



Implementation of The Project to Strengthen The Profile of Pancasila Students (P5) In The Cupak Gerantang Musical Drama Performance at SMAK Kesuma Mataram

Andhika Rizkika^a, Duwi Purwati^{b*}, Gde Agus Mega Saputra^c, Wahyu Kurnia^d, Galih Suryadmaja^e

**Corresponding author email: duwipurwati2@gmail.com*

Article History

Manuscript submitted:
16 July 2023
Manuscript revised:
30 Agustus 2023
Accepted for publication:
27 Oktober 2023

Keywords

*Implementation project
 P5, Musical drama, Cupak gerantang*

Abstract

The Pancasila Student Profile Strengthening Project or commonly abbreviated as P5 is cross-disciplinary learning in observing and thinking about solutions to problems in the surrounding environment to strengthen various competencies in the Pancasila Student Profile. Implementation is carried out flexibly both in terms of content, activities and implementation time. This research aims to determine the implementation and achievements achieved by teachers and students at SMAK Kesuma Mataram in carrying out a project to strengthen the profile of Pancasila (P5) students in the musical drama Cupak Gerantang. This research uses a case study approach with qualitative methods and quantitative methods, using questionnaires as research support. Based on the research results, the application of P5 using musical drama performances as the output of P5 itself is indicated as a good process in instilling the values of the Pancasila dimension among students at school.

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^a University Nahdlatul Ulama Nusa Tenggara Barat, Mataram, Indonesia
^b University Nahdlatul Ulama Nusa Tenggara Barat, Mataram, Indonesia
^c University Nahdlatul Ulama Nusa Tenggara Barat, Mataram, Indonesia
^d University Nahdlatul Ulama Nusa Tenggara Barat, Mataram, Indonesia
^e University Nahdlatul Ulama Nusa Tenggara Barat, Mataram, Indonesia

Introduction

The Pancasila Student Profile Strengthening Project, commonly abbreviated as P5, is interdisciplinary learning that involves observing and thinking of solutions to environmental problems to strengthen various competencies in the Pancasila Student Profile. Based on Kemendikbudristek No.56/M/2022, the Pancasila Student Profile Strengthening Project is a co-curricular project-based activity designed to enhance the achievement of competencies and character in line with the Pancasila student profile, as outlined in the Graduate Competency Standards. The implementation of the Pancasila Student Profile Strengthening Project is flexible regarding content, activities, and execution time.

SMAK Kesuma Mataram is one of many schools on the island of Lombok, particularly in Mataram, that has adopted the Merdeka Curriculum. The Merdeka Curriculum is a curriculum with diverse intradisciplinary learning where content is optimized to allow students sufficient time to deepen concepts and strengthen competencies. Teachers have the flexibility to choose various teaching tools to tailor learning to students' needs and interests (Kemendikbud, 2022, p. 9). The Pancasila Student Profile Strengthening Project is one of the initiatives by Kemendikbudristek directly included in the Merdeka Curriculum. At SMAK Kesuma Mataram, the Pancasila Student Profile Strengthening Project was first implemented in the 2022/2023 academic year. P5, as the formal subject of this research, is considered very new and still in the field trial stage, which drew the author's interest to explore how P5 is carried out and its impacts on teachers and students at SMAK Kesuma Mataram.

Another reason for the author's interest in this research subject is that one of the outputs of P5 at SMAK Kesuma Mataram is the Cupak Gerantang Musical Drama performance. Due to the author's personal experience involved in the production of the Cupak Gerantang musical drama by Sendratasik UNU NTB and Lampaq(k) Art, there is an emotional connection with this famous Bali Lombok folklore. The research location, which is not too far from the city center and the good relationship with one of the teachers at SMAK Kesuma Mataram, also supported the author's choice of this research topic.

