



## Cultivating students character: the role of *zapin pecah dua belas* dance from Pelalawan Riau Province in higher education learning



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### ABSTRACT

This research investigates the impact of *Zapin Pecah Dua Belas* Dance on student character education in Riau Malay Dance III (*Zapin*) lectures seen from the learning process, practice, and elements in traditional dance. *Zapin Pecah Dua Belas* Dance is a traditional dance originating from Pelalawan, Riau Province. In addition, this research was also conducted to find and describe the process of learning traditional dance in higher education in the formation of student character. The research method uses an interpretative qualitative method with a single case study. The data source of this research consists of several sources, namely through observation, interviews, and literature study. The triangulation method is used as a technique to test the validity of data from these various data sources. The research findings show that learning *Zapin Pecah Dua Belas* traditional dance can enrich the learner's experience and on the other hand train intelligence and sensitivity through understanding the character of local wisdom contained in traditional dance. Learning *Zapin Pecah Dua Belas* dance as a traditional dance and dance that is danced in groups fosters the characters: cooperation, discipline, creativity, confidence, mutual cooperation, friendship, effective communication, and responsibility. This research explains the importance of incorporating traditional dance practices, in this case *Zapin Pecah Dua Belas* Dance, as a local culture into higher education, because this affects the development of students' character as learners.

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## 1. Introduction

The formation of human resources (HR) with character is now facing serious challenges amid social phenomena that show a degradation of morals, ethics, morals, and an increase in violent extremism [1]. Various studies have linked the degradation of youth morality in Indonesia to the dominating influence of globalization and modernization [2], [3]. Particularly in the educational environment, the phenomenon of moral degradation is often seen among students, where the erosion of personal virtues is becoming increasingly evident [4]. In adolescents, this condition not only affects their behaviour, but also the development of mindset and problem-solving ability, which in turn affects character building and the quality of human resources in the future [5]. The need for strong character development in education is undeniable. To address this, character education must be seamlessly woven into the learning experience. This requires a systematic approach, as outlined in Permendiknas No. 23 of 2006, that fosters the growth of desired values, attitudes, and behaviors. Values related to character education. Character education according to the Curriculum Center and Permendiknas No. 23 of 2006 [6], namely values: religious, ethical, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, national spirit, love of the motherland, respect for

achievements, friendly, communicative, love peace, like reading, care for the environment, care for social responsibility [6]–[8].

Character education must be integrated into the educational paradigm to bridge the challenges and ensure effective character development. Based on the educational paradigm, especially in character development, the learning process is understood as a series of behaviour modifications facilitated by interaction with the learning environment. This multidimensional process includes cognitive, psychomotor and affective domains. Therefore, character education requires a systematic approach to encourage the development of desired values, attitudes and behaviours [9]. In overcoming this problem, using the arts, particularly dance, in character education has proven to be effective and engaging. Through dance, students not only learn technical movements, but also develop important life skills and values [10]–[12]. Dance can be defined as the language of the human body through which individuals can express emotions and communicate with others [13]. The utilisation of art forms such as dance in character education provides an immersive and dynamic learning experience, and helps develop individuals who are strong in character [14]. Although there have been many studies on character education through dance at the primary and secondary education levels [14]–[16], similar studies that integrate traditional dance based on local culture at the higher education level are still minimal. This gap is the background of this study, which aims to describe the influence of *Zapin Pecah Dua Belas* traditional dance in the learning process in higher education on student character building.

Higher education in dance is faced with a number of challenges that require resolution. It is important to adapt dance education programs to meet local needs and potential, so that graduates can effectively enter the workforce [17]. Furthermore, dance education in higher education has an important role in developing aesthetic abilities, artistic achievement, and the formation of a quality personality. Dance, as a result of independence and discipline, also reflects history, social needs, and cultural construction [18]. Therefore, it is important to regard dance as a first-class professional degree category that is constantly evolving and has significance in social demand [19]. Traditional dance requires dancers to possess qualities such as insight, perception, imagination, and creativity in order to express the true essence of the dance. It is crucial for dancers to be able to master the body movements, skills, and dynamics of the dance and translate them into psychological thoughts and emotions. College dance education teachers should prioritize training students' perception so they can seamlessly transition between dance dynamics and emotional expression. As a result, higher education in dance not only develops artistic talent but also prepares dancers who can adapt to local and global demands while understanding and preserving cultural values through the medium of dance [20].

