

Research Review

"Amantyajana" Art Performance in the Implementation of the Independent Learning Curriculum at the Presiden's Senior High School

Fitriana Eka Putri^{1,*}, Dwi Kusumawardani², Indro Moerdisuroso³

¹ Universitas Negeri Jakarta; Indonesia : fifitri20@gmail.com

² Universitas Negeri Jakarta; Indonesia: dwikusumawardani@unj.ac.id

³ Universitas Negeri Jakarta; Indonesia: indro@unj.ac.id

* Corresponding Author : Fitriana Eka Putri

Abstract: This study aims to describe the implementation of Merdeka Belajar Curriculum through *Amantyajana* art performance activities as project-based learning at Presidential High School. Using a qualitative descriptive approach, this study examines in depth the process of planning, implementing, and evaluating art activities developed collaboratively between teachers, students, and school parties. The results show that this art performance is not only a forum for students' artistic expression, but also a medium for character building, strengthening mutual cooperation values, and cross-subject integration in accordance with the Pancasila Student Profile. *Amantyajana* activities are designed thematically and contextually, involving students in all stages of production, from theme exploration, rehearsals, to public performances. Despite facing obstacles such as limited time, human resources, and infrastructure, this activity is still able to encourage meaningful, creative, and adaptive learning. Evaluation is conducted holistically through process assessment, performance, and student engagement in teamwork. The art performance proved to be a superior practice in actualizing the Merdeka Curriculum, which focuses on the meaningfulness of learning, active student participation, and cross-disciplinary collaboration.

Keywords: Art performance; Merdeka Belajar Curriculum; Project Based Learning; Pancasila Learner Profile; Presidential High School

1. Introduction

Education is the main instrument in shaping future generations who are not only intellectually capable, but also emotionally, spiritually and socially mature. In this context, the Indonesian government initiated the Merdeka Belajar Curriculum as an effort to reform national education which focuses on contextual, flexible, and learner-centric learning. This curriculum emphasizes strengthening character through the *Pancasila Student Profile*, increasing the role of teachers as learning facilitators, and organizing project-based learning that is grounded in students' real lives [1].

One of the fields that has great potential in realizing the spirit of Merdeka Belajar is art education, especially performing arts. Art has the power to channel expression, strengthen identity, foster social empathy, and encourage critical and collaborative thinking skills. Unfortunately, in the conventional education system, art is often positioned as a complement or mere entertainment. The Merdeka Curriculum instead places art as a strategic vehicle in honing students' holistic abilities, including in the affective and psychomotor domains.

At the senior high school level, the implementation of art education can be done through an art pageralan approach, which is a form of staging or performance that involves a collaborative creative process from start to finish. Through art pageralan, students not only learn about artistic techniques, but are also involved in planning, organizing, reflecting and evaluating. This process is in line with *project-based learning*, which is one of the main approaches

Received: May 30, 2025

Revised: June 15, 2025

Accepted: July 05, 2025

Online Available: July 07, 2025

Curr. Ver.: July 07, 2025



Copyright: © 2025 by the authors.

Submitted for possible open

access publication under the

terms and conditions of the

Creative Commons Attribution

(CC BY SA) license

([https://creativecommons.org/li](https://creativecommons.org/licenses/by-sa/4.0/)

[censes/by-sa/4.0/](https://creativecommons.org/licenses/by-sa/4.0/))

in the Merdeka Curriculum. Project-Based Learning is an effective method to encourage students to think critically, solve problems, and work in teams in a real way [2].

Presidential High School, as one of the leading boarding schools in Indonesia, has implemented Merdeka Curriculum as a whole since the 2022 academic year. With an educational approach that is oriented towards character, discipline, and independence, SMA Presiden presents a model of authentic art learning practices through an annual activity entitled *Amantyajana*, an art festival designed and performed by the students themselves. This activity is not just a talent show, but also a space to internalize the values of Pancasila, understand cultural diversity, and strengthen the spirit of mutual cooperation.

This research aims to explore and analyze how art pageralan activities, especially the *Amantyajana* Art Performance, are implemented as part of the Merdeka Belajar Curriculum at Presidential High School. This study also examines reviews and evaluates the contribution of art learning in shaping students' 21st century competencies and its relevance to strengthening the Pancasila Student Profile. This study is expected to make theoretical and practical contributions to the development of art learning in the era of independent and transformative education.

