

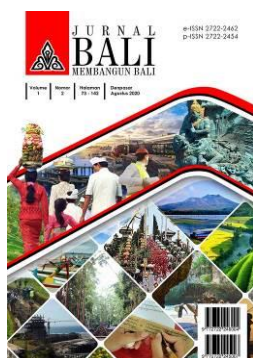


Baris Sesandaran Dance as a Medium in Developing Character Education

I Gede Oka Surya Negara¹, Ni Komang Sri Wahyuni², Ni Luh Sustiwati³

^{1,2,3}Institut Seni Indonesia Denpasar

E-mail : ¹gede.suryanegara@gmail.com, ²komangsriwahyuni707@gmail.com, ³sustiawatiniluh@gmail.com



Article History

Diterima pada
23 September 2020

Direvisi pada
26 October 2020

Disetujui pada
27 November 2020

Abstrak

Tujuan: Tari Baris Sesandaran diciptakan sebagai wahana dalam mengembangkan pendidikan karakter.

Metode penelitian: Metode penciptaan dilalui dengan tiga langkah yaitu penjajagan, percobaan, dan pembentukan yang masih tetap berpijak pada unsur pokok tari Bali seperti agem, tandang, tangkis, dan tangkep. Struktur garapan terdiri atas pepeson, pengawit, pengawak, pengecet, dan pekaad.

Hasil dan pembahasan: Tari Baris Sesandaran adalah sebuah karya cipta baru yang terinspirasi dari kesenian Barong Landung dari Banjar Kaliungu Kelod Denpasar yang sudah tersimpan selama 17 tahun. Tarian ini bertemakan religius, lebih mengedepankan ekspresi kehendak, dibawakan oleh 8 orang penari laki membawa properti dupa, menari sambil diselingi dengan melantunkan tembang secara bersama dan saling bersahutan sebagai identitas pada kesenian Barong Landung. Tembang saling bersahutan ini disebut Sesandaran.

Implikasi: Tari Baris Sesandaran mampu menunjukkan sebagai wahana dalam mengembangkan pendidikan karakter dan sebagai pengembangan kesenian Barong Landung dalam bentuk tari kreasi bebarisan hingga mampu terwariskan kepada generasi berikutnya.

Kata Kunci: Tari Baris Sesandaran, barong landung, pendidikan, karakter.

Abstract

Purpose: Sesandaran Baris Dance was created as a medium for developing character education.

Research method: The creation method involves three stages, namely exploration, improvisation and forming which are still based on the basic elements of Balinese dance such as agem, tandang, tangkis, dan tangkep. The structure of the work consists of pepeson, pengawit, pengawak, pengecet, and pekaad. Furthermore, the study is descriptive qualitative in order to explain that the Baris Sesandaran dance is able to show as a medium for developing character education.

Results and discussion: Baris Sesandaran Dance, a new creation inspired by the art of Barong Landung from Banjar Kaliungu Kelod Denpasar which has been stored for 17 years. This dance has a religious theme, puts more emphasis on the expression of will, performed by 8 male dancers carrying incense props, dancing while interspersed with singing songs together and shouting at each other as an identity in the Barong Landung art. This reciprocal song is called Sesandaran.

Implications: The Baris Sesandaran dance is able to show as a vehicle for developing character education and as the development of the Barong Landung art in the form of a creational dance so that it can be passed on to the next generation.

Keywords: Baris Sesandaran dance, barong landung, education, character.

INTRODUCTION

The existence and development of art in Bali is closely related to the continuity of a Hindu religious ceremony. The people who are still strong in maintaining their

traditions and beliefs become the center of artistic activity. Religion with various ceremonial rituals is a manifestation of the cultural traditions of society. Almost every ceremonial activity presents art, both dance, percussion and sound/tembang art. One form of art that is closely related to a series of ceremonies is dance. The existence of dance in the context of religious and customary beliefs functions more as a means or equipment in a system of rites or rituals (Hadi, 2007: 98). The art of dance from its function classification is as guardian (means of ceremony), bebali (ceremonial accompaniment) and balih-bali (ceremonial accompaniment). entertainment).