In the implementation of P5, every school using the Merdeka Curriculum is always given project themes predetermined by Kemendikbudristek. One of the themes used in the Pancasila Student Profile Project at SMAK Kesuma Mataram is local wisdom, where the product generated is an art performance. Here, the teacher team formed as project facilitators determines the form of the art performance. The choice fell on one of the well-known Bali Lombok folklore stories, Cupak Gerantang, which was conceptualized in the form of a musical drama. The story of this play tells about two brothers with different characters. Cupak represents the negative traits of humans, such as greed, avarice, and deceit, while his brother Gerantang, with a kind, brave, and honest character, represents the positive traits of humans. Cupak Gerantang was once popular folklore among the Lombok community, but nowadays it is not as well-known, especially among the youth.

I Gusti Lanang Surya Adhityaswara Patra, commonly known as Lanang, is one of the teachers at SMAK Kesuma Mataram who initiated and conceptualized the Cupak Gerantang Musical Drama production at SMAK Kesuma Mataram. According to Lanang, the choice of the Cupak Gerantang musical drama as an output of the Pancasila Student Profile Project was not for any specific reason, but rather to introduce Lombok folklore to students at SMAK Kesuma Mataram. Most students had never heard of the story of Cupak Gerantang, so Lanang felt it was important to know local folklore as a form of appreciating ancestral heritage. Moreover, the choice to stage the Cupak Gerantang musical drama was closely related to the local wisdom theme provided by Kemendikbudristek. Lanang believes this project can serve as a reference for introducing the Cupak & Gerantang story to a wider audience, not just the students and teachers at SMAK Kesuma Mataram. Nowadays, folklore is rarely encountered or heard in the community. Another reason is that the Cupak Gerantang The Musical production had been previously performed by the Lampaq(k) Art Community, where Lanang is also a member, making it more efficient to re-stage the musical drama as Lanang was already familiar with the process to be applied at SMAK Kesuma Mataram.

The researcher also focused on gathering information and understanding the implementation process of P5 at SMAK Kesuma Mataram and its impacts on students. The researcher aimed to evaluate the project's achievements in the current learning process, considering the project is very new in Indonesian education and was first implemented at SMAK Kesuma Mataram. These aspects attracted the researcher to this study. The objective of this research is to understand the implementation carried out by teachers and students at SMAK

Kesuma Mataram when conducting the Pancasila Student Profile Strengthening Project (P5) during the Cupak Gerantang musical drama performance at SMAK Kesuma Mataram. Additionally, it aims to understand the achievements of teachers and students at SMAK Kesuma Mataram during the Pancasila Student Profile Strengthening Project in the Cupak Gerantang musical drama performance at SMAK Kesuma Mataram.

Materials and Methods

This research uses a qualitative method with a case study approach. A case study research is an inquiry that explores a problem with detailed boundaries, has in-depth data collection, and includes various sources of information. This research model is a detailed qualitative study of an individual or a specific social unit over a certain period. In-depth, a case study is a comprehensive, intensive, detailed, and thorough model, aimed more at examining contemporary problems or phenomena (Hardiansyah, 2012; Suryadmaja et al., 2015). It describes ways in which community life, history, behavior, organizational functionalization, social movements, and kinship relations can all be studied through qualitative research. Qualitative research is descriptive and usually uses an inductive analysis approach. According to the given definition, qualitative methods involve a natural approach when investigating a problem related to people, objects, symbols, records, and social phenomena. The data collection process is carried out through direct observation, interviews with several involved components, and documenting/archiving the research objects as references for creating this scientific work.

According to Miles and Huberman (in Thobroni, 2015:135), the steps of data analysis include: 1. Data Collection: Data is collected during the research process through interviews and observations. 2. Data Processing: This involves processing the data obtained during the research and theories from various sources. 3. Data Presentation: Data presentation is done by arranging the data for presentation in this research. 4. Conclusion Drawing: Conclusions are drawn from field data analysis and various presented theories. There are three stages in the data analysis process: data reduction, selecting and focusing on relevant data while eliminating irrelevant data. Data presentation, organizing the information into descriptive narratives, tables, and diagrams. Conclusion drawing/Verification: drawing and verifying conclusions based on the collected and presented data.

