



***Rejang* pedawa dance as a medium for ethnopedagogical-based adolescent learning**

Luh Putu Cita Ardiyani^{1*}, Komang Pitriani², Ni Wayan Jemiwi Jero³

¹ STAHN Mpu Kuturan Singaraja, Buleleng, Bali, 81119, Indonesia;

² Institut Seni Indonesia Bali, Denpasar, Bali, 80235, Indonesia;

³ UNTRIM International-Bali, Badung, Bali, 80361, Indonesia.

*Correspondence: citaardiyani1999@gmail.com

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ABSTRACT

Background: The ethno-pedagogical-based educational approach serves as a medium for the socialization of cultural values, as it contains local content that assists individuals in their social lives. Ethnopedagogical education becomes a variant of the learning process that is conducted by studying local arts in each region. One of these local arts is the *Rejang* Dance of Pedawa Village. This dance contains cultural values that can provide behavioral orientation to the people of Pedawa Village, especially young women. This research aims to analyze the existence of the *Rejang* Dance of Pedawa Village as an ethno-pedagogical basis that can be optimized in developing the character of young women. **Methods:** Research on the *Rejang* Dance of Pedawa Village as a medium for developing adolescent character based on ethno-pedagogy using a qualitative approach. The data analysis techniques from this research consist of data collection, data reduction, data presentation, and conclusions. This research uses a data collection process consisting of interviews, observations, and document studies. **Findings:** Dance is considered to develop social, emotional, and cognitive intelligence. Learning dance can serve as a medium for improving social intelligence because its teaching emphasizes interaction within learning groups. The desire to continue learning will also shape the character of "self-regulation," where individuals can control themselves and evaluate themselves. The actions and solutions created are not merely formalities but hold significance. Through non-formal educational institutions (traditional villages), character-building youth have the responsible freedom to take all kinds of actions, that are oriented towards the public. Action becomes an embodiment, that students as learners have a contextual orientation, what is obtained is not only enjoyed theoretically but also implemented practically. This is the habitus and utility of education in building students' character in the dimension of "cultural capital." **Conclusion:** On the other hand, the existence of art attraction can also be used to improve character values for teenage girls. **Novelty/Originality of this article:** In Ethno pedagogy, the *Rejang* Dance of Pedawa Village can be seen as an opportunity to instill character and emotional values by integrating traditional elements into character-based learning elements.

KEYWORDS: adolescence; character values; ethno-pedagogy; *Rejang* dance of pedawa village.

1. Introduction

Adolescence is a phase of human development that is fundamental in shaping self-identity, mindset, and social behavior. During this stage, adolescents not only experience biological and psychological changes, but are also caught up in a socio-cultural vortex that requires them to negotiate traditional values with modern realities. From an educational perspective, adolescents are positioned as subjects who are both vulnerable and full of

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potential, vulnerable to character crises due to the rapid pace of globalization, but also full of potential in building their self-identity and national identity. Therefore, education during adolescence cannot be separated from systematic efforts to instill values, norms, and local wisdom that can guide them in the transition to adulthood.

One approach that can bridge this need is ethnopedagogy, which is a culture-based educational practice that emphasizes the transmission of values, traditions, and wisdom of the community. Through ethnopedagogy, education is not merely understood as the transfer of knowledge, but also as the internalization of values that arise from the culture of the community. In the context of Bali, particularly in Pedawa Village, traditional dance forms such as *Rejang* Pedawa serve not only as aesthetic expressions but also as vehicles for socializing values, symbols of spirituality, and tools for character education. Thus, traditional cultural arts are not merely heritage to be preserved but also strategic tools for fostering self-awareness, emotions, and morality among adolescents.

The theoretical dimension explains that the existence of adolescents is perceived as a social entity as the nature of adolescence. Adolescence provides a conceptual framework regarding the existence of individuals undergoing psychological transitions, from adolescence to adulthood. This context can be interpreted as emotional fluctuations as a gradual representation of development. Adolescence is demonstrated through emotional segmentation, which is classified into two domains, namely positive emotions and negative emotions (Hu et al., 2022; Kahne & Bowyer, 2017). Positive emotions are shown through expressions of affection, love, and happiness, and they contribute to conformist behavior in adolescents. Conversely, negative emotions are expressed through behaviors such as anger, stress, fear, or anxiety, and they can lead to various problems in adolescents, particularly pathological potential or resistance (Dumont & Ready 2020; Simpson, 2021). Understanding the transition stages of emotional development helps to track and provide treatment that aligns with their psychological state, particularly in developing potential and finding solutions to the problems faced.

