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CASE STUDY: REVITALIZING THE CULTURE OF LOCAL WISDOM THROUGH EXTRACURRICULAR ACTIVITIES TO CREATE A STUDENT PROFILE OF PANCASILA

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Abstract Globalization has caused a cultural shift among the younger generation that has the potential to reduce the existence of local wisdom culture. Schools can make efforts to revitalize local wisdom culture through culture-based extracurricular activities so that cultural preservation is guaranteed. **The objectives of this study are (1) to describe the** process of implementing culture-based extracurricular activities; (2) to explain the components of the Pancasila student profile contained in the extracurricular activities of traditional dance, karawitan, and pencak silat; (3) to explain the inhibiting factors. This research was conducted at Hang Tuah 9 Elementary School in Candi Sidoarjo using **qualitative methods and a case study approach. The research subjects included the** principal, extracurricular coaches, and students. Data were **collected through observation, interviews, and** documentation which were analyzed using the Miles and Huberman model and verified using triangulation techniques. The results showed that there were three stages of implementation, namely planning, implementation, and evaluation. This study also found that the revitalization of local wisdom culture through extracurricular traditional dance, karawitan, and pencak silat can form the profile of students who have the spirit of Pancasila. The research findings show that the activities not only increase students' appreciation of their cultural heritage, but also develop important character values such as obedience, responsibility, discipline, confidence, criticality, and accountability. However, the creative dimension was not found in this activity because learning is centered on the trainer's direction. The creative dimension is very important to develop the ability to create, innovate, and contribute in adapting or developing cultural values. In practice, this activity faces several obstacles such as time constraints, differences in student abilities, lack of supporting facilities, and parental concerns about pencak silat activities. **Keywords:** revitalization; local wisdom culture; extracurricular; pancasila student profile

Abstrak Globalisasi telah menyebabkan pergeseran budaya di kalangan generasi muda yang berpotensi menurunkan eksistensi budaya kearifan lokal. Sekolah dapat melakukan upaya revitalisasi budaya kearifan lokal melalui kegiatan ekstrakurikuler berbasis budaya agar kelestarian budaya tetap terjaga. Tujuan penelitian ini adalah (1) mendeskripsikan proses penerapan ekstrakurikuler berbasis budaya; (2) menjelaskan komponen profil pelajar Pancasila yang terkandung dalam ekstrakurikuler tari tradisional, karawitan, dan pencak silat; (3) menjelaskan faktor penghambat. Penelitian ini dilaksanakan di SD Hang Tuah 9 Candi Sidoarjo dengan menggunakan metode kualitatif dan pendekatan studi kasus. Subjek penelitian mencakup kepala sekolah, pembina ekstrakurikuler, dan siswa. Data dikumpulkan melalui observasi, wawancara, dan dokumentasi yang dianalisis menggunakan model Miles dan Huberman serta diverifikasi menggunakan triangulasi teknik. Hasil penelitian menunjukkan bahwa terdapat tiga tahap penerapan yaitu perencanaan, pelaksanaan, dan evaluasi. Penelitian ini menunjukkan bahwa revitalisasi budaya kearifan lokal melalui ekstrakurikuler dapat membentuk profil pelajar Pancasila. Temuan penelitian menunjukkan bahwa kegiatan-kegiatan tersebut tidak hanya meningkatkan apresiasi siswa terhadap warisan budaya, tetapi juga mengembangkan nilai-nilai karakter yang penting seperti kepatuhan, tanggung jawab, disiplin, percaya diri, bernalar kritis dan kerja sama. Namun dimensi kreatif tidak ditemukan dalam kegiatan ini disebabkan pembelajaran yang terpusat pada arahan pembina. Dimensi kreatif esensial untuk mengembangkan kemampuan berkreasi, berinovasi, dan berkontribusi dalam mengadaptasi atau mengembangkan nilai-nilai budaya. Dalam pelaksanaannya, kegiatan ini menghadapi beberapa kendala seperti keterbatasan waktu, perbedaan kemampuan siswa, kurangnya fasilitas pendukung, dan terdapat adanya kekhawatiran orang tua terhadap kegiatan pencak silat. **Kata Kunci:** revitalisasi; budaya kearifan lokal; ekstrakurikuler; profil pelajar Pancasila.