The *Zapin Pecah Dua Belas* dance from Pelalawan, Riau province has character education values contained in its movements. The *sembah tiga/pecah satu* movement teaches courtesy, the *pecah belakang* movement contains mutual cooperation, and the *pecah tengah*, *pecah samping*, and *pecah pangkal* movements contain concern for the environment. In addition, the *centre break* teaches justice and patience, the *half break* teaches humility, and the *eight break* teaches mastery of the eight cardinal directions. The *final broken* movement teaches perseverance, the *broken ten* movement teaches togetherness, the *hanging broken* movement teaches balance, and the *tahto* movement teaches sincerity and gratitude. This dance not only provides entertainment, but also teaches about life and important values [21]. The intricate movements of the *Zapin Pecah Dua Belas* dance embody values such as politeness, cooperation, care for the environment, justice, patience, humility and unity, reflecting the richness of local traditions. By integrating these values into dance programmes in higher education, students not only refine their artistic expression, but also emerge as culturally aware individuals equipped with the ethical guidelines necessary to navigate contemporary society. Faculty of Teacher Training and Education UIR's Sendratasik Education Study Programme, incorporating *Zapin Pecah Dua Belas* dance into the curriculum aims to have students embark on a transformative journey that not only appreciates the artistry of the dance, but also deepens their appreciation of the basic values of life, but also deepens their appreciation of the basic values of life, through practice, learning and its dance elements. In the world of dance performance, it is important to realise that the depth and significance of a choreography is realised through the harmonious

integration of several indispensable elements. These include musical accompaniment, thematic coherence, costume design, make-up, staging, lighting orchestration, and sound effects [22].

The *Zapin Pecah Dua Belas* dance has 12 movements, namely: (1) *Sembah Tiga/Pecah Satu*; (2) *Pecah Belakang*; (3) *Pecah Tengah*; (4) *Pecah Samping*; (5) *Pecah Pangkal*; (6) *Sut Tengah*; (7) *Pecah Setengah*; (8) *Pecah Delapan/Siku Keluang Tiga*; (9) *Pecah Ujung*; (10) *Pecah Sepuluh*; (11) *Sut Gantung*; (12) *Tahta*. The movement of *sembah tiga/pecah satu* teaches the value of courtesy, the movement of *pecah belakang* contains the value of mutual cooperation, the movements of *pecah tengah*, *pecah samping*, and *pecah pangkal* contain the value of caring for the environment. Meanwhile, the middle break teaches the value of justice and patience, the half break teaches the value of humility, the eight break teaches mastery of the eight cardinal directions, the end break teaches never giving up, the ten break teaches the value of togetherness, the hanging break teaches justice and patience in balance, and the *tahta* teaches the value of sincerity and gratitude. This locality-based dance not only provides entertainment, but also teaches about life and important values [23].

However, in the midst of modernisation, the nation's noble values and character are often forgotten. This is where the role of character education becomes crucial, fostering a young generation with noble character and noble spirit. In this noble endeavour, this research aims to bridge tradition and education, with *Zapin Pecah Dua Belas* as its medium. More than just a beautiful dance, *Zapin Pecah Dua Belas* holds a cultural heritage rich in noble values. Its meaningful movements, melodious musical accompaniment, and the philosophical meaning behind it make it an invaluable treasure. This research not only examines the artistic aspects of *Zapin Pecah Dua Belas* dance, but also explores its role in shaping the character of students. We wanted to see how this dance can foster positive attitudes, noble values, and a strong personality in students. More than just physical movements, *Zapin Pecah Dua Belas* is a spiritual journey that leads its dancers to character enlightenment. Through this research, we hope to open new gates of understanding about the role of arts and culture in shaping quality individuals in society.

## 2. Method

This research uses an interpretative qualitative research design, with a single case study. According to Siggelkow, the existence of case studies can be used to describe phenomena in depth. To create an appropriate theory, Dyer & Wilkins argue that single case studies are superior to multiple case studies because single case studies are able to produce better and more complete theories [24]. Meanwhile, qualitative research focuses on understanding behaviour and meaning, while interpretivism acknowledges the multiple realities constructed by individuals [25]. This research case study is to deeply analyse the role of learning *Zapin Pecah Dua Belas* Dance in students' character building. Furthermore, the case study was chosen to comprehensively understand the phenomenon in the Riau Malay Dance (*Zapin*) course attended by third semester class C students, Faculty of Teacher Training and Education UIR's Sendratasik Education Study Programme. This research involved 37 students from the third semester C class who were active in the Riau Malay Dance (*Zapin*) course, which focused on *Zapin Pecah Dua Belas* Dance. The subjects of this study were selected based on their participation in this course. Dance instructors and teachers were also interviewed to gain deeper insights into how this dance is integrated in character education.