The practical aspect that can be used as a medium to identify and provide an appropriate approach to a teenager's emotional development is internalizing the function of character education. Character education is one of the efforts aimed at helping children and adolescents to be aware, principled, and responsible traits, carried out simultaneously with parents, community members, and educators. In other words, there is cohesion in the triadic scheme of three social institutions that play an important role in optimizing the potential and character based on the emotional progressiveness of children or adolescents (Hallsen, 2021; Webster et al., 2021). Character development, in human life, is something fundamental because the character is often identified with traits such as behavior, manners, or morals. Thus, efforts to maintain and preserve the essence of conformist behavior during adolescence and its transitional period can use education as a participatory medium in reconstructing functional values (Ross & Morrison, 2021; Roumell, 2019). Education is a social subsystem that can applicatively develop the growth and development quality of adolescents, specifically in distorting the degradation of positive character (Kuijk et al., 2021; Tackie, 2022). In addition, education can also serve to restore behaviour outside the norms.

The character crisis that occurs, including in Pedawa Village and Bali Aga Village in Buleleng Regency, such as SCTP (Sidatapa, Cempaga, Tigawasa, and Pedawa), is represented in various socio-economic phenomena. One of them, in 2014, one of the residents of Sidatapa Village was caught up in a drug case, and in 2016, Bali Aga Village was mentioned by the Buleleng Police as a village prone to conflict, especially during the Buleleng general election. Some of these cases have become one of the facts that indicate a character crisis. The emergence of deviant phenomena, where individuals behave outside the norms, can be prevented by internalizing character education values in these pathological subjects. The internalization of character education values can be operationalized through the formal sector (schools) as well as the non-formal sector (families and communities) (Dyson et al. 2022; Knight & Crick 2022; Vandenhoeck et al. 2021). Specifically, the institutionalization of character values to construct individuals into obedient social entities can be

operationalized by applying traditions, arts, and culture. In other words, there is a process of value instillation using an ethno-pedagogical approach.

The ethno-pedagogical-based educational approach serves as a medium for the socialization of cultural values, as it contains local content that assists individuals in their social lives. Etnopedagogical education becomes a variant of the learning process by studying local arts in each region. One of the local arts is the *Rejang* Dance of Pedawa Village. This dance contains cultural values that can provide behavioral orientation to the community of Pedawa Village, especially to young women. Therefore, art education becomes one of the media for developing social and emotional intelligence, especially for teenage girls who are village leaders. In this study, the characteristics of adolescence, dance as a medium for developing social and emotional intelligence, and the implications of character education values in the *Rejang* Dance of Pedawa Village for adolescent girls will be discussed.

Research that focuses on the aspect of adolescence as a stage of emotional and character development from adolescence to adulthood in Pedawa Village, actualized through the *Rejang* dance, formulates the following research questions: a) why can the *Rejang* dance of Pedawa Village be used as a medium for emotional development (adolescence) for adolescent girls?; b) how is the process of internalizing character education through the *Rejang* dance of Pedawa Village teenage girls? The purpose of this research is to analyze the existence of the *Rejang* Dance in Pedawa Village as an ethno-pedagogical basis that can be optimized in developing the character of adolescent girls. On the other hand, the presence of art attraction can also be used as a tool to improve character values for teenage girls.

2. Methods

Research on the *Rejang* Dance of Pedawa Village as a medium for developing adolescent character based on ethnopedagogy using a qualitative approach. The qualitative approach emphasizes the data investigation process, ensuring that the collected or obtained data has a high aggregate, particularly in explaining the results of data interpretation (Cole 2023; Lin 2023; Shaw 2019). On the other hand, this research approach also aims to provide criticism or offer opportunities for deconstructing the findings. The findings obtained will later be used to build conceptualization, discourse, and also analysis regarding the phenomenon being investigated.

The data analysis techniques from this research consist of data collection, data reduction, data presentation, and conclusion drawing (Morgan 2018; Niebauer et al. 2020; Salomon 2015). First, this research uses a data collection process consisting of interviews, observations, and document studies. The interview process was conducted with teenage girls in the Pedawa Village area regarding the essence of the *Rejang* dance, which serves as their cultural foundation. Next, observations were conducted during the implementation of the *Rejang* Dance ceremony in Pedawa Village, where this art performance was staged as part of the ceremony.

