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RESEARCH ARTICLE

Internalization of *Gapura Pancawaluya* Values through Community Based Creative Dance Learning in Angklung Sered Balandongan

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Abstract: Community-based dance learning plays an important role in character education and the strengthening of cultural identity. This study aims to examine the pedagogical process, representations of cultural values, and the learning implications of Creative Dance in Angklung Sered Balandongan within a community context. The research employed a qualitative case study approach grounded in ethnopedagogy and was conducted in Balandongan Village, Tasikmalaya, with data collected through participant observation, in-depth interviews, and documentation across different age groups. The findings indicate that the learning of Creative Dance in Angklung Sered Balandongan functions as a socio-cultural learning ecosystem that integrates embodied experience, the symbolic meanings of dance properties, and local Sundanese values. Aesthetic transformation is reflected in the development of movement quality and expressive engagement among participants, while the internalization of the *Gapura Pancawaluya* values *cageur*, *bageur*, *bener*, *pinter*, *singer*, and *pangger* is realized through the symbolic interpretation of the *umbrella*, *kolotok*, and *Hihid*. These findings affirm that community-based creative dance pedagogy contributes significantly to character formation in education and to the sustainability of local culture.

Keywords: Creative dance, Angklung Sered Balandongan, *Gapura Pancawaluya*, character education, arts learning

1. Introduction

Education grounded in local cultural values has increasingly gained attention within contemporary educational discourse due to its capacity to bridge formal knowledge with the social realities of community life. In many scholarly perspectives, culture is understood as a living source of values, knowledge, and practices that can function as meaningful learning media for learners, particularly children. This approach aligns with contextual and learner-centered educational paradigms that emphasize the relationship between learning experiences and the socio-cultural environments in which children grow and develop. Traditional performing arts, as an integral component of local culture, hold significant educational potential because they integrate cognitive, affective, and psychomotor dimensions simultaneously. Through artistic practice, social values, ethical principles, and



philosophical worldviews are transmitted symbolically and experientially, thereby supporting deeper processes of value internalization among children.

Within Sundanese society, traditional arts function not merely as entertainment but also as mechanisms for transmitting local wisdom that shapes both individual and collective character. One prominent value system in Sundanese tradition is *Gapura Pancawaluya*, representing five core principles: *cageur* (physical and spiritual well-being), *bageur* (moral virtue), *bener* (honesty and justice), *pinter* (intelligence and knowledge), and *singer* (social awareness and responsiveness). These principles constitute a philosophical foundation for forming a holistic and harmonious Sundanese person in social life (Dinata, 2022; Purwanto, 2025). Previous studies indicate that integrating *Gapura Pancawaluya* values into educational practice strengthens character education and fosters contextual learning cultures aligned with learners' local identities (Agustina et al., 2025; Firdaus, 2025; Hapidzin, 2023; Hapidzin et al., 2022).

Despite this potential, implementing value-based local cultural education continues to face challenges, particularly regarding pedagogical strategies and learning media. In many contexts, cultural values are conveyed verbally and normatively through lectures or conceptual explanations, limiting opportunities for learners to experience and interpret these values directly. Such conditions risk producing superficial understanding and weak behavioral internalization. These challenges become more complex in nonformal or community-based educational settings where curricular structures and evaluation systems are less formalized than in schools.

Traditional performing arts offer an alternative pedagogical pathway because they are participatory, contextual, and experiential. Active involvement in artistic creation and performance enables children to develop cooperation, discipline, self-expression, and symbolic understanding embedded within artistic practice. Several studies demonstrate that arts learning particularly dance and music contributes significantly to social-emotional development, interpersonal intelligence, and the internalization of social and cultural values among children (Chen, 2024; Yetti, 2018). Accordingly, traditional performing arts possess strategic relevance as holistic character-education media.

In Tasikmalaya, Angklung Sered Balandongan represents a living traditional performance practice within the community of Balandongan Village. This art form embodies not only musical and kinetic expression but also social history, symbolic struggle, and human relationships with nature and agrarian environments. Its development reflects adaptive creative dynamics, particularly when integrated into formal and nonformal educational contexts. At the elementary level, performances incorporate theatrical and dance elements such as staged strength contests, vocal cues, blocking codes, and the inclusion of flag bearers to enhance visual engagement. At higher educational levels, creative dance elements become more complex through the use of properties, symbolic movement, and dramatic acting adjusted to learners' theoretical and historical understanding of the art form (Masunah et al., 2022; Wakih et al., 2023).

