planning and community ties through shared efforts (Miller & Johnson, 2023).

4. Conclusions and Recommendations

The performance at SD Negeri 7 Gondosari Gebog Kudus fostered Pancasila student profiles, including discipline, cooperation, responsibility, independence, and mutual respect. This activity not only produced entertaining art but also fostered positive attitudes in students. Students demonstrated discipline in participating in rehearsals, cooperation in preparation, and responsibility in their roles. Independence developed through organizing activities, while mutual respect was reflected in support and appreciation among students, creating a harmonious atmosphere.

The results of performing arts activities that foster discipline, cooperation, responsibility, independence, and mutual respect demonstrate that arts activities can be an effective means of shaping the profile of Pancasila students. Therefore, performing arts activities should continue to be encouraged and strengthened as a method to support student character development, in line with the national education goal of producing a generation with noble morals and strong social skills (Satria et al., 2022; Sufyadi et al., 2021).

Acknowledgement

The author would like to express his gratitude for the participation of SD Negeri 7 Gondosari, including teachers, parents, and students selected for the research. He would also like to express his appreciation to the Graduate School of Muria Kudus University for their guidance.

Conflict of Interest

The author declares there is no Conflict of Interest

References

- Aditya, D. Y. (2021). Pengaruh penerapan metode pembelajaran resitasi terhadap hasil belajar matematika siswa. *Jurnal Pendidikan Dasar*, 12(1), 143–152.
- Angga, A., Suryana, C., Nurwahidah, I., Hernawan, A. H., & Prihantini, P. (2022). Komparasi implementasi kurikulum 2013 dan kurikulum Merdeka di sekolah dasar Kabupaten Garut. *Jurnal Basicedu*, 6(4), 5877–5889. <https://doi.org/10.31004/basicedu.v6i4.3149>
- Ekasari, N. F., Absor, L. S., & Milenia, D. N. (2022). *Dasar-dasar seni pertunjukan*. PT Dinamika Astrapedia Sejahtera.
- Inayati, U. (2022). Konsep dan implementasi kurikulum Merdeka pada pembelajaran abad 21 di SD/MI. *Jurnal Pendidikan Guru Sekolah Dasar*, 3(2), 115–125.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook* (2nd ed.). Sage Publications.
- Miller, R. L., & Johnson, K. R. (2023). Parental involvement in school-based arts events: Enhancing planning and community engagement through collaborative efforts. *Journal of Arts Education and Parental Involvement*, 28(3), 112–126.
- Mulyani, S. (2022). Manajemen pendidikan seni dalam meningkatkan kreativitas siswa di sekolah dasar. *Jurnal Pendidikan dan Konseling (JPDK)*, 4(3), 120–130.
- Mulyawan, E. Y., Bisri, M. H., & Wafa, M. U. (2018). Manajemen seni pertunjukan pada grup Orkes Senggol Tromol. *Jurnal Seni Musik*, 3(1), 82–91.
- Mulyasa, E. (2021). *Menjadi guru penggerak Merdeka Belajar*. Bumi Aksara.
- Nashrullah. (2021). *Pengantar kurikulum profil pelajar Pancasila di pendidikan dasar*. CV Kanhayakarya.
- Pertiwi, S. (2021). Estetika dalam seni pertunjukan: Kajian peran di panggung dan di balik panggung. *Jurnal Studi Seni*, 15(3), 58–70.
- Rachmawati, N., Marini, A., Nafiah, M., & Nurasih, I. (2022). Proyek penguatan profil pelajar Pancasila dalam implementasi kurikulum Merdeka di sekolah dasar. *Jurnal Basicedu*, 6(3), 3613–3625.
- Satria, R., Adiprima, P., Wulan, K. S., & Harjatanaya, T. Y. (2022). *Panduan pengembangan proyek penguatan profil pelajar Pancasila*. BSKAP Kemendikbudristek.
- Sufyadi, S., (2021). *Panduan pengembangan proyek penguatan profil pelajar Pancasila*. Pusat Asesmen dan Pembelajaran.
- Vhalery, R., Setyastanto, A. M., & Leksono, A. W. (2022). Kurikulum Merdeka Belajar Kampus Merdeka: Sebuah kajian literatur. *Jurnal Pendidikan Ekonomi*, 10(1), 1–15.