

How to Cite (APA Style):

Safitri, S. R., & Riski, Y. T. (2025). Extracurricular arts: an effort to strengthen the character of global diversity in elementary school. *Jurnal Ilmiah Pendidikan Dasar*, 12 (1), 20-39. <http://dx.doi.org/10.30659/pendas.12.1.20-39>



JURNAL ILMIAH PENDIDIKAN DASAR

p-ISSN: 2354-9580
e-ISSN: 2685-211X

Extracurricular arts: an effort to strengthen the character of global diversity in elementary school

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Submitted: August 8th, 2024

DOI: 10.30659/pendas.12.1.20-39

Revised: January 25th, 2025

Accepted: January 30th, 2025

Keywords:	Abstract
extracurricular arts; global diversity; pancasila students; multicultural education	This study aims to explain an effort to strengthen the character of global diversity at SDN 1 Pringsurat, Temanggung Regency through extracurricular arts activities. The Merdeka Curriculum directs students to become people with character known as the 6 profiles of Pancasila students. One of the dimensions that is expected to be the character of Pancasila students today is global diversity, namely Indonesian students who have global competence but have personalities following Pancasila values. This study uses a qualitative method with a Phenomenological approach. The stages of the research were carried out in the form of data collection activities, data verification, data analysis-synthesis, and presentation in written form. The findings obtained in this study were that the extracurricular arts implemented at SDN 1 Pringsurat in the form of training and performances of Soreng Dance, regional songs, Islamic songs, and national songs were real practices of efforts to strengthen the character of global diversity. The presence of various art materials shows the diversity of values such as local, spiritual, and national values which are manifested in the "arts festival" of multicultural education. The goal is that humans as part of a global society that follows world progress trends, are not uprooted from the roots of their nation's culture. The result is that the nation's noble values, such as love of the homeland, patriotism, and diversity are instilled in students from an early age.

Jurnal Ilmiah Pendidikan Dasar Vol. XII, No. 1, January 2025, Page. 20-39

doi: 10.30659/pendas.12.1.20-39

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INTRODUCTION

Background of the Study

The main key to supporting the progress of a nation is education (Hasanah, [2021](#)). It seems that this kind of discourse is one of the foundations of the ideals of the Indonesian nation to continue to advance the world of education. Various methods and strategies are carried out by the government and education circles to move to realize these ideals. One form of government effort that is being actively encouraged to realize the vision and mission of education in Indonesia is the Sekolah Penggerak program (Kusuma et al., [2024](#); Maspupah et al., [2024](#)). Reported from the website of the Ministry of Education and Culture of the Republic of Indonesia, it is written that the Sekolah Penggerak program is an effort to realize the vision of Indonesian education, namely an advanced Indonesia that is sovereign, independent, and has personality through the creation of Pancasila Students. The Sekolah Penggerak program is running because of the collaboration between the Regional Government and the Ministry of Education and Culture.

On the Kemdikbud website, it is stated that to realize the vision and mission of national education, it is necessary to strengthen the Pancasila Student Profile. Six things are the competency standards for this student profile: 1). believing and being devoted to God Almighty and having noble morals; 2). global diversity; 3). working together; 4). independent; 5) critical thinking; 6). and creative. Several of these aspects are framed into three educational domains (cognitive, affective, and psychomotor) as has so far been the goal of national education in general (Afandi et al., [2020](#); Cahyaningtyas et al., [2022](#); Ismiyanti et al., [2022](#)).

However, in the crystallization of conceptual phrases, the Ministry of Education and Culture frames it in the definition, "lifelong learners who have global competence, but have personalities following Pancasila" (Kemdikbud, [2022](#)). This phrase contains a strong understanding that the moral and character aspects of the nation are very important pressures in the development of Indonesian human resources, as has often been emphasized by President Joko Widodo.