The creative reconfiguration of Angklung Sered Balandongan through creative dance opens expansive pedagogical space by enabling the integration of cultural values into exploratory and reflective learning processes. In this context, creative dance functions as a learning medium through which children interpret symbolic meaning via bodily movement, gesture, and social interaction. International research confirms that creative dance learning facilitates value internalization through direct experience, imaginative exploration, and emotional engagement. Thus, creative dance operates as both artistic expression and pedagogical strategy relevant to character education.

Although Angklung Sered Balandongan demonstrates strong educational potential, the social reality of Balandongan Village reveals community fragmentation affecting the sustainability of this tradition. Historical conflicts concerning the legacy of Angklung Balandongan

champions produced two community groups that have not fully unified in preserving and developing the art. This situation limits collaborative cultural activities involving all community members, including children. Under such conditions, arts-based education may function as a medium of social reconciliation while simultaneously supporting the internalization of shared values rooted in the philosophy of *Gapura Pancawaluya*.

Previous scholarship on *Gapura Pancawaluya* primarily addresses its implementation within educational policy, school culture, and character-development programs in formal and nonformal institutions (Harianto et al., 2025; Sofyan et al., 2026). Other studies position *Gapura Pancawaluya* as an ethnopedagogical framework for analyzing cultural texts such as Sundanese Cigawiran song lyrics, illustrating how these values are embedded in traditional cultural expression (Astriani & Koswara, 2019). However, research specifically examining the internalization of *Gapura Pancawaluya* values through creative dance structuring within traditional performance particularly Angklung Sered Balandongan remains limited.

Based on this gap, the present study aims to analyze how *Gapura Pancawaluya* values are internalized through the creative dance structuring of Angklung Sered Balandongan performances in Tasikmalaya. The study investigates pedagogical processes, representations of values within movement, music, and dramatic elements, and their implications for children's learning in community-based environments. The novelty of this research lies in integrating the *Gapura Pancawaluya* value framework with creative dance learning within a living traditional performance context. Through this scope, the study is expected to contribute theoretically to the development of arts education grounded in local wisdom while also offering practical references for educators and communities in designing meaningful and sustainable arts learning.

2. Literature Review

Dance learning within the context of local culture holds an important position in educational processes, particularly in shaping learners' character, cultural identity, and social awareness. Numerous studies indicate that performing arts function as a medium for transmitting cultural values embedded in community practices and as a pedagogical space that enables meaningful learning experiences (Dalidowicz, 2015; Zhang et al., 2021). Within this framework, dance is understood as a form of embodied knowledge that integrates bodily experience, aesthetic expression, and socio-cultural meaning.

A community-based creative dance pedagogy situates learning in close relation to the social and cultural environments in which learners live. Community involvement strengthens the relevance of learning because cultural values, symbols, and practices are present contextually within learning experiences. Research on the integration of local dance in education demonstrates that connection with cultural heritage enhances identity formation, cultural empathy, and positive social behavior among learners (Hasan et al., 2025; Tsompanaki & Lykesas, 2020). Therefore, community-based dance learning creates an interactive space between education, culture, and social life. From a broader theoretical perspective, Community-Based Learning (CBL) has been widely discussed in global educational discourse as an approach that integrates academic learning with community engagement, emphasizing experiential learning, reciprocity, and social relevance. CBL frameworks position the community as a co-educator, where knowledge is constructed through real-world interaction and reflection. This perspective aligns with sociocultural learning theories that view learning as a situated process embedded within social practice. In this sense, community-based dance pedagogy in Angklung Sered Balandongan can be situated within broader academic debates on CBL, particularly in relation to experiential learning, cultural sustainability, and socially engaged pedagogy.

From a creative pedagogical perspective, dance learning supports integrated cognitive, affective, and psychomotor development through movement exploration, improvisation, reflection, and collaboration. Studies on creative movement reveal significant contributions

to learners' social-emotional development, learning motivation, and academic engagement. Learning environments that foster creativity are also associated with improved movement expression and choreographic ability (Mikó et al., 2025). Accordingly, creative dance pedagogy is understood as a holistic educational strategy that integrates aesthetic experience with personal and social development.

The cultural dimension of dance learning is closely related to the process of value internalization. Cultural values do not appear as abstract concepts; rather, they are manifested through symbols, narratives, rhythms, and embodied practices in performance. Cross-cultural dance education studies show that participation in dance practice fosters identity awareness, appreciation of diversity, and social empathy (Alhazmi & Kaufmann, 2022; Sukmayadi et al., 2022). This process occurs through participatory experiences that enable learners to understand cultural meaning directly.

