

Character Education in “Panca Sani” Pependetan Dance Creation

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The *pependetan* dance "Panca Sani" is a creative dance whose movements are based on a developed traditional dance. This dance describes the reception and expression of gratitude to the gods who descend into the natural world. The idea for this work was inspired by the Wayang Istri dance at the Pangrebongan Kesiman temple. Wayang Istri dance is a ngerebong traditional dance of the Kesiman people held at the Agung Petikan Pengarebongan Kesiman Temple, Denpasar. This ceremonial dance is held every 6 months and falls on *Buda Cemeng Langkir* Day. The movements and costumes are presented very simply by bringing a property of a rectangular shape made of cow/buffalo leather. The method of creating the "Panca Sani" Pependetan dance refers to I Wayan Dibia's concept in the *Panca Sthiti Ngawi Sani* creation methodology through five stages of the art creation process, as follows: inspiration/*ngawirasa*, exploration/*ngawacak*, conception/*ngarencana*, execution/*ngawangun* and the production/*ngebah* stage. 5 female dancers dance this Pependetan creative dance to express the characters in the dance: majesty, nobility, sincerity which is presented through the graceful beauty of the movements, and the costumes. The dance accompaniment uses a set of Gong Gede gamelan. Pependetan dance is a character education effort with the community to foster a conducive mood and moral formation for each individual involved in the world of education. Growing individuals as moral persons according to what is desired is the core of character education. The results of this work are expected to preserve the teaching and development of *pependetan* to form a positive attitude for the formation of good character.

Keywords: dance, teaching, panca sani and creation.

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INTRODUCTION

Arts education as an element of culture occupies a very important position among other cultural elements such as religious systems, knowledge systems, language systems, social systems, livelihood systems, and technology ([Sugiartha, 2008: 2](#)). Art as a symbolic expression of the condition of society contains values that live in it. This is evident from the people's interest in continuing to believe in the existence of traditional Balinese arts, whose various forms have developed in harmony with the times, just like performing arts. Balinese performing arts experience almost continuous change. This change is not only related to form and content but also the way it is presented. All changes or dynamics in Balinese performing arts occur because artists and practitioners of performing arts consciously, creatively, and continuously seek innovative ideas for their art forms so that they remain popular with the public. The effort to change is without destroying the existing arts' characteristics, essence, and cultural identity. Meanwhile, dance as a performing art implies showing something of artistic value while always trying to attract the audience's attention. As part of the Hindu cultural heritage, Balinese dance unites sacred and theatrical movements ([Dibia, 2020: 6-7](#)).

According to [Jazuli \(2016: 34\)](#), dance as a branch of art is the most basic human expression. Dance is also a form of imaginative statement expressed through the unity of symbols of motion, space, and time. Dance, as a work of art, is a means of expressing feelings given a form through motion. On the other hand, [Jazuli \(2014: 48\)](#) also stated that in certain contexts, art functions as a guide to various human behaviors related to symbolic expression, beauty, and social interaction. Symbolic expression and beauty in art are reflected in creative and appreciative activities. Creating symbolic expressions and the beauty of art is often a guideline for performers, performers, or creators to express their artistic creations through works of art. Appreciating art's symbolic expression and beauty guides the viewer to absorb the value system and meaning contained in the work of art. In social interaction, symbolic expression and the beauty of art become a collective need so that they can act as social binders and foster social solidarity.

The beauty of Balinese dance lies in the fact that it has an interweaving of movements and aesthetic expressions that require a basic body attitude that is very different from other regional dances in Indonesia ([Dibia, 2013:36](#)). Balinese dance, if viewed in terms of the function of Balinese dance,

can be classified into: *Wali* dance, *Bebali* dance, and *Balih-bali* dance. *Wali* dance is performed with pretense and places that have something to do with religious ceremonies, which generally do not contain plays. The types of dance classified as *Wali* dance include the Rejang, Pendet, Baris Ceremony, and Sanghyang dances. Pendet dance is a dance that is presented for the ancestors called Bhatara and Bhatari. This dance is performed in the courtyard of the temple facing a building known as a *pelelingih*, which is performed by women wearing traditional clothes and carrying bowls complete with ingredients called *canang sari*, carried out en masse led by a priest ([Bandem, 1985: 7-8](#)). Meanwhile Dibia ([2012: 7-12](#)) stated that *pendet* or *memendet* is a ceremonial dance performed by dancers who bring offerings to welcome the descent of the Gods from Heaven. Based on its character, Balinese dances can be divided into two: male and female. Men's dance includes hard/dashing men and smooth men, and women's dance that includes hard and smooth women.