2. Preliminaries or Related Work or Literature Review

The Merdeka Curriculum is a significant transformation in Indonesia's education system, emphasizing contextual, flexible, and student-centered learning. This policy aims to develop the *Profil Pelajar Pancasila* (Pancasila Student Profile) as a framework for character education that fosters adaptability and collaboration in the global era (Ministry of Education, Culture, Research, and Technology, 2022). One of the prominent strategies highlighted in the curriculum is **project-based learning**, which encourages students to engage in meaningful and real-life learning experiences.

Art education, particularly performing arts, serves as a strategic medium for implementing the Merdeka Curriculum. Art provides space for students to develop empathy, imagination, creativity, and 21st-century competencies such as collaboration, communication, and problem-solving (Hidayat & Setiawan, 2021). However, arts education is still often perceived as supplemental rather than integral to the development of character and interdisciplinary competencies.

School-based art performances, such as *Amantyajana* at SMA Presiden, offer an authentic model for realizing Merdeka Belajar. In this event, students are actively involved in the entire creative process—from planning and ideation to rehearsal and final performance. This approach aligns with the principles of *experiential learning*, where knowledge is constructed through direct experience (Kolb, 2015).

This study aims to explore how the *Amantyajana* art performance is implemented as a form of project-based learning within the Merdeka Curriculum framework at SMA Presiden. The research focuses on planning, implementation, and evaluation processes, as well as the contribution of this activity in strengthening student character and the *Profil Pelajar Pancasila*.

3. Proposed Method

This study employs a **qualitative descriptive approach**, aiming to provide an in-depth description of the implementation of the Merdeka Curriculum through the *Amantyajana* art performance activity. A qualitative approach was chosen for its ability to explore meaning, perceptions, and social processes in a holistic and contextual manner (Creswell & Poth, 2018).

Research Site and Subjects

The research was conducted at SMA Presiden, a boarding school located in Cikarang, West Java. Research subjects included art teachers, students actively involved in the performance, and school administrators supporting the program implementation.

Data Collection Techniques

Data were gathered using three primary techniques:

- **In-depth interviews** with art teachers, school leaders, and students;
- **Participant observation** of the rehearsal and performance process;
- **Documentation**, including photos, videos, performance scripts, and planning documents.

Data Analysis Techniques

Data were analyzed using the interactive model of Miles and Huberman (2014), consisting of three stages:

- **Data reduction:** filtering relevant data based on the research focus,
- **Data display:** organizing data into descriptive narrative form,
- **Conclusion drawing:** identifying patterns, relationships, and emerging meanings.

Data Validity

Data validity was ensured through source and method triangulation. Validation was conducted by comparing interview results, observations, and documentation to ensure consistency and reliability (Patton, 2015).

4. Results and Discussion

SMA Presiden is a boarding school located in Jababeka Education Park, Cikarang, Bekasi, West Java. The school has an "A" accreditation and is known for its educational approach that emphasizes students' character, discipline, and independence. With complete facilities such as laboratories, libraries, sports facilities, and comfortable dormitories, SMA Presiden supports students' academic and non-academic development holistically. One of the concrete implementations of art learning at SMA Presiden is the annual art pageralan activity titled "Amantyajana". This activity is an event for students to showcase their talents and artworks, as well as a platform to develop creativity, local wisdom, and preservation of Indonesian cultural arts. Amantyajana activities involve various art performances, including music, dance, theater, and other performances. Students play an active role in the entire process, from planning, rehearsing, to executing the event. These activities are also open to the public and involve participation from the surrounding community, strengthening the relationship between the school and the community. This was conveyed directly by Fitriana in as the Artistic Lead and Teacher of SMA Presiden.



Figure 1. Exposure to Amantyajana

From a policy perspective, this performance is supported because it is in accordance with the direction of the Merdeka Curriculum, which provides flexibility for schools and teachers to organize learning that is contextual and based on student interests. Activities such as "*Amantyajana*" reflect the essence of independent learning, where students are not only recipients of information, but active actors in the process of creating and presenting works. However, at the implementation level, this policy is often not accompanied by detailed technical guidelines. Schools and teachers are left to interpret the implementation themselves, resulting in an imbalance between schools that have the resources and those that do not. In addition, regulative support that makes art performances part of learning assessment is still limited. This is in line with the law that emphasizes that the curriculum must pay attention to the development of science, technology, art and local culture as well as the potential of students (Article 36 paragraph 1 and Article 3). This becomes an important academic basis that creative-art activities such as performances are a legitimate and mandatory part of the educational process.



