



Dongkrek Art in Co-Curricular Activities as a Manifestation of Differentiated Learning

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ABSTRACT: The purpose of this research is to describe cocurricular learning by utilizing Dongkrek art as differentiated learning. The type of research is descriptive qualitative. The source of data is co-curricular activities with Dongkrek art. Data were collected through: observation, interview, and documentation study. The result of the research is that co-curricular learning by utilizing Dongkrek art is differentiated learning because it fulfills its components, namely: flexibility, grouping process based on needs, active involvement of students, appropriate challenges, and continuous formative assessment. The conclusion of the research is that Dongkrek art in co-curricular is a manifestation of differentiated learning.

KEYWORDS: co-curricular, Dongkrek art, Differentiated learning.

INTRODUCTION

After the Covid-19 Pandemic, the 2022 curriculum or better known as the Merdeka Curriculum emerged. Learning during the Covid-19 Pandemic, students learn more from home and use technology-assisted learning. The duration of learning from home builds habits in learning and motivation in realizing achievements. The emergence of the Merdeka curriculum as a policy to brand the implementation of learning by giving teachers the freedom to carry out learning that adapts to the characteristics of students. Nurzila (Usanto, 2022) states that the Merdeka Curriculum is implemented for the recovery of learning that was previously not optimal with a sharper and easier design in its implementation. This emphasizes that each teacher is given the freedom to package the material as needed and it is hoped that the material presented is more effective and applicable in the learner's environment.

The Merdeka Curriculum is implemented in stages in education units throughout the territory of the Republic of Indonesia. This is because implementing the Merdeka curriculum (IKM) requires the readiness of all resources from each education unit. Apart from that, IKM also has characteristics as a curriculum. Usanto (2022) explains that the independent curriculum is a curriculum to meet the learning needs of students in each school; The independent curriculum offers more flexible learning while still focusing on subjects that are considered important to master, along with providing flexibility for teachers in implementing learning. Meanwhile, Inayati (2022) explains that the Merdeka Curriculum has the following characteristics: creating the Pancasila Student Profile through project-based learning to develop students' skills and character; focusing on subject matter (essential) so that basic materials such as literacy and numeracy get in-depth competence; learning is more flexible with differentiated learning according to context and local content and according to the abilities of students.

The characteristics of the Merdeka curriculum have an impact on its implementation principles. Usanto (2022) explains that the principles of implementing the Merdeka curriculum, namely: designed by paying attention to the stages of learner development; learning to form a love of learning so that it becomes a lifelong learner; learning is carried out by taking into account the characteristics of students and the school environment; learning is carried out in a relevant manner by adjusting the environment, such as prevailing customs and culture while still involving the tri-center of education, namely educational institutions, parents and society; learners' understanding as knowledge that has been mastered is the basis for implementation.

The Merdeka curriculum, whose implementation adapts to the development of students, is based on differentiated learning theory. Pitaloka and Arsanti (2022) explain that differentiated learning is a teacher's effort to meet the needs and expectations of students. Tomlinson (Pitaloka and Arsanti, 2022) explains that differentiated learning is an attempt to adjust the learning process in the classroom to meet the individual learning needs of each learner, not giving different tasks to each learner. Based on the descriptions above, researchers can synthesize differential learning is a motor learning model grafted on the importance of movement variability and rooted in the dynamic systems theory of human movement.



The purpose of differentiated learning is explained by Marlina (Pitaloka and Arsanti, 2022), namely: helping all students in learning so that teachers can increase awareness of the abilities of students, so that learning objectives can be achieved by all students; increasing motivation and learning outcomes of students so that students obtain learning outcomes in accordance with the level of difficulty of the material provided; establishing harmonious relationships between teachers and students because differentiated learning increases strong relationships between teachers and students; helping students become independent learners.

Differentiated learning directs learners to be actively involved in learning, either individually or in groups. Suryosubroto (Pitaloka and Arsanti, 2022) explains that the activeness of students in differentiated learning can be seen from: doing something to understand the lesson material with full confidence, studying; understanding, and discovering for themselves how to obtain knowledge situations; feeling for themselves how the tasks given by the teacher to him; learning in groups; trying certain concepts themselves; communicating the results of thoughts; discovery and appreciation of values orally or appearance.

