

Analyzing D'Masiv's "Jangan Menyerah" as a Foundation for Character Education and the Development of Music, Dance, and Theatre Teaching Materials in Senior High School

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Abstract

Arts and Culture education in Indonesian senior high schools continues to face a persistent challenge: the integration of character values into learning experiences that are authentic, affective, and aligned with adolescents' aesthetic worlds. Many teaching materials remain repetitive across school levels and tend to emphasize technical and theoretical knowledge rather than students' lived experiences, emotional development, and moral formation. In response to this issue, this study examines D'Masiv's popular song "Jangan Menyerah" as a potential foundation for character education and for the conceptual development of integrated teaching materials in music, dance, and theatre. This research employed a descriptive qualitative design using document analysis. The primary data consisted of the song lyrics, official audio recording, and official music video, while the secondary data included Merdeka Curriculum documents, the Pancasila Student Profile, and relevant scholarly literature on character education, popular music, and arts pedagogy. Data were analyzed through repeated reading and viewing, meaning-unit coding, thematic categorization, and source triangulation across verbal, musical, and visual-narrative data. The findings identify six major character values embedded in the song: perseverance and independence, optimism and hope, religiosity and spirituality, emotional resilience, social concern and empathy, and responsibility and courage. These values are reinforced by the song's reflective minor tonality, moderate tempo, dynamic contrast, coherent popular-song structure, and expressive vocal texture. The study further demonstrates that these values correspond closely to the Pancasila Student Profile and to the developmental needs of senior high school students. The analysis is then translated into conceptual teaching-material designs for music appreciation and singing practice, dance movement exploration and creative choreography, theatre character analysis and scriptwriting/acting, and an integrated musical-theatre performance project. The study contributes theoretically to character-based arts education and practically to the development of contextual, project-based, and adolescent-relevant Arts and Culture learning materials.

Keywords: arts education; character education; teaching materials; popular song; Merdeka Curriculum; Pancasila Student Profile

INTRODUCTION

Character education is a planned educational effort to cultivate moral values, ethical awareness, and virtues that enable students to become persons of integrity and responsibility (Putri et al., 2024). In the Indonesian educational policy context, the Ministry of National Education has emphasized a set of character values that may guide curriculum development, including religiosity, honesty, tolerance, discipline, hard work, creativity, independence, democracy, curiosity, nationalism, love of the homeland, appreciation of achievement, friendliness and communication, peace-loving attitudes, reading interest, environmental

concern, social concern, and responsibility. These values cannot be internalized only through verbal instruction, memorization, or moral slogans. They require learning experiences that engage the affective, cognitive, and psychomotor dimensions of students simultaneously.

Arts and Culture education has a comparative advantage as a medium for character education because of its holistic nature. Artistic processes such as singing, dancing, acting, interpreting, and creating works involve the whole person: thought, feeling, body, and action. Regi (2021) argues that character learning through the arts operates through reflective, participatory, communicative, and elaborative mechanisms. Students do not merely receive information about values; rather, they experience, reflect on, and internalize those values through creative practice. Integrated arts learning in Indonesia has also shown potential for developing students' emotional intelligence and social competence (Wiyono et al., 2024).

At the senior high school level, Arts and Culture education has a strategic role that extends beyond the transmission of technical skills. Art, in a broad sense, is a medium for personality formation, emotional expression, aesthetic sensitivity, social awareness, and ethical imagination. Nevertheless, Arts and Culture learning in senior high schools still faces fundamental problems related to content relevance and pedagogical approach. Available teaching materials frequently focus on abstract technical and theoretical aspects of music, dance, and theatre. As a result, they often fail to reach the affective dimension, the character-building dimension, and the real-life experiences of learners. In many classrooms, materials are dominated by similar themes that appear repeatedly from elementary to senior high school, such as national or regional songs in music, traditional accompaniment in dance, and folklore as the primary source of theatre scripts.

This situation produces a gap between school materials and adolescents' aesthetic experiences. Senior high school students live in an ecosystem shaped by popular culture, digital platforms, music streaming, video clips, creative dance content, drama snippets, short-form media, and social networking practices. They are more familiar with popular songs, contemporary visual narratives, and digitally circulated artistic forms than with static and repetitive classroom materials. When classroom learning is disconnected from students' everyday aesthetic world, students may perceive Arts and Culture as outdated, monotonous, and less meaningful. Munaf et al. (2025) note that learning activities that are repetitive, detached from real-life contexts, and unrelated to students' everyday creative practices tend to reduce motivation in arts learning.

Character cultivation through arts learning in schools is often limited to national values and cultural recognition. Other character values that are highly relevant to adolescent development, such as emotional intelligence, creativity, integrity, social concern, perseverance, independence, hard work, responsibility, courage, empathy, and resilience, are not always accommodated adequately. This condition is problematic because contemporary adolescents face increasingly complex emotional, social, academic, and identity-related pressures. The curriculum explicitly demands the development of attitudes, knowledge, and skills through contextual artistic activities in music, dance, and theatre. Therefore, Arts and Culture learning should not be rigid, outdated, or merely technical; it should be meaningful, affectively engaging, and responsive to students' lived realities.

