

# The Implementation of Pancasila Student Profile-Based Teaching and *Tri-N* Through Project-Based Learning (PjBL) in SBdP (Cultural Arts and Crafts) Subject

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**Abstract:** The purpose of this study is to describe and discuss the implementation of Pancasila student profile-based teaching and *Tri-N* through project-based learning (PjBL) in SBdP (Cultural Arts and Crafts) subject. A descriptive qualitative design was employed as the research method to gain a more in-depth understanding of the phenomenon and its characteristics being studied in this study. The data were obtained qualitatively from multiple sources such as interviews, classroom observations, students' projects, and supporting documents. These data will be analyzed by following the procedures of qualitative data analysis. Using various data collection techniques is crucial since it can obtain the validity and trustworthiness of qualitative data. We selected 16 fifth-grade elementary school students for the 2021/2022 Academic Year as the research participants at SDN Sariharjo, Yogyakarta. There are six steps to be followed to execute the teaching model successfully, consisting of 1) identifying questions/problems, 2) designing the projects, 3) setting the schedule, 4) monitoring students' progress, 5) assessing students' performances and projects, and 6) evaluating the whole teaching-learning process and doing reflection. The results clearly showed that the teaching model implementation in accordance with the current curriculum in times of the COVID-19 emergency is effective in recovering learning loss and gap and developing students' characters in the post-pandemic era. Therefore, the teaching model used in this study is highly recommended for future studies.

**Keywords:** Pancasila student profile-based teaching, *Tri-N*, project-based learning (PjBL)

## 1. Introduction

A curriculum is a detailed set of guidelines or roadmaps "how-to-do-it" activities over a period of time set by policy-makers for educators to achieve one essential-specific educational goal: to facilitate instruction to help students learn. Essentially, it involves the elaboration of lesson plans, teaching-learning goals/objectives, contents/materials, methods, tasks, assessment, and evaluation, as stated in Law Number 20 Year 2003 about National Education System. The development of the Indonesian National Curriculum needs to be well-conducted in a systematic way and periodically by following the national education standards to attain national education goals, as well as meet the requirements of 21<sup>st</sup> learning competencies, as articulated in Article 35 paragraph 2 and Article 36 paragraph 1 of the National Education System Law [1]. In many ways, schools started to implement Curriculum 2013 through integrative-thematic, scientific, and authentic learning [2]. The process of observing, asking, investigating, processing information, presenting the findings, collecting, and creating are the steps of the scientific-approach-based learning, adjusting The Ministry of Education and Culture's concept [3].



The Ministry of Education and Culture [4] emphasizes that theoretically, the instrument of character education in Curriculum 2013 is intended to shape students' characters and national civilization who have the following characteristics: 1) qualified people who can be more active and flexible in responding to the current nation's challenges, 2) people who have pious to God, spiritual, faithful, good morality, healthy, knowledgeable (intelligent), skillful, creative, and independent, 3) Indonesian netizens who are democratic and responsible. Leasa, Batlolona, and Talakua [5] mention that in Curriculum 2013, students need to have seven life skills called 7Cs: 1) critical thinking, 2) communicative, 3) collaborative, 4) computer operation and ICT, 5) careers, 6) cross-cultural, and 7) creativity and innovation.

Based on the research conducted by the Educational Standards, Curriculum and Assessment Agency of the Ministry of Education, Culture, and Research, it can be concluded that the implementation of the curriculum during the COVID-19 outbreak was much better than the previous curriculum, the full Curriculum 2013. It can be seen in students' achievements improvement, regardless of their socio-economic background [1]. Therefore, it can be said that the implementation of the emergency curriculum provides a good impact in mitigating and recovering learning due to the COVID-19 pandemic. The Ministry of Education and Culture [1] reveals that the policy of emergency curriculum is a way to recover the potential of learning loss and gap as well as to prevent the well-noted term of "*schooling ain't learning*" during the teaching-learning processes in the interactive virtual classrooms. The emergency curriculum is well-designed as a response to the pandemic situation and it can be applied for all schools' level with diverse students' characteristics to improve the quality of learning, increase students' achievements, and reduce unsatisfactory impacts of learning in the post-pandemic era.