Results and Discussions

The community plays a very important role in the existence, continuity, and even advancement of education. One of the parameters determining the fate of education is the community. If there is advanced education, it can almost be assured that one of the success factors is the involvement and participation of the community, and vice versa. In this context, community trust is one of the keys to the advancement of educational institutions. When the community has trust in educational institutions, they will fully support the progress of education. Therefore, education is a strategic component that must receive full attention from the community (Normina: 2016). The success of education is not only determined by the education process in schools and the availability of facilities and infrastructure. It is also determined by the supporting family and community environment. Hence, education is a shared responsibility between the government (schools), families, and the community. This implies that parents and the community have the responsibility to participate, think about, and provide assistance in the implementation of education in schools. Abdul Rahmad (2012:54) states that high community participation in school education is one of the characteristics of good school management, indicating how much the community can be empowered in the school education process.

SMAK Kesuma Mataram implements P5 according to the guidelines provided in the P5 handbook. In the handbook, there are explanations about the steps that must be taken in carrying out this project. Starting from understanding the Pancasila Student Profile Strengthening Project itself, then the school prepares a suitable ecosystem for the project to be conducted. After that, a Project Facilitator Team is formed with the task of designing the Pancasila Student Profile Strengthening project, initiating project activities until achieving the desired end and goals, followed by the stage of reporting P5 results in the form of reports, and finally, there is the evaluation stage and follow-up actions for the project in the future. The initial idea to use the Cupak Gerantang folklore packaged with a musical concept was suggested by I Gusti Lanang Surya, one of the teachers

at SMAK Kesuma Mataram and a member of the P5 project facilitator team. His previous experience being directly involved with the Cupak Gerantang musical drama production by Lampaq(k) Art Community sparked the idea to initiate the performance in the form of a musical drama at SMAK Kesuma Mataram.

The initial stage undertaken by SMAK Kesuma Mataram in implementing this third project involved providing materials on the basics of the arts (Theater, Dance, Music, Graphics) in class. They also provided materials on various local cultures to achieve the dimension of the Pancasila Student Profile, namely Global Diversity. Here, Mr. Lanang acts as the subject teacher, delivering materials that will later serve as the foundation for students in carrying out P5 with the theme of local wisdom. This stage, known as the introduction stage, was conducted in the odd semester of the 2022/2023 academic year. Since the local wisdom theme, with an art performance output, requires a lot of time in its execution, this theme is implemented during the even semester.

Because the theater process is long and complex, it involves many people who are divided into divisions or production teams consisting of Theater, Dance, Music, and Production teams. After completing the introduction stage given by the supervising teachers or subject teachers, students are required to choose classes or interests that will become their roles in the art performance within P5. Naturally, the supervising teachers always provide direction and guidance in each process conducted by the students. The next stage is the contextualization stage, where students are asked to research and observe culture. Additionally, students are asked to determine the script to be produced. For script selection, Mr. Lanang helps decide which drama script to work on. In this stage, the production team also determines the necessary budget. From the production process of this performance, the choices fell on the stories of Cupak Gerantang and Megantaka.

In this stage, students begin working on the performance according to their interests and divisions assigned in the introduction stage. The production management team prepares by recording and preparing all the needs of the creation teams (Theater and Setting). They also make activity journals, and conduct presentations and evaluations with other teams. The Theater Team, consisting of the Director, Actors, Dancers, Makeup Artists, Costume Designers, Multimedia, and Set Designers, carries out their respective tasks. The initial step taken by the Theater Team is script reading. In the reading process, each involved student is asked to read and analyze the script according to their interpretation. After the reading process, the next step is Casting. The Casting process determines which characters each actor will play. Here, the Director has the authority to select actors for roles that best fit the Director's vision.