The Merdeka Curriculum in its implementation in education units, the focus of researchers' attention is on co-curricular. Shilviana and Hamami (2020) explain that intracurricular activities are learning activities related to subjects that have been determined in the curriculum structure. In fact, intracurricular activities have not been able to maximize the development of students' potential, so they need a companion, namely co-curricular and extracurricular activities. Danang (Shilviana and Hamami, 2020) explains that co-curricular activities are learning activities whose implementation is carried out outside the classroom with the aim of assisting students in deepening and appreciating the subjects that have been obtained through intracurricular activities. This statement emphasizes that the subjects in the Merdeka curriculum need appreciation, especially in developing students' character education.

Co-curricular basically has several goals to be achieved. Chomaidi and Salamah (Shilviana and Hamami, 2020) explain that co-curricular activities have the aim of supporting the practice of intracurricular activities with the main target being that students can appreciate the subject matter that has been obtained to develop their responsible character. This confirms that co-curricular activities have the potential to develop character education.

Kokurikuler implementation in one of the elementary schools in Mejayan sub-district, Madiun district, is utilizing local excellence, namely Dongkrek art. This art has cultural values that become the basis for character values. The definition of value and culture needs to be described in order to build the same interpretation. The definition of value is explained by Oktaviani (Sri Suharti, 2021) who states that value is everything that is considered valuable by an individual or group of people and can be used as a direction or guide in action. Meanwhile, culture comes from the Sanskrit word *Buddhayah*, which means mind or intellect. So it can be interpreted that culture is everything that has a relationship with the mind. In addition, culture also means culture and power. Gunawan (Ramadinah, et al, 2022) states that culture is all the power of the mind, namely: *cipta, rasa, and karsa*.

Noting the above description, Ramadinah, et al, (2022) stated that cultural values can be interpreted as a conscious effort of a leader, even a community or institution, through education to develop the values that exist in every human being and society in order to achieve better changes. Understanding the definition of cultural values, it can be understood that cultural values have a function for the preservation community. Supartono Widyosiswoyo (ramadinah, et al, 021) states that cultural values function as standards, namely standards that indicate behavior in various ways, namely: a) bring individuals to take a special position in social issues; b) influence individuals in choosing ideology or religion; assess and determine the truth and error of oneself and others; is the center of the study of comparison processes to determine moral and competent individuals; values are used to influence others or change them.

Dongkrek art continues to be preserved by the Madiun district government and also by the education unit through the Pancasila student profile strengthening project (P-5). This preservation is because Dongkrek art has a history that is directly related to the Mejayan community and also has character values that need to be understood by the younger generation today. Palevi (2018) states that dongkrek art has character values in its characters, namely: spiritual, spirituality, moral, symbolic, patriotism or heroism, leadership, welfare, justice, and aesthetics. Meanwhile, the character value of musical instruments is explained by Muhammad Hanif (2016), namely: Kentongan, its meaning as a sign to gather or mobilize the community to unite (*Saye sa eko proyo*). With the sound of thok thok illustrated as titir (sound marker as a medium for conveying messages); Kenong, the meaning is as an introduction to the atmosphere of silence, creation, karsa, work to the Creator; Bedug, the meaning is to illustrate the power of Palang Mejayan as a warrior choosing a match, "*ora tedas tapa paluning pande*" (dug deng); Korek; meaning as a cleaning tool / sweeping all kinds of dangers both visible and invisible; Gong, meaning Raden Prawirodipura as a person with *wibowo laksono, rawe-rawe rantas malang-malang putung* together to eradicate pageblug disease.



Research that is relevant to this research is research from Ismajli and Morina (2018) with the title Differentiated Instruction: Understanding and Applying Interactive Strategies to Meet the needs of all the students. Through descriptive analysis, the research findings show that the understanding and implementation of differentiated teaching in elementary schools is not yet at the right level and the difference between public schools and non-public schools is not very visible. Teachers pay more attention to the product and less attention to the content and process of differentiated learning. Parents are also willing to collaborate with schools for this new way of teaching. The focus of this research is on the implementation of learning that seeks to involve the role of parents but the implementation is still oriented towards results not processes. So that the involvement of the role of parents is less than optimal. Meanwhile, the researcher's research focuses on the involvement of the role of practitioners (community) in building character values through art as a medium of learning.