The concept of art in Bali is the tradition of ngayah/serving the relationship between humans and God, humans and humans and humans and nature. Dance is not only an entertainment, but is able to balance human life in harmony between sekala (the real world) and niskala (the unreal). The dancers enthusiastically present this art as a form of devotion. Miguel Covarrubias in Bandem says that all Balinese are artists. Art and everyday life are united and it is difficult to distinguish between them, especially when one looks at their relation to religious ceremonies, art and religion as a "dwi Tunggal". Seeing this phenomenon, it is easy to trace the common threads that have made Balinese art survive until now and have been passed down from generation to generation (1996: 51).

Wayang characters and stories can be used as a medium for understanding identity, acting and drama as a medium for creativity to express ideas, while movement can be used as a physical expression that is beneficial to body fitness (Sustiawati, et al, 2020: 184).

Ensiklopedia Tari Bali provides a brief review of the Baris dance, that "baris" means "deret" (row), "leret" (line), "jajaran" and "banjar". Baris also means troop (warrior), a unit of soldiers who have been prepared for war (Bandem, 1983: 24). This book also explains that barong is a Bebali dance which is considered very haunted in Bali and is thought to be a relic of Pre-Hindu culture. Several types of barong are found in Bali, namely Barong Gajah, Barong Bangkal, Barong Macan and others. One of the Barongs that do not resemble animals is Barong Landung. This barong is represented by two large giant dolls, a male and a female. The male doll is called Jero Gede, and the female doll is called Jero Luh (Bandem, 1983: 30-32). In this book, stylists get a brief description of the barong landung and barong.

Sunaryadi explained that in the context of the interpretation of a work of art there are three fundamental themes, namely: subject matter, media and form. The main problem (Subject Matter), subject matter in works of art are figures, objects, places and events depicted in a work of art. In accordance with the description above,

the Baris Sesandaran Dance is an illustration depicting the figures of Jaya Pangus (Barong Landung Jero Gede) and Kang Ching Wi (Barong Landung Jero Luh).

The continuity of art that is still inherited from generation to generation and is unique is barong. Until now, it must be admitted that the development of the Barong Landung art in Bali has been relatively static. Its distribution area is also relatively limited, only in a few Pakraman villages in districts/cities, namely Gianyar, Denpasar, Badung, and Tabanan. The frequency of Barong Landung performances which are visualized in the form of a tall and large human being is also rare (Swadiana, 2008: 14).

In the city of Denpasar there are some who still have Barong Landung arts, including: Banjar Tainsiat, Banjar Pemedilan, Banjar Pagan, Banjar Kaliungu Kelod and others. However, the existence of Barong Landung in Banjar Kaliungu Kelod was stored around 17 years ago. According to information from Jro Mangku Wira Negara, one of the stakeholders at the banjar, said that the Barong Landung belonging to the banjar does not want to be held/placed continuously at the banjar temple, but must be kept (sineb) according to the pawisik (notification signal) from the gods, and when will it be to be built again, the time is uncertain because they have to wait for the pawisik through the responsible priest/holy man at the banjar temple. With no certainty when the arts will be rebuilt, it is feared that the younger generation in the area will lose interest and be less interested in preserving the arts, or that the arts will no longer be known by their owners. Seeing this phenomenon, inspiration arose to create a baris dance that adopted several identities from Barong Landung, so that the elements of motion, vocals/songs and music could be indirectly preserved.

Furthermore, regarding the issue of interpreting themes and ideas in dance work, it is always interesting to discuss. Especially when it is associated with the aspect of motion as the main medium. Meanwhile, what is called choreography is a complete and balanced display of a dance work, even though it is the choreographer's right to highlight each aspect of his work (Sumaryono, 2007: 43). At this time, dance creators are able to express their ideas and creativity with full freedom, but are still based on tradition, because traditional dance provides abundant raw materials, which are ready to be recreated at any time.

Through imagination and creativity, the artists are able to develop traditional dances with a variety of different patterns. Creativity is understood as an ability to change meaningless things into something beautiful and meaningful (Hadi, 1990: 3).

The idea to arrange the bebarisan dance came from imagination and creativity after observing several videos of Barong Landung performances at Banjar Kaliungu Kelod Denpasar and bringing back memories of supporting this art. The performance is observed for movement patterns/motives, dialogues, costumes and songs sung. There

is one characteristic of the song which is sung in response to each other between Jero Gede and Katrung which is called sesandaran.