Based on our teaching experiences, we found bad impacts of the COVID-19 pandemic, especially on the learning processes, outcomes, and gaps. Due to the emergency times, to minimize the quick transmission of the virus and reduce physical contact, we hold the class in fully online modes and it should be adapted to the SDN Sariharjo's condition. As a result, in early 2022, we found that the learning process was not successfully held virtually. Obviously, we found that students' characters got worse compared to before the students were sent home due to the COVID-19 outbreak.

To evaluate the learning-teaching process, we did a classroom observation on January 20, 2022. By

doing so, we can gather first-hand information and identify the problems. The problems faced are the students' crisis of character and learning engagement during the unprecedented COVID-19 pandemic. To respond to these problems, we discussed and generated some possible solutions to cope with them.

As educators, we welcome the policy of the national curriculum's renewal. We consider that the policy is a good strategy to contribute to the improvement of the national curriculum, in this case, Curriculum 2013, which has been renewed by emphasizing character education through strengthening the Pancasila student profile. Ravyansah [6] reveals that there are six attributes or indicators of the Pancasila learners, namely faith and piety to God, noble character, global diversity, mutual cooperation, independence, critical thinking, and creativity. The detailed description of each attribute of the Pancasila student profile will be discussed as follows.

The first attribute is faith and piety to God and noble character. It refers to 1) the students' application of good attitudes in their daily lives following God's teachings, 2) the students' awareness of taking good care of themselves, appreciating others, and protecting their environments, 3) the students' appreciation of other differences, 4) the students' consciousness of the importance of keeping their environment clean and safe, and 5) students' understanding of their rights and responsibilities as Indonesia citizens [7].

The second attribute is global diversity. It refers to the student's ability to 1) recognize, identify, and describe Indonesia's population diversity that consists of various ethnic groups, cultures, religions, and races, 2) communicate and promote their cultural backgrounds to others while accepting and appreciating other cultures, and 3) reflect the differences as global unity in diversity [7].

The second attribute is mutual cooperation or assistance (*gotong-royong*). The term *gotong-royong* is widely known as an Indonesian national tradition that refers to the act of village society helping someone in need voluntarily and share of burdens among the community members. In so doing, the work will be done in a smooth and faster way [8] [9]. Susilawati [7] adds Pancasila learner prefers to do mutual assistance by collaborating with others, having high concern, and sharing with others. Therefore, implementing a teaching-learning model with *gotong-royong* activities can enhance the Pancasila student profile [10]. In another vein, *Gotong-royong* fundamentally refers to the activities of working in a group where the students practice how they deal with different ideas, combine them, and come up with new perspectives [11]. Above

all, through *gotong-royong*, students' creativity will be well-accomplished [12].

Independence is another attribute of the Pancasila student profile. It teaches the students to do self-reflection, to work independently under their control, and to be able to control their emotions. Meanwhile, students who have critical thinking are inherently those with a high level of curiosity about a wide range of topics; therefore, they will convey relevant inquiries and they will be able to construct the information into new ideas [8].

The last attribute is creativity. It generally refers to students' ability to comprehend things from diverse points of view and create new perspectives. According to Ki Hajar Dewantara, creativity can be formed through one of his most well-known concepts called *Tri-N* learning, which has three main elements: *niteni* (attention), *nirokke* (imitate), and *nambahi* (add) [13], [14]. The first element is *niteni* which refers to the students' ability to pay attention, observe, identify, read, listen, feel, and feel with their senses of what is learned. The second element is *nirokke* which refers to the student's ability to implement or imitate what is taught and the observed things. Whereas the last element is *nambahi* which refers to students' ability to add, elaborate, modify, adjust, reduce, make changes, and expand their understanding and skills being learned in the classroom.