Within the Sundanese cultural context, the values of *Gapura Pancawaluya cageur, bageur, bener, pinter, singer*, and *pangger* represent an ethical framework that shapes the ideal qualities of human life in society. These values are rooted in local wisdom and function as behavioral guidance in relation to the self, others, the environment, and spiritual dimensions. The integration of local values in character education has been shown to strengthen learning relevance and facilitate internalization because it is closely connected to learners' lived experiences. Thus, *Gapura Pancawaluya* occupies a strategic position as an ethnopedagogical foundation in culturally based education (Harianto et al., 2025; Sofyan et al., 2026).

Angklung Sèrèd Balandongan, as a traditional performing arts practice, provides a space for articulating cultural values through musical elements, dance movement, symbolic properties, and the social dynamics of the community. The transformation of performance forms involving creative dance across age groups indicates a process of cultural adaptation that maintains local meaning. From an arts education perspective, such practice reflects a dialectical relationship between tradition preservation and pedagogical innovation that supports cultural sustainability in contemporary society.

The ethnopedagogical framework offers a theoretical basis for understanding how local knowledge, cultural practices, and community values are integrated into educational processes. This approach emphasizes contextual learning experiences, social participation, and the transmission of values through everyday cultural practice. Research on revitalizing local wisdom in education shows that ethnopedagogy contributes to character strengthening, cultural awareness, and community engagement in learning (Sakti et al., 2024). Therefore, creative dance learning within Angklung Sèrèd Balandongan can be understood as a culturally grounded educational practice connecting aesthetics, ethics, and social life.

Based on this framework, the present study positions community-based creative dance pedagogy as a space for aesthetic transformation and the internalization of *Gapura Pancawaluya* values. Embodied movement experience, symbolic interpretation of performance properties, and community social interaction shape a learning process that unites artistic and character dimensions. This theoretical foundation provides a conceptual basis for analyzing how dance learning in Angklung Sèrèd Balandongan contributes to character education and the sustainability of local culture.

3. Research Method and Materials

3.1. Research Design and Approach

This study employed a qualitative approach with an ethnopedagogy-based case study design to examine the process of internalizing *Gapura Pancawaluya* values through the creative dance structuring of Angklung Sered Balandongan performances. This approach was selected because it enables an in-depth understanding of culture-based educational phenomena within authentic social contexts, where artistic practice, cultural values, and learning processes are intertwined. Qualitative case studies are appropriate for investigating complex and contextual phenomena, particularly when the boundaries between the phenomenon and its social



context cannot be clearly separated (de Vries, 2020; Khan, 2022). The ethnopedagogical perspective positions Sundanese cultural values as epistemological and pedagogical foundations for interpreting arts learning practices within the community.

3.2. *Research Site and Context*

The research was conducted in Balandongan Village, Tasikmalaya, which serves as the primary living space for the sustainability of the Angklung Sered Balandongan tradition. This location was selected because it represents an intergenerational arts-learning environment involving children, adolescents, artists, and community leaders. The study focused on a single case, namely the practice of creative dance structuring within Angklung Sered Balandongan performances, allowing the researcher to examine the dynamics of arts learning, social relations, cultural symbols, and value-transmission processes within a community context (Gone & Alcántara, 2010; Wu, 2026). The selection of informants was carried out purposively based on specific criteria to ensure the validity and richness of the data. Informants were chosen based on their direct involvement in the Angklung Sered Balandongan learning process, their roles within the community (such as artists, facilitators, community leaders, and participants), and their experiential knowledge related to the cultural practices under study. In addition, participant variation in terms of age groups was considered to capture diverse perspectives across developmental stages.

3.3. *Data Collection Techniques*

Data were collected naturalistically through participant observation, in-depth interviews, and document analysis. Participant observation involved the researcher's direct engagement in rehearsal activities, performance preparation, and staging of Angklung Sered Balandongan in order to observe interaction patterns, learning strategies, the use of creative dance elements, and representations of *Gapura Pancawaluya* values. In-depth interviews were conducted in a semi-structured manner with angklung artists, dance facilitators, community leaders, and participating children to explore their experiences, perceptions, and interpretations of the value-internalization process. Document analysis included the collection of photographs, performance videos, community archives, and rehearsal notes, which served to strengthen contextual description and support data triangulation (Arnout et al., 2020).

3.4. *Data Analysis Techniques*

Data analysis was conducted thematically and iteratively from the data-collection phase through the writing of research findings. Observational, interview, and documentary data were examined in depth to identify themes related to creative dance learning processes, performance structuring, and representations of *Gapura Pancawaluya* values. The analytic process involved initial coding, thematic categorization, and interpretive meaning-making until consistent patterns relevant to the research focus were established. Interpretation was undertaken with careful consideration of the socio-cultural context of Balandongan Village and the philosophical foundations of Sundanese values.