The Pependetan dance "Panca Sani" is a creative dance whose movements are based on a developed traditional dance. This dance describes the reception and expression of gratitude to the gods who descend into the natural world. The idea of this work was inspired by the Wayang Istri dance at the Pangrebongan Kesiman temple as a traditional dance for the Kesiman people's *ngerebong* which was held at the Agung Petikan Pengarebongan Kesiman Temple, Denpasar. This ceremonial dance is held every 6 months on Buda Cemeng Langkir Day. This dance uses very simple property: a rectangular shape property material from cow/buffalo leather. The movements and costumes presented are very simple by bringing a property in the form of an elongated box made of woven palm leaves. This dance is danced by women en masse (Youtube: wayangistri).

The Wayang Istri dance, as the inspiration for the creation of the dance "Panca Sani", reveals the dance's characters: majesty, nobility, and sincerity that are presented through the graceful beauty of the movements, the costumes adapted to the needs of the dance. The accompaniment is in the form of a set of gamelan Gong Gede. 5 female dancers will dance the dance. Furthermore, to emphasize the title, according to the Big Balinese Dictionary, the word "Sani" means noble and beautiful ([Poerwadar Minta, 1976:869](#)). While Panca means five. So Panca Sani means 5 beauty and nobility in the *pependetan* dance that emanates from the beauty of the movements, costumes, accompaniment, properties, and characters. For this reason, this dance work is

arranged and presented in the form of a creation entitled the *pependetan* dance "Panca Sani". Subsequent studies aim at building the nation's character through character education as a joint effort to create a conducive learning environment for the growth and moral development of each individual involved in education. Today's human morals and character can be said to be unorganized and seem to lead to the negative. Many cases and incidents show the low application of character education values in today's society, mostly shown by teenagers. The purpose of character education is to develop the values contained in Pancasila, including developing the potential of youth to become human beings with good hearts, good minds, and good behavior, building a nation with Pancasila character, and developing the potential of citizens to have an attitude of trust ([Setiawan, 2020:332](#)).

Developing and growing individuals as moral persons according to what is desired is the essence of character education ([Koesoema, 2007: 23](#)). This work is interpreted as an effort to develop creative dance, which is very necessary to the repertoire of cultural arts. Educators must understand this so that dance creation can show a series of preservation and development. This creative dance in groups of 5 female dancers is accompanied by the gamelan Gong Gede with its development in the beauty of movement, costumes, accompaniment, properties, and characters. This *Pependetan* dance is important as this work is made for the needs of every ceremony and must be present at a ceremony which is a condition for the validity of the ceremony. Apart from that, it is an effort to preserve the teaching and its development to be able to form a positive attitude for the formation of good character. This work has been premiered on August 7, 2021, during the *pidalan*, coinciding with Tumpek Wayang Saniscara Day at Padma Nareswari Temple, the Indonesian Institute of the Arts (ISI), Denpasar. This work explores ideas that arise from individuals, capturing the elements of the development of existing creative dances that inspired the creation of *pependetan* creative dance. The creation process is stimulated by various motivations and innovative ideas poured from various elements of movement and works that can unite in one harmonious whole. Of course, in order to realize creative dance creations, the main problem is how to implement the beauty of movement, costumes, accompaniment, properties, and characters in the dance creations of *Pependetan* "Panca Sani" and the characters contained in this priestly dance.