In creating new works of art, experience becomes a very important basic capital in making works of art, without realizing that the experiences that have been experienced by the artist directly feel that it will be difficult to stimulate a work of any kind. The creation of a work of art is driven by cultural aspects and the preservation of ancestral cultural heritage (Hawkins, 2003: 1). Based on his observations and experiences, an idea arose to arrange a new dance creation with row nuances entitled Tari Baris Sesandaran (Baris Sesandaran Dance). Sesandaran means answering each other, leaning on each other and supporting each other in the tembang expression system (Interview with Jro Dalang Anom Ranuara). Baris Sesandaran dance means a dance that is performed in a row and in a row, combined with reciprocal music/songs like in Barong Landung.

RESEARCH METHODS

The creation method has three stages to create a work, namely exploration, improvisation, and forming (Hawkins, 1990). The initial stage of exploration is the beginning of creating a Baris Sesandaran dance work, while the exploration section determines an idea, theme and title of the dance work to be created. Based on the author's personal experience in making the idea of this dance work more mature and using several sources of inspiration from the works of other artists. At this stage it is explained how to form an idea, theme, title to the design for the creation of a Baris Sesandaran dance work. Experimental stage (improvisation), at this stage the author tries to describe the design or sketch of the dance work to be created, starting from determining the object visualization of the Baris Sesandaran dance, which is inspired by the art of Barong Landung Banjar Kaliungu Kelod Denpasar. This dance has a religious theme, puts more emphasis on the expression of will, performed by 8 male dancers carrying incense props, dancing while interspersed with singing songs together and shouting at each other as an identity in the Barong Landung art. The forming stage is the final stage of the process of creating a dance work. At this stage, the flow of making dance works is described, namely the author is looking for dance movements to be summarized into a series of motion forms which eventually become the Baris Sesandaran dance work.

RESULTS AND DISCUSSION

The success of a choreographer's creative work depends on the ability of his imagination to translate inner experiences into motion (Dibia, 2003: 59). Today's

creation of new dances, which are dominated by patterns of works, emphasizes complexity, glamour, violent motion and difficult dynamics, so that the audience has less time to enjoy the dance feel. Based on the description above, a marching dance is worked out with the formulation of the problem regarding how to implement the ideas that are poured into the Baris Sesandaran Dance, the arrangement of the clothing, the treasury of dance moves with marching patterns that combine songs and Barong Landung movements, and how able to develop character education. The goal is to motivate the realization of this work through ideas and imagination in a baris dance, so that it is able to evoke feelings, thoughts and body exercises in developing creativity, as well as an effort to preserve and develop traditional Balinese arts and culture.

The creative process is a step taken to realize an idea into a work. The success of realizing an idea is strongly supported by creativity. Creativity in creation requires a process that refers to the creation model of Hawkins (1990), which explains the three stages that a dance artist goes through in creating dance, namely: exploration, improvisation, and formation. forming). These three stages will be passed by the stylist in realizing the Baris Sesandaran Dance.

The exploration stage, realized to strengthen the idea of the work, was carried out by observing and observing videos of the Barong Landung dance and the ceremonial Baris dance as a reference and material for comparison to find out the elements of movement and the songs. In addition to the motion material, observations were also made on the dynamics and accentuation of the accompanying music. To complete this exploratory process, several references are sought that can support as a reference in realizing dance works. After getting the information, writing and audio-visual that can be used as a reference, the structure of the performance that will be worked on begins. After the idea of the work and the structure of the performance was considered sufficiently mature, then he began to determine the instruments for the dance accompaniment, selecting composers, musicians and dancers. With various considerations such as ability and experience in making dance accompaniment music, I Gede Mawan, a Karawitan lecturer at ISI Denpasar, was chosen to make the accompaniment to the Baris Sesandaran Dance. The next step is to select drummers/musicians from students of the Performing Arts Education Study Program and dance supporters from students of the Dance Study Program, ISI Denpasar Faculty of Performing Arts.

Looking at the ideas to be worked on, the selection of dancers cannot be separated from several factors such as; have balanced skills in marching dance techniques, vocal processing skills, the same posture and responsibility during the process of embodiment of dance works.