Data for this study was collected through several ways: (1) Participatory Observation: The researcher actively observed class sessions and dance practices, noting the dynamics and interactions that occurred during the character learning process; (2) In-depth Interviews: Structured dialogues were conducted with learners, teachers, and trainers to explore the influence of dance on students' character development, such as cooperation, discipline, and creativity; (3) Literature Review: An examination of relevant documents and literature was conducted to support the data obtained from the field with existing theories and context. This research used triangulation techniques to test the validity of the data, by comparing information obtained from observations, interviews, and literature review. Triangulation is essential to confirm the reliability of the findings.

The qualitative data analysis process is carried out through; (1) Data Reduction, filtering and organising data that is important to be the focus of the research; (2) Data Presentation, displaying data in narrative, tabular, or visual formats that facilitate the process of analysis and discussion; (3) Conclusion/Verification, interpreting the organised data to conclude findings that support the research objectives. Through this research, a new understanding of the importance of the role traditional dance practices, especially *Zapin Pecah Dua Belas Dance*, in character education at the tertiary level can be obtained.

### 3. Results and Discussion

The curriculum of Faculty of Teacher Training and Education UIR's Sendratasik Study Programme uses the KKNi curriculum. This curriculum has a philosophical basis based on UU Republic of Indonesia No. 12 concerning Higher Education. According to UU No. 12/2012 on Higher Education, the role of higher education in Indonesia is crucial in educating the nation and advancing science and technology [26]. The law emphasises the importance of integrating human values and promoting acculturation and sustainable empowerment of the Indonesian nation. To improve the nation's competitiveness globally, higher education institutions need to focus on the development of science and technology, while also nurturing intellectuals, scientists and professionals who possess qualities such as culture, creativity, tolerance, strong character and the courage to do right by the nation. Arts education, when integrated with moral aspects, has the potential to enhance emotional and intellectual intelligence, foster appreciation of cultural and world diversity, cultivate students' imagination and motivation, and facilitate harmonious responses to socio-cultural phenomena.

In line with education in general, the goals of art education are connected to intangible norms and value systems that require philosophical reflection to understand their meaning through ontological (substance), epistemological (method of approach), and axiological (value) studies. By including courses such as Riau Malay Dance (*Zapin*), Sendratasik Study Programme not only enriches students' educational experience in the realm of local traditional arts, but also supports the achievement of art education goals related to character building in accordance with local culture. Through learning *Zapin Pecah Dua Belas* dance material, students can explore in depth the cultural aspects and values contained in the traditional art, as well as develop culturally and artistically valuable dance skills. Thus, they become contributors who not only preserve cultural heritage, but also become agents of change who are able to appreciate, preserve and enrich the diversity of Indonesian culture.

#### 3.1. Learning Riau Malay Dance (*Zapin*) at Faculty of Teacher Training and Education UIR's Sendratasik Education Study Programme

Faculty of Teacher Training and Education UIR's Sendratasik Education Study Programme was established in 1986 to fulfil art educators' needs and contribute to national character development. The programme aims to develop an integrated arts learning model and foster religious attitudes, responsibility, tolerance, democracy and harmony in a pluralistic society. The programme also focuses on the development of intellectual and imaginative abilities, as well as the application of technology in the arts. The programme prepares students to become educators in dance, and music, and offers knowledge in education-related areas such as lesson planning, evaluation, and curriculum. Students gain theoretical and practical knowledge in drama, dance, and music, and a concentration in Dance Education, or Music Education is available. The Dance Concentration especially Riau Malay Dance (*Zapin*) is a compulsory course, by studying the traditional dance *Zapin Pecah Dua Belas*. The *Zapin Pecah Dua Belas* is one of the traditional dances derived from the local wisdom of the Pelalawan people, Riau Province. This dance learning is taught in accordance with the Semester Learning Plan of the Riau Malay Dance (*Zapin*) course. The Semester Learning Plan is prepared by the lecturer in charge of the course, before the lecture begins. Table 1 summarises the course learning outcomes, study materials, learning strategies/methods as described below.