The Merdeka Curriculum, particularly through the Pancasila Student Profile, provides a normative framework that emphasizes character formation across all subjects, including Arts and Culture. Febriyanti et al. (2023) show that the dimensions of the Pancasila Student Profile, especially faith and noble character, independence, creativity, and mutual cooperation, are highly relevant to arts-based learning. Pravitasari et al. (2024) also confirm that the implementation of the Pancasila Student Profile through arts-related learning can positively influence student character formation when artistic activities are designed contextually and grounded in students' actual experiences. Given its holistic and expressive

character, Arts and Culture has strong capacity to realize these aims, provided that the teaching materials can bridge students' aesthetic worlds with the objectives of character education.

One strategy for bridging this gap is the pedagogical use of popular songs. Popular songs are familiar, emotionally accessible, memorable, and culturally close to adolescents. D'Masiv's "Jangan Menyerah" is a popular Indonesian song that carries moral and motivational messages and remains emotionally meaningful for many listeners. Released in 2009, the song has occupied a distinct position in Indonesian popular memory and continues to be relevant to young people because it addresses imperfection, adversity, hope, faith, endurance, and the need to keep striving. Its emotional closeness to adolescent experiences makes it a potentially authentic and valuable learning resource.

Popular songs as teaching media offer advantages that conventional textbooks often lack: familiarity, emotional proximity, mnemonic strength, and symbolic resonance. Song-based teaching materials can increase students' interest in music learning because students perceive the material as relevant to their daily lives (Lestari et al., 2025). The potential of song lyrics to instill moral and character values has also been demonstrated by Candra (2022), who found that moral values in Indonesian popular song lyrics can function as effective character-learning resources when integrated systematically into the learning process. Lestari et al. (2026), in their analysis of educational character values in the lyrics of Fiersa Besari's album 20:20, also found that contemporary popular songs contain character values aligned with national educational goals. These findings strengthen the argument that culturally relevant popular music may become an authentic and effective resource for character education, especially when compared with normative and abstract character-education texts.

Despite the increasing number of studies on moral values in Indonesian popular songs, previous research has rarely moved toward the development of arts teaching materials. This condition indicates a significant research gap. More specifically, limited research has integrated popular-song analysis with the Pancasila Student Profile and then translated the findings into systematic Arts and Culture teaching materials for senior high school. Existing studies tend to stop at identifying values or describing the moral relevance of songs; they have not sufficiently formulated operational pedagogical designs that can be used in music, dance, and theatre learning.

In addition, few studies have positioned a specific popular song as an object of comprehensive analysis across lyrical, musical, and visual dimensions in order to identify character values relevant to the developmental needs of senior high school students. Even fewer studies connect such an analysis to the dimensions of the Pancasila Student Profile and then use the results to design integrated teaching materials across the arts. This is an important gap because the need in Arts and Culture learning is not only the strengthening of one artistic branch in isolation, but also the development of learning models that connect music, dance, and theatre in a complete, contextual, and meaningful aesthetic experience.

Within this context, D'Masiv's "Jangan Menyerah" is important to examine. The song is not only popular and emotionally close to adolescents, but also potentially contains character values that correspond to the Merdeka Curriculum and the Pancasila Student Profile. However, research has not specifically analyzed "Jangan Menyerah" as a foundation for the conceptual development of integrated music, dance, and theatre teaching materials at the senior high school level. Therefore, the research gap addressed by this study lies in connecting three domains that have often been treated separately: popular-song analysis as a source of character values, the mapping of those values within the Pancasila Student Profile, and the design of Arts and Culture teaching materials for music, dance, and theatre that are relevant to the learning context of senior high school students.

Based on the background and research gap above, this study is both relevant and necessary for the development of arts education, particularly drama, dance, and music education. The study aims to analyze D'Masiv's "Jangan Menyerah" from the perspective of character education and to use the results of the analysis as a basis for developing conceptual teaching materials for music, dance, and theatre in senior high school. Specifically, the study seeks to: (1) describe the character-education values contained in the lyrics and musical context of the song; (2) explain the relevance of these values to the character-development needs of senior high school students; and (3) design conceptual music, dance, and theatre teaching materials based on "Jangan Menyerah" as an alternative for Arts and Culture learning in senior high school.

To achieve these objectives, this study employs a descriptive qualitative approach using document analysis. The main data consist of the song lyrics, official audio documentation, and music video of "Jangan Menyerah", which are analyzed to identify character-education values and their potential use in music, dance, and theatre learning activities. Supporting data include literature on character education, the Pancasila Student Profile, previous studies on popular songs, and studies on arts teaching-material development. The data analysis involves reduction, categorization, and interpretation of verbal, musical, and visual elements relevant to character education. The results are then transformed into a conceptual teaching-material framework consisting of learning objectives, content, learning activities, and projects for music, dance, and theatre at the senior high school level. In this way, the study is expected to contribute theoretically to character-based arts education and practically to the development of integrated popular-song-based teaching materials that are relevant to students' everyday experiences and life challenges.