Lastly, document study. At this stage, the researcher conducts a reading process on texts or literature that explain the essence of the *Rejang* Dance of Pedawa Village, which has the potential to be used as teaching material to strengthen the character, emotions, and psychology of adolescent girls. The second is data reduction. At this stage, the researcher selects the results of interviews, observations, and document studies, so that the data obtained aligns with the research theme being conducted. Third, data presentation. In this process, the researcher synchronizes the data so that the data obtained can be used as a basis for conclusions. Finally, the conclusions. From the process conducted, it can be concluded that various values within the *Rejang* Dance of Pedawa Village that have the potential to be used as teaching materials for strengthening students' character.

3. Result and Discussion

3.1 Results

The application of the methodological approach of this research yields various empirical findings regarding the *Rejang* Dance of Pedawa Village. The presentation of the research findings is as follows. The learning of *Rejang* Dance in Pedawa Village of young women is integrated into a local community platform known as *Daa* Pedawa Village. This learning process can develop social intelligence through interactions during the *Rejang* Dance practice, which involves the *Daa Kebayaan* as the trainer, as well as all the *Daa* Village members in the Pedawa Village environment who become the dancers of the *Rejang* Dance. Direct interactions can foster social attitudes among the dancers, such as mutual respect, mutual consideration, and the establishment of cooperation in the learning process. Moreover, the *Rejang* Dance of Pedawa Village can be categorized as a group dance that requires unity and discipline in movement to create beautiful dance movements.

To achieve this cohesion, good communication and relationships among the dancers are necessary, therefore it is important to respect and honor each other's opinions. In addition to the cohesiveness of the dance, harmony is also reflected in the costumes of the *Rejang* Dance. The *Rejang* Dance in Pedawa Village uses traditional attire that has been passed down through generations. The costume arrangement of the Pedawa *Rejang* Dance consists of *plendo* (a headdress functioning as a crown), *kain rembang*, *kembang waru*, *unteng*, and *kain/kamben*. The costumes of the *Rejang* Dance in Pedawa Village incorporate more varied color elements and utilize one of the traditional fabrics, namely *kain Rembang*, as illustrated in Figure 1.



Fig. 1. The performance of *Rejang* dancers in Pedawa Village

Learning the *Rejang* Dance can also help develop the emotional intelligence of teenage girls in Pedawa Village. This is evident from the learning process, which requires emotional stability from young girls (*Daa Desa*). The learning of *Rejang* Dance in Pedawa Village should not be done carelessly, because *Rejang* Dance is one of the sacred dances highly revered by the people of Pedawa Village. The learning of the *Rejang* Dance can only be conducted after a ritual offering (determination of the auspicious day for the implementation of *Saba Desa* Pedawa). After the initiation, the dancers are expected to maintain their purity during the training process, both physical and spiritual purity. Physical purity is related to personal purity, including bodily cleanliness and the absence of menstruation. Spiritual purity in this

context refers to the purity of heart and mind, meaning that dancers are expected to maintain emotional stability because excessive emotions can affect their thoughts, words, and actions. Therefore, dancers must recognize the emotions they are feeling and be able to channel excessive emotions into positive ones.



Fig. 2 The beautiful and harmonious costumes of the Rejang dancers

This character can be seen from the personality of the village people in their daily behavior. They begin by prioritizing the interests of the elderly and those in need as one example of an attitude that reflects the value of tolerance. The attitude of prioritizing the interests of the elderly is evident in how the village chief always allows the elder village chief (*Kebayan Daa*) to lead first. In addition, the village head in the implementation of *Saba Malunin* always coordinates with the *Ulu Desa*, *Sangket*, *Kebayan*, and *Pengawin* regarding the needs and equipment for the implementation of *Saba Malunin*, from the preparation stage, the implementation day stage, to the closing or *pamuput* stage. The village head also takes an important role in the implementation of *Saba Malunin* and in carrying out this task, the village head always involves guidance from the elders who have a better understanding of the *Saba Malunin* implementation process.

The actualization of religious values contained in the *Rejang* Dance during the *Saba Malunin* in Pedawa Village is evident in how the village leaders always maintain the purity and sacredness of each *Saba Malunin* procession they undergo. Before carrying out the task of *Rejang*, the village head has various other equally important tasks, namely *nebuk kenuja*. This *nebuk kenuja* procession is carried out by the village elders at night when the stars appear. The community believes that by pounding *kenuja* and using it to dye *janur* at night, the color of the *janur* will be more beautiful. The village chief also believes in this, so the village chief always performs the *nebuk kenuja* task at night when the stars appear. In the *Rejang* procession, the village leaders always maintain the purity of the attributes used. Additionally, the village leaders also keep their thoughts, words, and actions in check while in the temple area where the *Saba Malunin* is held.