Each week, the production team is responsible for designing journals for the creation divisions (Theater, Dance, Music) to ensure every planned goal is effectively realized. The February Activity Journal includes the agenda carried out by the theater and setting teams, such as reading and analyzing scripts to dramatic reading, which is a fundamental stage in the theater process. During the reading stage, the director can see the actors' potential and match them with the characters in the script. Additionally, script analysis is necessary for both the director and actors, allowing ideas from both sides to merge and create a good collaboration. Students read the script and go through a casting process to determine the actors for each character in the script. Casting is conducted by the director and the team to select drama players (actors). The goal of casting in this project is to choose actors based on the roles and characters required in the Cupak Gerantang story/script. Besides, reading the script together helps unify perspectives and ideas about the script concept to be worked on and identifies and analyzes the script more deeply.

In March, the theater and setting teams start creating blocking for the actors in each scene. The director and actors discuss scenes, blocking, and dialogues extensively. Since this performance is a musical drama, songs or singing play an important role. Unlike pop songs, songs in a musical drama are used to advance the story and elevate the expression of characters in the script, and can also serve as dialogue or communication between characters. The responsibility for creating the songs and music in this production falls on the music team. In this month, the music team begins creating and presenting the prepared songs or music for this performance so that the actors can sing them.

P5's principle of being student-centered relates to a learning scheme that encourages students to become active subjects managing their learning process independently. Educators are expected to reduce their role as the main actors in teaching activities, providing less material explanation and fewer instructions. The student-centered process is evident from how students manage every process they undertake, from planning, execution, to evaluating each agenda. By May, the Theater and Setting teams become more intense in this process. The May agenda includes comprehensive improvements to the performance to be presented, from scene settings,

actor blocking, and properties to choreographed scenes like dances and fights. The setting team also completes all properties and hand properties for the actors to use during the running.

The final stages leading up to the performance ran smoothly and well. The actors had memorized all their dialogues and were able to act more freely in each scene. The blocking was also well-formed, ensuring the storyline was coherent and seamless. The dance and setting teams also prepared their respective divisions, with the dance team, which had a lot of choreography, needing more focused practice compared to the other teams. In the preparation stage leading up to the performance, scene runs were conducted. This process involved the actors rehearsing the entire play from start to finish without interruptions, to assess the readiness of the actors and other divisions for the upcoming performance.

This project also included a management team, whose work was crucial to the process of the musical drama performance. Similar to other teams, the management team had an activity journal that was meticulously designed. The management team's role focused on overseeing and assisting the theater and setting teams. They constantly coordinated with the creation teams (Theater & Setting) and evaluated all the agendas carried out by the creation teams. Additionally, the management team was responsible for addressing the needs of the creation teams, including music, dance, costumes, and settings, to ensure everything was well-prepared. The management team's role was not entirely like that of typical performance management. Their focus was on coordinating with the theater team to prepare all necessary requirements for the project. The management team also had the task of creating a working schedule outlining the agenda for each team to prepare for the performance. If issues within the creation teams remained unresolved, the management team assisted in resolving them. Furthermore, the management team was responsible for presenting all the process stages that had been completed along with any necessary evaluations to the creation teams. They were also tasked with designing and updating the agenda weekly.

They play a behind-the-scenes role but are undoubtedly crucial to the smooth running of the process. Additionally, the Management Team is responsible for creating the Cost Estimation Plan (RAB). RAB is an estimate of the costs needed for materials, tools, wages, and other expenses related to the implementation of a job or project. RAB is a plan, an estimate, or a cost projection, not the actual budget based on execution. After creating the RAB, the management team also devises other production strategies as alternatives if the initial plan does not proceed as expected. The management team also prepares activity proposals for additional funds needed for the performance, targeting companies previously listed by the management team.