Problems of the Study

SDN 1 Pringsurat, which was selected as a driving school, is of course a pioneer in realizing the Pancasila Student Profile. Not only through intracurricular activities but also extracurricular activities are developed and intensified, especially concerning the development of global diversity characters. This concept is imagined

as a human being who realizes that he lives in a global era with various cultural excesses but still realizes his identity as an Indonesian person with a diverse perspective (Kemdikbud, [2021](#)). In that context, it is interesting that SDN 1 Pringsurat presents local arts, namely the Soreng dance art to the school, as well as extracurricular activities for training in singing national and regional songs. The implementation of this activity is of course interesting to study, because the soreng dance art which is an endemic culture, especially in the Pringsurat area, can be said to be almost extinct. In addition, what are the basic reasons and motives for the school to relate art to the formation of global diversity characters, while the Soreng dance art and regional songs clearly show their locality?

Research State of the Art

Several studies have been conducted on the theme of art and multiculturalism issues as well as art education in elementary schools. Here are some of the studies reviewed in this article:

The first study, namely Desyandri in his article entitled, *The Role of Musical Arts in Multicultural Education*. According to him, the current era of globalization and the development of science and technology, has resulted in major socio-cultural changes in society. This is not without excesses, because it has resulted in society being uprooted from the culture they have. However, he said that this can be overcome by improving musical arts education to help the multicultural education movement increase awareness and understanding, as well as recognition of the privileges of students so that comfort and maximum learning outcomes are achieved (Desyandri, [2020](#)).

Another study similar to the one above, namely that of Pratiichno in his writing entitled, *Art Education as an Alternative to Multicultural Education*. According to him, multicultural can be one approach to art learning to build a good personality. In its implementation, this must be flexible by adjusting the abilities of teachers, society, and the socio-cultural conditions of the environment concerned. This approach should also emphasize the development of sensitivity to taste, aesthetics, and the ability to imagine and create. Furthermore, he said, in practice, this will have implications for the role and competence of teachers so that they have sufficient knowledge and skills; develop teaching materials; master art theory and practice, and plan and manage art learning (Ismiyanti & Afandi, [2022](#)).

A study that directly relates art education to children's lives was conducted by Dini in her writing entitled, *Paradigm of Art Education for Children's Lives*. In this study, she emphasizes the function of art education for children which can develop skills, movement coordination, play media, and mental growth. In addition, related to cultural issues, art is considered to be able to introduce and instill cultural values (Sukma et al., [2022](#)).

Understanding how the relationship between art as a means of developing global diversity characters, actually cannot be separated from the existence of the concept of art, art education, and the problem of multiculturalism. In the world of education according to Joseph and Jane Southcott, the idea of multiculturalism is needed to produce quality education. Its form can be various efforts to present cultural diversity to schools (read art festivals) so that students see cultural pluralism it becomes a positive force in accepting and understanding global differences. Furthermore, they say that multiculturalism can be an approach to teaching and learning based on democratic values; it can maintain cultural pluralism; be a commitment to quality education; can develop inter-ethnic understanding; and fight against Action (Maulidiana et al., [2021](#)).

The efforts of SDN 1 Pringsurat to present extracurricular arts in the form of mask dance training and national and regional song music can be said to be a form of multiculturalism education. Art itself as stated by Koentjaraningrat is one of the universal elements of culture as a result of human creativity, feeling, and will. In line with this, Sumardjo defines art as a symbolic manifestation of artists seeing and viewing the reality they encounter. That means, without understanding various kinds of art, then humans will not be free from efforts to participate in understanding the diversity of life's realities. In other words, understanding art is a problem of multiculturalism itself.

According to Russell-Bowie as quoted by Joseph & Southcott, art is very important for the world of education because it is an integral part of human life from time to time (Callahan & Missett, [2021](#); Dreon & Ragazzi, [2022](#); Kulinski, [2023](#)). Students who study art are said to be studying the human experience. In contemporary society, art is used as a way to understand and communicate human identity, culture, and heritage (Desyandri, [2020](#); Hasanah, [2021](#); Suleyeva et al., [2022](#)). According to him, by engaging in art practices, it is hoped that teachers and students can change stereotypical attitudes and create understanding between people with different cultural backgrounds. Involvement in arts education (music,

dance, drama, and visual arts) can foster respect, tolerance, and increased appreciation for one's own culture, as well as other cultures. In addition, art can function in shaping moral character and instilling national values and culture (Kusuma et al., [2024](#)).