In addition to the two values mentioned above, the values of discipline, hard work, and responsibility are actualized by the village leaders, as seen in how the village leaders carry out the tasks and duties assigned to them during the *Saba Malunin* procession. The village community, with discipline, hard work, and responsibility, always complete their tasks and duties well because they consider these tasks and duties not as burdens but as a form of devotion they can offer to the community and the deities worshipped during the *Saba Malunin* ceremony. Although most village leaders work outside the village, during the *Saba Malunin* event, they will take the time to return to Desa Pedawa and fulfill their duties and

responsibilities as village leaders. This shows that the village heads have a high awareness of their duties and responsibilities as village heads.

Research findings on *Rejang* Pedawa show that this dance is not merely an artistic activity, but rather a multidimensional ethnopedagogical character education vehicle. From a social perspective, the learning process of *Rejang* fosters cooperative attitudes, respect, and solidarity among adolescent girls (*Daa Desa*). This demonstrates that interactions within a cultural context can internalize social values that are difficult to achieve through formal education alone. Thus, local dance can serve as a contextual and relevant medium for social learning that aligns with the lives of adolescents.

From an emotional perspective, the spiritual and ritual demands inherent in *Rejang* place adolescents in situations that require emotional stability, self-control, and the ability to manage feelings. The experience of maintaining physical and spiritual purity shapes emotional sensitivity that is in line with the principles of emotional intelligence (Jero et al, 2025). This practice shows that local traditions have their own mechanisms for training the psychological maturity of adolescents through cultural symbols and rituals.

In addition, the religious and moral dimensions of *Rejang* Pedawa present the actualization of the values of discipline, responsibility, and hard work as a form of devotion. The attitude of village leaders who continue to fulfill their obligations even when they are outside the village reflects a collective awareness that devotion to tradition is not merely an individual duty, but part of communal morality. This confirms that *Rejang* Pedawa can be positioned as an instrument of character education that transcends the classroom, bridging adolescents with the noble values of their community.

The implications of these findings confirm that local arts and culture, particularly *Rejang* Pedawa, can be used as a model for ethnopedagogical learning in the context of character education for adolescents. This means that an educational approach that integrates art, culture, and religious-communal values can be an effective strategy in addressing the character crisis among adolescents in the era of globalization. Thus, *Rejang* Pedawa not only serves as a cultural heritage but also as a strategic medium for shaping adolescents with strong character, cultural identity, and readiness to face the challenges of modernity.

3.2 Discussion

The interpretation of the research findings above will be framed with various conceptual schemes to conduct interpretation, elaboration, and holistic explanation. Therefore, to provide a specific explanation, this research discussion will be classified into two sub-explanations, as follows.

3.2.1 *Rejang* dance of pedawa village can be used as a medium for emotional development (adolescence) for adolescent girls

The The learning of *Rejang* Dance in Pedawa Village by young girls is integrated into a local community platform, namely *Daa* Pedawa Village. This learning process can develop social intelligence through interactions that occur during the *Rejang* Dance practice, involving the *Daa* Kebayaan as the trainer, as well as all the *Daa* Village members in the Pedawa Village environment who become the dancers of the *Rejang* Dance. Direct interactions can foster social attitudes among the dancers, such as mutual respect, mutual consideration, and the establishment of cooperation in the learning process. Moreover, the *Rejang* Dance of Pedawa Village can be categorized as a group dance that requires unity and discipline in the movement to create beautiful dance movements (Ivemark & Ambrose, 2021; Slavin et al., 2021; Valiveronen & Saikkonen, 2021). To achieve this cohesion, good communication and relationships among the dancers are necessary, therefore it is important to respect and honor each other's opinions.

This context can be interpreted as dance as an art that highlights the means of human movement expression as the essence of movement and its dynamics. Dance has movements

that can stir human emotions as an expression of the soul. These movements can be rough, hard, strong, or gentle. Dance is considered to develop social, emotional, and cognitive intelligence (Fenwick & Edwards 2016; Kalogeropoulos et al., 2021). Dance education can serve as a medium for developing social intelligence because its learning process prioritizes interaction within the learning group. In addition to social intelligence, emotional intelligence can also be improved through dance education because, in the process, dancers express their inner emotions through dance movements and facial expressions (Farrell et al., 2022; Pirrie & Fang, 2021). In this regard, dance is a medium for developing social and emotional intelligence. Those two types of intelligence play a role in shaping a person's character; therefore, the growth of adolescent girls should be balanced with those two aspects.