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Introduction

Indonesia is a pluralistic country that has a diversity of ethnicities, cultures and languages that become the identity and attractiveness of the nation. In every culture local wisdom contains various noble values such as ethical, moral, and spiritual values. (Handayani et al., 2023). In the midst of rapid

globalization, the modernization process presents various challenges. One of these challenges is the rapid exchange of information and the entry of various foreign cultures that can integrate into people's lives (Anwar et al., 2023). **The Indonesian Internet Service Providers Association (APJII) stated that the total number of Indonesian internet users in 2024 reached 221,563,479 out of a total population of 278,696,200 in 2023 (APJII, 2024).**

The internet has opened the door for foreign cultures to enter Indonesia very quickly and easily. This poses various challenges such as allowing foreign trends and cultures to be easily accessed by students through existing social media. Some foreign cultures contain values that are not in accordance with the cultural values and norms of the Indonesian nation so that they can replace the order of cultural values that have been inherited by the ancestors (Faiz & Soleh, 2021). In everyday life, students are often more interested in modern dances and pop songs that they can easily access through existing social media (Almahdali et al., 2025). The reason students are more interested in foreign cultures is because they consider local wisdom cultures to look old-fashioned while foreign cultures are more modern (Almahdali et al., 2025). In addition, the lack of efforts to introduce local wisdom culture through the education system causes students' disinterest in their own culture (Kementrian Sekretariat Negara, 2024). This has an impact on the decline in character development and the existence of local wisdom culture which is decreasing so that it will be endangered and forgotten.

The decline in character development has become a concerning case in the world of education that can be found starting from elementary school to college (Eko et al., 2024). Indicators of a decline in character quality include disgraceful student actions such as speaking and acting disrespectfully, ignoring teacher instructions, interrupting the teacher, bullying, and swearing. Helen G. Douglas in Muchlas and Hariyanto's book entitled "Concepts and Models of Character Education" argues that character is not something that is inherited but rather built on an ongoing basis day after day through thoughts and deeds, thought after thought, and action after action (Samani & Hariyanto, 2012). One of the most important aspects that is a priority in life is the development of human quality. A quality human is an individual who has a harmonious balance between intellectual intelligence and good personal character (Abiyuna, 2020). This process is inherent to the role of education as the main path to achieving knowledge, skills, and character values that are important in life. This is in line with the function of education as a means of conveying values (transformation of value) and a means of conveying knowledge (transformation of knowledge) (Wulandari, 2022). Thus, education has a crucial role in overcoming the shift in students' interest in foreign cultures and strengthening character development. One of the efforts made is through planned and sustainable programs, such as culture-based extracurricular activities.

In Indonesia, curriculum changes often occur as a step in improving the previous curriculum. Curriculum changes are adjusted **to the needs of the times, the needs of society,** and global challenges. **The profile of Pancasila students is a picture of Indonesian students who are characterized in accordance with the values of Pancasila** which consists of six main dimensions, namely **faith and fear of God Almighty, global diversity, mutual cooperation, independence, critical reasoning, and creativity contained in the independent curriculum.** (Seno et al., 2022).

The purpose of formulating **the Pancasila student profile is** as a guide for schools or educators to formulate activities **that are in accordance with the dimensions of the Pancasila student profile (Kemendikbudristek, 2022).** Thus, **the** introduction and **application of the Pancasila student profile** from an early age will be able to form Pancasila students who have a strong identity as Indonesians.