METHOD OF CREATION

The method of creating this *pependetan* dance work takes into account the aspects of wholeness, complexity, and sincerity to fulfill aesthetic goals. The creation activity is implemented through a process of borrowing thoughts and statements. This dance creation method still refers to the concepts offered in the book, *Panca Sthiti Ngawi Sani Methodology of Creation* by I Wayan Dibia through five stages of the art creation process, as follows: inspiration/*ngawirasa*, exploration/*ngawacak*, conception/*ngarencana*, execution/*ngawangun* and production stage/*ngebah* ([Dibia, 2020: 34-67](#)). *Panca Sthiti Ngawi Sani* methods of art creation is very relevant and appropriate to be applied in the *Pependetan* Panca Sani dance, because it has stages in the process of creating artistic creativity whose elaboration is in accordance with the mechanism chronologically. The stages of the creation process can be described through the stages of the creation process in the *Panca Sthiti Ngawi Sani* which consists of the embodiment process divided into inspiration/*ngawirasa*, exploration/*ngawacak*, conception/*ngarencana*, execution/*ngawangun* and production stage/*ngebah* to finally create the work.

RESULTS AND DISCUSSION

Embodiment Process

The stages of art creation are used to help describe in detail the creative process in the creation of modern dance. Related to this, exploration is carried out through the acquisition of kinesthetic, audio, visual, tactile, and so on stimulation. Exploration is also a process of thinking, feeling, imagining, and responding to everything that can be used as a source of ideas in creating dance works. After the exploration, it is followed by an improvisational process to perform spontaneous movements that respond to the results of the exploration of the meaning of this *pependetan* dance. The last is the formation process, combining what has been obtained from exploration and improvisation. This formation process can be said to be the final part of a method of creating a dance work. In detail, it can be explained as follows.

The inspiration/*ngawirasa* and exploration/*ngawacak* stages involve contemplating ideas, observing, exploring the elements of movement, costumes, and accompaniment that will be processed in this work. In these stages, the choreographer has more to do with the selection,

analysis, and processing of dance material. In choosing it, the choreographer must be diligent in opening up file documents so that there are several motifs from previous works that are considered interesting to be quoted again with new processing and have a contemporary element. Likewise, one should not ignore a series of works by other artists that are considered good to look for new possibilities from motifs and patterns of musical work that already exist, related to the form and atmosphere the choreographer wants.

The conception stage/*ngarencana* is the stage for conducting a search for concepts, especially in terms of preparing the material. The searches include the following: to find and record various kinds of elements of straightforward motion that allow them to be used and arranged into a motion and variety motif. Repetition, imitation of motion, subtraction, and addition, as well as merging various elements of straightforward motion with techniques. The

technique developed refers to the normal daily movements supported by a strong body technique.

The execution/*ngawangun* and production/*ngebah* are the stages of merging the improvised results that have been constructed. In structuring forms, the choreographer always makes changes to the flavors in order to compose an attractive, and dramatic design. Improvements continue to be made to meet aesthetic standards in accordance with the wishes of the stylist. In addition to the form aspect, content and appearance aspects are also arranged to create harmony as an aesthetic presentation. In addition to the creation process to fulfill the aesthetic goals through these three stages, there are several aspects that need to be considered in the creation of the dance creations of Pependetan "Panca Sani", in terms of aesthetics, continuity in change, creative attitude, artistic tips and the concept of balance and wholeness. Finally, the process will be ended with the production/*ngebah* stage.

Table 1. Patterns and stages

Pattern	Stages				
	Exploration	Improvisation		Composition	
AH					
PSNS	<i>Ngawirasa</i>	<i>Ngawacak</i>	<i>Ngarencana</i>	<i>Ngawangun</i>	<i>Ngebah</i>

Information:

AH : Alma M. Hawkins

PSNS : *PancaSthiti Ngawi Sani*

The Form of Creation

In the embodiment of dance which is performed by formulating the opinion as a whole, the expression activity has three main phases, namely feeling deeply, paying attention for a long time, and absorbing, preparing oneself with tasks; a period of deep perception, breaking into the inside to see in conventional ways which ultimately expresses what the artist sees in an effort to produce a statement similar to a form created based on feelings. Furthermore, [Hawkins \(2003:12\)](#) stated that a framework for the "creative process" is started from the feel. By seeing, absorbing, and feeling deeply one becomes aware of the sensations within oneself associated with sensory impressions. The next stage is appreciating feeling for all findings in life and feeling these sensations in the body. To imagine the findings referred to and given the development to give birth to new fantasies. The next step is to manifest the imaginary findings into the initial motion ideas. Continued with the process of creating shapes by allowing the idea of motion to form naturally. Combining aesthetic elements in such a way that the final form of the dance gives rise to the

desired illusion and metaphorically displays inner wishful thinking. In simple language, it is said that it is necessary to go through stages starting from exploring, then improvising, only then the selection of motion maturity is summarized in the formation (forming).

In the principal choreographic aesthetic approach, Natalie Willman Duffy ([1982:131-3](#)) paid attention to the elements of unity, contrast and variation, repetition, sequence, transition, balance, and simplicity in the arrangement of movements in the dance choreography. This approach is more enriching for the choreographers in embodying their thoughts in contemporary dance works.

The structure of this creation dance still refers to the concept of traditional dance, namely, *pepeson*, *pengawak*, *pengecet* and *pekaad*. This is also inseparable from the basic techniques of female Balinese dance, such *agem*, *tandang*, *tangkep*, and *tangkis*. This creative dance work is like a welcoming dance and other pependetan dances with a duration of 7-10 minutes.

The Form of Pependetan "Panca Sani" Dance Creation

This pependetan dance was created for ceremonies and must be present at a ceremony which is a condition for the validity of the ceremony. Apart from that, it is an effort to preserve the teaching and its development so as to be able to form a positive attitude for the formation of good character. This work has been premiered during a *piodalan* at Pura Padma Nareswari ISI Denpasar. This work explored ideas that arise from individuals and captures the elements of the development of existing creative dances that inspired the creation of pependetan creative dance. The process of creation is stimulated by various motivations and innovative ideas that are poured from various elements of movement, works that can unite in one harmonious whole. The embodiment of the creative dance creations of pependetan has been able to implement the beauty of movement, costumes, accompaniment, properties, and characters in the dance creations of Pependetan "Panca Sani" with the characters contained therein.

The dance structure for pependetan "Panca Sani" expresses gratitude to the gods who descend into the natural world. The idea for this work was inspired by the Wayang Istri dance at the Pangrebongan Kesiman temple. Wayang Istri dance is a traditional dance of the Kesiman people's ngerebong which is held at the Agung Petikan Pengarebongan Kesiman Temple, Denpasar. This dance is a ceremonial dance that is held every 6 months and falls on Cemeng Langkir Buda day. The movements and costumes are presented very simply by bringing a property in the form of an elongated box made of leather which is commonly used in making shadow puppets. The structure of the creation dance refers to the concept of traditional dance, namely, *pepeson*, *pengawak*, *pengecet* and *pekaad*. This is also inseparable from the basic techniques of female Balinese dance, such as *agem*, *tandang*, *tangkep*, and *tangkis*. This creative dance work is like a welcoming dance and other pependetan dances with a duration of 7-10 minutes.



Figure 1. Dance practice and combined practice with *karawitan*

The beauty of creation embodied by humans is art. Art can be said to be a container that has the elements of beauty. All objects or events have three basic aspects, namely: appearance, content or substance, and presentation ([Djelantik, 1999:15-17](#)). The dance structure of "Panca Sani" dance has aesthetic value in it, both in form, content, and appearance or presentation in the dance structure created by the "Panca Sani" style. The dance structures of Panca Sani dance are *pepeson*,

pengawak, *pengecet*, *penyerita*, *pesiat* and *pekaad* that can be described as follows:

Pependetan dance

In the pependetan dance, in the initial part of a dance, the dancers make *ngumbang* (walking slowly) movements by forming a straight line (marching) with the right hand in *agem* position while holding the fan and the position of the left hand is bent holding the cloth. Next is *ngegol*

movement, but now the position of the hands and the fan are above the head resembles the position of *menyuun*. This position ends with a jerky movement to the side where one hand holding the fan is beside the face, and the other hand is straight to the side. Next is the movement *ngelik*, *nyeregseg* and ended with the movement of opening and closing hands for 8 counts.