The *Rejang* Dance of Pedawa Village does not emphasize academic intelligence but tends to aggregate intelligence spiritually, emotionally, and socially. This also serves as an elementary basis for a teenage girl, especially in increasing the chances of knowing various horizons. The value of character for consistent self-improvement, when practiced gradually, will enhance individual quality (Hudde, 2022; Roopesh, 2021). They are taught to see things comprehensively. A comprehensive perspective before making a decision is obtained through a learning process and a high level of curiosity. Perceptions or opinions that exist are not always trusted, but the perceptions or opinions that emerge will be filtered and selected before a conclusion is drawn. The character value in the dance, which is the passion for continuous learning, also plays an important role in building a humanistic character in students. Teenage girls will view humans not as objects, but as subjects. The internalization of these values will make students character-driven and ethical.

Then, a learning ethos that emphasizes character values and self-improvement also plays an important role in shaping the mentality of teenage girls. They will become accustomed not only to prioritizing grades as the result of an assessment but also to valuing the quality of what they have gained from the learning process—a crucial stage in the adolescent phase. The construction of learning quality through the *Rejang* dance movement will always lead them to continue developing or to be in a state of continuity, not banal in seeing something (Jacobson et al., 2019; Tsang, 2020). Consistency in self-learning will create a transformation of manifest actions, where teenage girls can adapt and create activities with positive implications for their environment. The desire to continue learning will also shape the character of "self-regulation," where individuals can control themselves and evaluate themselves. It can be concluded that the *Rejang* Dance of Pedawa Village, which teaches the value of a learning ethos, will shape character and bring young women to a holistic dimension in viewing a phenomenon and being able to analyze a problem integrally.

The *Rejang* Dance of Pedawa Village is an aspect taught in shaping the character of adolescent girls and plays an important role in self-regulation regarding the value of resilience or "grit." In metropolitan life, every person, especially teenage girls, encounters various challenges. A "fluid" and constantly changing reality requires a high level of adaptability and resilience. Without being balanced by resilience, humans or individuals cannot endure difficult situations. The *Rejang* Dance of Pedawa Village teaches and instills character values that in this cosmopolitan era, diverse perspectives are needed, aimed at shaping resilient individuals. The character value of "resilience" is vital, because in uncertain conditions, teenage girls already have a grip, arguments, and character to not be swayed, let alone carried away by the mainstream. With a strong character of resilience, they are taught to be accelerative, not deterministic (Fisher, 2021; Head, 2020). The character values instilled in the dance provide significance about what should be done in this cosmopolitan. These values become a pillar for teenage girls to organize the resources or capital they have to survive amidst uncertainty. Even with the instillation of those character values, teenagers are expected to be able to provide solutions or contributions to what is happening.

The character value of resilience teaches students not just to accept fixed conditions or the status quo; resilience teaches students to critique a phenomenon and provide solutions. Critical thinking and problem-solving become essential elements, as well as the

commitment of a learner to improve an imperfect situation. We can read that resilience as a character will lead students to understand its essence as "public citizens" (Peng et al., 2021; Yin, 2022). Transformation or improvement is not achieved through stagnation but through adaptation and perseverance. So, the value of resilience found in this dance can be used as a tool to prepare students' mentality to endure and strive to create change.

The reflections on the *Rejang* Dance of Pedawa Village as a medium for adolescent learning demonstrate that cultural practices are not merely symbolic traditions but can serve as transformative educational instruments. The internalization of values such as cooperation, discipline, emotional balance, and resilience reveals that the dance transcends aesthetic purposes; instead, it provides an experiential pedagogy for adolescent girls who are at a formative stage of identity construction. In this sense, *Rejang* Dance becomes a site of what can be called "embodied pedagogy," where values are not taught through abstract discourse alone but through bodily practice, rhythm, and shared movement. This form of pedagogy allows values to be lived, not just learned.

Moreover, positioning *Rejang* Dance within the framework of ethno-pedagogy offers a valuable alternative to the homogenizing tendencies of modern education, which often prioritize cognitive achievement and standardized assessment. In contrast, the *Rejang* Dance learning process emphasizes integrative intelligence, emotional, social, spiritual, that prepares adolescents not only for academic success but also for life competencies such as adaptability, empathy, and resilience. This is particularly significant for adolescent girls in Pedawa Village, where cultural continuity and social transformation must be balanced in the midst of globalization pressures.