METHOD

This study used a descriptive qualitative approach with document analysis as its main method. This approach was selected because the research aimed to describe, analyze, and interpret character values contained in D'Masiv's "Jangan Menyerah" and then use the results as the foundation for designing conceptual teaching materials for music, dance, and theatre in senior high school. Document analysis was appropriate because the object of the study consisted of verbal, audio, and audio-visual documents that could be examined systematically through selection, repeated reading and viewing, coding, categorization, and interpretation. Methodologically, this procedure follows the principles of qualitative document and content analysis, which emphasize iterative engagement with the data, identification of meaning units, category development, and theory-informed interpretation.

The study used two categories of data sources. The primary data comprised the text of the song lyrics, the official publisher audio recording available through Spotify (Jangan Menyerah, 2016), and the official music video available through YouTube (Musica Studios, 2009). These data were analyzed across three dimensions: the verbal dimension, consisting of the lyrics; the musical dimension, consisting of tonality, tempo, dynamics, melody, harmony, song structure, and vocal expression; and the visual-narrative dimension, consisting of characters, expressions, conflicts, setting, visual symbols, and narrative resolution. The secondary data consisted of Merdeka Curriculum documents, including the senior high school Arts and Culture Learning Outcomes (Kemendikdasmen, 2025), the Pancasila Student Profile (Kemendikbudristek, 2022), and previous research relevant to popular songs, character education, and arts teaching-material development.

The document analysis was conducted in several stages so that the interpretive process could be traced clearly. The first stage was corpus identification and data inventory. In this stage, the lyrics, official audio, and official music video were established as the main data corpus. The second stage involved repeated reading and viewing. The lyrics were read

repeatedly line by line and stanza by stanza, while the audio and music video were listened to and viewed repeatedly to identify emphases of meaning, changes in emotional atmosphere, and visual scenes relevant to character values.

Technically, the lyrical analysis was carried out by breaking the text into meaning units such as lines, phrases, or pairs of lines that contained particular messages. Each meaning unit was assigned an initial code according to its indicated character value, such as perseverance, hope, religiosity, empathy, or responsibility. The video analysis was conducted by watching the video repeatedly, dividing the visual flow into scene sequences, and recording characters, actions, conflicts, expressions, settings, and visual symbols that appeared in each sequence. These visual elements were then compared with the character-value categories identified from the lyrics.

The third stage was data reduction and coding. At this stage, relevant data were selected and marked. In the lyrical dimension, codes were attached to phrases or stanzas that explicitly or implicitly indicated character values. In the musical dimension, codes were attached to elements that strengthened emotional atmosphere and lyrical meaning, such as minor or major tonality, moderate-slow tempo, dynamic growth, melodic pattern, verse-chorus-bridge structure, and vocal expression. In the visual dimension, codes were attached to scenes or symbols that showed psychological conditions, social relations, struggle, hope, or characters' responses to adversity.

The fourth stage was categorization. Initial codes with semantic proximity were grouped into thematic categories of character values. This process resulted in six major categories: perseverance and independence, optimism and hope, religiosity and spirituality, emotional resilience, social concern and empathy, and responsibility and courage. The fifth stage was interpretation. Each category was interpreted by connecting the lyrical, musical, and visual data with scholarship on popular music and musical expression, semiotics, dramaturgy, and the Pancasila Student Profile. The interpretive results were then used as the basis for formulating pedagogical implications and conceptual teaching-material designs for music, dance, and theatre.

Table 1. Data Analysis Matrix

Data Unit	Indicators/Aspects Observed	Analytical References	Category-Derivation Procedure
Lyrics (verbal)	Words, phrases, stanzas, repetitions, figurative expressions, and implied moral messages.	Pancasila Student Profile; character-education literature; studies on values in song lyrics.	Lyrics were divided into meaning units, assigned initial codes, and grouped based on semantic similarity and consistent appearance across several parts of the song.
Musical elements	Tonality, tempo, dynamics, melody, harmony, song structure, vocal color, phrasing, and expressive emphasis.	Popular music studies; musical-expression studies; music pedagogy.	Musical elements were identified in each section of the song and interpreted according to their contribution to emotional atmosphere and to the reinforcement of values identified in the lyrics.
Visual-narrative elements	Characters, expressions, conflicts, setting, symbols, scene	Semiotic studies; visual analysis; dramaturgical	The video was divided into scene sequences. Important signs, actions, and narrative

(music video)	sequence, visual emphasis, and resolution.	analysis.	functions were recorded and then matched with character-value categories based on their visual and dramaturgical functions.
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The matrix above functioned as the operational guide for data reading, coding, category construction, and interpretation. It helped ensure that the categories were not produced impressionistically, but were based on identifiable verbal, musical, and visual evidence.

Data validity and trustworthiness were maintained through source triangulation. Findings were compared across the three primary data types: lyrics, musical elements, and visual elements from the music video. A character value was established as a major finding only when it was supported consistently by more than one unit of data, for example when a value appeared in the lyrics and was reinforced by musical atmosphere or visual representation.