The implementation of the *Tri-N*-based teaching model is hoped to enhance students' creativity. Then, it can further be fostered through project-based learning, where the students can participate actively in the teaching-learning process, work together with group members, solve problems, and create a project in a collaborative learning environment [15].

There are six stages to be followed to execute project-based learning successfully. The stages are: 1) identifying questions/problems, 2) designing the projects, 3) setting the schedule, 4) monitoring students' progress, 5) assessing students' performances and projects, and 6) evaluating the whole teaching-learning process and doing reflection [16][17][15]. Stemming from the research background presented in this sub-section, we decided to investigate the implementation of Pancasila student profile-based teaching and *Tri-N* through project-based learning (PjBL) in SBdP (Cultural Arts and Crafts) subject.

## 2. Material & Methodology

A descriptive qualitative design was employed as the research method to gain a more in-depth understanding of the phenomenon and its characteristics being studied in this study. Prastowo [18] explains a descriptive qualitative design is a

research method in a qualitative paradigm that examines social phenomena without introducing any treatments, manipulating variables, or testing hypotheses; they are identified and studied in natural settings to find the underlying meanings based on the facts.

The data were obtained qualitatively from multiple sources such as interviews, classroom observations, students' projects, and supporting documents. Through the use of classroom observations, we directly document activities inside classrooms and subsequently describe the implementation of Pancasila student profile-based teaching and *Tri-N* through project-based learning (PjBL) in SBdP (Cultural Arts and Crafts) subject.

The participants of this study involved 16 fifth-grade elementary school students for the 2021/2022 Academic Year at SDN Sariharjo, Yogyakarta. More specifically, seven students were male and nine students were female. This study was conducted from April 30 to May 31, 2022. The purpose of this study is to describe and discuss the implementation of Pancasila student profile-based teaching and *Tri-N* through project-based learning (PjBL) in SBdP (Cultural Arts and Crafts) subject. There are six steps to be followed to execute the teaching model successfully, consisting of 1) identifying questions/problems, 2) designing the dance projects, 3) setting the schedule for planning the dance movements and properties, 4) monitoring students' progress, 5) assessing students' projects and dance performances, and 6) evaluating the whole teaching-learning process and doing reflection.

## 3. Results and Discussion

This section presents the results and discussion of implementing Pancasila student profile-based teaching and *Tri-N* in SBdP (Cultural Arts and Crafts) subject through project-based learning (PjBL). It will be presented in the form of a detailed description followed by an explanation. There are six steps to be followed to execute the teaching model successfully, consisting of 1) identifying questions/problems, 2) designing the dance projects, 3) setting the schedule for planning the dance movements and properties, 4) monitoring students' progress, 5) assessing students' projects and dance performances, and 6) evaluating the whole teaching-learning process and doing reflection [16][17][15]. The following discussion will elaborate on each step of implementing project-based learning in the classroom.

The first step was identifying questions/problems. In this phase, before the teacher explained the learning

materials, he asked basic questions related to the learning material on understanding the floor patterns of regional creation dances and directly practicing them. Then, he invited the students to learn the floor patterns of dance, dance properties, dance rhythms, and how to create animal-themed creative dances. The students would learn more deeply and observe how animals move. By that means, in this first step, the teacher implemented the *Tri-N* of *Niteni*. All the students paid attention, observed, identified, read, listened, and felt with their senses about the characteristics of animal movements.

The second step was designing collaborative-based dance projects. In this phase, the teacher asked the students to work in a group of three or four and allowed them to choose the group members, as long as it was a mixed group with male and female members. Afterward, the teacher invited the students to determine the animal for dance creation. Therefore, the students would discuss it with their group members and finish it together. This second step is in line with the previous studies, such as Malfani & Zainil [19] and Almulla [17]. In addition, *gotong-royong* between the teacher and students was crucial in this phase. The design contained several rules such as the appropriateness of dance movements with the theme selection, the dance duration, the floor patterns, the combination and the development of the body movements in a rhythmic way in accordance with the kinds of music selection. With these means, in this second step, the teacher implemented the *Tri-N* of *Nirokke* and *Nambahi*.