In the context of education in Indonesia, local wisdom culture plays a very important role in shaping **the character of students in accordance with the profile** of Pancasila Students (Seno et al., 2022). **Values such as mutual cooperation,** tolerance, and respect for the environment are reflected in the culture of local wisdom (Sakti et al., 2024). The integration of these values into the education curriculum is expected to strengthen national identity and shape character based on Pancasila (Andita & Tirtoni, 2024). Character education based on local wisdom involves deliberate efforts to bring local culture to life within the framework of education. Schools can integrate elements of local wisdom into various activities, including intracurricular, cocurricular, and **extracurricular activities, as an effort to enrich the learning experience and** character development of students (Manera et al., 2023; Octavia & Tirtoni, 2024; Sulistiawati et al., 2023).

Hang tuah 9 Candi Elementary School shows an effort to revitalize the culture of local wisdom through culture-based extracurricular activities. The purpose of extracurricular activities is **to hone students' potential, talents, interests, abilities, personalities, cooperation, and independence** (Selvia et al., 2020). **The selection of extracurricular activities as a means of preserving local wisdom culture** aims to revive the culture by providing opportunities for students to be directly involved and interact with others, which will have a positive impact on improving social skills and shaping the profile of Pancasila students. This is in line with John Dewey's opinion that educational activities should be linked to real experiences and social interactions, thus creating contextual education and active involvement in the learning process, not just passive reception of information (Tubbs, 2023).

Character education through an ethnopedagogical approach applied to early childhood education students is urgent in the formation of positive character which includes the values of togetherness, mutual respect, collaboration, and care for the social environment, thus contributing to the strengthening of national identity (Sakti et al., 2024). Previous research has revealed that preserving local culture can be applied through learning activities to form a patriotic character. Students will understand that their culture is so diverse that it can foster a sense of mutual respect, belonging, and love for the country (Handayani et al., 2023). Character education can be realized through traditional dance, karawitan, and pencak silat because they contain various noble values. Karawitan is the art of playing a set of traditional Javanese musical instruments spread across the islands of Java and Bali. Previous research states that extracurricular karawitan can increase love and build students' sense of concern for traditional arts (Maruti et al., 2023). Research conducted by Mifthakhul Laili states that character education can be found in traditional dance activities including attitudes of responsibility, discipline, collaboration, and confidence (Laili, 2023). Pencak silat, an Indonesian martial art, has an important role in character education. Previous research states that pencak silat can foster religious values, hard work, discipline, and responsibility (Belladonna & Adha Septiana, 2022).

Based on the background described, this study aims to (1) describe the process of implementing the revitalization of local wisdom culture through culture-based extracurricular activities; (2) explain the dimension components of the Pancasila student profile contained in each local wisdom culture-based extracurricular activity; (3) explain the inhibiting factors in the implementation of the revitalization of local wisdom culture through extracurricular activities. This research is expected to be a reference for other schools in developing extracurricular programs based on local wisdom culture **to improve the quality of character education and maintain the** existence of local wisdom culture.

Research **Methods**

This study uses a descriptive qualitative method with a case study approach. The descriptive method in the qualitative approach serves to describe or explain facts, data, and research objects in detail and systematically that are difficult to measure using numbers (Sugiyono, 2019). This research was conducted at Hang Tuah 9 Elementary School in Candi Sidoarjo because the school actively and consistently integrates local wisdom culture through extracurricular traditional dance, karawitan, and pencak silat. The subjects were determined using purposive sampling techniques tailored to the research objectives (Hadi et al., 2019). Subjects were selected based on their role and involvement in the implementation of culture-based extracurricular activities, namely the principal as a policy maker, extracurricular coaches as implementers of activities who have expertise in their fields, and students as individuals who have direct experience and feel the impact of the programme.

Research data was obtained through interviews, observations, and documentation. The data analysis technique uses the Miles and Huberman technique which includes several stages, namely data reduction, data presentation, and drawing conclusions (Sugiyono, 2019). Research data obtained from the field tends to be complex so it needs to be reduced by sorting, summarizing, and simplifying to then proceed with the data presentation stage (Sutikno & Hadisaputra, 2020). The final stage is conclusion drawing. To increase the validity of the research results, this research uses triangulation techniques by comparing data from interviews, observations, and documentation (Sugiyono, 2019).