Triangulation was operationalized in three steps. First, each initial code and category generated from lyric reading, audio listening, and video viewing was examined using character-education theory and the Pancasila Student Profile to ensure conceptual correspondence. Second, the same findings were examined through studies of music and musical expression to determine whether the musical elements actually supported the interpretation of the value, such as whether dynamics, tempo, or tonality strengthened the impression of hope, endurance, or emotional reflection. Third, the visual interpretation was examined using semiotic and dramaturgical perspectives so that scene meaning was not determined merely from the researcher's subjective impression, but from the relationship among visual signs, scene context, and narrative function.

When a unit of data produced an interpretation that was inconsistent across the three frameworks, the initial code was reviewed, moved to another category, or excluded from the major findings. Thus, triangulation in this study functioned as a mechanism of filtering, strengthening, and testing the consistency of interpretation.

Based on the findings, the conceptual teaching-material design was developed through four procedures. First, the character values and musical elements relevant to learning were identified as the content base. Second, these values were mapped onto learning objectives that corresponded with the senior high school Arts and Culture Learning Outcomes. Third, basic teaching materials were designed for each artistic branch, including learning objectives, core content, learning activities, and assignments or projects. Fourth, an integrated teaching-material design was developed in the form of a musical-theatre performance project that combined music, dance, and theatre.

FINDINGS AND DISCUSSION

Findings

1. Character-Education Values in D'Masiv's "Jangan Menyerah"

A close analysis of "Jangan Menyerah" reveals six character-education values that appear explicitly and implicitly through the verbal message, musical expression, and visual-narrative representation of the song. These values are not isolated moral statements; rather, they form a coherent ethical orientation that invites listeners to accept imperfection, endure difficulties, maintain hope, rely on spiritual strength, empathize with others, and act responsibly.

First: Perseverance and Independence.

This value is most strongly revealed in the first stanza:

"No human being is born perfect / Do not regret everything that has happened"

The first and most dominant value is perseverance and independence. This value is established from the beginning of the song through the idea that human beings are not born perfect and should not be trapped in regret. The song frames imperfection not as a reason for resignation, but as a universal human condition that must be accepted as the starting point for self-regulation. In this sense, perseverance is not merely emotional endurance; it is an active decision to continue living, learning, and improving despite failure or limitation. Within the Pancasila Student Profile, this value corresponds strongly to the dimension of independence, particularly self-regulation, resilience, and the capacity to manage oneself in the face of difficulty (Kemendikbudristek, 2022).

Second: Optimism and Hope.

The value of optimism is strongly revealed in the refrain of this song:

"Be grateful for what exists, life is a gift / Keep living this life, doing the best"

The second value is optimism and hope. The refrain emphasizes gratitude, the meaningfulness of life, and the need to continue doing one's best. This orientation shows that optimism in the song is not passive wishfulness. It is an active ethical stance that combines hope with effort. The song teaches students that hope must be accompanied by purposeful action, commitment, and a willingness to keep moving forward. For adolescents who often experience academic anxiety, social pressure, and uncertainty about the future, this message can become a meaningful affective resource. Lestari et al. (2026) note that popular songs have strong potential to transmit character values because they are emotionally accessible and culturally familiar to young listeners.

Third: Religiosity and Spirituality.

The religious dimension of this song is most clearly revealed in the bridge:

"God will surely show His greatness and power / For His servants who are patient and never give up"

The third value is religiosity and spirituality. The song presents faith as a source of endurance and meaning, especially in the face of adversity. This value is important in the Indonesian educational context because the Pancasila Student Profile explicitly includes the dimension of faith in God Almighty and noble character. The song's spiritual message does not function as dogmatic instruction; rather, it operates as an affective reminder that patience, humility, and trust can help individuals confront difficulty. Febriyanti et al. (2023) argue that the values of the Pancasila Student Profile can be strengthened when learning connects moral concepts with students' concrete experiences. Candra (2022) also observes that religiosity in Indonesian songs can function as an important moral resource for students when integrated pedagogically.

Fourth: Emotional Resilience.

The second stanza of this song honestly describes a situation of emotional crisis:

"We must have faced severe trials / As if this life no longer has meaning"

The fourth value is emotional resilience. The song recognizes the reality of serious hardship and the feeling that life may lose meaning during periods of crisis. This recognition is pedagogically important because it does not deny adolescent suffering or reduce it to simple motivational language. Instead, the song acknowledges pain as part of human experience and then redirects the listener toward recovery, gratitude, and purposeful action. Resilience, therefore, is understood as the capacity to rise after emotional pressure, not the absence of pressure itself. Arts learning provides an appropriate space for this process because artistic expression allows students to explore emotion safely and creatively. Wiyono et al. (2024) emphasize the role of arts-based project learning in developing students' social-emotional competence.

Fifth: Social Concern and Empathy.