Learning Materials: the history of Riau Traditional Dance, focusing on the history of Riau traditional dance, especially the *Zapin Pecah Dua Belas* dance. In addition, the learning material: *Zapin Pecah Dua Belas* dance movements: explore the movements of the *Zapin Pecah Dua Belas*



dance. Learning Strategies/Methods: independent learning and group discussion: Using presentation method, independent learning, group discussion, lecture, demonstration, peer method, and imitation method. This learning not only aims to improve students' knowledge and technical skills in traditional dance, but also to develop character values reflected in *Zapin* dance movements, such as politeness, cooperation, environmental awareness, justice, patience, humility, perseverance, togetherness, balance, sincerity, and gratitude.

**Tabel 1.** Learning Riau Malay Dance (*Zapin*) at Faculty of Teacher Training and Education UIR's Sendratasik Education Study Programme

| Learning Aspect               | Description  |
|-------------------------------|--|
| MK Learning Outcomes          | <b>Attitude</b>  |
|                               | Cooperation, discipline, creativity, confidence, mutual cooperation, friendship, effective communication, and responsibility for work in the field of Malay culture of Riau. |
|                               | <b>Knowledge</b>   |
|                               | Able to explain and understand the history of Riau Malay dance ( <i>Zapin</i> ), the basics of Riau Malay dance <i>Zapin</i>   |
|                               | <b>General Skills</b>  |
|                               | Able to perform Riau Malay dance ( <i>Zapin</i> ) based on floor patterns  |
|                               | <b>Special Skills</b>  |
|                               | Able to practice <i>Zapin</i> dance according to movement techniques, musical accompaniment and floor patterns   |
| Study Material                | History of Riau traditional dance, especially <i>Zapin Pecah Dua Belas</i> dance, <i>Zapin Pecah Dua Belas</i> Dance Movements   |
| Learning Strategies / Methods | Presenting, self learning, group discussion, lecture, demonstration, peer and imitative methods  |

### 3.2. Character Education for Higher Education Students through Traditional Dance Learning (*Zapin Pecah Dua Belas* Dance)

The cultivation of character and moral education can also be done through intra-curricular activities, such as integrating character education into the syllabus, actualizing the characters programmed in lesson plans, and providing emotionally charged materials, as well as assignments and good examples in class [27]. The selection of appropriate dance materials in arts education in higher education is crucial, in order to achieve the outcomes: acquiring theoretical knowledge and practical skills. The instructional materials provided offer a solid foundation for understanding the conceptualisation of dance, its historical evolution, and the sensory experiences involved in movement execution. Through appropriate traditional dance materials, it is hoped to promote a thorough understanding of the art of dance. The course material for Riau Malay Dance III (*Zapin*) consists of traditional dance movements of the *Zapin Pecah Dua Belas*. The *Zapin Pecah Dua Belas* dance originating from Pelalawan Regency has one function as an entertainment dance, although as an entertainment dance, this dance originates from the culture and habits of the local community.

This can be seen from the form of movement and the form of the dancer's costume which reflects Malay culture in Pelalawan or in other words this dance represents local wisdom. The value of local wisdom is reflected in dance forms that take the basic movements of Malay dance, musical accompaniment with Malay nuances and the form of dancer costumes featuring Malay nuanced clothing (*Songket* cloth). The value of politeness is reflected in the form of motion which remains polite and does not exceed the boundaries of traditional Malay movements even though it functions as an entertainment dance. Besides that, the value of politeness is clearly implemented in the motion of the *Sembah Tiga* in the *Zapin Pecah Dua Belas* Dance, see Fig. 1. This motion contains a gesture of worship, philosophically reflecting respect for the audience. This form of respect reflects the politeness of the Pelalawan people towards guests, related to this dance is the audience. The audience for this dance has also changed over time. Previously, this dance was performed in palaces, so that the audience was limited to the royal circle. At present, the audience can be from among the general public without any social stratum restrictions.



**Fig 1.** *Sembah Tiga* Motion with the body positioned *mendak*, the hands form an excuse gesture illustrating good manners.