Result and Discussion

The implementation of revitalizing local wisdom culture through extracurricular activities is carried out through three stages, namely planning, implementation, and evaluation. At the planning stage, the school determines the type of local wisdom culture that is relevant, selects trainers who are experts in their fields, and prepares a schedule of activities. The selection of traditional dance and pencak silat as extracurricular activities is based on the fact that students have interests and talents in these areas, as identified by the teachers. The selection of karawitan as an extracurricular activity was based on the availability of gamelan musical instruments owned by the school and the absence of karawitan studios in the local area.

In order to achieve good quality activities and develop students' competencies, the school chooses extracurricular coaches who have an appropriate educational background or experience in their field. Catur Handayani is an extracurricular traditional dance coach who has been studying this field for approximately 40 years and is a dance education graduate. The karawitan coach, Wahyu Ferdi Paskhabakti, has been studying this field for approximately 12 years and is the manager of a gamelan studio in Lumajang. The pencak silat coach is named Puji Astuti, who has studied pencak silat for approximately 19 years. The planning stage ends with the determination of an activity schedule that is adjusted to the coach's schedule and the student's academic schedule.

The next stage in the implementation process is implementation. Extracurricular activities are carried out according to the predetermined schedule. Extracurricular traditional dance is held every Monday from 1.30 to 2.00 pm, extracurricular karawitan is held every Thursday from 1.00 to 2.30 pm, and extracurricular pencak silat is held every Wednesday from 1.30 to 4.30 pm, all of which are held within the school environment. The extracurricular karawitan is held in the gamelan room provided by the school. Students from various levels are free to participate in extracurricular traditional dance and pencak silat, while extracurricular karawitan is compulsory for grade 4 students.

In the implementation of extracurricular traditional dance, the coach does not formulate a learning plan, but targets students to master two dance movement materials in one semester. The coach uses a lecture method to explain the dance to be learned and the movements to be performed, and then practices the movements with the students. The movements are taught gradually, starting with one movement that is repeated until the students have memorized it (step by step). The traditional dance extracurricular instructor divides the participants into two groups. Group one consists of grades 1-3 who learn simpler dances such as onclang kidang, nuri, and dongklak. Group two consists of grades 4-6 who learn more complex dances such as kepis ronjot, pitik walik, kupu cedung, sapu kerik, and tari piring.

Figure 1. Practicing Kepis Ronjot

The karawitan extracurricular activity refers to an annual program that targets students to master one gendhing notation over four meetings. The way the extracurricular karawitan coach determines the musical instrument to be played is by giving students the opportunity to try out all the available gamelan instruments. One type of gamelan instrument will be played by two students alternately. The learning methods applied in extracurricular karawitan are lectures, demonstrations, and direct practice. The coach uses the lecture method to explain the rules of gendhing notation, while direct practice is applied when students have understood the rules of gendhing notation so that students can play together. Gendhing notations studied include lancaran gendhing kandhang bubrah, tembang dolanan manuk dadali, gugur gunung, and suwe ora jamu.

Figure 2. Implementation of extracurricular karawitan

The implementation of pencak silat extracurricular activities is in accordance with the annual program that has been created by the coach. Activities begin with warm-ups, meditation, practice of moves, and practice of basic techniques such as stances, kicks, throws, and chops. Extracurricular instructors use a combination of lectures, demonstrations, and hands-on practice. Students practice moves together and kicks in turns. Students learn the moves gradually and move on to the next move once they have mastered the previous one.

Figure 3. Implementation of extracurricular pencak silat

The final stage in the extracurricular implementation process is evaluation, which is the responsibility of the extracurricular supervisor. Evaluation activities for traditional dance, musical instruments, and pencak silat extracurricular activities are carried out during the activity and before the end-of-semester exam. Extracurricular success indicators are measured based on students' ability to practice the material taught without direct guidance from the supervisor. The results of the evaluation of extracurricular activities are included in the student report in the form of a brief description of student achievement during the learning process.