The fifth value is social concern and empathy. The song presents adversity as a shared human experience rather than a purely individual burden. By positioning the listener within a wider community of people who experience difficulty, the song encourages solidarity and emotional recognition. In Arts and Culture learning, this value can be transformed into collaborative activities in which students listen to one another, interpret shared meanings, and create group performances. This corresponds to the mutual-cooperation dimension of the Pancasila Student Profile, which emphasizes collaboration, care, and shared responsibility (Kemendikbudristek, 2022). Semiotic studies of lyrics also show that social concern may appear implicitly through pronoun choice, narrative positioning, and the construction of shared emotional experience (Rachma Falsafah Sholawati, 2024).

Sixth: Responsibility and Courage.

The sixth value is responsibility and courage. The song does not only invite listeners to feel hopeful; it asks them to continue living responsibly and to do their best under difficult circumstances. This value is related to the courage to face uncertainty and the moral obligation not to abandon one's responsibilities. In the Pancasila Student Profile, it relates to independence, critical reasoning, and noble character, because students are encouraged to make thoughtful decisions, regulate their actions, and remain accountable in challenging conditions (Febriyanti et al., 2023). Thus, the song offers a compact but meaningful ethical framework for adolescents: accept imperfection, endure hardship, maintain hope, trust in spiritual meaning, empathize with others, and act responsibly.

2. Musical Elements of "Jangan Menyerah"

A comprehensive understanding of the pedagogical potential of "Jangan Menyerah" cannot be limited to lyric analysis. The song's musical elements contribute significantly to its emotional force and to the internalization of its character values. In popular music, meaning is produced not only through words but also through tonality, tempo, dynamics, melody, harmony, structure, vocal timbre, phrasing, and performance expression. These elements shape how listeners feel, remember, and interpret the message.

The song is built around a minor tonal atmosphere, with A minor commonly identified as its tonal center. This tonal choice is psychologically associated with reflective, melancholic, and emotional nuance. However, the minor tonality does not create a depressive effect. Instead, it produces a meditative and hopeful atmosphere that makes the message of endurance feel authentic. The contrast between sadness and hope is important because it mirrors the emotional reality of adolescents who often experience tension between vulnerability and aspiration. Amalia et al. (2025) explain that emotional response in music is strongly influenced by tonal and harmonic choices, especially when listeners interpret musical signs in relation to their own experiences.

The tempo of the song is moderate, approximately within a moderate-slow range, which allows listeners to absorb the lyrics and emotional contour of the melody. A tempo that is not rushed creates reflective space. Pedagogically, this is valuable because students can listen actively, identify shifts in meaning, and reflect on the relationship between musical pacing and emotional interpretation. In singing practice, the tempo also enables attention to breath control, phrasing, articulation, and expressive delivery.

The dynamics of the song are also pedagogically significant. The verse tends to be softer and more intimate, creating the impression of personal confession and emotional closeness. When the song enters the refrain, the dynamics intensify and produce a stronger emotional climax. This dynamic growth supports the central message of endurance. The movement from soft reflection to more powerful affirmation can be used in class to teach students how dynamics communicate meaning. Juntunen et al. (2023) argue that expression in popular music singing is embodied and interpersonal, involving the coordination of voice, body, emotion, and communicative intention.

Melodically, the song has a flowing profile that is accessible to senior high school students. The verse tends to move in relatively stepwise motion, while the refrain employs more emphatic melodic movement to strengthen the main message. The harmony is relatively simple, as is common in popular songs, but it is effective in constructing emotional tension between sadness and hope. The combination of minor and relative-major colors creates a dynamic emotional field that reflects the song's central dialectic: life may be difficult, but hope and effort remain possible.

Structurally, "Jangan Menyerah" follows a recognizable popular-song form: introduction, verse, refrain, subsequent verse, repeated refrain, bridge, and final refrain. This structure is coherent, memorable, and appropriate for classroom use. Each section has a different narrative and emotional function. The verse establishes the human condition and emotional difficulty; the refrain communicates the central message; the bridge deepens the spiritual perspective; and the repeated refrain reinforces the ethical invitation. This structure makes the song useful for teaching form analysis, listening skills, and the relationship between musical structure and meaning.

The vocal texture of D'Masiv's performance is personal, expressive, and emotionally direct. Controlled vibrato, clear phrasing, and gradual intensification of vocal color help translate the lyric's message into embodied sound. For teaching singing practice, this performance offers a model of how technical aspects of vocal production can serve interpretation. Students can be guided to examine how breath, articulation, dynamics, facial expression, and bodily presence influence the meaning of a performance. In this way, the song becomes not only an object of appreciation but also a medium for developing vocal technique, interpretive sensitivity, and character reflection.

3. Relevance of the Song Values to the Character Needs of Senior High School Students

The relevance of "Jangan Menyerah" for senior high school students is rooted in the strong correspondence between the song's message and the psychological, social, and developmental realities of adolescence. Senior high school students are in a developmental phase marked by identity exploration, emotional complexity, peer comparison, academic pressure, and future uncertainty. They encounter increasing expectations from families, schools, and society while simultaneously trying to define their own interests, values, and aspirations. In such a context, the message not to give up is not merely a motivational slogan; it is a response to a real psychological need.