Furthermore, the value of politeness is also reflected in the dance dress, namely wearing polite clothes, closed and not open. Clothing that reflects the local wisdom of the Pelalawan Malay community, is to use a long-sleeved Malay shirt or a red Malay Kurung shirt in combination with the neck and blue sleeves. His subordinates are *songket* cloth, and use *songket* cloth as a side cloth which is tied to the waist and uses a *bengkung* or a long cloth wrapped around the waist. It also uses a silver brooch, shaped like a flower. Wearing beautiful makeup according to the color of the clothes worn by the dancers, then hair in a bun and wearing accessories such as large flowers and hairpins. *Zapin Pecah Dua Belas* dance performed in groups of four people, six people, eight people, and so on, produces other values that are grouped into instrumental values. This dance is in the form of a group, which functions as an entertainment dance. This type of group dance requires the cooperation of each dancer to create a harmonious dance so that the audience can enjoy it. Dancers must be able to adjust movements to the rhythm of the accompanying music, harmonize the movements of one dancer with another, work together in forming the right floor pattern, and train the right movements according to the rules of this dance. Fig. 2 is the *Zapin Pecah Dua Belas* Dance which is performed in a group.



**Fig 2.** The *Zapin Pecah Dua Belas* dance is performed in groups

The *Zapin Pecah Dua Belas* dances that are danced in groups have important co-operative principles that are key to the success of this dance performance. Several important things need to be considered in-group cooperation in this dance: synchronization of movements, effective communication between dancers and the audience, division of roles and movements, group cohesion, and joint training. Every dancer in the group must be able to perform uniform and synchronized movements with each other. The precision of synchronized movements can only be achieved through joint rehearsals and deep understanding among group members. This cooperation ensures that the dance looks harmonious and organized. The dancers need to

communicate with each other, both verbally and non-verbally, to ensure a smooth transition from one formation to another. This communication can be in the forms of small cues or signs agreed upon during rehearsals, which help coordinate movements in real-time. In a dance group, each dancer may have a specific role or position that requires certain responsibilities. Good co-operation involves a clear division of tasks, where each member of the group understands his or her role and contributes maximally to the performance as a whole. Togetherness and trust among group members are very important. Dancers when feel connected to each other, they can more easily adjust the movements and rhythm of the dance together. This cohesiveness also helps in creating a more expressive and energetic performance. The intensive and repetitive process of rehearsing as a group allows each dancer to get to know each other's styles and abilities. This helps in anticipating movements and adjusting steps to match the rhythm of the group, which is essential for a successful performance. Group co-operation in the context of *Zapin Pecah Dua Belas* is an indispensable element. Without solid co-operation, the dance cannot be presented well. Every movement, formation and position change requires close co-operation, and it is through this process that the cohesiveness and beauty of the dance can truly emerge.

### 3.3. Cultivating Students Character through *Zapin Pecah Dua Belas* as Traditional Dance

The *Zapin Pecah Dua Belas* dance material is given to third semester students of the Faculty of Teacher Training and Education UIR Sendratasik Education Study Programme. This material began to be given at the beginning of the lecture with the first material about the history of the *Zapin Pecah Dua Belas* Dance. In the course learning outcomes listed in the Semester Learning Plan, it is explained that the attitudes that must be achieved by students are: cooperation, discipline, creativity, confidence, mutual cooperation, friendship, effective communication, and responsibility for work in the field of Riau Malay culture. Meanwhile, learning outcomes from the psychomotor aspect are specifically evaluated through *wiraga*, *wirasa*, and *wiramanya*. These three important aspects must be achieved well by students who dance *Zapin Pecah Dua Belas*. *Wiraga* relates to the appreciation of the movements performed by the dancer, *wirasa* is the appreciation of the feelings that the dancer has when dancing, and *wirama* is the appreciation between the dance movements and the music that accompanies the dance. *Wiraga* is related to cooperation and discipline between dancers in carrying out the correct movements according to the material that has been taught. *Wirasa* is related to the appreciation of the contents of the dance which can be assessed through the flexibility of movement and facial expressions as well as representing the dancer's understanding of the dance content which represents the local wisdom of the culture originating from the *Zapin Pecah Dua Belas* Dance. Meanwhile, *wirama* is related to the values of discipline and cooperation of the dancers in making movements that are adjusted to the beats of the accompaniment music.