Novelty, Research Gap, & Objective

So far there has been no study that examines the implementation of art extracurricular activities at SDN 1 Pringsurat concerning the development of global diversity. Likewise, there are no other empirical studies on the development of the Pancasila Student Profile in schools. However, some of them are merely theoretical discourses rather than empirical studies. Even if there are empirical ones, they are also limited to technical learning issues. The findings obtained in this study were that the extracurricular arts implemented at SDN 1 Pringsurat in the form of training and performances of Soreng Dance, regional songs, Islamic songs, and national songs were real practices of efforts to strengthen the character of global diversity. The presence of various art materials shows the diversity of values such as local, spiritual, and national values which are manifested in the "arts festival" of multicultural education. The goal is that humans as part of a global society that follows world progress trends, are not uprooted from the roots of their nation's culture. The result is that the nation's noble values, such as love of the homeland, patriotism, and diversity are instilled in students from an early age.

METHOD

Type and Design

The data used include ideas, opinions, views on life, and narratives about the research problem so qualitative methods will be used in building this study (Ulia et al., [2019](#)). Qualitative analysis according to Denzim and Lincoln as quoted by Moleong, is a research activity to solve certain problems by collecting data in the field in its natural conditions. The approach used in this study is phenomenology, which means the search for truth with an emphasis on the perspective of the research subject. This is very suitable for revealing something that is an idea, especially in this case art is one of the variables studied. However, a critical attitude will still be taken to the research subject. The phenomenological analysis is somewhat modified by following the development of data collection in the field.

Data and Data Sources

This study focuses on extracurricular arts activities at SDN 1 Pringsurat concerning strengthening global diversity which is part of the Pancasila Student Profile competency. This research activity was conducted at the school, which is administratively included in the Pringsurat Village area, Pringsurat District, Temanggung Regency. Extracurricular arts as a school program, the Principal, teachers, students, and trainers are the subjects of the study. Primary data used in this study are data from observations and in-depth interviews. Observations were made by directly observing the extracurricular arts activities at SDN 1 Pringsurat. Interviews were conducted with the principal, class teachers, art trainers, and students. Secondary data used were books and articles from scientific journals.

Data Collection Techniques

In general, the data of this study are divided into two types, namely primary and secondary. Primary data are obtained through observation and interview activities. Observations are carried out by observing in the field the physical and sociological conditions of the school, as well as extracurricular arts learning. From it, notes are made regarding the condition of the school, the environment, the condition of the teachers, the condition of the principal, the learning process, the material taught, the interaction between teachers and students, and the attitudes of students and teachers in this activity. As for interviews, in addition to revealing factual data, they are also intended to deepen certain ideas from the subject of the study. Furthermore, the secondary data used are the results of document studies, in the form of archives, documents, photos, videos, and also scientific studies that are relevant to this study. These data, in addition to being a complement to primary data, are also intended as a comparison to obtain data validity.

The data validity technique that will be used in this study is based on the idea of data triangulation. Data obtained from observation, interview, and document study activities will be cross-checked *with* each other. *Cross-checking* data is done by: 1). comparing interview data with observation; 2). comparing observation data with document study; 3). comparing document study data with interviews. This triangulation scheme allows researchers to obtain valid data, while also discarding data that cannot be trusted.

Data Analysis

According to Ahimsa, during the data triangulation activity, data analysis activities have occurred. However, for the sake of ease in describing and at the same time identifying data, thematic codification was carried out in this study. This codification is the activity of grouping data to then be displayed into certain themes according to the research problem. Furthermore, from this activity, visible relationships between data or variables will be obtained, so that synthesis can be carried out and conclusions can be drawn at the same time.

RESULTS

SDN 1 Pringsurat as a Driving School (Sekolah Penggerak).

Since 2021, SDN 1 Pringsurat has had the status of a driving school and is one of two schools in Pringsurat District. This status was obtained from the efforts of the Principal, Tri Wahyuni to advance the school she leads. When she first served as Principal, she saw the condition of the school which was quite concerning, such as poor academic achievement of students and being at the bottom level in the sub-district, including a school environment that was considered unhealthy and dirty. Therefore, the driving school program with accompanying government funding is an opportunity to make improvements.