Khoirunnisa et al. (2025) argue that music education can contribute positively to adolescent character formation, including identity development, social competence, and psychological endurance. When students study a song that is thematically connected with

their lived experiences, the learning process shifts from the acquisition of technical skills to a meaningful process of self-recognition. Students are not only learning about musical form, vocal technique, or artistic expression; they are also invited to reflect on struggle, hope, gratitude, empathy, and responsibility in their own lives.

The six character values identified in the song correspond closely to the Pancasila Student Profile. Perseverance supports the dimension of independence, especially self-regulation and endurance. Optimism supports critical reasoning because students are encouraged to assess difficult situations and choose constructive responses. Religiosity supports the dimension of faith and noble character. Emotional resilience strengthens the ability to regulate emotions, manage disappointment, and continue learning after failure. Social concern and empathy support mutual cooperation, because students learn to understand hardship as a shared human experience. Responsibility and courage support both independence and noble character, because students are encouraged to act ethically under pressure (Febriyanti et al., 2023; Kemendikbudristek, 2022; Pravitasari et al., 2024).

In pedagogical terms, the song has strong contextual value. It is close to popular culture, familiar to many students, emotionally direct, and structurally accessible. Such characteristics make it possible for teachers to develop learning activities that integrate appreciation, performance, interpretation, creation, and reflection. The song can be used to introduce character values without moralizing excessively, because the values emerge through artistic experience. This is important for adolescents, who often respond better to dialogic and experiential approaches than to direct moral instruction.

The song also supports integrated learning across music, dance, and theatre. In music, students can analyze the relationship between lyric, melody, harmony, and vocal expression. In dance, students can transform emotional themes into movement exploration and choreography. In theatre, students can interpret the song's narrative potential through character, conflict, dialogue, and performance. These activities allow students to experience character values not only as concepts but also as embodied, collaborative, and creative practices.

Discussion

Conceptual Design of Music Teaching Materials Based on "Jangan Menyerah"

Lestari et al. (2025) emphasize that song-based teaching materials aligned with adolescents' interests and lives can increase not only learning motivation but also the depth of understanding and internalization of values. Swanwick (2003) likewise argues that meaningful music education should begin with authentic and contextual musical experience rather than isolated theory and technique. Based on these principles, "Jangan Menyerah" can be developed into music teaching materials in two main forms: music appreciation and singing practice.

The first material unit is music appreciation. The learning objective is that students are able to identify the theme, lyrical meaning, and musical elements of "Jangan Menyerah" and explain their relationship with character values and students' personal experiences. The core materials include theme and meaning analysis, stanza-by-stanza interpretation, and the identification of musical elements such as tonality, tempo, dynamics, melody, harmony, structure, and vocal expression. Students are expected to understand that musical elements are not merely technical features, but also carriers of emotion and meaning.

The learning activities may begin with active listening. Students listen to the song while completing a listening guide that asks them to identify changes in atmosphere, emotionally significant moments, and key musical features. They then observe the music video critically, identifying visual narrative, characters, conflicts, and symbols. In groups, students discuss the meanings of the lyrics, the values represented in the song, and the relevance of those values

to their own experiences. The activity can end with group presentations using concept maps, infographics, or short oral reports. The assignment may take the form of a written appreciation report of approximately 500 to 700 words containing a summary of the song's theme, an analysis of musical elements, identification of character values, and a personal reflection.

The second material unit is singing practice. The learning objective is that students are able to sing "Jangan Menyerah" with appropriate vocal technique, interpretation, and expressive intention, while connecting the singing process with the character values embedded in the song. Students are expected not only to reproduce melody accurately, but also to feel the depth of the message and express it through their own vocal interpretation.

The core content includes vocal technique, such as diaphragmatic breathing, intonation, phrasing, articulation, resonance, and vocal dynamics. It also includes musical interpretation, such as the identification of emotional narrative, reflective expression in the verse, hopeful expression in the refrain, and solemn expression in the bridge. Expression is treated as an embodied practice involving voice, face, gesture, posture, and bodily awareness. This is consistent with Juntunen et al. (2023), who conceptualize popular singing expression as embodied and interpersonal.

Learning activities may include systematic vocal warm-ups, phrase-by-phrase practice, full-song practice, interpretation exercises with different dynamic and expressive choices, and self-recording as formative evaluation. Students may perform individually or in small groups in front of the class. The performance should be accompanied by a reflection sheet in which students describe the character value they experienced most strongly during the rehearsal process and explain how vocal technique helped them communicate meaning.

Conceptual Design of Dance Teaching Materials Based on "Jangan Menyerah"

In dance learning, the song can be used as both accompaniment and movement inspiration. Giyartini et al. (2023) show that creative, exploration-based approaches in dance learning can develop students' kinesthetic intelligence. Maharani et al. (2025) add that students' creativity in creative-dance learning grows when they are given space to explore and create meaningful movement. Rahmawati (2023) further demonstrates the effectiveness of project-based learning in creative-dance learning at the senior high school level. Based on these insights, "Jangan Menyerah" can support two dance material units: movement exploration and improvisation, and creative dance.