Pepeson

In the pepeson section or the beginning of a dance work, it begins with the right *agem*. Then the dancers will move their body up and down slowly *ngelier*, *seledet*, *kipek* to the left corner, the hand that is not holding the fan will do the *nepuk dada* movements, then the hands are stretched to the front left corner, then the movement to move the fan and ends with the movement of both hands in front of the chest and continues with the transition movement to left *agem* movement. Next from left *agem* the body moves up and down slowly, *nyerere* with the position of the hand holding the fan slowly moving from side to front and back and it is ended with the movement of both hands in front of the chest and the transition with the movement of opening and closing the hands in front of the chest. The next move is the *nganjat* movements for 4 times to the right and left then rotating in a circle with the movement of uniting the fans and at the end of the movement facing forward the position of the fan covers the face and slowly pulling it down, *nyeregseg* to the side while having the position of both hands above the head or *manyuun*, *ngembat* alternately, after that the long hands continued with the *ngukel* movement followed with the *canser* movement to the right, next is *nyalud* movement and at the end, it is continued with *ngembat* and *ileg-ileg*, followed with *nyingkal* and *ulap-ulap*, as well as *nabdabpinggel* and finally ended with *ileg-ileg* and *ngegol* while facing each other. Then the *ngegol* movement and the position of the hand holding the fan with *agem* position but the other hand in the *nyeleog* position and 3 dancers sitting in a seated position with a fan rotating motion. This movement is carried out alternately while the dancer in the middle moves backward to form a floor *pengawak* pattern.

Pengawak

In the *pengawak* section or the middle part of a dance, the Panca Sani Pependetan dance begins with a sitting movement, beginning with the movement of the hands on the thighs, the body is stretched to the right and to the left, then the body is rotated, then both hands slowly go up to do the *nyembah* movements, then the hands slowly go down and continue with hand movements of *mudra*, and *nyakup bawa*, with *nyeregseg* movements taking the

fan in turn, *mahpah biu*, *nyeregseg* and ended with *agem sigung*.

Pengecet

The *pengecet* part begins with a rotating movement in a circle with different movements, starting with a fan movement united in the middle of the circle, followed with *nyangkil* while the tip of the fan is on the dancer's shoulder while the other hand is spread out to the side and *menyuun* fan movement. Followed by opening and closing the hands in front of the chest then *ngayab*, *nyeregseg*, and another *ngayab*. The next movement is the *ngayab* movement towards the right back corner with the position of 3 dancers sitting and 2 dancers standing. Then the movement is broken and ended by forming a circle.

Pekaad

The *pekaad* section is the last part of the dance, this Pependetan dance begins with a rotating movement facing forward with a fan above the head (*menyuun*), after that, the fan is raised and lowered quickly, *ngeleog*, *nyeregseg*, then the movement of straight hands and fans that are stacked on top of each other slowly with lowered body, then followers with *ngegol* with *menyuun* alternating hand positions and opening arms to the sides slightly bent and then ended with a *menyuun* fan raising motion. Then turning around (*ngumbang*) slowly back.

The make-up for Pependetan dance "Panca Sani" uses minimalist dance make-up. In this Pependetan dance, the dancers use golden brown eye makeup (*eyeshadow*) on the eyelids. The dancers also use *eyeliner* on the eyes and the eyebrows, with red cheeks, and red lipstick to accent the face, a red *gecek* in the middle, and white around the red color, using *srinata* or a forehead image so that it adds to the beauty of the dancers which can be seen clearly by the audience. The ingredients that are generally used in minimalist make-up or natural make-up are foundation, powder, compact powder, lip color (lipstick), blush-on, eyeshadow, and eyeliner. The tools used for makeup include makeup brushes and sponges. Hair make-up or hair styling in the Panca Sani Pependetan dance uses a bun or butterfly *pepusungan* created with several gold flowers to give a majestic and beautiful impression. Makeup is used to change or hide the dancer's real face and to beautify or sharpen the dancer's face. In this case, the make-up gives more accents or protrusions on certain parts of the dancer's face, such as eyebrows, eye lines, nose shape or lip shape, forehead, and cheeks. Therefore, the audience can still easily recognize the dancer by looking at her face. 5 young female dancers dance the Pependetan Panca Sani

dance. This dance functions as an offering or entertainment, therefore the dance is included in the *bebali* category. This dance is accompanied by

gamelan Gong Gede which adds a sacred accent to the performance.