Figure 1. Barong Landung at Banjar Kaliungu Kelod Denpasar
(Source: Banjar Kaliungu Kelod Denpasar, 2004)

At this stage of the experiment (improvisation), possibilities for movement with the nuances of marching and Barong Landung will be sought. The movement structure of the dance will adjust to the accompaniment of the accompanying music, namely the Bebonangan and Batel gamelan. Beginning with the trial phase, looking for an auspicious day to begin the practice which in Hindu belief is commonly known as newasen. At the time of Newasen, a prayer was held with the dancers on June 24 2021 (full moon day, sasih kasa) at Ardha Nara Swari Temple, ISI Denpasar. After doing the prayer, improvisation of movements and some vocal exercises related to the idea was carried out. The movements that have been produced are documented via video and sent to each dancer so that during practice the following day, the movements that have been obtained will not be forgotten. The exercises are carried out in groups in a dance studio while adhering to health protocol rules and independent exercises are carried out via audio and video recordings. This process is carried out every time you rehearse by the stylists themselves or practice with the dancers.



Figure 2. Nuwasen.
(Source: Negara, 2021)

The casting of dance accompaniment music by a karawitan arranger is carried out in a karawitan studio with the same process as that performed by a dance arranger. Audio documentation is needed by karawitan supporters to facilitate independent practice. The audio results of the accompanying music are used as a reference for the

dancer's practice movements, and vice versa, the dance moves are used as reference standards to create and sharpen the dynamics of musical accents.



Gambar 3. Casting Musical Instrumentation/Accompaniment Dance and the Movement of the Baris Sesadar Dance
(Source: Negara, 2021)

After going through the exploratory and experimental stages, then towards the formation stage, which is the final stage in the process of composing a dance that is in accordance with the structure that has been arranged with certainty. In addition to the dance movement structure, other elements such as; make-up, fashion, props, lighting and musical accompaniment are very supportive in realizing the integrity of the work. At this stage, motion selection, subtraction and addition are also carried out on all the supporting elements of the dance so that they are formed with certainty. To avoid the impression of monotony and to be able to build the desired atmosphere, five basic elements of group dance arrangements are included, namely; rampant, alternating, balanced, alternating, and irregular.



Figure 4. The form of the Barrier Dance
(Source: Negara, 2021)

At this stage, costumes are made according to the design/idea. After the costumes were finished, a photo documentation of the costumes worn by all the dancers was made. This documentation was carried out on August 1, 2021. To avoid discomfort in moving, it was felt necessary to carry out a staging trial using costumes. This trial was carried out on August 4, 2021 in front of the ISI Denpasar Temple. After the trial, there were several parts of the costume that needed to be repaired because they seemed to interfere with the movements performed by the dancers. After feeling

comfortable and safe with the use of the costume that has been repaired, the Baris Sesandaran dance is ready to be staged/presented in front of the public.

The Baris Sesandaran dance work is a dance work that imagines two figures, namely the character Jero Gede and the character Jero Luh, inspired by the Barong Landung art in Banjar Kaliungu Kelod Denpasar which has been stored for 17 years. This dance is expected to be able to build collective memory in the people of Banjar Kaliungu Kelod in particular and the people of Bali in general. The Baris Sesandaran dance is danced by 8 male dancers, accompanied by Bebonangan and Batel gamelan. In some parts of the scene, the dancers sing/metembang using a Barong Landung pattern called Sesandaran, which is a song that reciprocates rhymes. The dance movements are a combination of the Barong Landung movements with the developed marching patterns.

Baris Sesandaran Dance for the Development of Character Education

Pola gerak dalam tari Baris Sesandaran merupakan perpaduan antara gerak bebarisan, gerak tari Barong Landung dan lagu/gending sesandaran. Tari ini nantinya bisa berkelanjutan sehingga mampu mengungkap memori kolektif masyarakat terhadap Barong Landung, dan menambah khasanah keberadaan tari baris di Bali. Adanya dua ungkap karakter yang berbeda serta pengolahan karakter gerak bebarisan dengan kombinasi sesandaran akan memberikan warna tari yang berbeda dengan tari baris lainnya yang sudah ada.

This dance is performed by 8 male dancers taking the character of a hard son. This group of dancers in the retailer section will be divided into two characters, namely 4 dancers playing the character Jero Gede, and 4 other dancers playing the character Katrung. This dance work will be accompanied by gamelan Bebonangan and Batel which are felt to be able to reveal the nuances of marching and the nuances of Barong Landung. The clothing arrangement is still patterned with the dominant tradition of wearing a white shirt and pants with a combination of colorful scarves in the form of awiran hanging down on the dancer's body. The clothing consists of; Headdresses in a row of styles made of janur material decorated with various colorful flowers, black and white kamen/cloth (poleng), poleng colored scallops, triangular skin badong, velvet breastplate, and has the property of incense.