The first material unit is movement exploration and improvisation. The learning objective is that students are able to explore and improvise movement creatively based on the musical elements and emotional nuances of "Jangan Menyerah", while expressing character values through the body. The song functions as a source of rhythm, atmosphere, emotional tone, and meaning. Students are expected to understand the theme and emotional movement of each section of the song and respond through bodily movement.

The core content includes the relationship between musical elements and movement: movement in relation to tempo, rhythm pattern, dynamics, and the emotional nuances of the lyrics, such as sadness, hope, endurance, and gratitude. Movement principles may include locomotor and non-locomotor movement, levels, spatial orientation, energy, time, and flow. These elements allow students to translate abstract values into visible and embodied artistic forms.

Learning activities may begin by playing the song and asking students to respond freely to rhythm and emotion through movement. Students may then work in pairs to explore contrasting movement qualities, such as falling and rising, tension and release, isolation and support, or despair and hope. After exploration, students share their discovered movements and discuss the meanings they wish to communicate. The assignment can be an individual

improvisational movement presentation of two to three minutes, accompanied by an oral explanation of movement choices and the character values represented.

The second material unit is creative dance. The learning objective is that students are able to design and present a group creative dance using "Jangan Menyerah" as accompaniment, reflecting character values through movement composition, floor pattern, level, energy, and artistic expression. Students are expected to transform their understanding of the song's theme, rhythm, and emotional contour into a complete dance work.

The core content includes choreographic elements such as movement motifs, floor patterns, levels, space, time, and energy. The creative process may follow the stages of exploration, improvisation, composition, revision, and presentation (Maharani et al., 2025; Rahmawati, 2023). Students work in groups of four to six, develop movement motifs, combine them into a coherent sequence, receive peer feedback, and revise the composition. The final assignment may take the form of a three- to five-minute group creative-dance performance accompanied by a written artistic statement and an individual reflection on collaboration, challenge, and character learning.

Conceptual Design of Theatre Teaching Materials Based on "Jangan Menyerah"

Theatre learning offers a powerful medium for character education because it involves role-taking, empathy, dialogue, conflict analysis, and embodied expression. Anggraini et al. (2023) show that structured theatre learning can develop students' confidence, empathy, and communication skills. Rahma et al. (2024) also found that theatre extracurricular learning can influence students' kinesthetic intelligence and character formation. In addition, effective arts teaching materials should be based on relevance, contextualization, and appropriateness for students' developmental levels. Arisyanto et al. (2023) emphasize that good arts teaching materials should contain clear learning objectives, structured content, varied activities, and authentic evaluation. Based on these principles, "Jangan Menyerah" can be developed into two theatre material units: character and event analysis from the music video, and scriptwriting and acting practice.

The first material unit is character and event analysis from the music video. The learning objective is that students are able to analyze characters, conflicts, situations, and events represented in the music video and explain their relationship with the character values contained in the song. The music video, lyrics, music, and performance are treated as an integrated artistic object. Students are expected to understand theme, character, event, setting, and plot as mutually reinforcing artistic elements.

The core content includes narrative elements of the music video: characters, physical and psychological characterization, conflict, situation, setting, events, and resolution. A dramaturgical approach can be introduced through the concepts of exposition, complication, climax, and resolution. Learning activities may involve watching the music video twice. During the first viewing, students experience the video as a whole; during the second, they complete an analytical worksheet. They then discuss in groups how the visual narrative relates to the lyrical and musical narratives. The assignment may be a 400- to 500-word dramaturgical analysis report identifying character, conflict, narrative structure, and character values.

The second material unit is scriptwriting and acting practice. The learning objective is that students are able to write a short dramatic scene inspired by the theme of "Jangan Menyerah" and perform it using appropriate facial expression, gesture, blocking, and vocal technique. The song becomes a reference for creating dramatic situations, character conflicts, and moral messages. Students are expected to reinterpret the song's meaning creatively rather than merely reproduce the music video narrative.

The core content includes dramatic structure, natural dialogue, stage directions, theme, message, and character motivation. Acting techniques include facial expression, gesture, blocking, vocal projection, tempo, intonation, articulation, focus, and character concentration. Learning activities may involve basic acting exercises, group scriptwriting with three to five students, table reading, staged rehearsal, peer feedback, and mini-performance. The final assignment may be a three- to five-minute short-scene performance accompanied by a final script and a reflection sheet describing the character value most strongly experienced during the creative process.

Integrated Teaching-Material Design: A Musical-Theatre Performance Project

The integrated component is the culminating element of the teaching-material design. It combines the three artistic branches of music, dance, and theatre in a musical-theatre performance project based on "Jangan Menyerah". This concept aligns with the spirit of the Merdeka Curriculum, which encourages project-based, collaborative, and interdisciplinary learning (Munaf et al., 2025). In the Indonesian arts-education tradition, the integrated learning of drama, dance, and music is often associated with *sendratasik*, a concept that recognizes the interrelationship among artistic branches and their potential to enrich one another.