Figure 2. Art Performance Process and Performance

In the planning aspect, this activity shows a collaborative spirit between teachers, students and the school. Planning is done through exploring themes, organizing the flow of the performance, dividing roles, to rehearsal and evaluation. Teachers are given space to be creative and adapt art learning to the local context and characteristics of students. On the other hand, this planning often faces technical obstacles such as time constraints that intersect with other academic activities, lack of supporting human resources, and lack of documentation or planning models that can be used as a reference. As a result, some planning is spontaneous and unstructured, reducing the quality of learning and performance outcomes.

In practice, the *Amantyajana* performance is an important moment in the students' learning process because they are directly involved in the creation of the work, rehearsal, performance management, and evaluation of the results. This process provides real experience that strengthens critical thinking skills, cooperation, creativity, and courage to perform in public. However, it cannot be denied that challenges arise when the implementation is carried out with limited facilities and budget. Not all schools have supporting infrastructure such as adequate performance space, musical instruments, sound systems and lighting. In addition, the pressure to perform perfectly in front of an audience can be stressful for some students, especially if the activity is not balanced with a coaching approach that supports and builds a sense of security. In its implementation, the subject teachers also prepare an authentic assessment system. According to Wiggins [3], authentic assessment is an assessment of students' ability to complete real-world tasks. In the context of an art performance, assessment is not only based on the final result (performance), but also on the process, collaboration, and students' self-reflection.

In terms of human resources (HR), art teachers play a key role in the success of this activity. On the one hand, teachers have the opportunity to explore more creative and relevant learning methods and strategies. However, the huge responsibility without adequate team

support or training can be overwhelming. It is not uncommon for art teachers to have to organize all aspects of the activity, from conception, training, technical performances, to documentation. This becomes a burden in itself, especially if the school does not have specialized personnel to support art production.

As for the learners, involvement in art performances has a positive impact, especially in character development and life skills. Students learn about discipline, responsibility, communication and teamwork through the rehearsal and preparation process. They also get space to channel their interests and talents, both as performers, creators, and technical teams. However, not all students have the interest or readiness to perform on stage. For some students, social pressure and expectations from the environment can be a psychological burden, especially if there is no choice of roles that suit their comfort and abilities.

In terms of learning resources, performance activities enable the utilization of broader and more vibrant learning resources. The school environment, art community, digital technology, and local cultural values become authentic and meaningful teaching materials. According to Eisner [4], art is an educational domain that can foster sensitivity, empathy, and understanding of the diversity and complexity of human experience. The creative process in the arts—especially performing arts—trains discipline, cooperation, and responsibility, all of which are important elements in character education. However, the limitations of art learning media in accordance with the Merdeka Curriculum are still an obstacle. Many teachers and students have difficulty accessing sources of inspiration or applicable teaching materials, whether in the form of modules, videos, or other practical guides.

Involving stakeholders, such as parents, school management and the local community, is an important element in the success of this performance. The school's support in terms of time, budget and logistics is crucial. Parents also play a role as moral supporters and can be involved in the production or promotion process. On the other hand, challenges arise when the understanding of the importance of arts learning is still low. Some parties still consider art activities only as entertainment, not an important part of character education. As a result, the support provided is not maximized or even creates resistance to this activity.

Overall, the *Amantyajana* Art Performance is a potential and meaningful form of implementing the Merdeka Curriculum, but it needs to be supported by careful planning, adequate resources, and collective understanding from all stakeholders. With system strengthening, increased teacher capacity, and closer collaboration with communities and parents, activities like this can be an important foundation in shaping students with character, creativity, and culture.

The implementation of Merdeka Curriculum in the form of art pagelaran has proven effective in creating contextual and meaningful learning experiences. Students are more free to express their identity, collaborate across classes and backgrounds, and integrate learning from various subjects. The main challenges encountered were in time management and intensive mentoring of students who have diverse learning needs. However, this approach provides more room for growth than the conventional approach.