After giving theoretical material, given dance material. In the evaluation of learning given group assignments. From the group training process, research began regarding the relevance of this dance to character building, namely students were trained to carry out forms of cooperation in mastering the practice of the *Zapin Pecah Dua Belas* dance using peer-to-peer and imitative methods. In this lesson the lecturer divides student groups into 5 groups, each group consisting of 7 or 8 students. Groups are divided based on the diversity of dancing abilities, meaning that each group is divided equally, there are those who have very good, good and poor dancing abilities. Students who have very good abilities are appointed as group leaders, who are assisted by students with moderate abilities to train friends who have less abilities. It is important for lecturers or instructors in dance learning to have sufficient knowledge about the ability of students to dance and divide groups wisely. It is important to achieve a balance of abilities within each group. If one group consists of students who have very good dancing skills, while another group has lower abilities, then there will be an analysis that can affect the motivation and the learning group. Lecturers can pay attention to the balance between students who have better dancing skills and those who have lower abilities in dividing into groups.

Group division is not only about the final result or group performance, but also about providing learning opportunities for all students. Lecturers can use group sharing as an opportunity to facilitate collaborative learning and peer learning. By combining students with

better dance skills with those with lower abilities, students can learn from and support one another. Having students with excellent dance skills as group leaders can have certain advantages, such as having rich resources in developing choreography or understanding dance moves. However, it is important to ensure that the selection of group leaders is based on leadership skills, communication skills, and the ability to motivate group members. A good group leader can direct and inspire the entire group, regardless of their dance level. Having a group that is diverse in terms of dance ability can be a source of wealth and learning opportunities. In diverse groups, students with better abilities can act as mentors and provide guidance to those with lower abilities. This can create an environment that is inclusive and fosters mutual respect and support among group members. In dividing groups, it is important for lecturers to consider the balance of abilities, learning opportunities, motivation, leadership, and diversity. By paying attention to these factors, lecturers can create positive, collaborative, and inclusive learning experiences for students in learning dance.

After that, students go through a training process whereby the process of social interaction occurs as an implementation of character education values. The occurrence of social interaction plays an important role in learning the *Zapin Pecah Dua Belas* dance. In this learning context, social interaction involves students, lecturers, and their colleagues. The following are several aspects of social interaction that are relevant in learning the *Zapin Pecah Dua Belas* dance: (1) Collaboration in Groups: In learning the *Zapin Pecah Dua Belas* dance, students often work in groups or teams. They interact actively with their colleagues to learn dance moves, practice together, and develop choreography. Collaboration in groups allows students to support each other, inspire each other, and learn from each other; (2) Knowledge Sharing and Exchange: During dance lessons, students have the opportunity to share their knowledge and experiences with their peers. They can discuss dance techniques, solve problems they encounter, and provide input to one another. Through this social interaction, students can enrich their understanding of the *Zapin Pecah Dua Belas* dance.

The peer-to-peer method is important in learning the *Zapin Pecah Dua Belas* dance. Students can observe and imitate the dance moves of their classmates who have better abilities. Social interactions with more skilled peers allow students to learn through imitation and hone their skills by watching embodied examples. This method is more effective in improving students' dance skills by following examples and enabling them to learn dance material more quickly than just studying independently [28], [29]. Increased knowledge also occurs because social interaction in the context of learning dance also includes emotional support between students. They can give each other encouragement, motivation, and support when facing challenges or difficulties in learning dance. This emotional support creates a positive learning climate and gives students confidence. The value of confidence must be possessed by students when performing the *Zapin Pecah Dua Belas* dance, because this dance must be performed according to the order of movements, floor patterns, techniques, *wiraga*, *wirasa* and *wirama* which are good and right. So that strong self-confidence is needed so that they are not affected by floor patterns that are different from other individuals, besides that they are also not affected by the wrong rote memorization of their friends during the exam. Social interaction in learning the *Zapin Pecah Dua Belas* dance can also help students form strong social relationships. They can form bonds of friendship, get to know each other, and build cooperation outside the learning environment. This can enrich the overall student learning experience.