Figure 1. During Observation at SDN 1 Pringsurat

The status of a driving school held by SDN 1 Pringsurat requires it to implement the Merdeka Curriculum. This curriculum has the spirit of forming independent learning, namely, students are active in seeking knowledge and developing themselves. However, the consequence is that schools are also obliged or

become the guard to support the achievement of the national vision of the Pancasila Student Profile, which includes six elements as explained above. The form of implementation is in the form of a project from the government, where schools can choose at least two themes from the five themes provided.

In the first year of the project, SDN 1 Pringsurat chose the theme of global diversity and local wisdom. The following year, the theme of local wisdom was continued. Changes and reinforcements to support the achievement of the Pancasila Student Profile vision are broken down into intracurricular dimensions, school culture and extracurricular activities. This is based on an interview with the principal and one of the teachers at SDN 1 Pringsurat.



Figure 2. During an Interview with the Principal and one of the Teachers at SDN 1 Pringsurat

First, the implementation of intra-curricular activities includes a set of curriculum subjects that are implemented, such as Religious Education and Character Education, Pancasila, Natural and Social Sciences (IPAS), Physical Education and Sports, Arts and Culture and Skills, and Local Content, both from the province, district, and school, each of which emphasizes religious understanding and foreign languages. Second, the development of school culture is carried out by the school by emphasizing issues of character, such as politeness, environmental awareness, and issues of worship. Third, extracurricular activities are carried out by implementing sports, arts and culture, and scouting activities.

In extracurricular activities, especially in the field of music arts, SDN 1 Pringsurat chooses the form of learning about regional and national songs. In addition, as part of the implementation of the Pancasila Student Profile Strengthening Project, the school also carries out Soreng Dance Arts learning by presenting trainers

from local residents. As far as observations in the field are carried out, this activity is not mandatory for all students, but in practice, both can enliven the artistic atmosphere in the school which attracts wide attention from other students.

Arts Extracurricular: a Multicultural Arts “Festival”

a. Soreng Dance and the Noble Values Performed

Pringsurat Village, where SDN 1 Pringsurat is located, can be said to be an art village. There are nine hamlets in the area, eight of which have traditional arts, such as Kubrosiswo, Warok, Kuda Lumping, Soreng, Buto, Topeng Ireng, and so on. The input of elementary school-age children from these villages is accommodated in two public schools, one of which is SDN 1 Pringsurat. These children are accustomed to being in contact with traditional arts because it is part of their daily lives. Some of them who are considered old enough have even joined art groups in their hamlets. Because this type of art is folk art whose ownership is communal, getting involved in art becomes a kind of "social obligation" that moves the community, both young and old, as they are actively involved in other customs in their village. However, on the other hand, these children are also members of the global community. The internalization of the village in the form of ownership of mobile phones by each individual often has a major impact on children. Those who are eight years old and above, many of them have been facilitated with this equipment by their parents. Of course, initially, online learning (online) due to the COVID-19 pandemic requires this equipment, but when schools have implemented offline learning (offline), the use of mobile phones has become a habit that is difficult to stop. This has increased the anxiety of not only parents but also teachers who associate it with the possibility of erosion of morals and national identity. Even though this is an old issue every time there is a social change, SDN 1 Pringsurat takes it seriously.



Picture 3. The Students Taking Part in Extracurricular Dance Cclasses

To maintain local identity amidst the rampant invasion of foreign culture and the influence of information that is considered inappropriate for children's ages, the school invited a Soreng Dance trainer from one of the hamlets in Pringsurat, namely Duwok to teach children artistic activities. By promoting the Soreng Dance, it is hoped that the values of local wisdom contained in it will become a vehicle for moral education and a sense of love for the homeland.

According to (Waluyo, [2019](#)), Soreng Dance is an original art originating from Magelang. It emerged around 1964 in the Ngablak Village area which is located on the slopes of Mount Merbabu. This art entered Duwok Hamlet around the 1970s, which at that time was brought by people from Kaliampo Hamlet which is part of Kebumen Village. These Kaliampo people married people from Limbangan Village which is part of Pakis District, Magelang Regency. Pakis and Ngablak Districts are geographically adjacent, so Soreng Dance may have spread to the areas around Ngablak at that time.

