

KECAK DANCE LEARNING AND CULTIVATION OF CHARACTER EDUCATION VALUES IN PASRAMAN WIDYA SANTHI, SEBATU VILLAGE, BALI

I Wayan Deo Ayana¹, Ni Made Arshiniwati², I Gede Mawan³, I Wayan Karja⁴

^{1,2,3,4}Art Education Study Program, Master's Program, Institut Seni Indonesia Denpasar

ABSTRACT

Pasraman, ashram, padukuhan, or gurukula is a traditional education system in Hinduism that has existed since ancient times. Hinduism recognizes that education is an important aspect of human life. In Bali, the history of *pasraman* has been known since ancient times. In various folktales, there are many touches of education and the existence of *padukuhan* or *pasraman*, where Balinese generations gained knowledge in ancient times. This research aims to evaluate Kecak Dance learning in non-formal education in Pasraman Widya Santhi Sebatu Village and to know the process of instilling character education values through Kecak Dance learning in Pasraman Widya Santhi Sebatu Village. The research method used is descriptive qualitative with data collection techniques through observation, interviews, and documentation. The findings indicate that the learning of the Kecak Dance at Pasraman Widya Santhi is effective through interactive and participatory teaching methods. This learning process not only enhances students' dance skills but also provides a deep understanding of Balinese cultural values. Moreover, the activities successfully instill character education values such as discipline, responsibility, hard work, creativity, and pride in local culture. Community support, a conducive learning environment, and the integration of arts and cultural education are key factors in the program's success. This study concludes that the learning of the Kecak Dance at Pasraman Widya Santhi serves as an effective model of non-formal education in shaping skilled, character-driven, and culturally aware youth. The structured and culture-based learning process enriches students' artistic skills while fostering awareness of the importance of preserving Bali's cultural heritage.

KEYWORDS

kecak dance learning, character education values, Pasraman Widya Santhi



©2024 The Author(s).
Published by UPT.
Penerbitan LP2MPP
Institut Seni Indonesia
Denpasar. This is an
open-access article
under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/)
license.

Introduction

Education is a fundamental tool for the development of human potential through the learning process. In the Indonesian context, the 1945 Constitution Article 31 Paragraph 1 affirms that "every citizen has the right to education." This indicates that education is a basic right that must be guaranteed to every individual without discrimination [1]. Education in Indonesia can be obtained through three main channels, namely formal,

informal and non-formal, each of which has its own characteristics and role in supporting the learning process.

Formal education is structured and tiered, starting from primary level to higher education, and is usually organized by official institutions such as schools and universities [2]. This pathway refers to a curriculum that has been determined by the government or authorized educational bodies. On the other hand, non-formal education provides flexibility in methods, time, and place of implementation [3]. It often focuses on practical skills development, individual quality improvement, or community-based learning, such as courses, trainings, or workshops [4].

In the context of non-formal education, *pasraman* is one form of Hindu religious education institution that has a strategic role, especially in Bali. In accordance with PMA Number 56 of 2014, *pasraman* is recognized as a non-formal education institution whose graduates are equivalent to formal education. In addition to complementing formal education, *pasraman* also plays a role in instilling religious values, building character based on *sraddha* and *bhakti*, and increasing the competence of students [5].

The existence of *pasraman* in Bali has been going on since ancient times and still survives today, despite facing various challenges such as lack of attention from various parties. Many *pasraman* managers rely on their own efforts to maintain the continuity of this institution as a form of devotion to Hindu education and spirituality [6]. One *pasraman* that is quite active is Pasraman Widya Santhi Desa Sabtu, located in Tegallalang District, Gianyar, Bali.

Kecak dance is one of the traditional Balinese arts that is often used in learning at Pasraman Widya Santhi Sabtu Village. This dance is characterized by "cak-cak-cak" vocals performed rhythmically by a group of dancers, thus creating a unique harmony between performing arts and cultural values [7].