From a broader perspective, this case illustrates that traditional arts can become resilient cultural capital in strengthening community identity and addressing contemporary challenges faced by adolescents. The values of mutual respect, cooperation, and perseverance embedded in the *Rejang* Dance resonate strongly with the demands of the 21st century, where adaptability and critical thinking are considered essential soft skills. Importantly, these values are not imposed externally but grow organically from the community's cultural fabric, thus ensuring sustainability and relevance for the younger generation.

The process of learning and embodying *Rejang* Dance also highlights the role of social ecology in education. Adolescents are not isolated learners but members of interdependent networks, families, peers, and community leaders (*Daa* Pedawa). Each contributes to the construction of values and behaviors, making education a holistic process that extends beyond the classroom. This resonates with ecological models of human development, which emphasize that individual growth is inseparable from cultural and social contexts (Kramer & Engeström, 2019). Thus, the *Rejang* Dance reflects not only aesthetic expression but also a social laboratory for cultivating holistic intelligence.

Another important dimension is the dance's ability to shape resilience and critical consciousness among adolescent girls. In a world marked by uncertainty and rapid change, resilience is not merely the capacity to endure hardship but the ability to respond with creativity and agency. Through discipline, continuous practice, and collective performance, the *Rejang* Dance cultivates a mindset that resists fatalism and encourages proactive engagement. This aligns with the notion of adolescents as public citizens (Peng et al., 2021; Yin, 2022), who are capable of contributing solutions to social challenges rather than passively adapting to circumstances.

The implications of this study extend beyond Pedawa Village. They provide a theoretical argument for rethinking how education can incorporate cultural arts as a pedagogical strategy to address character crises and emotional instability among adolescents. While modern education often struggles to instill values effectively, integrating cultural practices offers a more embodied, experiential, and socially relevant pathway. This can inspire similar approaches in other communities that face issues of deviance, disorientation, or value degradation.

In conclusion, the *Rejang* Dance of Pedawa Village exemplifies how local traditions can be strategically transformed into ethno-pedagogical media that foster emotional

development, social intelligence, and resilience in adolescent girls. By participating in this dance, young women not only preserve their cultural heritage but also acquire essential character values that prepare them to face the complexities of modern life. The dance thus becomes a bridge between tradition and transformation, past and future, local wisdom and global challenges. It reminds us that education, when rooted in culture, has the potential to be both emancipatory and sustainable.

Therefore, the *Rejang* Dance should not merely be viewed as a cultural artifact but as a dynamic educational resource that can inspire innovative models of character education in Indonesia and beyond. Its practice represents a living pedagogy one that teaches adolescents to move with grace, think critically, feel with empathy, and endure with resilience. As such, the *Rejang* Dance of Pedawa Village stands as a compelling example of how culture and education can converge to cultivate a generation of adolescents who are emotionally intelligent, socially responsible, and resilient in navigating the challenges of contemporary society.

3.2.2 The process of internalizing character education through *Rejang* dance in pedawa village for adolescent girls

The values of character education contained in the *Rejang* Dance during the *Saba Malunin* in Pedawa Village are actualized by the village leaders in daily life, both in the family, school, and community environments. Personality, the moral quality of thoughts, attitudes, and actions or deeds are essentially interconnected because both are ingrained in human personality, in other words, personality is a type of behavior pattern of a person or a type of behavior pattern that arises from attitudes (Andrews 2021; Cheung & Xie, 2021). Character is a form of habit that is permanent and tends to lean towards positive things. Character is not formed on its own; character is formed through a series of processes that are inseparable from the environment of society, school, and parents. The values of character education contained in the *Rejang* Dance in Pedawa Village are ingrained in the character of the village's dancers.

The context regarding the dance above can be interpreted as the teenage girls being taught to form a mentality and character, to prepare themselves for any potential dangers or pathologies that may occur later. Knowledge provides a projection of the potential that is happening now and in the future; teenagers are assigned with finding solutions not only for the present short-term but also for the long-term. The actions and solutions created are not merely formalities but hold significance. Through non-formal educational institutions (traditional villages), character-building youth have the responsible freedom to take all kinds of actions, that are oriented towards the public. Action becomes an embodiment, that students as learners have a contextual orientation, what is obtained is not only enjoyed theoretically but also implemented practically. This is the habitus and utility of education in building students' character in the dimension of "cultural capital" (Joyce & Cartwright, 2020; Tang 2022). The embedded character values regarding the reading of the future are also useful in creating a balance between the status of students as academic individuals and the status of students as community servants. The presence of learners has become urgently needed because, with the perspective they possess, students have a moral obligation to guide the social environment towards a better arena. This movement was carried out as a project to prevent the community from catastrophe.