Research from Magableh & Abdullah (2020) entitled Effectiveness of Differentiated Instruction on Primary School Students' English Reading Comprehension Achievement. The results stated that teachers applied different teaching strategies, namely flexible grouping, tiered teaching, and assigning tasks on various materials, different learning processes, and the use of varied media to teach the experimental group. However, they followed a one-size-fits-all or conventional method to teach the control group. The results showed that the use of differentiated instruction was operational in improving EFL learners' reading comprehension achievement for Jordanian fourth and fifth graders. The experimental group statistically outperformed the control group. The findings suggest that differentiated education reduces classroom diversity. The focus of this research is on the application of learning variations. While the research in the researcher focuses on learning the character values of art with variations of the teacher is an art practitioner (not a class teacher).

The results of research from Febriana, et al, (2023) with the title Analysis of the Implementation of Differentiated Learning in the Implementation of the Independent Curriculum in Middle School Mathematics Lessons, the results of the study are at the planning stage, the teacher does it by preparing everything that supports differentiated learning; the implementation stage, the teacher implements the learning that has been designed at the planning stage; and at the assessment stage, the teacher evaluates the learning process that has been carried out at the previous stage both in terms of the use of learning methods and in terms of understanding students which is done to improve learning in the future. Differentiated learning needs to adjust to school conditions and student abilities. Differentiated learning contains three components: content, process and product differentiation.

Based on the description above, the researcher can formulate the research problem as follows: Is Dongkreng art implemented in co-curricular activities at SD Negeri Putat 2 Mejayana a manifestation of diversified learning? The purpose of this study is to describe the Dongkreng art that is implemented in co-curricular activities at SD Negeri 2 Putat Mejayana as a manifestation of diversified learning.

RESEARCH METHODS

This research uses a type of qualitative research with a case study approach. The definition of qualitative research is explained by Sugiyono (2019: 18), namely the research method in scientific conditions, researchers act as instruments, data is analyzed with qualitative properties, focusing on emphasizing meaning. Meanwhile, Sulistyosari, et al, (2022) explain that a case study is a comprehensive description of the various aspects of an individual, a group, an organization, a program, or a social situation. Case study research has the advantage that researchers can understand and explore the subject in detail and comprehensively.

The research was conducted from August to November 2023 at SD Negeri Putat 2, Mejayana sub-district, Madiun district, East Java. The subjects in this study were 4th and 5th grade teachers, Dongkreng art practitioners, and students. The source of data is the Dongkreng art performance. While the technique of data collection through documentation studies, interviews, and observation. Primary data are the results of interviews and secondary data are documents on the implementation of extracurricular activities.

Data validation is a step that must be taken by researchers. Moleong (2019: 48) explains that techniques for testing data validation include: extension of participation, persistence of observation, triangulation, peer checking, adequacy of reference, negative case analysis, member checking. In this study, the technique used to test the degree of trust in the research is by extending participation and persistence of observation during Dongkreng art learning.

Data that has been validated then needs to be analyzed. Afrizal (2015) explains that data analysis is a basic data processing activity that is still in the form of actions, narrations, field notes, and written materials that support research, so that it can be interpreted. In this research, the activity of analyzing data uses interactive analysis from Miles and Huberman. The stages of data analysis are explained by Afrizal (2015) that the stages are data reduction, data presentation, and drawing a conclusion.



RESULTS AND DISCUSSION

Results

The results of the research in this study are described in accordance with the acquisition of data in the field. The interview data obtained in the field are as follows:

- a. Dongkrek art was chosen to develop the character values of students because this art is the result of the culture and power of the indigenous people of Mejayan and has character values, such as: courage, caring, having spiritual values, mutual cooperation, and others. The training is handled directly by Dongkrek art practitioners, held every Saturday, the training location is at school or at the Dongkrek art hall. The results of the training will be a mass performance at the end of each year. The above statement is in accordance with the results of an interview with the principal, on August 5, 2023, namely:
" ... Dongkrek art is the result of the cultivation of the indigenous people of Mejayan and has character values ... training is handled directly by Dongkrek art practitioners, held every Saturday, training location at school or at the Dongkrek art pavilion ... mass performances at the end of each year ...".
- b. The implementation of the training is directly handled by the Practitioner although some teachers have competence in Dongkrek art, but their competence is not the same as the Practitioner. In addition to this, according to the agreement with the committee and the parents of students, the training is handled directly by the Practitioner. Teachers are also involved in the training to direct and observe the emergence of character values. So the form of evaluation of this training is the emergence of character values and during the performance. Evidence from teacher 1's interview data on August 12, 2023 is:
- c. The training was carried out directly by Dongkrek art practitioners because the school wanted students to learn freely according to their abilities and be able to choose what roles they could play. Regarding the evaluation, the teacher focuses on how many character values appear during the training and during which segment of the scene the character values appear. Another evaluation is done during the performance. This is done to see how much the character values have been attached to the students. The form of attachment of character values can be seen in terms of flexibility in playing the Dongkrek character and how to live when playing accompaniment music is played. Evidence from teacher 1's interview data on August 26, 2023 is:
"...learning freely according to ability and being able to choose roles...the form of evaluation is the emergence of training character values and scene segment time... other evaluations are carried out during performances..."
- d. The training was carried out with the stages of introducing the art and Dongkrek characters through the video of the performance, telling the character of the Dongkrek actor through the mask and the form of his behavior in the social community, telling the meaning of musical accompaniment in Dongkrek art. The second stage after the introduction, students are given time to observe the mask and play the music accompaniment. The third stage conducts training in general, namely: Dance movements and playing accompaniment music. In the fourth stage, learners are given the freedom to choose roles according to their abilities and continue training continuously. The fifth stage is pre-performance training. Evidence from interview data with Dongkrek art practitioners on September 9 and October 7, 2023 is:
"...the stage of introducing the art and characters of Dongkrek through a video of the performance...The second stage after the introduction, students are given time to observe the mask and play the accompanying music... The third stage conducts general training...The fourth stage, freedom is given to learners to choose roles...The fifth stage, pre-performance training..."
- e. Dongkrek art training does not make learners feel pressured because practitioners give freedom to ask questions, observe, and play the role of Dongkrek characters and musical accompaniment. During the training, at first the students often laughed at each other but as the dance movements, music playing, and seriousness about the character of Dongkrek made the training a form of learning that characterized according to the competence of the students. Evidence from interview data with Dongkrek art practitioners on October 14 and October 21, 2023 is:
"...I am not pressured...instead I am very happy...because the teacher (in this case the practitioner) gives freedom to ask questions, look around (in this case observing), and play the role of the Dongkrek character and musical accompaniment... during training, at first the students often laughed at each other...but as the dance movements, music playing are integrated, it continues to be serious..."

The data from the documentation study can be described by researchers from the project module document. Data from the analysis of project module documents, researchers obtained data, namely: in general, project modules have met the requirements, because there are: institutional identity, material taught, learning objectives, learning stages, and evaluation forms. From the project



module document, the researcher focused on the objectives set by the school. as for the clearly written objectives of the co-curricular activities, namely "after co-curricular activities through the art of Dongkre, students are able to demonstrate at folk art festivals"; and "performance as a form of evaluation of the internalization of character values".

Data from observations during co-curricular learning took place, researchers can describe as follows: a) Co-curricular learning is carried out continuously, every Saturday. The implementation is carried out at school and at the Joglo Padepokan Dongkre Mejayan art; b) The enthusiasm of students is very high, because: co-curricular learning dialog activities between students and practitioners run very effectively and there is no fear of asking questions; c) the way of dancing and the facial expressions of students have been able to imitate the characters in Dongkre; d) learning begins with the formation of groups, namely the group of Dongkre characters and musical accompaniment players.

Discussion

Based on the results of the research, the researcher can describe that co-curricular learning using the art of Dongkre in stages pays attention to the ability of students. Learners are given the opportunity to observe, get a description of the history of Dongkre, give the opportunity to become a Dongkre character and play the accompanying music, then given the opportunity for learners to determine their choice. This stage is a manifestation of the grouping step based on the needs of learners and the need for personal placement in Dongkre art.

Placement of learners' positions as Dongkre characters or musical accompaniment players is through a process, not through an appointment. This means that practitioners provide equal opportunities for all students to be able to perform and try to develop the talents of students. Herwina, W. (2021). explained that differentiated learning needs to group students based on the needs of the students themselves. Teachers form small groups with similar levels of understanding, so that learners can learn with peers and receive appropriate support. This is also confirmed by Bondie, Dahnke, and Zusho (2019) explaining that differentiated teaching allows teachers to plan strategically to meet the needs of individuals where they are, and provides a variety of techniques for understanding, acquiring and applying learning, unlike one-size-fits-all learning.