Although *pasraman* plays a significant role in non-formal education based on Hindu culture and spirituality, research evaluating the effectiveness of traditional art learning methods, such as Kecak Dance, in a *pasraman* context is limited. Previous research has mostly focused on the general aspects of *pasraman's* role in Hindu education, without delving deeply into how traditional arts can be used as a medium to instill character values and spirituality.

This research aims to examine the effectiveness of the Kecak Dance learning method in Pasraman Widya Santhi Desa Sabtu and evaluate how this learning process supports the cultivation of character education values in students.

This research uses a descriptive qualitative approach to deeply understand the dynamics of Kecak Dance learning in Pasraman Widya Santhi Sabtu Village. Data were collected through in-depth interviews with managers, teachers, and students; direct

observation of learning activities; and study of related documents. Data analysis was carried out by means of data reduction, data presentation, and conclusion drawing to produce comprehensive findings.

This research is expected to contribute to the development of non-formal education strategies based on traditional arts, especially in the context of *pasraman* in Bali, and enrich the literature on the integration of arts and character education in the non-formal education system.

Method

This research uses a qualitative descriptive method to provide a comprehensive description of Kecak Dance learning in Pasraman Widya Santhi, Sabtu Village. The qualitative descriptive approach is one of the research methods that aims to provide an in-depth and detailed understanding of a phenomenon or event based on the data collected [8]. This approach is designed to answer research questions about who, what, where, and how an event or experience occurs. Furthermore, the event is analyzed in depth to identify emerging patterns [9].

In this research, there were several main steps taken. The first step is observation, which is direct observation of the Kecak Dance learning process in the pasraman, including the methods used by the teacher and the learners' responses. The second step is interview, which is an in-depth interview with students and pasraman managers to obtain information about their experiences, constraints, and views regarding Kecak Dance learning. The third step is documentation, which includes collecting relevant documents such as practice schedules and photos or videos of learning activities.

The data obtained were analyzed using a qualitative approach by identifying important themes and compiling descriptive narratives. This analysis aims to describe the conditions and dynamics of Kecak Dance learning in Pasraman Widya Santhi Sabtu Village comprehensively.

Discussion

1. Effectiveness of Kecak Dance Learning Methods in Pasraman Widya Santhi Sabtu Village

Kecak Dance learning at Pasraman Widya Santhi in Sabtu Village shows high effectiveness based on various key indicators. One of the main aspects that stands out is the improvement of students' skills, especially in grade 4 to grade 6 students. They are able to master basic movements to complex choreography well, as seen from their performances in village events and religious ceremonies that show better quality from time to time. This cannot be separated from the application of interactive and participatory teaching methods by the instructors. The instructors not only give verbal

instructions but also actively engage in dance practice with the students, modeling movements and providing constructive feedback. This approach makes it easier for students to understand and master dance movements more quickly.



Figure 1. The process of learning the Kecak dance at the Widya Santhi Sebatu Pasraman [Source: Documentation of I Wayan Deo Ayana, 2024]

In addition, Kecak Dance learning is integrated with an understanding of the culture and history of the dance through a contextual approach. Students are not only taught the dance movements, but also the meaning, symbols and values contained in Kecak Dance. This approach helps students understand the importance of Kecak Dance in Balinese culture, which in turn increases their motivation and engagement in the learning process. Despite limited facilities, the Sebatu Village wantilan as the learning location provides adequate space for dance practice. The conducive learning environment, plus support from the village community, contributed to creating a positive learning atmosphere.

Community support is also an important factor in the effectiveness of this learning. Sekaa Teruna-teruni and parents actively support pasraman activities, both through moral and material assistance. Their involvement creates a supportive learning

environment where students feel motivated to learn and grow. With a combination of effective teaching methods, culture-based approaches, adequate facilities and strong community support, Kecak Dance learning at Pasraman Desa Sebatu successfully improves students' skills while instilling valuable cultural and character values.