Social interaction in learning the *Zapin Pecah Dua Belas* dance plays an important role in facilitating student learning. Through collaboration, exchange of knowledge, peer learning, emotional support, and building social relationships, students can develop their dance skills, broaden cultural understanding, and strengthen their character building. The value of cooperation is reflected in the activity of equalizing the movements of one dancer with other dancers, the dancers form the appropriate floor pattern, equating dance movements with musical accompaniment. Meanwhile, the value of discipline is reflected in the process of the dancers performing the dance moves and the shape of the floor pattern according to the creativity of the team. The value of creativity is created from group collaboration to create new floor patterns according to their respective creativity. Each group is required to make a different floor pattern for each group. Each group may move the floor pattern in a different range of



motion. The demand to create new floor patterns that are different for each group and to provide freedom to separate floor patterns for different variations of motion is a good step in arousing students' creativity in learning the *Zapin Pecah Dua Belas* dance. Some creative values that can be created through group collaboration in this context are as follows:

- **Innovation and Uniqueness:** By giving each group the freedom to create different floor patterns, students have the opportunity to come up with new and innovative ideas. They can incorporate unique and unconventional movements in making their floor patterns. This allows students to show creativity and uniqueness in their approach to the *Zapin Pecah Dua Belas* dance.
- **Individual Expression:** Each group member has their own creativity and dance style. In group work, they can share ideas and combine their individual expressions in creating new floor patterns. This allows each student to express themselves and express their own style and identity through dance moves.
- **Collaboration and Brainstorming:** The group collaboration process in creating new floor patterns encourages students to collaborate and conduct brainstorming sessions. They can discuss with each other, provide input, and identify their ideas to achieve creative and original results. Collaboration like this builds students' communication, collaboration, and coaching skills.
- **Creative Problem Solver:** In the process of creating new floor patterns, students encounter challenges and problems that they must solve. They need to combine movements in creative ways to create interesting floor patterns that suit different ranges of motion. This encourages students to think creatively, improvise, and seek innovative solutions.
- **Unique Art Creation:** Through group work and the freedom to change floor patterns in different motions, students can create unique and different works of art from other groups. This allows students to appreciate the beauty of dance as a unique form of artistic expression and gives them a sense of pride in the work they create.

By promoting group cooperation and giving freedom to create different floor patterns, students can develop their creativity, express themselves, learn to collaborate, and create unique works of art in learning the *Zapin Pecah Dua Belas* dance. The next value, helping each other, is very visible from the group dances that must help one individual to another. Students who are more intelligent can help their friends who have not mastered this dance. Friendly values, there is also interaction between group members to perform this dance in accordance with the techniques, styles, *wiraga*, *wirasa* and *wirama* according to the provisions of this dance. The interaction to perform this dance according to the rules creates a sense of belonging for each group member and strengthens friendship. The values of mutual help and friendship are very visible in the context of group dances such as the *Zapin Pecah Dua Belas*. The following are some of the values that arise through interaction and cooperation in groups:

- **Mutual Assistance and Support:** In dance groups, more advanced students have the opportunity to help their peers who have not mastered dance moves. This creates a mutually supportive environment in which they provide each other with help, guidance, and encouragement to improve their skills. The value of mutual assistance and solidarity is manifested in this interaction.
- **Team Collaboration and Interaction:** To perform dance well, group members need to interact and work collaboratively. They have to harmonize technique, style, *wiraga* (time), *wirasa* (taste), and *wirama* (rhythm) so that the dance looks harmonious and in accordance with the provisions of the dance. In this process, there is intense interaction among group members, honing communication, negotiation, and teamwork skills.
- **Mutual Belonging and Friendship:** Through the interactions that occur in the preparation and performance of dances, group members develop a sense of mutual ownership of the results of their work together. They feel that the class belongs to them as a group and

together they give the best performance. This strengthens the friendship among group members, creates a strong emotional bond, and increases the sense of community.

- Respect for difference: Within a tariff group, each member has a different role and contribution. More intelligent students may have responsibility for leading and mentoring others. However, it is important to value differences and recognize the unique contributions of each group member, regardless of their level of ability. It encourages tolerance, cooperation and appreciation of individual diversity.

Through interactions that are commemorated for mutual assistance, friendship, and solid dance performances, values such as helping each other, team collaboration, a sense of mutual belonging, and respect for differences are formed. These values strengthen relationships between group members, create a harmonious environment, and develop positive social attitudes in learning the *Zapin Pecah Dua Belas* dance. Communicative value, there is communication between group members. Communication must be done to make floor patterns, synchronize movements, and match the clothes to be used when performing this dance. The value of responsibility is also reflected in the fact that each group member must be responsible for performing the *Zapin Pecah Dua Belas* dance in order to get the maximum score. Values and responsibilities are very important in learning the *Zapin Pecah Dua Belas* dance. Communication within the tariff group, communication between group members is very important. Communication is used to convey ideas, build understanding, and arrange the layout of floor patterns and dance movements.