The co-curricular activities were carried out at school and also at the Joglo Padepokan Dongkre. This confirms that the practitioner and the school fully understand the need for a variety of learning venues. Training at school, the school does not yet have Dongkre art equipment. Whereas when practicing in Joglo Padepokan, the equipment is complete. On the other hand, the provision of co-curricular teaching is Dongkre practitioners have a clear purpose, namely: given according to their expertise because practitioners will be able to describe in detail about Dongkre art; students can explore knowledge in detail; and teachers are able to provide assessments from various perspectives. For example, the emergence of character values at what moment and at what time. This condition is a manifestation of the flexible co-curricular learning carried out by SD Negeri Putat 2 Mejayan Madiun. This is confirmed by Herwina, W. (2021) explaining that differentiated learning provides flexibility in learning, so that a variety of diverse resources are utilized; the use of teaching materials in this case cocurricular support facilities, technology, and learning activities as well as the form of evaluation. The expert statement is also reinforced by a statement from Vellutino (Ismajli and Morina, 2018) explaining that the differentiated orientation model requires instructors to be flexible in their approach to teaching and adjusting the syllabus, as well as learner-centered teaching, and not directing learners towards the syllabus.

The co-curricular using the art of Dongkre and the training directly given to Dongkre practitioners has provided space and time for learners to explore and build their knowledge. Learners are asked to observe the character of the Dongkre character and observe the Dongkre musical accompaniment; as well as form groups and provide opportunities to choose and determine. This is evidence that co-curricular learning is learner-centered, the teacher as a facilitator, namely preparing activities for learning to occur, and practitioners provide leeway to be able to choose as they wish. This is in line with the direction of implementing the Merdeka curriculum (IKM) that one of the requirements for co-curricular activities is that the learning is learner-centered. The description above is confirmed by Sulistyosari, et al, (2022), namely differentiated learning encourages active involvement of learners in the learning process, Teachers create a collaborative environment, where students work together, communicate, and share ideas. It is also confirmed by Said & Ehsan (2019) that in differentiated learning, teachers need to modify teaching in the areas of content, procedures, products, and products, and learning environments depending on the readiness, interests, and learning profiles of learners.

Co-curricular learning by utilizing Dongkre art has challenges for teachers because one must preserve the original art and on the other hand needs to internalize the character values contained in Dongkre. The process of internalizing Dongkre character



values has been passed by the school by cooperating with Dongkrek art practitioners. The practitioner's flexibility in teaching, full of jokes but serious in teaching, and good appearance during the performance, is one proof that the school has completed in accepting the challenge of internalization with a policy or learning strategy that is tailored to the ability of students. This is also confirmed by Martanti, et al, (2022) that the method in differentiating is to provide challenges that are in accordance with the abilities and interests of students. The form is that the teacher adjusts the curriculum and learning activities that are challenging to capable learners, but provides support for learners who need it. It is also confirmed by Anstee (2014) that the content learners learn, significant concepts, skills and principles, teachers need to modify the level of complexity.

Assessment of co-curricular learning through dongkrek art is carried out by teachers by paying attention to the appearance during training and during performances. It can be interpreted that the internalization of character values is always monitored by the teacher and the accumulation of the appearance of character values will be matched during the performance. This is also explained by Martanti, et al, (2022) that in differentiated learning the use of formative assessment is continuous so that the teacher actively monitors the progress of students, provides feedback, and recommends changes in learning strategies.

Based on the discussion above, co-curricular learning by utilizing Dongkrek art is differentiated learning. This is in accordance with the statement of Faiz, A., et al, (2022) that differentiated learning has components, namely flexibility, a grouping process based on needs, active involvement of students, appropriate challenges, and continuous formative assessment. The above description is also in line with Vellutino's statement (Ismajli and Morina, 2018) that all learners do not have the same level of learning speed; therefore, "the differentiated orientation model requires instructors to be flexible in their teaching approach and adapt their syllabus and teaching to the learners, and not adapt the learners to the syllabus".

CONCLUSION

Co-curricular learning by utilizing Dongkrek art at SD Negeri 2 Putat Madiun East Java is differentiated learning. This is because, in its learning, it has fulfilled the components of differentiated learning, namely: flexibility, grouping process based on needs, active involvement of students, appropriate challenges, and continuous formative assessment.

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