3.5. *Declaration of the Use of AI*

The authors declare that ChatGPT was used to improve the readability of the manuscript and to assist with grammar and language refinement. The use of this tool did not affect the originality, scientific content, or interpretation of the research findings. The authors take full responsibility for the content of this article.

4. Results and Discussion

4.1. Result

4.1.1. Pedagogical Process of Creative Dance Learning within Angklung Sèrèd Balandongan

The findings show that the pedagogical process of learning Creative Dance within Angklung Sèrèd Balandongan has developed adaptively in response to changes in the form of angklung sèred performances in the community. These changes are marked by the addition of accompanying musicians and dancers from various age groups as a response to social dynamics, the need for regeneration, and strategies for sustaining the art form. In contemporary practice, Angklung Sèrèd Balandongan performances involve trumpet players and *juru beluk* as reinforcements of the musical character, as well as dancers organized according to stages of age and learning readiness, including umbrella dancers (children of an age equivalent to elementary school), *Kolotok* dancers (early adolescents equivalent to junior secondary level), and *Hibid* dancers (late adolescents equivalent to senior secondary level). This grouping is not intended as a stratification of formal schooling, but rather as a pedagogical strategy to align the complexity of dance material with participants' physical, cognitive, and social development.

Pedagogically, this creative dance learning combines an imitative-repetitive approach with spaces for creative exploration. In the initial stage, participants learn through observing and imitating the facilitator's movements, a pattern commonly found in traditional dance education and proven effective in building technical foundations, bodily discipline, and movement memory. Repetition is not positioned as a purely mechanical process, but as a foundation for developing creativity through variation, limited improvisation, and the adjustment of expression to the performance context. This approach aligns with the view that traditional dance pedagogy can still provide space for creativity while maintaining its transmission roots.

As basic skills are acquired, learning is directed toward creative and experimental learning experiences. Participants are not only asked to memorize movement sequences, but are also invited to sense the relationships among movement, sound, rhythm, and the symbolic meanings attached to dance properties. This experiential learning approach enables the strengthening of participants' cognitive, social-emotional, and physical well-being, as emphasized in studies on creative movement and experiential learning. In the context of Angklung Sèrèd Balandongan, embodied experience becomes the primary medium for understanding the cultural values and social ethics contained in the performance.

The pedagogical process also shows a student-centered tendency, where participants are given space to take initiative, engage in discussion, and reflect on their learning experiences. The facilitator functions as a companion who guides rather than as the sole source of knowledge. This pattern encourages participants to explore movement possibilities, build aesthetic sensitivity, and develop collective responsibility in group work. Such an approach aligns with the findings of Kim (2022) as well as Mikó et al. (2025), which emphasize the importance of a creative and participatory learning climate in dance education (Kim, 2022; Mikó et al., 2025).

The use of simple technology further strengthens the learning process. Music recordings, rehearsal video documentation, and digital communication media are used as means of feedback and independent practice outside face-to-face sessions. Although advanced technologies such as augmented reality are not used, this practice reflects the principle of technology integration in dance education, namely providing continuous feedback and adapting the learning process to individual participants' needs (Chen, 2025; Wang, 2025). Technology in this context functions as pedagogical support rather than as the primary goal of learning.

Another important aspect of this pedagogical process is the creation of a learning environment that is safe, inclusive, and oriented toward participants' well-being. Pedagogical

relationships are built through empathetic communication, shared agreements, and respect for participants' comfort boundaries. This approach is consistent with consent-forward and trauma-informed pedagogy principles that position psychological safety as a prerequisite for creativity and meaningful learning in the performing arts (Perry, 2025). In a community context with a history of social conflict, creating a safe learning space becomes crucial for rebuilding trust and social cohesion.

Collaboration and reflection serve as the main supports for sustaining the learning process. Participants are involved in light discussions, joint evaluations, and post-performance reflection to deepen their understanding of their learning experiences. These reflective practices strengthen participants' critical thinking and self-awareness, while also opening intergenerational dialogue among children, adolescents, facilitators, and parents. This finding aligns with research emphasizing the importance of collaborative and reflective practices in dance education to improve learning quality and creativity (Chen, 2024).

Thus, the pedagogical process of learning Creative Dance within Angklung Sèrèd Balandongan demonstrates an integrative, community-based arts education model. This model combines tradition transmission through imitation, creativity development through experience, character strengthening through cultural values, and the use of technology and social relationships as supports for learning. The findings confirm that dance learning in a community context is relevant not only for sustaining traditional arts, but also contributes significantly to participants' holistic development.