Table 1. Indicators of the profile dimension of Pancasila students

Dimension	Indicator
	Believing, fearing God Almighty, and having noble character Religious character Personal character Character to human
Global diversity	know and appreciate culture The ability to communicate and interact regardless of background
Working together	Collaboration Concern Sharing
Independent	Responsibility Self-confidence Self-understanding
Critical thinking	Obtaining and processing information and ideas Analyze and evaluate reasoning

The implementation of extracurricular traditional dance contains character building that is in line with the profile of Pancasila students. First, **having faith, fearing God Almighty, and having noble character** which is reflected through the habit of praying. The formation of personal character in the form of discipline and perseverance is seen when students must consistently participate in activities. In traditional dance lessons, students must obediently imitate the movements taught by the instructor without any argument in order to dance perfectly. When the instructor teaches a new dance, the students pay close attention to the instructor in practicing and listening to the instructions. This shows that the students show respect and appreciation for each

other, especially for older people. Extracurricular traditional dance is a form of gratitude for God's blessings because it involves physical activity that makes you sweat a lot so that you keep your body fitter and healthier.

Second, the dimension of global diversity. Students can play a direct role in cultural preservation because they can directly practice dances typical of Sidoarjo, East Java, and other regions. The typical dances of Sidoarjo that the students have learned are urang windu, bandeng nener, banjar kemuning, and kepis ronjot. The typical dances of East Java that the students have learned are pitik walik, kupu cedung, onclang kidang, sapu kerik, and dongklak. Students also learn dances from other regions such as manuk dadali and tari piring so that students are aware of the diversity of dances in Indonesia. In addition to learning traditional dances, students also learn about Javanese songs, tembang dolanan, and traditional instruments. The ability to communicate and interact with each other regardless of background can be seen when students are willing to practice together without showing discrimination towards friends or types of traditional dances from other regions.

Third, the dimension of mutual cooperation. Group dances really need good cooperation because the harmony of movement between members is very important. No one should take precedence over each other, so each member must maintain solidarity and work well together. The way students work together to keep the movements harmonious and compact is by using counts, codes or signals, and glancing at their friends' movements. The coach's effort to increase a sense of caring is to instruct more capable students to lead the dance movements. Fourth, the independent dimension. Students independently position themselves according to the predetermined formation without continuous guidance. Traditional dance helps students become more confident so that they have the courage to perform in front of many people (Laili, 2023). Understanding of oneself is increasingly formed because students can recognize movements that are less mastered and movements that have been mastered. This shows that students have a high level of self-awareness towards the development of their dancing abilities.

Fifth, the critical reasoning dimension. Dance trainers often ask students about the name of the dance they have learned, the origin of the dance, and provide an understanding of the story behind the dance so that a more comprehensive understanding can be built. Students often ask about movements that are not understood. This shows that students have a great sense of curiosity. An example of the application of critical thinking is the ability of students to recognize correct and incorrect movements and provide appropriate corrections. Thus, this shows that students have the ability to analyze and evaluate good reasoning about the structure and pattern of dance movements.

Figure 4. Students perform a remo dance at the graduation ceremony

The formation of a student profile of Pancasila can also be found in extracurricular karawitan. First, faith, devotion to God Almighty, and noble character are reflected in the habit of praying. Personal character in the form of patience and perseverance will be formed when memorizing and understanding gending notation. Students must be disciplined when playing musical instruments according to gending notation and follow the tempo when playing gamelan. Gong, kenong, and kempul are musical instruments that are not played continuously, so students must understand when these instruments are played according to gending notation. When the coach explains the rules of gending notation, students pay full attention to the instructions and directions of the coach. Compliance with the coach's instructions is a form of respect that is considered important because it will result in harmony of sound in gamelan playing.