In April, the public relations and publication division within the management team formulated strategies to promote the performance. Distributing invitations to guests was also a task for the public relations division. During this month, the management team also assisted and monitored the rehearsals of the creation teams. The management team provided suggestions to improve the performance, particularly on technical matters. Here, the discussion process between the creation teams and the management team was well-established, ensuring that the P5 project could stimulate critical thinking among the students. The P5 Local Wisdom Theme project, which produced a musical drama performance, significantly positively impacted the students' learning process. The dimensions within P5 were achieved quite well, such as in dimension (1) Faithful, Devout to God Almighty, and Noble Character. It was evident that the students developed noble character, reflected in their care for themselves and their noble behavior towards others. Hence, the students prioritize equality and humanity above differences and respect the differences in opinions commonly found in everyday social life. Additionally, good habits such as praying before activities and helping each other also showed that the students practiced the dimension of Faithful, Devout to God Almighty, and Noble Character well.

In sub-element dimension (2) Global Diversity, the element of deepening 'culture and cultural identity' was well-realized in the P5 project, as the project's output was a musical drama that highlighted local cultural stories. Dimension (3) Cooperation was evident where students worked well together and provided positive energy toward the goal. Dimension (4) Independence was an important objective of this P5 project, asking students to be independent in their processes. This project successfully made students independent and able to solve problems individually or in groups. Dimension (5) Critical Reasoning was also achieved as students frequently asked questions about things they did not know to carry out the project effectively. After getting answers, they clarified or analyzed the information they received from various sources and prioritized the most

relevant ideas from their clarification and analysis. Dimension (6) Creativity was well achieved, as the project involved an artistic process—in this context, theater art. The theater process is the most complex artistic process, especially as the chosen type of theater was musical drama, which includes music and dance elements. During the process, students were divided into several divisions and carried out their respective tasks. Throughout the process, students generated various ideas to express their thoughts and/or feelings and considered all risks from multiple perspectives when their ideas were realized.

Questionnaire Analysis Results on the P5 Local Wisdom Theme Project at SMAK Kesuma Mataram

The data on the achievement of the P5 dimensions in this research were obtained from the results of a questionnaire (checklist) consisting of 10 statements directed to the teachers who were part of the project facilitator team and 12 statements directed to the students. The Likert scale was used for measuring the questionnaire data. The score range used was 1-4: if the respondent chose "strongly agree," a score of 4 was given, "agree" was given a score of 3, "disagree" was given a score of 2, and "strongly disagree" was given a score of 1. The criteria for score interpretation based on the intervals were: 0% - 24.99% (Strongly Disagree), 25% - 49.99% (Disagree), 50% - 74.99% (Agree), and 75% - 100% (Strongly Agree). This research data contains statements about the impacts on students during the P5 project implementation and how effectively this P5 program was run alongside other subjects at the school.

There were 7 respondents, or 96% of the teachers involved in the project facilitator team, who strongly agreed with the statements in the questionnaire. This indicates that the P5 project was well-executed and adhered to the existing guidelines, also having a positive impact on the students. This research data includes statements about the main dimensions of P5, namely faith in God Almighty and noble character, global diversity, cooperation, creativity, critical thinking, and independence. Each of these six dimensions is further divided into 2 specific aspects of statements for each dimension.

Based on the data above, it can be seen that 48 respondents or 89% of the students involved in the P5 project strongly agreed with the statements in the questionnaire. This indicates that the P5 project was well-executed and that the dimensions within P5 could be achieved by the students. The students were able to collaborate to complete this project, working together to achieve the dimensional values listed in the P5 guidelines. Additionally, the students became more independent learners due to the P5 concept, which heavily emphasizes student-centered learning. It is also evident that forming groups/teams for this project fostered a sense of cooperation among the students.