Intra-aesthetically, Soreng Dance is included in the type of Drama, Dance, and Music Arts (Sendratasik). In its performance, this art displays the art of military dance, namely a dance that displays war movements accompanied by music. In addition, the dance is the embodiment of a historical story of the battle between Sutawijaya (Sultan of Mataram) and Arya Penangsang which ended with victory on Sutawijaya's side.

As a Sendratasik genre, Soreng Dance is performed by two groups of artists, namely dancers and musicians. The musicians consist of at least five people: a Jedor drummer, four Bendhe drummers, and a Trunthung drummer. Sometimes a bass drum is used, so one more musician must be added. The dancers who act out the battle story consist of artists who have various roles: 1). some are soldiers; 3). some are Arya Penangsang who holds the position of Adipati Jipang Panolan; 2). some play the role

of Patih Matahun; 3). Some play the role of the Caturhik (horse groomer), namely Arya Penangsang's Kuda Gagak Rimang; and 4). Some play the role of Sutawijaya.



Figure 4. The Students Performing the Soreng Dance

In general, the plot of the Soreng Dance Art is divided into three performance sessions. First, the opening contains the musicalization of the historical story of Arya Penangsang against Sultan Hadiwijaya (the king of Pajang). Second, the performance war training was carried out by Arya Penangsang with his soldiers until he received a letter of challenge from Sultan Hadiwijaya and went to pick up the challenge. The third or last is the performance of the Sutawijaya fight on Hadiwijaya's orders against Arya Penangsang which ended with Arya Penangsang's death.

In the plot of the story above, the Soreng Dance performed by the Dusun Duwok community and taught to students of SDN 1 Pringsurat only takes the first and second plots. According to one of the artists at the location, this is solely due to the limited number of players if they have to complete all the plots. In addition, it seems that the presentation of the two plots may be considered to have represented the presentation of the intended moral values of this art.

The closeness of traditional art to noble values is something that can be found in almost every traditional art performance. Art is not only a phenomenon of beauty but also an educational medium that preserves and conveys the noble teachings of the nation. Therefore, Soreng Dance is a manifestation of historical stories, so to capture the moral message of this art, it is necessary to first know how the story is framed in public historiography.

Arya Penangsang in Javanese tradition is said to be the son of Surowiyoto or Raden Kikin who was the son of the founder of the Demak Kingdom, Raden Fatah. In the struggle for power after the death of Adipati Unus, Raden Kikin had a feud with Raden Trenggana who was also the son of Raden Fatah. At that time, Trenggana's son Prawata sided with his father and killed Raden Kikin. After Sultan Trenggana died

because he was killed in battle in Panarukan, Prawata ascended the throne to replace him. Seeing this, Arya Penangsang the son of Raden Kikin did not agree. The power conflict continued. He ordered a man named Rangkud to avenge his father's death by killing Prawata.

Queen Kalinyamat, the ruler of Jepara who was Prawata's younger sister, could not accept her brother's death. Moreover, it was known that the keris used to kill belonged to Sunan Kudus named Kyai Betok. She wanted an explanation from Sunan Kudus, who at that time was on Arya Penangsang's side. Sunan Kudus' answer was considered unpleasant because it defended and justified Arya Penangsang's actions as an act of revenge for the murder of his father. Kalinyamat returned home feeling disappointed. On the way, she was attacked by Arya Penangsang's men, which caused the murder of Prince Hadlirin, Kalinyamat's husband. The deaths of Prawata and Hadlirin caused Kalinyamat to hold a great grudge and make an oath that she would not stop her *tapa wuda* (naked meditation) before bathing in Arya Penangsang's blood. The oath was responded to by Hadiwijaya alias Jaka Tingkir because behind it Kalinyamat also promised a reward and power for anyone who managed to kill Arya Penangsang.