2. Cultivation of Character Education Values through Kecak Dance Learning in Pasraman Sebatu Village

Character education is a very important need today, because it is an effort to realize the mandate of Pancasila and the opening of the 1945 Constitution. This is driven by the reality of national problems faced today, such as shifting ethical values in the life of the nation and state. [10]. Of the 18 character values derived from Religion, Pancasila, Culture, and National Education Goals, the eighteen values include: 1) religious, 2) honest, 3) tolerance, 4) discipline, 5) hard work, 6) creative, 7) independent, 8) democratic, 9) curiosity, 10) national spirit, 11) love for the country, 12) respect for achievement, 13) friendly/communicative, 14) peace-loving, 15) love to read, 16) environmental care, 17) social care, and 18) responsibility [11].



Figure 2. Kecak dance performance as part of the *ngayah* ceremony at the Gunung Kawi Sebatu temple [Source: Documentation of I Wayan Deo Ayana, 2024]

Kecak Dance learning in Pasraman Widya Santhi Sebatu Village not only focuses on mastering dance skills, but also instills character education values that are important for students' personal and social development. This learning process includes various aspects of values that are applied systematically and integrated in practice activities.

One of the values instilled is discipline. A regular practice schedule every day at 5pm teaches students to arrive on time and follow the practice session with full

responsibility. This habit shapes the students' character to be more respectful of their time and commitment.

In addition, students are also trained to develop a sense of responsibility. They are given the task of memorizing movements, vocals, and following the progress of rehearsals. Students are also involved in the preparation of dance events that involve the public, including maintaining costumes and dance equipment. This involvement helps students become more independent and responsible for the tasks assigned.

The value of hard work is also an important part of learning. Through intense physical training and repetition of dance movements, students are taught to be tough, persistent and not give up easily. They keep trying to correct mistakes until they achieve maximum results.

In addition, Kecak Dance learning provides space to foster creativity. Instructors often encourage students to express themselves through movement and develop creative interpretations in dance. This not only boosts their self-confidence, but also their creative thinking ability [12].



Figure 3. Children learning the Kecak Ngayah dance clean the temple area in Sebatu Village
[Source: Documentation of I Wayan Deo Ayana, 2024]

Furthermore, it introduces students to the cultural values and history of Kecak Dance. Students are taught about the importance of preserving Bali's traditional cultural heritage as well as how this dance art relates to their identity as Balinese [13]. This

fosters a sense of pride in one's own culture and a concern to preserve it. Thus, learning Kecak Dance in Pasraman Widya Santhi Sabtu Village becomes an effective means to develop students' character while maintaining the sustainability of cultural heritage.

Conclusion

Based on the discussion section above, it can be concluded that Kecak Dance learning in Pasraman Widya Santhi Sabtu Village is proven to be effective in improving students' skills while instilling character education values. This success is supported by the application of interactive and participatory teaching methods, integration of cultural and historical learning of Kecak Dance, and strong community support.

Students not only master dance skills, but also gain a deep understanding of cultural values, discipline, responsibility, hard work and creativity. The structured and contextualized learning process successfully instills positive character and a sense of pride in Bali's cultural heritage. With a conducive learning environment, community support, and a culture-based approach, Kecak Dance learning in this pasraman is an effective educational model in shaping a skilled, characterized, and culturally aware young generation.

Acknowledgements

With utmost gratitude, I give thanks to God Almighty for His blessings, which enabled the completion of this research. This study would not have been possible without the support, guidance, and cooperation of various parties. I extend my heartfelt gratitude to Pasraman Widya Santhi in Sabtu Village, especially the teachers, students, and community members, for providing invaluable opportunities, support, and data for the smooth conduct of this research. I am deeply thankful to my beloved family for their unwavering prayers, motivation, and moral support throughout the research process. My sincere appreciation also goes to my academic advisor and other contributors who offered guidance, suggestions, and constructive feedback to refine this study. I am equally grateful to my friends and colleagues who provided assistance, both directly and indirectly, during the research process. I hope that the findings of this study will provide tangible benefits for the development of non-formal education, the preservation of Balinese culture, and serve as an inspiration for the younger generation to cherish and safeguard their cultural heritage. Acknowledging the limitations of this research, I humbly welcome constructive criticism and suggestions for improvement in the future. Thank you.