Structure is an arrangement/systematic that builds a dance form as a whole in order to be able to make the atmosphere seem more dynamic. Structure is a unity both in dance and music which is intertwined in a form of work that supports each other. Each part of the music has a different atmosphere and character to help build the atmosphere that you want to express in each part of the dance movement patterns.

The structure of the Baris Sesandaran dance consists of 5 parts, namely: Part 1: pepeson namely: dancers enter the stage area and look for floor formations/patterns. Part 2: Pengawit, namely: the dancer begins to dance showing the character of Putra Agung's movements, carrying patterns of marching and Barong Landung movements while carrying incense in his right hand. Part 3: the crew, namely: showing the movements combined with the vocals/songs of Cecantungan. Part 4: Pemeket, which features two characters playing Jero Gede and Jero Luh/ Katrung while singing the backing song and interacting with each other rhymes between the two characters. Part 5: pekaad, namely the dancers sing the song saying goodbye/resigning from the audience and then all the dancers end the dance by leaving the stage.

In Balinese dance there are four elements of motion/movement which are the main elements in the media, namely agem (basic pose/stance), tandang (movement from one movement to another), tangkis (hand movement), and tangkep (facial expression). The motion material used in the Baris Sesandaran dance is still based on the motion standards of the Balinese dance tradition and several developments are in accordance with the imagination of the stylists, so that this work can have its own identity. The movement patterns used are: agem, mejalan, kipekan, kyeregeg, jalan ngelayak, miles, nanjek, nyeregseg, nengkleng, nayog, ngoyod.

Presentation is the final proof of the creation process that has been carried out to be presented to the audience. The success of the presentation is strongly supported by several supporting media, such as; make-up, fashion, property, performance venues and dance accompaniment music. The following describes and describes the supporting media that determine the success of a presentation of the Baris Sesandaran dance. Make-up, fashion and property are inseparable parts of this dance. Makeup is used to cover the real face, clothing to show character and property to emphasize the theme that is revealed. The make-up used only uses white urna/cundang made of lime to convey the impression of being sacred, expressing will and sincerity, as well as placing more emphasis on the element of offering. Natural powder to show the impression of simplicity.



Figure 5. Makeup, Costumes and Props for the Baris Sesandaran Dance
(Source: Negara, 2021)

Apart from covering the dancer's body, the attire also functions to show the character/identity of the work and add to the attractiveness of the appearance. The color selection is more dominant using black and white to add a religious impression. The black and white color (poleng) and classic motifs are the identity of the Barong Landung clothing. The attire used consists of: white shirt and trousers, classic patterned cloth/kamen, saput with Poleng color combination of classic motifs to cover the body, Poleng color Badong to cover the neck, Poleng color angkeb to cover the back, semutut to tie the keris, keris, wigs, udeng/headaddresses for headaddresses. The property used is a large stick of incense decorated with coconut leaves which is carried by each dancer to bring the audience into a religious mood.

Accompaniment music is very important for dance performances to build an atmosphere and can give accentuation to dance movements. The Baris Sesandaran dance is accompanied by bebonangan and batel gamelan to create the feel of Barong Landung. The structure of the gamelan consists of: pengawit, pengawak, pengecet, and pekaad. The types of instruments used are: big drums/cedugan (lanang and wadon), small drums/krumungan (lanang and wadon), cengceng kopyak and cengceng ricik, jublag and jegog, riong, gongs, flutes.

Neena Aneja in Purwaningtyas said that the solution to all social and global crimes is through the value of education (2018: 183). Education is also a process of acquiring knowledge through learning, as well as a conscious effort to achieve a better standard of living or progress. According to Foerster, a scientist said that the main purpose of education is to form character because character is an evaluation of a person or individual and character can give unity of strength in taking a stand in every situation (Kusuma, 2007: 3). According to the Kamus Besar Bahasa Indonesia (2008) character is psychological traits, morals or manners that distinguish one person from another. Character is not inherited, but something that is built continuously day by day through thoughts and actions, thought by thought, action by action. Character is

character, nature or things that are very basic in a person. Based on this description, character education is defined as an effort to develop character values in students so that they have the provision of values and character. Character values can be applied in his life as a citizen and citizen. Character education can be interpreted as habituation, whether it is carried out by students in a formal or non-formal educational institution in accordance with the strategies and media that have been provided by educators and the results are determined.