4.1.2. *Learning of Payung (Umbrella) Dance*

Learning for the group of children at an elementary-school age focuses on *Payung* Dance and is conducted within a community-based learning framework. Participant grouping is based on age range and developmental stage, rather than on formal school class structures. Participants are children of an age equivalent to grades IV–V who reside in Balandongan Village and its surrounding areas. Participant involvement grows through community networks and communication with parents, with learning times flexibly adjusted to the rhythms of children's daily lives.



Figure 1. *Payung* Dance

The material for *Payung* Dance draws on *Payung* Geulis, a handicraft product that represents the cultural identity of Tasikmalaya. This umbrella is made of wood and brightly colored paper with floral ornamentation, and in local cultural practice it is often used in funeral processions. In the context of dance learning, *Payung* Geulis is symbolically interpreted as *Payung* Agung, namely a symbol of protection, support, and strength that shelters leaders and the community from various forms of threat. This symbolic interpretation is not delivered verbally at the beginning of learning, but is introduced gradually through movement experiences and group interaction.

The learning process of *Payung* Dance begins with introducing the function of the umbrella property to stimulate participants' awareness of the relationship between the body and objects. Children are invited to explore how to hold, open, close, and move the umbrella, so that the property is not treated as a static accessory, but as an integral part of movement expression. In the initial stage, the movement structure remains simple with tempo and

rhythm that are relatively uniform. As the learning process continues, movement variations are developed to match children's character, which tends to be active and dynamic.

Choreographic development is then directed toward adding step variations and small jumps as forms of locomotor movement. These variations enrich movement quality while also training children's coordination, balance, and courage in shaping space. In addition, learning also includes the development of levels and simple floor patterns to build spatial awareness and group cooperation. Basic compositional principles such as canon are introduced intuitively through alternating movements, enabling children to learn about sequence, turn-taking, and interdependence within a unified dance.

The use of the umbrella property develops from static movement forms toward more dynamic movement. The umbrella is used not only as a visual marker, but also as a means of building rhythm, movement direction, and focus of attention. This process encourages children to integrate bodily movement, property, and space simultaneously, making the learning experience more holistic and meaningful.

In its social context, learning *Payung* Dance functions as a medium for fostering togetherness and a sense of mutual protection among participants. Floor patterns that require direct interaction, such as facing each other, partnering, and moving together, are used to cultivate communication, trust, and solidarity. Through a lively and participatory learning process, *Payung* Dance develops into a learning vehicle aligned with children's development while instilling values of protection, togetherness, and care within community life.

4.1.3. Learning of *Kolotok* Dance

Learning of *Kolotok* dance among early adolescents takes place within a community-based learning framework involving adolescents aged 13–15 years. Participant grouping is based on stages of physical and social-emotional development, so the dance material is adjusted to adolescents' movement characteristics, bodily endurance, and expressive needs. This learning activity is not positioned as a formal school program, but as a collective learning space closely connected to the social and cultural life of Balandongan Village.

Kolotok is a property traditionally attached to a buffalo's neck and produces rhythmic sounds in accordance with the buffalo's steps while plowing the rice fields. In the dance learning context, the sound of *Kolotok* is treated as the main stimulus for building relationships between sound and movement. The learning process is directed toward introducing the function of *Kolotok* in agrarian life, then continued with exploring sound as a trigger for bodily responses. Thus, movement does not merely follow fixed patterns, but grows from participants' auditory sensitivity and rhythmic awareness.



Figure 2. *Kolotok* dance

Choreographically, learning *Kolotok* dance emphasizes the use of locomotor movements combined with the development of floor patterns. Participants are guided to understand how spatial movement, facing direction, and movement pathways can represent buffalo activities in the rice fields, such as walking, turning, and stopping. Dynamic floor patterns function as a means of learning cooperation and group coordination, because each dancer needs to adjust their steps to other dancers so that the sound of *Kolotok* and bodily movement form a coherent unity. The use of the *Kolotok* property in learning also undergoes pedagogical development aimed at balancing the visual and auditory aspects of the performance. Because

the *Kolotok* sound tends to be of low intensity, participants are directed to strengthen movement quality, step accents, and group synchronization so that the relationship between sound and movement remains clearly readable. This process trains participants' sensitivity to the cause-and-effect relationship between bodily actions and the resulting sound.

Pedagogically, the learning process of *Kolotok* dance supports the growth of discipline, responsibility, and work ethic through the experience of moving together. Participants' enthusiasm indicates that the integration of sound, movement, and cultural narrative can raise learning motivation and a sense of belonging to local arts. Through this experience, *Kolotok* dance functions as a learning medium that integrates kinesthetic, musical, social, and cultural aspects in a community-based environment.