Jaka Tingkir was quite reluctant to get involved in a power conflict against Arya Penangsang because he was not a descendant of Demak and was only Trenggana's son-in-law. In addition, he was afraid to face Penangsang because of his supernatural powers. Therefore, he held a contest, for anyone who could kill Arya Penangsang, would be given the land of Pati and Mentaok. This contest was accepted by four people, namely Kyai Ageng Pemanahan, Kyai Ageng Panjawi, Juru Martani, and Sutawijaya (son of Kyai Ageng Pemanahan).

The four men devised a strategy not to fight directly because they would face many enemy troops. They came carrying the Surat Hadiwijaya, by sending it through the Caturhik (court servant) Arya Penangsang whose ear had been injured. The letter contained a challenge to a fight. As a powerful person, the ruler of Jipang Panolan was very angry to see this. Injuring the Caturhik was certainly an insult to his dignity. Riding his horse named Gagak Rimang and carrying the Keris Setan Kober, he met the challenger, even though he had previously been warned by his Patih named Matahun not to rush to respond to the situation. The old Patih then followed from behind. At the battle site, Sutawijaya's party released the mare, which made Gagak Rimang difficult to control. He then managed to stab Kyai Plered's spear into Arya Penangsang's body, which caused his intestines to come out. While still alive, the

intestines were draped over the hilt of his keris, but unfortunately, when the Keris Setan Kober was about to be used, the keris slash cut his intestines and killed him.

This is the story of the murder of Arya Penangsang which is famous in Javanese tradition. This story not only records the success of Hadiwijaya as King of Pajang but also legitimizes the position of Sutawija who later became the founder of the Mataram Kingdom replacing the position of Pajang. As is known, this story is also written in the Babad Tanah Jawi which is the official history of Mataram. Of course, under the hegemony of Mataram as the winner, the story of Arya Penangsang was framed, seen, assessed, and at the same time influenced the views of Javanese society in general about who Arya Penangsang and Jipang Panolan were.

The story of the battle between Arya Penangsang and Hadiwijaya is often understood as a war between good and injustice. Hadiwijaya was the king of Pajang, who replaced the power of Demak. One of the areas that refused to submit to his power was Jipang which was under the rule of Arya Penangsang. One of the Soreng artists from Duwok labeled it as an act of treason against legitimate power.

In the general understanding of the Javanese people who were certainly influenced by the hegemony of Mataram, Arya Penangsang was considered as a person who had the trait - borrowing the term *hangkara*. This trait is described as glorifying oneself and not being afraid of anyone because of having supernatural powers. As a result, arrogance, pride, and arbitrariness emerged from the power he possessed.

The closeness of Arya Penangsang with supernatural powers is depicted by the Soreng Art Dance in the form of his activities of meditating for forty days to face Hadiwijaya. In the art performance, Arya Penangsang is played with the character of a strong person, but *brangasan* (rough and temperamental). This is evident from the make-up of the actor who plays him in a frightening make-up. The dance movements that are played also show this rough character. Likewise, the horse he owns, namely Gagak Rimang, which is brave and mighty is often compared to the horse owned by Sutawijaya which is short and small. Hadiwijaya's status as an ordinary person is also often compared to Arya Penangsang who is of blue blood, and the grandson of Raden Fatah Sultan Demak. Arya Penangsang's temperament is often measured by his stupid and reckless actions in accepting the challenge from the King of Pajang but ends fatally. Arya Penangsang is a powerful person, but *hangkara* is the impression that this figure wants to show.

Laughing at stupidity and badness (badness) for Javanese people is a way to control a wrong action that is considered not by the values of wisdom. This is seen in the presentation of the artist who plays the role of Patih Matahun. This Patih is depicted as an old, frail, hunchbacked person, and even walking must be assisted by a stick. When entering the stage, he is accompanied by two *pekathik*. While limping he walks and has to fall several times because of his inability to straighten his body. Immediately his servants support him to stand up. Seeing this, it is a joke and silliness that can be understood, because the scene is indeed framed humorously. Not much different, the *pekathik* is presented as a character that is also funny and silly. His walking style, dance movements, and attitude when helping the Patih who has fallen are the laughingstock of the audience who sees it. It can be said that the appearance of the Patih and *Pekathik* is a joke session (joke) from the Soreng Dance performance. Apart from that, of course, what is being targeted in this joke scene is not the Patih and the *pekathik* themselves, but rather the "silliness" of the attitudes of Arya Penangsang and Jipang Panolan who are considered to have deviated from the noble values of refined Javanese because they have a *brangasan* character.