The third step was determining the schedules for executing the project. Both teacher and students discussed several things before starting the dance project, such as the teacher creating the project timeline, deciding the deadline, planning the project, monitoring the student's progress, and providing a time for consultation outside the classroom.

The fourth step was monitoring students' progress. In this phase, the teacher actively kept track of his students' learning progress while executing the dance project using a video recorder and rubrics. Monitoring activities, in this case, were done to maintain the learning environment conducive.



**Figure 1. Example of Students' Preparation of Dance Properties**

The fifth step was assessing students' projects and dance performances. In this phase, the teacher would assess the students' dance performances. This assessment was expected to give students feedback as well as to check students' understanding. Further, the teacher would use the results of the assessments to develop the following teaching-learning strategies.



**Figure 2. Example of Students' Dance Performance**

The last step was evaluating the whole teaching-learning process and doing reflection. In this phase, the teacher had classroom discussions with his students related to students' hands-on experiences in creating a project of animal-themed dance creation. The students revealed their learning experiences, starting from planning the projects to finishing the project with their group members. Based on the students' reflection, it could be concluded that they responded positively to the dance project. They felt happy and more motivated to learn. Moreover, most students showed gratitude for their moving body's ability to dance.

Through the learning activities of planning a dance creation, the students were invited to use their critical thinking to pay attention (*niteni*) in imitating (*nirokke*)

the animal movements for their dance creation. At the same time, students' independence could be seen when they worked in a group to prepare the dance creation project. This aspect is included in the element of *Tri-N nambahi*. Nevertheless, *gotong-royong* is also one of the aspects of a student's success in completing the project in a group environment, which is in line with the previous study [20]. From the results of students' performances, we could see the diversity and students' creativity in choosing the floor patterns of the dance. Each group showed its uniqueness.

Based on our empirical results, it could be concluded that the students' creativity can be formed through the concepts of *Tri-N* learning: *niteni* (attention), *nirokke* (imitate), and *nambahi* (add), as it is coined by Ki Hajar Dewantara [13], [14]. Concerning this, in the learning process, especially during the process of completing the project, the students had to be creative in choosing appropriate dance movements with the theme selection, creating dance properties, determining the dance duration, the floor patterns, the combination and the development of the body movements in a rhythmic way in accordance with the kinds of music selection.

The implementation of the teaching-learning model in SBdP (Cultural Arts and Crafts) subject through a dance creation project for 16 fifth-grade students at SDN Sariharjo successfully infused the six attributes or indicators of the Pancasila learners, namely faith and piety to God, noble character, global diversity, mutual cooperation, independence, critical thinking, and creativity. These empirical findings are in harmony with previous studies, such as Atikasari et al. [12, p. 606], Susilawati [7], and Rusnaini [8].

#### 4. Conclusion

Based on the research results and discussion presented in the previous section, we can conclude:

- 4.1. The government's policy of the current curriculum in times of the COVID-19 emergency is effective in recovering learning loss and gap, as well as developing students' characters in the post-pandemic era; in this case, 16 fifth-grade elementary school students for the 2021/2022 Academic Year at SDN Sariharjo.
- 4.2. The implementation of the teaching-learning model in SBdP (Cultural Arts and Crafts) subject through a dance creation project for 16 fifth-grade students at SDN Sariharjo successfully infused the six attributes or indicators of the Pancasila learners, namely faith and piety to God, noble character, global diversity, mutual cooperation, independence, critical thinking, and creativity.

- 4.3. Implementing Pancasila student profile-based teaching and *Tri-N* through project-based learning (PjBL) in SBdP (Cultural Arts and Crafts) subject at SDN Sariharjo successfully maintained the learning environment conducive and further created a better learning atmosphere in the post-pandemic era. Therefore, we suggest educators consider this kind of teaching-learning model implemented in their classrooms.

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