4.1.4. *Learning of Hibid dance*

Learning for the late adolescent group takes place within a community framework and involves participants aged 16–18 years who are in a stage of relatively mature physical, emotional, and cognitive development. This grouping enables the development of more complex dance material in terms of technique, composition, and symbolic meaning. One of the main materials in this group is *Hibid* dance, which draws on the *Hibid* property, a woven bamboo tool traditionally used as a fan to fan embers when cooking with firewood. In the dance learning context, *Hibid* is understood not only as a functional object but also as a symbol of work, perseverance, and human relations with domestic activities and the natural environment.



Figure 3. *Hibid* dance

The learning process of *Hibid* dance begins with introducing the initial movement character, which previously tended to rely on a bent torso, slow tempo, and simple rhythm structured as one movement for two counts. This initial character produced a bodily image less aligned with adolescents' energy and expression. Through a gradual learning process, the dance composition is then developed by adding choreographic variations, improving movement technique, and shaping tempo and rhythm to become more dynamic. Enriching movement sources grounded in the Jaipongan and Silat traditions gives new color to movement quality, enabling dancers' bodies to appear more upright, energetic, and responsive to the musical accompaniment.

The shaping of spatial aspects becomes an important part of the learning process. Floor patterns and movement pathways are redesigned to create visual dynamics and inter-participant interaction. The application of level changes, traveling pathways, and the management of movement focus on particular dancers enriches the dramatic structure of the dance. In addition, the canon principle or alternating movement is applied to train temporal sensitivity, concentration, and group cooperation. This process requires participants not only to master movement individually, but also to understand movement relationships within a collective composition.

The use of the *Hibid* property undergoes significant development in the learning process. Whereas in the early stage the property was used repetitively and tended to be monotonous, in the development stage participants are invited to explore various movement possibilities with *Hibid*, whether as an extension of the hand, a rhythmic accent, or a visual element that

strengthens the dance character. This exploration encourages participants to build a more conscious relationship among body, property, and space, so that *Hibid* functions as a medium of expression rather than merely a supporting attribute.

These compositional changes have a direct impact on participants' expressive quality and emotional engagement. *Hibid* dance, which initially appeared slow and monotonous, develops into a more dynamic form aligned with the adolescents who perform it. Participants demonstrate a more cheerful, confident, and enthusiastic attitude because the dance material feels closer to their embodied experiences and age identity. This learning process confirms that developing creative dance in a community context needs to consider alignment among movement character, tempo, and expression with participants' developmental stages.

Pedagogically, learning *Hibid* dance among late adolescents illustrates how technique, composition, and symbolic meaning can be integrated into a complete learning process. The improvement of movement technique, refinement of expressive quality, and application of floor patterns and compositional structure are implemented sequentially and repetitively, enabling participants to experience internalization through practice. Through this experience, *Hibid* dance functions not only as performance material, but also as a learning vehicle that fosters discipline, aesthetic sensitivity, cooperation, and reflective awareness in community life.

4.1.5. *Internalization of Gapura Pancawaluya Values in Angklung Sèrèd Balandongan*

The findings indicate that *Gapura Pancawaluya* values are represented integrally and vividly through the performance elements of Creative Dance within Angklung Sèrèd Balandongan. These values are not positioned as normative concepts taught verbally, but are presented through aesthetic and pedagogical experiences that are integrated into movement, music, dramatic elements, and the use of dance properties. In this context, *Gapura Pancawaluya* functions as a philosophical framework guiding learning and meaning-making, so that participants experience these values directly through bodily involvement, emotion, and social interaction.

The value of *cageur* is represented through the demands for physical and mental readiness in the continuous rehearsal process. Rehearsal patterns emphasizing warm-ups, breath control, bodily endurance, and movement concentration encourage participants to recognize the importance of physical health and inner calm as prerequisites for learning and artistic practice. This value is also reflected in rehearsal rhythms that are adaptive to children's conditions, so that learning is not coercive, but supports balance between participants' bodies and psychological states.

The value of *bageur* appears through the social interaction patterns built within community-based learning. Group work, waiting for others in floor patterns, sharing roles, and helping peers who experience difficulties become media for internalizing empathy, care, and social ethics. In this process, dance learning becomes a space for practicing moral values, where participants learn to respect differences, attend to others' feelings, and build harmonious relationships.

The value of *bener* is represented through discipline in relation to shared agreements, including rehearsal attendance, movement accuracy, and adherence to group rules. Accuracy in floor patterns, movement synchronization with musical accompaniment, and appropriate use of properties require honesty with oneself and collective responsibility. Thus, truth is not only understood as a moral concept, but is practiced through action consistency within the artistic process.