Second, global diversity. Students can learn Javanese traditional musical instruments and Javanese songs, thus increasing their love for culture (Maruti et al., 2023). Karawitan helps students understand the meaning of Javanese vocabulary that is less familiar to them. In this activity, students are taught the notation of the gending manuk dadali, which comes from West Java, so that they also learn about the culture of other regions. The ability to communicate and interact with others without distinction is evident when students play musical instruments together and sing together, bringing all students together, regardless of differences in religion, culture, or race. Third, the dimension of mutual cooperation. Karawitan is the art of playing traditional Javanese musical instruments which requires collaboration and synchronization between players to create a beautiful and perfect harmony. In playing, students must pay attention to the tempo, if the tempo is fast then everything must be played fast and vice versa. Students play musical instruments in unison by listening to each other so as not to make mistakes in playing. During extracurricular activities, each musical instrument is held by two or three students so they have to take turns. If one student has difficulty, the other students show concern by teaching the part that has not been understood. During practice, students work together in preparing, tidying up the tools, and cleaning the practice area.

Fourth, the independent dimension. The coach emphasizes always bringing a gending notation notebook during extracurricular activities. After the coach explained the new gending notation, the students immediately practiced it independently. The student in charge of playing the bonang musical instrument showed optimism, even though he had to use both hands to strike with good coordination. In playing a gamelan instrument, students must have confidence in their abilities; if they play with a lack of confidence, many mistakes will occur. At the beginning of the activity, the coach asked who wanted to play a particular instrument. After that, the coach tested the students' abilities. If the students could do it, they were tasked with playing the instrument. In this way, the students showed awareness of their abilities and interests.

Fifth, critical reasoning. The trainer conducted a question and answer session about the meaning of the words in the song Gugur Gunung to provoke understanding. During the activity, the students were curious and asked about the symbols in the notation of the Suwe Ora Jamu gending. Auditory sensitivity is very important to identify mistakes in playing and also to listen to other instruments to ensure that they are playing with the appropriate tempo and notation, so that there is no imbalance in the game. An example of the application of critical thinking is that students are able to correct the mistakes of friends who have the same musical instrument. This shows that students have the ability to analyze and evaluate good reasoning about the rules of the game according to gending notation.

Figure 5. Students perform karawitan at school events

The implementation of pencak silat extracurricular activities also plays a role in character building **in accordance with the Pancasila student profile**. First, **faith, devotion to God Almighty, and noble character** are reflected in the habit of praying. Pencak silat is a martial art that studies various basic techniques so that students must be patient and have perseverance in order to master the basic techniques. Students repeatedly practice basic moves and techniques until they are correct. During competitions, students must also obey the rules of attack, which are not to attack the head and genitals. The rules of attack are in place so that students do not attack carelessly or emotionally and also to respect their opponents. The coach will criticize when students make mistakes in practicing moves or other basic techniques. This shows that students have an attitude of respecting the knowledge that is given, having the humility to learn, and respecting more experienced people.

Second, global diversity. Pencak silat extracurricular activities play an important role in preserving local wisdom culture. Students learn about and can study authentic Indonesian martial arts through extracurricular pencak silat. When a student performs a move, all the students will look at them. When there is a mistake, other students will also remind them without regard to background. During the activity, students are willing to practice together without

regard to culture, religion, and race. Third, working together. The coach's efforts to emphasize cooperation, mutual assistance, and contributing to others is to ask senior students to demonstrate techniques in front of the group. When practicing techniques together, students usually glance at each other or pay attention to each other's movements. During the activity, students will remind each other and be willing to share knowledge in order to help other students understand the movements.

Fourth, independence. On their own initiative, students who are at a higher level lead the practice when the coach has not arrived yet. All students must be responsible for mastering the basic techniques of pencak silat (Belladonna & Adha Septiana, 2022). The coach always emphasizes that students memorize basic techniques and moves independently at home. The way the coach ensures responsibility is by instructing students to practice moves and kicks individually. While the instructor pays special attention to novice students, other students use the time to practice independently. Students are trained to be confident when they can determine an attack strategy. Students must be confident when demonstrating moves individually and when performing pencak silat arts. If students do not believe in their abilities, the movements displayed are imperfect and they often make mistakes. Fifth, critical reasoning. The ability to obtain and process information and ideas emerged during the debriefing session, which allowed students to ask questions about movements they did not fully understand. An example of the application of critical thinking was shown when students were able to correct incorrect movements and demonstrate the correct movements. This shows that students have a good understanding of basic pencak silat techniques and movements.