This character can be seen from the personality of the village people in their daily behavior. They started by prioritizing the interests of the elderly and those in need as one example of an attitude that reflects the value of tolerance. The attitude of prioritizing the interests of the elderly is evident in how the village chief always allows the elder village chief (*Kebayan Daa*) to lead first. In addition, the village head in the implementation of *Saba Malunin* always coordinates with the *Ulu Desa*, *Sangket*, *Kebayan*, and *Pengawin* regarding the needs and equipment for the implementation of *Saba Malunin*, from the preparation stage, the implementation day stage, to the closing or *pamuput* stage. The village head also takes an important role in the implementation of *Saba Malunin* and in carrying out this task,

the village head always involves guidance from the elders who have a better understanding of the *Saba Malunin* implementation process.

The above context can be interpreted as a formula for developing and internalizing the taught character values, as a process of shaping the attitudes of adolescent girls who adhere to social values. Obedience to consensus aims to create a harmonious and orderly social community. Disorder and the potential for social deviations that occur have the potential to form a destructive social order. Bring individuals and society into a non-ideal condition. Values and morality in the *Rejang* Dance of Pedawa Village teach young women to actively participate in maintaining the social system on the right track. With the values instilled and the perspectives understood, they as learners are expected to be able to provide sustainable recommendations – the function of public pedagogy and ethno-pedagogy (Bettez 2020; Delanty & Harris, 2021). In addition, the values in the dance also teach not only to contribute to creating social harmony but also to stimulate the creation of social justice – that society is not a particular element, but their existence is an integrative element integrated by values and norms. The contribution of adolescent girls in maintaining those values or norms demonstrates constructive character, emotional intelligence, and social intelligence. This can be interpreted as a form of attitude within the socio-cultural space and empirically practiced, as a representation of their involvement in building their social community.

Character-building materials that incorporate a local tradition, in this case, the *Rejang* Dance of Pedawa Village, aim to foster educational dialogue and fuse with elements of self-character development, where the interplay between traditional values and educational values as the essence of ethnopedagogy can present diverse perspectives, strengthen social recognition, and conceptually build an important foundation for thinking. Teaching materials built from local traditional values can anticipate and counteract incorrect information in interpreting reality. The presence of tradition-based teaching materials also aims to create an environment of "hybrid conversation," grounded in "thinking locally, acting communally" (Horn & Veermans, 2019; Wright et al., 2019). On the other hand, the existence of teaching materials that incorporate local values is also interpreted as a responsive value, indicating that all types of local traditional "products" are not always regressive. They can foster a progressive perspective for adolescent girls instead.

The process of internalizing character education through the *Rejang* Dance in Pedawa Village illustrates that cultural practices function as more than symbolic rituals; they are pedagogical instruments that instill moral awareness, responsibility, and collective identity. The act of participating in *Saba Malunin* not only trains adolescents in dance but also embeds them in a network of community obligations and values. This process resonates with the notion of public pedagogy, in which education is not confined to formal schools but takes place in communal, cultural, and traditional spaces (Popielarz, 2024).

Moreover, the *Rejang* Dance represents a site of ethnopedagogical practice, where local traditions are deliberately mobilized to sustain moral values and social norms. Adolescents learn not only through abstract lessons but through lived cultural performance, which has the capacity to internalize values at the level of habitus (Tang, 2022). Such an approach counters the assumption that tradition is regressive; instead, it demonstrates that tradition can act as a progressive force that prepares young people for civic responsibility and critical engagement in modern life (Mayseless & Kizel, 2022).

The values embedded in this dance also highlight the importance of dialogical education, where local culture interacts with global knowledge. When adolescents engage in hybrid spaces that combine cultural practices with educational principles, they develop critical thinking while remaining grounded in their own identity (Horn & Veermans, 2019). This fosters resilience against cultural homogenization and equips them with the tools to resist misinformation and shallow interpretations of reality (Wright et al., 2019). Such educational hybridity nurtures glocal citizens adolescents who think locally but act in ways that are globally aware and socially responsible.