The value of *pinter* is manifested through cognitive and reflective processes accompanying dance learning. Participants are not only memorizing movement sequences, but are also invited to understand the functions, symbolic meanings, and cultural contexts of each performance element. Reflective dialogue on the meanings of properties such as the umbrella, *kolotok*, *Hibid*, *pecut*, and *samping cloth* encourages participants to connect aesthetic

experiences with cultural knowledge and local history. This process fosters contextual and meaningful intelligence.

The value of *singer* is reflected in participants' ability to act wisely in relation to their surrounding social and cultural environments. Through symbolic meaning-making and collaborative experience, participants learn to manage emotions, respect rehearsal time, and position themselves proportionally within the group. This wisdom is visible in practices of mutual reminders, openness to feedback, and maintaining balance between individual expression and collective interests.

Overall, the representation of *Gapura Pancamahyua* values within the performance elements of Creative Dance in Angklung Sèrèd Balandongan demonstrates that performing arts can serve as an effective medium for character education grounded in local wisdom. Embodied, contextual, and social learning experiences enable participants not only to know these values, but to internalize and practice them in everyday life. The findings highlight the important role of community-based arts learning as a vehicle for character formation, strengthening social cohesion, and sustaining cultural values amid the dynamics of modern society.

4.2. Discussion

This study confirms that the learning of Creative Dance in Angklung Sèrèd Balandongan operates within a community-based pedagogical framework that positions performing arts as a socio-cultural learning ecosystem. This approach aligns with the idea that community-based learning expands learning spaces beyond formal institutions and enables learners to engage directly with social contexts and real issues in their environment (Fargnoli & Seneviratne, 2021; Wulandari et al., 2019). In the context of Angklung Sèrèd Balandongan, the community functions not merely as a social background but as a source of values, narratives, and cultural practices that shape the learning process holistically.

The pedagogical processes identified in the findings reveal a reciprocal relationship between the transmission of tradition and creative innovation. Dance education grounded in local culture tends to move along a spectrum between preserving traditional values and adapting to the needs of contemporary learners. Therefore, creative dance learning in a community context can be understood as a dynamic pedagogical practice that is responsive to social change (Jiao & Zhao, 2024; Kordahi & Hassmén, 2024; Vasilopoulos & Dumontheil, 2025).

The discussion of the findings shows that aesthetic transformation in the learning of Creative Dance in Angklung Sèrèd Balandongan occurs through embodied bodily experience. Learners do not merely study movement forms technically but undergo an aesthetic transformation through the organization of space, time, energy, and properties. This finding is consistent with studies on creative movement emphasizing that body-based experiential learning contributes significantly to learners' cognitive, affective, and kinesthetic development.

The choreographic development across age groups from Umbrella Dance, *Kolotok* Dance, to *Hibid* Dance indicates that dance aesthetics are developed contextually according to learners' developmental stages. This approach supports the view that aesthetics in dance education are neither universal nor static but evolve through the interaction of body, age, experience, and cultural context (Guo & Li, 2025). The resulting aesthetic transformation is visible not only in improved movement quality but also in increased expression, confidence, and emotional engagement among learners.

The findings indicate that the internalization of cultural values occurs through dance practices integrated with community life, particularly through the symbolic meanings of dance properties rooted in agrarian lived experiences. The values of *Gapura Pancamahyua* are not taught as normative concepts but are enlivened through embodied, reflective, and collective learning experiences. The umbrella, *Hibid*, and *Kolotok* function as symbolic media connecting learners' bodily experiences with work ethic, responsibility, and the sustainability of life within Sundanese cultural perspectives.



Hibid, traditionally used to fan cooked rice before it is shaped on a serving tray, is interpreted as a symbol of human perseverance and labor in fulfilling life's necessities. In dance learning, this meaning encourages learners to understand that life's enjoyment does not arise instantly but results from real work carried out with discipline, responsibility, and rational judgment. The Sundanese proverb "kudu daek ngakal lamun hayang ngakeul" becomes an ethnopedagogical foundation emphasizing realistic, simple, and lawful thinking in work. Through the embodied experience of *Hibid* Dance, the values of hard work and independence are not only cognitively understood but also experienced through bodily rhythm and consistent practice.

Kolotok is interpreted as a symbol of *tapak gawe*, or visible traces of labor that must be seen, heard, and felt. In Sundanese culture, the constant sound of *Kolotok* as buffalo work in the fields represents the principle that human labor must produce tangible impact. In dance learning, the relationship between *Kolotok* sound and bodily movement instills awareness that discipline, responsibility, and cooperation are prerequisites for social trust. Learners understand that consistent and accountable work outcomes form the basis of the Sundanese ideal character of *cageur*, *bageur*, *bener*, *pinter*, *singer*, *tur pangger*.