References

- [1] S. F. N. Fitri, "Problematika Kualitas Pendidikan di Indonesia.," *J. Pendidik. Tambusai*, vol. 5(1), pp. 1617-1620., 2021.

- [2] A. Darlis, "Hakikat Pendidikan Islam: Telaah Terhadap Hubungan Pendidikan Informal, Non Formal dan Formal.," *J. Tarbiyah*, vol. 24(1)., 2017.
- [3] B. Irsalulloh, D. B., & Maunah, "Peran Lembaga Pendidikan dalam Sistem Pendidikan Indonesia.," *Pendidikdas J. Pendidik. Dasar*, vol. 4(2), pp. 17-26., 2023.
- [4] S. F. Syaadah, R., Ary, M. H. A. A., Silitonga, N., & Rangkuty, "Pendidikan formal, Pendidikan non formal Dan Pendidikan informal.," *PEMA (Jurnal Pendidik. dan Pengabd. Kpd. Masyarakat)*, vol. 2(2), pp. 125-131., 2022.
- [5] N. K. Sutriyanti, "Persepsi Masyarakat Hindu terhadap Keberadaan Pasraman Formal di Bali.," *J. Kaji. Bali (Journal Bali Stud.)*, vol. 10(1), p. 235., 2020.
- [6] N. P. Winanti, "Pasraman sebagai Upaya Peningkatan Mutu Pendidikan Berbasis Budaya dan Spiritual.," *J. Penelit. Agama Hindu*, vol. 5(2), pp. 106-114., 2021.
- [7] H. Antara, I. M. B., Sudirga, I. K., & Santosa, "Cak Ganjur: Sebuah Komposisi Musik Vokal Gabungan Cak dan Balaganjur.," *Kalangwan J. Seni Pertunjukan*, vol. 4(2)., 2018.
- [8] M. Waruwu, "Pendekatan Penelitian Pendidikan: Metode Penelitian Kualitatif, Metode Penelitian Kuantitatif dan Metode Penelitian Kombinasi (Mixed Method).," *J. Pendidik. Tambusai*, vol. 7(1), pp. 2896-2910., 2023.
- [9] C. Kim, H., Sefcik, J. S., & Bradway, "Characteristics of Qualitative Descriptive Studies: A Systematic Review.," *Res. Nurs. Heal.*, vol. 40(1), pp. 23-42., 2017.
- [10] N. K. D. Yulianti, "Nilai-Nilai Karakteristik dalam Teks Sastra The History of The Life of Ajamila.," *Pustaka J. Ilmu-Ilmu Budaya*, vol. 19(1), pp. 9-12., 2019.
- [11] N. K. S. Yulianti, N. K. D., & Marhaeni, "Analisis Nilai Estetika Pertunjukan Wayang Kulit Cenik Blonk dalam Lakon 'Tidak Cukup Hanya Cinta'.," *Panggung*, vol. 31(2)., 2021.
- [12] I. M. Ketut, D. Y. N., Sariada, I. K., & Marajaya, "The Aesthetic Value of the Accompaniment Music of the Dance Drama'The Blessing of Siva-Visvapujita'| Nilai Estetika Musik Iringan Drama Tari 'The Blessing of Siva-Visvapujita'.," *GHURNITA J. Seni Karawitan*, vol. 4(3), pp. 265-272., 2024.
- [13] N. K. D. Yulianti, "Epic Ramayana As A Medium for Teaching Indonesian Culture and Language: A Perspective of Darmasiswa Students.," *Lekesan Interdiscip. J. Asia Pacific Arts*, vol. 3(1), ., pp. 15-19, 2020.