In Javanese culture, smooth is the opposite of rough, all of which can be seen in the realm of aesthetics and ethics. Javanese ethics requires people to be refined because then they will be able to be in harmony with life. Harmony is harmony, harmony, and balance so dialogue-based solutions are often preferred to conflict. An ideal leader, according to Moertono will present himself calmly, because of the depth of his magic. Spiritual height is often measured by how smooth and calm you are in facing every problem. This means that even if he is a great person, refinement of mind is something that is required of him. How is the warrior spirit understood? In this frame, it is defined.

Hadiwijaya and Sutawijaya are ideal examples of the idea of a knight. They are ordinary people, but thanks to their struggles they can achieve success and become kings. In Babad Tanah Jawi, Jaka Tingkir is often referred to as a powerful person. Even his blanket managed to defeat the person who was going to kill him. Likewise, Sutawijaya managed to conquer the supernatural ruler of the southern sea in the marriage agreement of the Mataram kings. However, in the Soreng Dance, Sutawijaya's character is shown in simplicity. For example, one of the artists from Duwok said that Sutawijaya's small and short horse could win against Arya Penangsang's gallant horse. Kyai Plered's spear was able to defeat the famous Keris Setan Kober in the coastal areas of Java. Sutawijaya's cleverness was able to defeat

Arya Penangsang's hangkara attitude. Sutawijaya, who was still a teenager (small) could defeat a great ruler with blue blood. Likewise, the act of treason as a crime could also be defeated by him. The point is that the refined will eventually defeat the rough; the calm (clever) can defeat the temperamental; the simple is more important than the glamorous; Small people should not be underestimated because they can defeat the big ones.

a. Extracurricular Arts Music Regional and National Songs

The Music Arts Extracurricular at SDN 1 Pringsurat is held every Saturday from 08.00 to 10.00 WIB. This activity is attended by students from grades I to VI with a focus on singing. The school chose this field so that students are given training and knowledge about national songs and regional songs. The national songs taught include Berkibarlal Benderaku, Ibu Pertiwi, Dari Sabang Sampai Merauke, Indonesia Pusaka, Bagimu Negeri, Hymne Guru dan Mengheningkan Cipta, and Indonesia Raya. Regarding the song Indonesia Raya, all students are familiar with and often sing the song during flag ceremonies. However, the student's ability to sing it well and correctly is emphasized in this activity. According to the music arts extracurricular trainer, the song Indonesia Raya as a national anthem must be sung correctly, both in terms of tone and attitude in singing it.

The regional songs that are the material for the music arts extracurriculars include *Suwe Ora Jamu*, *Gambang Suling*, *Padhang Bulan*, and *Gundul-Gundul Pacul*. All of these songs are included in folk songs. Of these songs, the song Gundul-Gundul Pacul is the song that is taught to be sung in a choir. The ability that students are expected to have after participating in the music extracurricular is good singing technique. According to the extracurricular trainer, there are at least three basic singing techniques that must be applied, namely articulation, intonation, and expression. In addition to mastering singing techniques, the Principal of SDN 1 Pringsurat also hopes that students will get to know and appreciate more national songs and regional songs. According to him, children today access too many songs that are not appropriate for their age, such as *dangdut* and *koplo*. In fact, according to him, "children's songs" should be the main songs consumed by elementary school children.

Children's songs are songs created for children, with lyrics containing games or entertainment with an educational theme. National songs and regional songs are songs that are suitable to be taught to children because they contain nationalistic and

patriotic values. Regional songs are taught so that children do not forget their regional culture.