The Baris Sesandaran dance that was created is strongly rooted in religion, if it is associated with the Tri Basic Framework of Hinduism, the ceremonial (ritual) aspect is a more expressive (prominent) aspect compared to the tattwa (philosophy) and moral (ethical) aspects. These three aspects are one unit that animates each other and provides an overall function. The entire series of ceremonies in Hinduism are always based on religious ethics, and the implementation of ethics is based on religious tattwa. This can be seen in ceremonies in the community such as the Dewa Yadnya ceremony and other yadnya by always including dance as part of the ceremony.

The word "upacara" (ceremony) comes etymologically in Sanskrit, from the words "upa" (close or approaching) and "way" (harmony). Upacara (ceremony) is a balance within ourselves, we draw closer to God Almighty. The ceremony can be interpreted as carrying out a relationship between atman and paramatman, between humans and Ida Sang Hyang Widhi (God Almighty) and all of its manifestations through the yadnya path in order to obtain soul purity. This understanding underlies the activities of religious ceremonies to get closer to God, fellow human beings and the natural environment. This approach is manifested through various forms of ritual offerings as stipulated in the teachings of Hinduism.

Seminar on the Sacred and Profane Arts in the Field of Dance, 24-25 March 1971 in Kardji (2007: 26) explained that Balinese dances are classified into three categories, namely the wali dance (sacred, religious dance), bebal dance (ceremonial dance), bali-bali (secular dance). The Baris Sesandaran dance has a function as a bebal dance because it is performed accompanied by a religious ceremony. Bebal dance is a dance performed in places that have something to do with religious ceremonies that function as executors of religious ceremonies and generally do not use plays (Bandem, 1983: 23). Although the Baris Sesandaran Dance does not use a play, it is framed by a Barong Landung story featuring the characters Raja Jaya Pangus and Princess Kang Ching Wi which are revealed through Barong Landung's movements.

Baris Sesandaran dance as a type of dance with a religious theme, puts more emphasis on the expression of will, appearing from kelod (south) direction to dance facing kaja (north) or from kauh (west) facing kangin (east). This dance is performed by

8 male dancers carrying incense props, dancing while interspersed with reciting songs together and shouting at each other as an identity in the Barong Landung art. This reciprocal song is called Sesandaran. The eight dancers in the retailer section are divided into two characters (4 male characters as Jro Gede and 4 other dancers as female characters/Katrung/Jero Luh). This song which calls out to each other (Sesandaran) is structurally inseparable, it is believed to have religious overtones in the form of dance and song. Prayers, performances and offerings are intertwined in Hinduism and Balinese art, where in Hinduism there is a relationship of three elements in each statement of duty. The three elements are wind, word, and idep: motion, sound and thought (Marlowe, 2004: 28). Baris dance as a symbol of the element of sekala, namely the word "baris" comes from "bebarisan" which symbolizes the strength, dexterity and valor of a warrior. The smoke of incense is a symbol of the noetic element that carries the mantra prayer upward towards Hyang Widhi.

Balinese traditional arts are part of the 'totality of life', as a characteristic of humans as special beings, as well as an area of activity that permeates human values that never run out. In historical developments in Bali, traditional arts have contributed a lot to society, especially in shaping the character of attitudes, minds and language. Traditional art has become a medium or tool that is very instrumental in uniting humanity, so that it is also used as a medium of education, is a part of life in society and is a habit that has become a tradition in society. The values of character education that can be studied in the Baris Sesandaran dance are as follows.

The love of God and all of His creation, namely the character, refers to a series of sincere acts of devotion and adoration of the greatness of God. For this reason, it can be emphasized that character education is an effort that is systematically designed and implemented to help students understand the values of human behavior related to God Almighty, oneself, fellow human beings, the environment, and nationality which is embodied in thoughts, attitudes, feelings, words, and actions based on religious norms, laws, manners, culture, and customs.

Independence and responsibility mean the dancers understand the actions that must be taken and prioritize the good things, prepare themselves for the ceremony process and follow the flow of the ceremony carefully. Showing independence and the responsibility he bears to carry out, and independently means trying to follow well the entire series of rituals during the dance formation process to the end. This process has been shown from the attitude of directly loving the culture of their ancestors over traditional customs and culture.