Since the P5 Local Wisdom Theme product was an art performance, specifically a theater production, students underwent theater training through the teaching of basic theater arts and procedures. Basic theater arts training consisted of two parts: (1) Physical Exercise, to train students' bodies to be more flexible; this training included stretching, warming up, endurance exercises, and cooling down; and (2) Voice Exercise, to train students' vocal abilities; steps included face-to-face with a partner, focusing and controlling breathing, facial exercises, and producing vocal sounds as instructed. (3) Emotional Exercise, involving three stages: focus, imagination training, and emotional memory training, to develop students' sensitivity and appreciation. One of the stages in the theater art process is (1) casting, which involves selecting actors by evaluating each member's acting abilities. (2) reading, which aims to help understand the script and roles. There are two stages in reading: (a) The first stage involves introducing the story and characters. (b) The second stage involves reading with emphasis, pauses, and intonation. (3) blocking, which aims to provide dynamics and prevent the play from becoming monotonous and static by helping the audience follow the plot development. Each scene is completed in this stage through trial and error, repetition, and so on. (4) advanced rehearsals, where each scene has its own feeling and dialogues are delivered accurately. These materials were provided by Mr. I Gusti Lanang Surya, the art and theater teacher at SMAK Kesuma Mataram.

In addition, students who joined the management team were given training on the job descriptions of each division within the management. Once the implementation stage began, students were allowed to carry out the process independently. In this project, students in the management team were also exposed to the dimensions found in the P5 guidelines, such as creativity and critical thinking, as their role was to oversee the project's progress. They had to document and prepare what needed to be provided and present this to the theater team weekly. Therefore, within the management team, there were many discussions, and these discussions prompted the students to think critically and creatively in finding solutions to the problems faced by the team.

To assess the achievements after implementing P5, the researcher used the Likert scale (questionnaire) as a medium for real data collection. This questionnaire was intended for students and teachers involved in the project facilitation. The percentage for the teachers' Likert scale was 96%, indicating that from the educators' perspective, project-based learning in P5 significantly benefitted students' development, making them creative and independent in the learning process (Teachers' Likert Scale Attached). Meanwhile, the students' Likert scale percentage reached 89%, falling into the strongly agree score interval category, meaning most students felt the P5 process had a positive impact on them and that the dimensions in P5 were well absorbed. Based on the research results, the implementation of P5 through a musical drama performance is considered a good process for instilling the values of the Pancasila student profile in school students. The art process can be an appropriate solution for schools to address the character gap of Pancasila students in the school environment. Moreover, I believe that the art process is excellent for better understanding oneself and one's surroundings.

Conclusion

The implementation process in the Pancasila Student Profile Strengthening Project (P5) at SMAK Kesuma Mataram, with the theme of local wisdom, was carried out by performing a musical drama with Cupak Gerantang as the product of the students' learning process, involving a facilitator team of teachers and staff. The collaboration among students was quite successful, as seen from how they were able to work together and be independent in their processes. This process also encouraged students to be creative and think critically when facing problems in this project. Thus, the dimensions within P5 could be realized and absorbed well by the students of SMAK Kesuma Mataram.

The percentage for the teachers' Likert scale was 96%, indicating that from the educators' perspective, project-based learning in P5 was very beneficial for the students' development, making them creative and independent learners (Teachers' Likert Scale Attached). Meanwhile, the students' Likert scale percentage reached 89%, falling into the "strongly agree" score interval category, meaning most students felt that the P5 process positively impacted them and the dimensions within P5 were well absorbed. Based on the research results, the implementation of P5 through a musical drama performance is considered an effective process for instilling the values of the Pancasila student profile in school students. The art process can be an appropriate solution for schools to address the character gap of Pancasila students in the school environment. Additionally, I believe the art process is excellent for better understanding oneself and one's surroundings.

As a suggestion, the school should better support and supervise the project activities conducted by the students. The school is expected to provide facilities, infrastructure, and more art education so that each year, the P5 learning conducted by the students can develop in a better direction than before. The P5 dimensions can be seen in many students running this project, but some small details like P5 might not be absorbed by all the students involved. The facilitator team might need to pay more attention to these aspects and be more intense in coordination, providing motivation and references related to the students' ongoing projects.

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