The relevance of integrated arts learning to the Merdeka Curriculum is strong. Munaf et al. (2025) show that project-based approaches in arts education are conducive to the development of integrated artistic competence. The Merdeka Curriculum gives teachers broader space to design cross-branch learning and collective creative products. Utami and Pamungkas (2025) argue that integrated drama, dance, and music learning can develop artistic competence more holistically than isolated instruction in each branch. Such an approach is also more efficient in terms of learning time and more meaningful in terms of student experience.

The project may be designed as a collaborative musical-theatre performance titled "Jangan Menyerah". It combines a dramatic script and acting, musical arrangement and vocal performance, and choreography and dance performance. The project does not only produce an artistic product; it also becomes an authentic character-learning process through collaboration, creativity, communication, discipline, perseverance, and reflection.

The project may be implemented in five stages. The first stage is shared analysis, conducted over two meetings. All students analyze the song together to build a common understanding of theme, character values, musical structure, and narrative potential. The second stage is team division and planning, conducted in one meeting. Students are divided into the script and acting team, the music team, and the dance team. The third stage is team rehearsal, conducted over four to five meetings. Each team works on its own tasks under teacher guidance. The fourth stage is combined rehearsal, conducted over two to three meetings, in which all teams integrate acting, music, and dance into one performance structure. The fifth stage is performance, conducted in one meeting before an audience. Rahmawati (2023) shows that project-based learning in the arts can encourage collaboration and creativity simultaneously.

After the performance, each student completes an individual reflection sheet. Reflection questions may include: What character value was most strongly experienced while writing the script and portraying a character? What was the greatest challenge in analyzing or singing the song, and how was it addressed? Which dance movement was most meaningful, and why? How did the experience of collaboration change the student's view of teamwork? Which value from "Jangan Menyerah" is most relevant to the student's current life? These questions help ensure that character education is not left implicit, but is articulated consciously through reflection.

The musical-theatre performance project can develop all six dimensions of the Pancasila Student Profile. Faith and noble character are developed through the internalization of spiritual and ethical values. Global diversity is supported through appreciation of national popular culture in a reflective and constructive way. Mutual cooperation is developed through group planning, rehearsal, and performance. Independence is strengthened through self-regulation during practice and creative work. Critical reasoning is developed through artistic analysis and decision-making. Creativity is cultivated through original scriptwriting, music interpretation, movement composition, and staging (Febriyanti et al., 2023; Kemendikbudristek, 2022). Thus, the integrated project offers a comprehensive pedagogical model that is both artistic and character-formative.

CONCLUSION

This study produced several significant findings for Arts and Culture education and character education at the senior high school level. A comprehensive analysis of D'Masiv's "Jangan Menyerah" identified six major character values: perseverance and independence, optimism and hope, religiosity and spirituality, emotional resilience, social concern and empathy, and responsibility and courage. These values were found not only in the verbal dimension of the lyrics, but also in the musical and visual dimensions of the song. Musically, the reflective minor tonality, moderate-slow tempo, dynamic contrast, clear popular-song structure, and expressive vocal texture support the emotional and ethical message of the song.

The six character values show strong relevance to the character-development needs of senior high school students and to the Pancasila Student Profile, especially the dimensions of faith and noble character, independence, mutual cooperation, critical reasoning, and creativity. The song is close to the emotional experiences of adolescents, including academic pressure, social challenges, identity formation, and anxiety about the future. For this reason, "Jangan Menyerah" has strong potential as a contextual character-learning resource that connects artistic experience with students' everyday lives.

Based on the analysis, this study developed four conceptual teaching-material designs. The first is music teaching material, consisting of music appreciation and singing practice. The second is dance teaching material, consisting of movement exploration and improvisation as well as creative dance. The third is theatre teaching material, consisting of character analysis from the music video and scriptwriting/acting practice. The fourth is integrated teaching material in the form of a musical-theatre performance project that combines music, dance, and theatre into a collaborative creative experience.

Theoretically, this study contributes to the development of character-based arts education by demonstrating how popular music can be analyzed and transformed into pedagogical material. Practically, the conceptual teaching-material designs offer an alternative model for Arts and Culture learning that is more relevant, contextual, affective, and aligned with the Merdeka Curriculum. The study also provides a model for integrating popular culture into formal arts learning without reducing artistic quality or character-education depth.

This study remains conceptual and is limited to document analysis and the development of basic teaching-material designs. It has not yet conducted classroom trials or evaluated the effectiveness of the materials in real learning contexts. Future research should develop a complete teaching-material prototype, implement it in senior high school Arts and Culture classes, and evaluate its impact on students' character development, artistic competence, motivation, collaboration, and reflective capacity. Teachers may use the present design as a starting point for developing song-based teaching materials with strong character values, while schools may support integrated and project-based arts learning that aligns with the aims of the Merdeka Curriculum.

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