Image 2. Pependetan "Panca Sani" Dance

Character Education in the "Panca Sani" Dance Creation

Character education has various terms and definitions, including moral education, character education, values, morals, ethics, and so on. However, the term 'character' itself is stronger because it relates to something that is inherent in each individual. Character education cannot stand alone, but must be built by involving all existing components. In line with this, [Ihsan \(2019: 260\)](#) explained that character education is a system of cultivating character values which includes components of knowledge, awareness or will, and actions to implement these values. Character education can be interpreted as "the deliberate use of all dimensions of school life to foster optimal character development". Character education has the same essence and meaning as moral education aims to shape the child's personality, so that he/she becomes a good human being, a citizen, and a good citizen.

In formal education, the involvement of school principals, teachers, and parents is very vital in determining its success. Elements of the curriculum which include objectives, content (material), methods/strategies, and evaluation need to be well structured while still paying attention to student-centered principles. In addition to these elements, efforts to manage teaching and learning activities, extracurricular activities, learning atmosphere, and school environment with character (requirements for values and ethics), habituation, and cultivating good values and ethics can support the success of character education programs in schools ([Fitri, 2012: 19](#)).

The results of an interview with I Nyoman Cerita as dance director (Sunday, May 22 2021) at the Sengguan hamlet of Singapadu village, show that

talking about character issues is a matter of attitude, a problem of behavior, a problem of character. This traditional dance is clearly based on the values of Balinese ancestral traditions, which of course have very high educational value. Apart from its educational value, it also has high artistic value. The value of character education is based on local Balinese culture, it contains spiritual values and intellectual values. These two values are very thick and integral in it, in terms of spiritual values, the pependetan dance is very laden with the philosophy of offering and servitude, as well as respect for Ida Sang Hyang Widi Wasa (the Almighty God). Furthermore, through the pependetan dance, students or performers/dancers are taught to understand and believe in their religious teachings, thus the element of truth. As stated earlier, character education is not just teaching students knowledge about what is good and what is bad, but more than that, character education is the process of instilling (internalizing) positive values in students through various appropriate methods and strategies ([Syarbin, 2012:25](#)). It was further added that in order to strengthen the implementation of character education, the government has actually identified 18 (eighteen) values originating from religion, culture, and the philosophy of the nation, namely: religious values, honesty, tolerance, discipline, hard work, creativity, independence, democracy, curiosity, national spirit, love of the motherland, respect for achievement, friendliness or communication, love peace, love to read, care for the environment, care for the social, and responsibility.

Character education as an important factor for educational institutions is a necessity to be given to the community. With the development of advanced technology that is getting faster, it greatly impacts children's development in character education. Building character is very closely related to the

cultural basis of the Indonesian nation to have a noble personality, and this can be achieved through art. The creation of dances that are still based on traditional forms. Balinese dance, which has a very complex range of movements and is very closely related to the gamelan accompaniment, takes a lot of time to learn well. Not everyone has time to go specifically to dance studios to learn Balinese dance, so other alternatives are needed to learn it. For this reason, the Pendet dance is also an important element for the community to learn.