Honesty and diplomacy, everything is a process, one with another the dancers are involved in a relationship from the beginning starting with the creation activity, they

become dancers, here they have to be honest, respect each other and communicate well. Honest, behavior based on efforts to make himself a person who can always be trusted in words, actions, and work. In agreements determining the time for practice is also important in determining the success of the process up to the performance. Respect and courtesy, is the ethics and attitude of a dancer must be maintained properly to show a polite and ethical attitude among fellow dancers, choreographers and with musicians. Being able to accept one another, it is proven when their roles in the performance are very compact and maintained as closely as possible following the Baris Sesandaran they are dancing. When the ballad is sung by the dancers, they show praise and respect to Hyang Widhi with polite and meaningful words.

Generosity, mutual help, and mutual cooperation, are three important character values in socializing with society, especially through art. This will have an impact on the success of the show which works hand in hand from the rehearsal process to the end. The beginning of the activity always starts with the togetherness of the dancers, choreographers, composers and musicians hand in hand in completing all the responsibilities that are the tasks in this creation process.

Confidence and hard work to generate confidence in togetherness to realize the show, and provide the best for the community are how the dancers who have been selected must have great faith in the responsibility given to dance this dance and practice seriously so that the Baris Sesandaran dance performance is successful and gives the best presentation to the audience.

Leadership and fairness show appreciation to anyone who leads it in order to create good works of art. All supporters of dance works respect their leaders, and as members, dancers, musicians or other supporters follow the rules that have become a mutual agreement.

Kind and humble is trying to always take care of other people's feelings, nonchalant attitude, and putting aside idealism and feeling the best in this field. Dance supporters are always self-aware and respect each other to succeed in staging dance works. The song also shows the full meaning of the elements of kindness, tolerance and actions that respect the differences of opinion of others from the beginning to the end of the performance. Proving how the dancers tolerate behavior outside their will, because they follow the dance structure, atmosphere and plot of dramatization, dancing to the rhythm of the accompaniment.

In the context of education in Indonesia, the decline in moral values has become a red light that urges all educational institutions, parents, the state and other social institutions to immediately see the importance of a synergy for the development of character education (Koesoema, 2007). Character education always directs itself to

the formation of moral individuals, capable of making decisions, capable of playing an active role in building a common life in global challenges. The development area in learning produces a product in the form of materials, media, tools and learning strategies (Sustiawati, et al, 2017: 198). Develop capabilities and form dignified national character and civilization in order to educate the nation's life, aiming to develop the potential of its members to become human beings who believe in and fear God Almighty, have noble character, are healthy, knowledgeable, capable, creative, independent, and become good citizens. democratic and responsible which in essence is very close to its role in forming human beings with good character.

Character education is an attempt to educate children to be able to make wise decisions and practice them in everyday life, so that they can make a positive contribution to their environment Syarbini (2012: 16). 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 thoughts and good behavior, building a nation with Pancasila character (Setiawan et al., 2020: 332). Character education also aims to improve the quality of educational processes and outcomes that lead to the formation of character and noble character (Kesuma, et al., 2012).

Character education clearly aims to form a science and technology-oriented nation by developing basic potential so that one's personality becomes good. Strengthening the behavior of diverse nations and increasing creative national civilization in world relations. During life, humans must always be based on kindness and love for others, and by having faith in God, and loving fellow creatures of God. The Baris Sesandaran dance shows the function of life which has a noble purpose. Religious life in Bali, which is predominantly Hindu, always carries out yadnya, namely sacrifices based on sincerity, and this is synonymous with Balinese people. The offering of the Baris Sesandaran dance is a means of maintaining an attitude of togetherness, a sense of responsibility, sincerity and purity of heart in order to realize the formation of the nation's character.

CONCLUSION

Baris Sesandaran dance is a creative marching dance inspired by the art of Barong Landung in Banjar Kaliungu Kelod Denpasar, which has been preserved for a long time. This baris dance has a religious theme, danced by 8 male dancers accompanied by Bebonangan and Batel gamelan with a duration of 10 minutes. The movement patterns are still based on Balinese traditional dance standards with a performance structure consisting of: pepeson, pengawit, pengawak, pengecet, and

pekaad. In the retailer section, 4 dancers played Jero Gede and 4 other dancers played Jero Luh/Katrung by reciprocating rhymes. The costume arrangement is more dominant with black and white combined with brown to give it a religious feel. The property carried by all the dancers is a stick of incense decorated with coconut leaves. The presentation of a dance work does not require a special lighting arrangement, but only a general lamp which functions as a luminous light, because in its performance it prioritizes the elements of offerings and the expression of will. The Baris Sesandaran dance is not merely a creative marching dance, but is a philosophy, the value of religious education, the value of responsibility, tolerance, courtesy and ethics in building community character. In this case the community is educated to further increase their knowledge, skills and foster self-confidence to be wiser, well-mannered, ethical and responsible.