5. Conclusions

Art pagelaran as an implementation of the Merdeka Belajar Curriculum in Presidential High School is a project-based learning model that not only strengthens aesthetic competence, but also students' soft skills. Careful learning planning, collaborative implementation, and thorough evaluation make this activity an effective means of building student character through art.

Author Contributions: A short paragraph specifying their individual contributions must be provided for research articles with several authors (**mandatory for more than 1 author**). The following statements should be used “Conceptualization: X.X. and Y.Y.; Methodology: X.X.; Software: X.X.; Validation: X.X., Y.Y. and Z.Z.; Formal analysis: X.X.; Investigation: X.X.; Resources: X.X.; Data curation: X.X.; Writing—original draft preparation: X.X.; Writing—review and editing: X.X.; Visualization: X.X.; Supervision: X.X.; Project administration: X.X.; Funding acquisition: Y.Y.”

Funding: Please add: “This research received no external funding” or “This research was funded by NAME OF FUNDER, grant number XXX”. Check carefully that the details given are accurate and use the standard spelling of funding agency names. Any errors may affect your future funding (**mandatory**).

Data Availability Statement: We encourage all authors of articles published in FAITH journals to share their research data. This section provides details regarding where data supporting reported results can be found, including links to publicly archived datasets analyzed or generated during the study. Where no new data were created or data unavailable due to privacy or ethical restrictions, a statement is still required.

Acknowledgments: In this section, you can acknowledge any support given that is not covered by the author contribution or funding sections. This may include administrative and technical support or donations in kind (e.g., materials used for experiments). Additionally, A statement of AI tools usage transparency has been included in the Acknowledgement section, if applicable.

Conflicts of Interest: Declare conflicts of interest or state **(mandatory)**, “The authors declare no conflict of interest.” Authors must identify and declare any personal circumstances or interests that may be perceived as inappropriately influencing the representation or interpretation of reported research results. Any role of the funders in the study's design; in the collection, analysis, or interpretation of data; in the writing of the manuscript; or in the decision to publish the results must be declared in this section. If there is no role, please state, “The funders had no role in the design of the study; in the collection, analyses, or interpretation of data; in the writing of the manuscript; or in the decision to publish the results”.

References

- [1] Ministry of Education and Culture, *Theater Arts Teacher's Manual: SMA-MA Class XII - Independent Curriculum*, Electronic School Book (BSE), 2022.
- [2] J. W. Thomas, *A Review of Research on Project-Based Learning*. The Autodesk Foundation, 2000.
- [3] G. Wiggins, *Educative Assessment: Designing Assessments to Inform and Improve Student Performance*. Jossey-Bass, 1998.
- [4] E. W. Eisner, *The Arts and the Creation of Mind*. Yale University Press, 2002.
- [5] F. Hidjriyati, “Implementation of Merdeka Curriculum in Musical Drama in Class X SMA Negeri 1 Banjarmasin,” *J. Learn. Educ.*, vol. 2, no. 4, 2023.
- [6] Kompas TV, “Implementation of Merdeka Curriculum through Bazaar & Art Performance,” [Online].
- [7] Daryanto and M. Karim, *Integrated Thematic Learning Curriculum*, 2020.
- [8] R. Hidayat and B. Setiawan, “Character Education through Art Activities in Schools,” *J. Character Educ.*, vol. 11, no. 2, pp. 210–223, 2021.
- [9] J. W. Creswell and C. N. Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 4th ed. Sage Publications, 2018.
- [10] D. A. Kolb, *Experiential Learning: Experience as the Source of Learning and Development*, 2nd ed. Pearson Education, 2015.
- [11] M. B. Miles, A. M. Huberman, and J. Saldaña, *Qualitative Data Analysis: A Methods Sourcebook*, 3rd ed. Sage Publications, 2014.
- [12] M. Q. Patton, *Qualitative Research and Evaluation Methods*, 4th ed. Sage Publications, 2015.
- [13] Ministry of Education, Culture, Research, and Technology, *Guidelines for Implementing the Merdeka Curriculum*, 2022.
- [14] R. Hidayat and B. Setiawan, “Character Education Through Art Activities in Schools,” *Character Education Journal*, vol. 11, no. 2, pp. 210–223, 2021.