Another form of song taught in singing training at SDN 1 Pringsurat is Tembang Macapat. Tembang in Indonesian can be interpreted as a song. Tembang Macapat itself is often understood as a song with Javanese lyrics. Macapat is a Javanese literary work that has its own rules and regulations in performing it. Tembang Macapat consists of 11 types, namely *Maskumambang*, *Mijil*, *Sinom*, *Kinanti*, *Asmarandana*, *Gambuh*, *Dandanggula*, *Durma*, *Pangkur*, *Megatruh*, and *Pocung*. Philosophically, this song contains moral teachings about the journey of life and human spirituality from birth to death. This song training is usually taught for the sake of performances or participating in MAPSI competitions between schools, both at the sub-district and district levels. MAPSI is an abbreviation for the Islamic Religious Education and Islamic Arts Subject Competition.



Figure 5. A Student is Practicing the Tembang Macapat to Ttake Part in the Islamic Macapat Competition at the MAPSI Eevent.

Related to this activity, the Tembang Macapat which is the competition material is a song whose lyrics explain the contents of the verses of the Qur'an. In three competitions, the school won two championships, first and third respectively.

DISCUSSION

On the website of the Ministry of Education and Culture, it is stated that the vision of Indonesian education is to realize an advanced Indonesia that is independent, sovereign, and has personality by creating the Pancasila Student Profil

(Cahyaningtyas & Ismiyanti, [2022](#); Ismiyanti et al., [2024](#); Sari et al., [2024](#)). The driving school on the website is said to be a catalyst for realizing this vision. This means that schools that have the status of driving schools are at the forefront of realizing this national vision.

Presenting artistic diversity is a multicultural idea framed in education (Rizkasari, [2023](#)). Local, spiritual, and national values brought to SDN 1 Pringsurat are intended to educate students to understand cultural diversity, and not to erode their identity in the life of the global community. However, as stated by the Principal concerned, this does not mean an offensive attitude of withdrawing from world developments, but rather an attitude of confidence to be actively involved as part of the global community by presenting one's own culture amidst the rampant contestation of various world cultures. If the world is a "performance stage", then the school becomes the actor who fills the multicultural stage in its place.

The culmination of these various trainings, namely in early 2023 the school held an arts festival, which showcased the talents of its students, with the title, "Art and Creation Event (ASIK) SDN 1 Pringsurat, Realizing the Profile of Pancasila Students". In this performance, the results of extracurricular arts training, be it Soreng Dance, Macapat, and regional and national songs were performed. All School Principals within the Pringsurat District were invited as spectators. Likewise, parents, several members of the village government, and community leaders were also present to participate as event enthusiasts. The atmosphere was also increasingly lively because, in addition to the art performances, the school also held a bazaar selling various types of traditional foods, as well as displaying children's creations in the form of handicrafts from recycled waste. In addition, the dishes served to guests, were selected as traditional staple foods of the local community in the form of corn rice and lompong vegetables (taro leaves) with side dishes in the form of salted fish.

Corn rice, vegetable soup, and salted fish in the past were the staple foods of the people of Pringsurat and its surroundings. Currently, these foods are difficult to find because since Indonesia became self-sufficient in food in the mid-1980s, residents have gradually replaced their staple foods with rice. Elementary school students are certainly no longer familiar with these foods (Afandi et al., [2024](#)). Therefore, presenting these foods, in addition to being nostalgic for visitors, also serves as a reminder of the identity of the community concerned. Likewise, students can learn lessons from the history of their community, so that they can strengthen their love for their culture and nation (A. Joseph, [2021](#); Wildfeuer, [2022](#)).

CONCLUSION

The extracurricular arts activities presented by SDN 1 Pringsurat since becoming a driving school in 2021, are a multicultural education "arts festival". Training and performances of Soreng Dance, regional songs, and Islamic and national songs show the diversity of values that they want to display, such as local, spiritual, and national values. This effort is motivated by the excesses of globalization with all the cultural challenges that schools must face. SDN 1 Pringsurat chose to approach it with a cultural approach, in the form of education based on local wisdom and global diversity. The goal is that humans as part of a global society that follows world progress trends, are not uprooted from the roots of their nation's culture. Ultimately, the nation's noble values, such as love for the homeland, patriotism, and diversity are instilled in students from an early age.

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Conflict of Interest Statement: The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be constructed as a potential conflict of interest.