The word value means characteristics or elements that are important or useful for humanity ([Poerwadarminta, 1985: 677](#) in [Karmini, 2019: 346](#)). Value is something that is valuable and useful for humans, and can be used as a guide to a better life. developed in cultural education and national character. When studied based on the educational values above, the "Panca Sani" dance can be identified from the **religious** values that in Indonesian society as a religious society, the life of individuals, society, and the nation is always based on religious teachings and beliefs. Politically, state life is also based on values derived from religion. On the basis of these considerations, the values of cultural education and national character must be based on values and principles originating from religion. Based on this explanation, the educational value of being religious is contained in the Pancasani dance. This can be proven from the creation process of Pancasani dance, that this dance is a transformation of one form of *Wali* dance in the form of offerings in ceremonies/*piodalan*. The presence of a dance is very important in the ceremony/*piodalan* in the teachings of Hinduism. For this reason, it is clear that the pependetan dance has educational values from religious sources.

The value of **honesty** is very necessary for the training process, because the agreements in determining the practice so that the five people can do the dance well together certainly require a high level of honesty, if one has promised to be able to come to practice according to the time specified, of course, one needs an honesty. While the value of **tolerance**, from the rehearsal process to the performance, is the main key to the performance being successful. Neat, clean, and beautiful show. This tolerance value is also inseparable from the value of **discipline** and **hard work**, as well as **responsibility** (can be shown from the ability to support this creative dance work from the beginning to the end of the performance). These values are closely related to each other because it is due to the struggles of the creators of the dance and the accompaniment, the dancers, and the

musicians/accompanists, from the initial rehearsal process, casting the dance and percussion material, formation exercises, combining, dirty rehearsals, to dress rehearsals and staging, the dance could be performed well. This really requires the value of tolerance, discipline, hard work, and the value of responsibility. The values of **achievement appreciation, friendliness or communication, the love of peace, and social care**

The **creativity** values can be observed from the process of this work being created through a creativity that is able to create a combination of motion, dance, and make-up clothing, and accompanying music. In addition, from the side of the dancers themselves, elements of creative value are also needed to accept the work material and to perform/duplicate it so that they are confident to be able to perform well. This is, of course, also supported by the value of **independence** in the self-confidence of each dance supporter and percussion according to the assigned role. Next is the value of **curiosity**. This is clearly the initial basis for the willingness to support this new work. Without this value, of course, it will also affect other values. The value of **democracy** is seen in the basic essence that is understood regarding deliberation for consensus in planning to determine agreements on joint training time and determining material that is comfortable to use and comfortable to feel. Next is the value of **social care** that wants to keep protecting, preserving, and maintaining Balinese art into a complete spirit of **love for the motherland** (his/her birthplace/Bali), which of course, will bring up the value of **national spirit**.

Thus the implementation of the value of character education is not only necessarily demonstrated theoretically to the supporters of this dance work, but implicitly, the eighteen educational values have been attempted and carried out by the choreographer and composer in the process of creating the creation of the pependetan "Panca Sani" dance. The dance was first performed on August 7, 2021 during the *piodalan* coincided with Tumpek Wayang Saniscara Day at Pura Padma Nareswari, ISI Denpasar.

CONCLUSION

The Panca Sani dance Pependetan is danced by 5 young female dancers. According to its function, this dance functions as an offering or entertainment, therefore, this dance is included in the *bebali* category. This dance is accompanied by gamelan Gong Gede which adds a sacred accent to the performance. Thus the implementation of the value of character education is not necessarily

demonstrated theoretically to the supporters of this dance work, but implicitly, the eighteen educational values have been attempted and carried out by the choreographer and composer in the process of creating the *pependetan* "Panca Sani" dance creation. This dance was performed for the first time during the *piodalan*, which coincided with Tumpek Wayang Saniscara Day at Padma Nareswari Temple, at the Indonesian Institute of the Arts, Denpasar.

Character education, as an important factor for educational institutions, is a necessity to be given to the community. With the development of advanced technology that is getting faster, it has a huge impact on children's development in character education. Building character is very closely related to the cultural basis of the Indonesian nation to build a noble personality, one of which is through art. The creation of dances that are still based on traditional forms. Balinese dance, which has a very complex range of movements and is very closely related to the gamelan accompaniment, takes a lot of time to learn well. Not everyone has time to go specifically to dance studios to learn Balinese dance, so other alternatives are needed to learn it. For this reason, Pendet dance is also important for the community to learn.

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