For creative artists who want to work on traditional dance works, it is hoped that they will maintain the principles of Balinese dance, even though there are developments in the movements that are made. It is hoped that the artists will continue to explore arts that are extinct or in suspended animation to be appointed as a source of inspiration in the creative process of creation and no less important to pay attention to the values that are already owned by the Hindu community.

REFERENCES

- Channel Gaduh Sesetan. (2006). Lawas, Barong Landung, Ida Ratu Made Kahyangan Sakti Br. Tainsiat, Denpasar 2006,
<https://www.youtube.com/watch?v=eIS4Clp1fic&t=495s>, uploaded 3 September 2020.
- Hawkins, A. M. (1990). *Mencipta lewat Tari (Creating through Dance)*, translated by Sumandyo Hadi. Yogyakarta: Institut Seni Indonesia Yogyakarta.
- Bandem, I M. (1983). *Ensiklopedia Tari Bali*. Denpasar: Akademi Seni Tari Indonesia (ASTI) Denpasar.
- Bandem, I M. (1996). *Etnologi Tari Bali*. Yogyakarta: Penerbit Kanisius.
- Bandem, I M & Boer. F. E. de (2004). *Kaja dan Kelod Tarian Bali and Kelod Balinese Dance in Transition*. Under the license of Oxford University Press. Yogyakarta: Institut Seni Indonesia Yogyakarta.
- Dibia, I W. (2003). *Bergerak menurut Kata Hati: Metode Baru dalam Menciptakan Tari* (Terjemahan dari *Moving from within: A New Method for Dance Making* by Alma

- M. Hawkin). Jakarta: Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia (MSPI).
- Hadi, Y. S. (1990). *Mencipta Lewat Tari* (Translation of *Creating through Dance* by Alma M. Hawkins). Yogyakarta: Institut Seni Indonesia Yogyakarta.
- Hadi, Y. S. (2007). *Kajian Tari Teks dan Konteks*. Yogyakarta: Pustaka Yogyakarta: Book Publisher, Yogyakarta.
- Kesuma, D., Triatna, C., & Johar Permana, P. K. (2012). *Kajian Teori dan Praktik di Sekolah*, Bandung: PT. Remaja Rosdakarya.
- Koesoema, D. (2007). *Pendidikan Karakter: Strategi Mendidik Anak Zaman Global*. Jakarta: Grasindo.
- Purwaningtyas, G. (2018). Nilai Pendidikan Karakter Dalam Ragam Gerak Tari Srimpi Pandelori. *Mudra Jurnal Seni Budaya*, 33(2), 182-190.
- Swadiana, J. M. O. (2008). *Barong Landung, Bernuansa, Magis-Religius*. Surabaya: Paramita, Surabaya.
- Setiawan, H., Rakhmawati, A., & Anindyarini, A. (2020). Pertunjukkan Ketoprak Lakon Pedhut Jatisrana Sebagai Media Pendidikan Karakter. *Mudra Jurnal Seni Budaya*, 35(3), 331-336.
- Sumaryono. (2007). *Jejak dan Problematika, Seni Pertunjukan Kita*. Yogyakarta: Prasista, Yogyakarta.
- Sustiawati, N. L., Suryatini, N. K., & Artati, A. A. A. M. (2018). Pengembangan Desain Pembelajaran Seni Tari Di Sekolah Dasar Berbasis Local Genius Knowledge Berpendekatan Integrated Learning. *Mudra Jurnal Seni Budaya*, 33(1), 128-143.
- Sustiawati, N. L., Negara, I. G. O. S., Sumarno, R., & Nalan, A. S. (2020). Merangkai Nusantara Melalui Seni Wadantara. *Mudra Jurnal Seni Budaya*, 35(2), 182-195.
- Syarbini, A. (2012). *Buku pintar pendidikan karakter*. Jakarta: Prima Pustaka.
- Tim Penyusun. (2008). *Kamus Besar Bahasa Indonesia*. Balai Pustaka: Jakarta