Furthermore, the *Rejang* Dance strengthens the capacity of adolescent girls to become agents of social justice. By emphasizing tolerance, respect for elders, and collaboration, the dance teaches that society is not fragmented into competing individuals but rather exists as

an integrative whole sustained by shared values (Wilson & Urick, 2021). The internalization of these values enables adolescents to play active roles in fostering social harmony while also promoting justice and inclusivity. This aligns with recent perspectives in character education, which emphasize not only personal morality but also civic engagement and critical problem-solving (Andrews, 2021).

In conclusion, the *Rejang* Dance of Pedawa Village provides a clear example of how local cultural practices can be transformed into character education laboratories. By internalizing the values of cooperation, resilience, tolerance, and justice through cultural embodiment, adolescent girls are prepared to navigate both traditional communal life and the demands of modern society. This finding strengthens the theoretical claim that character education is most effective when rooted in cultural capital and practiced through public, embodied, and dialogical pedagogies. Thus, the *Rejang* Dance should be recognized as a cultural resource with profound educational value, bridging the past with the future and anchoring adolescent development in both identity and responsibility.

4. Conclusion

The *Rejang* Dance of Pedawa Village serves as a medium for strengthening the character of adolescent girls based on an ethno-pedagogical system and has implications for the adolescent. On the other hand, the existence of this cultural segment is very relevant to carry out at present in constructing the character and emotional dimensions of adolescent girls in Pedawa Village. This is because the dance that has a "traditional face" actually contains elements and constructive character values. Through movement and interpretive aspects within it, that cultural act conveys a constructive moral message. In the pedagogical realm, this can be seen as an opportunity to instill those values by integrating traditional and character-based learning elements. In its application, the dance contains many positive values that can be extracted as teaching materials for character strengthening, where the values contained within it, such as the learning ethos, resilience, futuristic thinking dimension, and the responsibility to maintain social integration within the community, become an important foundation for the existence of adolescent girls in Pedawa Village.

The *Rejang* Dance of Pedawa Village functions not only as a cultural performance but also as a powerful medium for strengthening the character of adolescent girls through an ethno-pedagogical framework. This study demonstrates that local traditions, when systematically integrated into the learning process, can shape adolescents' moral awareness, resilience, and social responsibility. Far from being a mere "traditional face," the *Rejang* Dance embodies constructive values that are relevant to the present challenges of youth development. Its movements and interpretive aspects transmit moral messages that are both culturally grounded and pedagogically transformative.

From a pedagogical perspective, the dance offers significant opportunities to internalize core character values. The ethos of continuous learning, the cultivation of resilience, the development of a futuristic mindset, and the reinforcement of responsibility in maintaining social integration are all embedded within the practice of the *Rejang* Dance. These values, when experienced directly by adolescent girls in Pedawa Village, provide not only individual strength but also collective cohesion, preparing them to navigate complex social realities while preserving their cultural roots.

At a broader level, this finding highlights the importance of ethno-pedagogy as a viable educational model. By drawing upon local traditions, education can bridge the gap between cultural preservation and character development, ensuring that adolescents are not alienated from their heritage while simultaneously being equipped to face global challenges. The *Rejang* Dance thus serves as a living pedagogy, demonstrating that tradition and modernity are not mutually exclusive but can coexist as complementary forces in character education.

In conclusion, the *Rejang* Dance of Pedawa Village exemplifies how culture, when treated as an educational resource, can cultivate adolescents who are emotionally intelligent, socially responsible, and resilient. For adolescent girls in particular, this cultural

practice instills values that fortify their role as future leaders and community members. More broadly, it offers a replicable model for integrating character education with local wisdom, contributing to the discourse on sustainable, context-sensitive educational practices.

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Biographies of Authors

Luh Putu Cita Ardiyani, STAHN Mpu Kuturan Singaraja, Buleleng, Bali, 81119, Indonesia.

- Email: citaardiyani1999@gmail.com
- ORCID: N/A
- Web of Science ResearcherID: N/A
- Scopus Author ID: N/A
- Homepage: N/A

Komang Pitriani, Institut Seni Indonesia Bali, Denpasar, Bali, 80235, Indonesia.

- Email: komangpitriani2000@gmail.com
- ORCID: N/A
- Web of Science ResearcherID: N/A
- Scopus Author ID: N/A
- Homepage: N/A

Ni Wayan Jemiwi Jero, UNTRIM International-Bali, Badung, Bali, 80361, Indonesia.

- Email: jerojemiwi9@gmail.com
- ORCID: N/A
- Web of Science ResearcherID: N/A
- Scopus Author ID: N/A
- Homepage: N/A