Figure 6. Students perform pencak silat at school events

Strengthening the creative dimension was not found in this culture-based extracurricular activity. These activities tend to focus on the introduction of culture and teaching in accordance with the specified material. Efforts that can be applied to improve the creative dimension in culture-based extracurricular activities include providing opportunities for students to develop variations of dance movements, develop new simple arrangements in karawitan, or modify pencak silat movements based on basic techniques that have been learned. In addition, collaborative projects between karawitan and traditional dance can be used as an alternative to create more freely. Thus, the extracurricular function is not only a means of cultural preservation but can strengthen the creative dimension.

The inhibiting factors in extracurricular traditional dance and karawitan are time allocation, students, facilities and infrastructure, and funding. The time allocation given by the school for extracurricular activities is one hour, but the implementation of activities in the field requires a duration of one hour and thirty minutes. The difference in ability levels between students is a significant factor. Some students may understand the concept more quickly while others take longer. In terms of facilities and infrastructure for extracurricular activities, traditional dance really needs a mirror so that students can see and identify shortcomings in their own movements. The condition of the gamelan musical instruments is an obstacle to gamelan training. The bonang and kempul can still be used even though they need repair, but the kendhang cannot be used at all because the membrane is bubbling. As a result, students have to make do with makeshift musical instruments, which affects the quality of their learning and their experience of playing gamelan. Funding limitations are the main obstacle to extracurricular activities, resulting in inadequate facilities and infrastructure.

The obstacles to extracurricular pencak silat are the abilities of the students, facilities and infrastructure, parents and funding. Students have difficulty memorizing pencak silat movements, especially when memorizing moves because there are differences in ability levels, which hinders the absorption of the material to be taught. A lack of protective body armor can be an obstacle for students in developing their potential to fight optimally. Parental anxiety can hinder students from honing their skills in this field.

The solution to overcome this obstacle is the selection of appropriate teaching strategies that can help students understand the material better, such as implementing peer tutor learning where more advanced students will help other friends who are having difficulty. The use of varied learning media such as video tutorials and electronic modules that students can learn anywhere and anytime. In terms of infrastructure, the absence of mirrors in traditional dance extracurricular activities is an obstacle for students in evaluating movements. The solution that can be applied is to utilize video recording on mobile phones to help students see their own movements. In addition, to support the availability of facilities in this culture-based extracurricular, schools can work together with communities and arts institutions as well as local governments to get funding assistance.

Conclusion

Revitalization of local wisdom culture through extracurricular activities is carried out through three stages, namely planning, implementation, and evaluation, which shows an organized effort in the context of cultural preservation. Determining the types of arts to be integrated through extracurricular activities is based on students' interests and talents as well as the availability of resources that illustrate a student-centered and realistic approach. Determining professional coaches shows students' commitment to developing students' competencies. The implementation of extracurricular traditional dance, karawitan and pencak silat has been proven to form students with character in accordance with the profile of Pancasila students. This strengthens the argument that culture-based education can play a role in strengthening student character. However, the lack of modification and innovation indicates the need for evaluation of teaching methods to optimize student creativity.

The implementation of this activity experiences several inhibiting factors, such as time constraints, inadequate facilities and infrastructure, funding and differences in student abilities. To overcome these obstacles, schools can collaborate with cultural communities or cultural institutions to obtain additional resources and expertise. In overcoming time and space limitations, schools and coaches can utilize technological developments such as video tutorials, electronic modules and online discussion forums. Further research is recommended to explore innovative strategies in extracurricular activities to develop students' creativity skills. In addition, further studies can focus on developing learning models that can provide space for students to create and innovate in extracurricular activities based on local wisdom culture.

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