Meanwhile, the umbrella property symbolizes social relations, protection, and human solidarity within Sundanese cultural perspectives. The expression "*jelema mah kudu saling payungan*" conveys the principle that humans live in mutual dependence and hold moral responsibility to help one another in any situation. This meaning is analogized through everyday experience: when someone has an umbrella protecting them from heat or rain, they are expected to share that protection with others in similar conditions. In dance learning, the umbrella becomes an embodied medium for cultivating empathy, togetherness, and social care.

Pedagogically, the umbrella symbolizes obedience, unity, and protection within broader social order. Learners are guided to understand that mutual protection is also related to obedience to rules within family, school, and community environments. The umbrella becomes a visual metaphor for the importance of togetherness and collective awareness as citizens who uphold love for the homeland. Thus, the internalization of values through the umbrella property contributes contextually and reflectively to the formation of *cageur*, *bageur*, *bener*, *pinter*, *singer*, *tur pangger* character.

Through the integration of these symbols in dance practice, community-based learning enables deeper and more contextual internalization of cultural values. Learners do not merely recognize *Gapura Pancawaluya* as conceptual heritage but experience it as part of a learning process directly connected to real life. Community-based learning allows cultural values to be internalized more meaningfully because learners directly experience the relevance of these values within their social context. This strengthens the argument of Guo & Li, (2025) that cultural learning through dance fosters empathy, cultural awareness, and mutual respect. In Angklung Sèrèd Balandongan, the values of hard work, togetherness, and social responsibility are constructed through collective experiences of body, sound, and space.

The discussion of cross-age pedagogical implementation shows that grouping learners based on developmental stages enables more effective learning differentiation. Each dance repertoire is designed to match learners' physical and psychological characteristics, making the learning process relevant and meaningful. This finding is consistent with Tsompanaki & Lykesas, (2020), who confirm that community-based dance activities contribute to improved socialization among children and adolescents. Furthermore, cross-age learning within a single community ecosystem opens space for intergenerational dialogue. Interaction among children, youth, and adults in artistic activities strengthens social cohesion and a sense of ownership toward local arts. This discussion also situates the learning of Creative Dance in Angklung Sèrèd Balandongan within a holistic education framework. Dance learning influences not only aesthetic aspects but also supports learners' physical, cognitive, and socio-emotional development. This finding is consistent with Agustina et al., (2025), showing that

integrating dance with other learning domains can enhance academic achievement and appreciation of structural beauty. Additionally, learning approaches utilizing simple technology as supporting media strengthen accessibility and sustainability of the learning process. Although advanced technology is not employed, documentation practices and digital communication reflect adaptive pedagogical innovation suited to local contexts. This aligns with the view that innovation in arts education depends not on advanced technology but on alignment between tools, learning goals, and socio-cultural context (Hapidzin et al., 2024; Narawati et al., 2021; Narawati & Hapidzin, 2024; Sunaryo et al., 2023).

Overall, this discussion affirms that community-based creative dance pedagogy functions as a medium for aesthetic transformation and the internalization of cultural values relevant to contemporary educational challenges. Dance learning in the context of Angklung Sèrèd Balandongan demonstrates how performing arts can operate as an integrative, contextual, and sustainable educational medium while opening space for strengthening cultural identity and youth social engagement.

5. Conclusion

This study confirms that the learning of Creative Dance within the Angklung Sèrèd Balandongan performance constitutes a community-based pedagogical practice that functions as a medium for aesthetic transformation as well as the internalization of Sundanese cultural values. The main findings indicate that the dance learning process does not stop at the mastery of technical skills and choreography, but develops into a space of character education integrated with the social life of the community. Through cross-age grouping of participants and the symbolic interpretation of dance properties such as the umbrella, *kolotok*, and *Hibid*, the *Gapura Pancawaluya* values *cageur*, *bageur*, *bener*, *pinter*, *singer*, and *pangger* are contextually and embodiedly brought to life within the learning experience. The results show that a community-based pedagogical approach enables differentiated learning aligned with participants' developmental stages while simultaneously strengthening social cohesion and intergenerational dialogue. Aesthetic transformation is reflected in changes in movement quality, expression, and emotional engagement among participants, whereas the internalization of cultural values is realized through collective experiences that connect body, sound, space, and local narratives. The discussion positions the learning of Creative Dance in Angklung Sèrèd Balandongan as a holistic, contextual, and sustainable model of arts education. The study's contribution to the body of knowledge lies in strengthening the ethnopedagogical perspective within dance education, particularly in the context of community based pedagogy in Indonesia. This research demonstrates that traditionally rooted performing arts, when creatively rearticulated, can play a strategic role in character education and the reinforcement of cultural identity.

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