Group members need to communicate effectively in order to get context about what to do and how to do it. Good communication ensures that all group members have the same understanding of style and can keep pace with their performances. Movement Alignment to perform well, group members need to synchronize their movements. This requires good communication and awareness of the need to be coordinated effectively. In the process of preparation, group members must communicate continuously to ensure that their movements are uniform and harmonious. It reflects cooperation and strong communication values among group members. Uniforms Clothing used in the military must also be uniform among group members. This requires effective communication about the design, materials and details of the clothing to be used. Group members need to coordinate in choosing, adjusting, or making clothes that match the theme and character of the *Zapin Pecah Dua Belas* dance. The uniformity of clothing reflects the commitment of group members in performing dance in a uniform and professional manner.

Responsibilities each member of the group is responsible for performing the dance well. They must be responsible for preparing themselves well, learning floor movements and patterns, and understanding their roles and responsibilities in the overall performance. The value of responsibility encourages group members to carry out their duties and responsibilities with full dedication and discipline, so as to achieve maximum results. Through good communication and strong responsibility, group members can work effectively and align their efforts in performing the *Zapin Pecah Dua Belas* dance. These communicative values and responsibilities reflect professionalism, cooperation and awareness of the important role of each group member in achieving maximum results in the dance performance. In addition to using the peer method, the imitative learning method involves imitating the movements or behavior shown by the teacher or colleagues. In the case of the *Zapin Pecah Dua Belas* dance, students can observe and imitate the movements that have been taught by the teacher or by more experienced students. This process allows students to learn dance moves more easily and helps them develop motor skills and coordination.

Furthermore, peer-to-peer and imitative methods can also create character strengthening. The *Zapin Pecah Dua Belas* Dance offers opportunities to strengthen character education. Students can learn about values such as discipline, cooperation, mutual respect, perseverance, and a sense of responsibility through practice and performance in the dance. Peer and imitative learning methods can enhance the understanding and internalization of these values because students can interact directly with their classmates and observe examples shown by them. Development of Social and Emotional Skills Through the *Zapin Pecah Dua Belas* dance, students

can also develop social and emotional skills. In the process of learning together, learning to work together, respecting student differences, overcoming difficulties, and communicating well with their colleagues.

This can help improve students' social sensitivity, empathy, and adaptability. Introduction and Cultural Identity *Zapin Pecah Dua Belas* dance is part of local culture and identity. Through this dance lesson, students can recognize and appreciate their own cultural richness. They can also understand and appreciate the rich culture in their society. This can help build a student's sense of pride and self-identity. However, it is important to note that peer-to-peer and imitative learning methods must be supported by good guidance and guidance from the lecturer as a dance instructor. Lecturers must ensure that students understand the values contained in the *Zapin Pecah Dua Belas* dance and encourage students' self-reflection regarding the application of these values in everyday life. Overall, peer-to-peer and imitative learning methods can be an effective approach in building educational character through the *Zapin Pecah Dua Belas* dance. With inter-collaboration, movement simulation, and introduction to students' cultural values, students can develop strong characters and respect their cultural heritage. The above is in accordance with the ethical goals that must be achieved by a student, in line with Zuchdi's statement in Hudiarini as follows, as a mirror of an academic community that upholds human values and decency, students must respect themselves, other people, as well as the academic environment where they will interact in the learning process. In fact, education is not only aimed at developing knowledge, but also at forming personality, independence, social skills, and character [30].

In addition to the opinions above, the author also sees the process of learning the *Zapin Pecah Dua Belas* dance, which can also be seen through Bourdieu's perspective on habitus. Bourdieu views habitus as the result of internalizing the pressures and obstacles experienced by a person to awareness which then forms a mental structure and skills that develop in a particular social environment. Habituation becomes something that is internalized and plays a role in forming a positive personality and mentality. In the context of learning the *Zapin Pecah Dua Belas* dance, habitus can be understood as skills and attitudes that are internalized through learning and experience processes. When someone faces pressures and obstacles in learning dance, such as difficulty mastering the movements or following the floor pattern, habitus can help them face these challenges with a positive attitude and potential abilities. By understanding the concept of habitus and through learning dance that focuses on developing skills and positive attitudes, students can overcome the pressures and obstacles that exist in learning the *Zapin Pecah Dua Belas* dance. In this context, dance habitus can help students develop their potential abilities, form a positive personality, and achieve better results in dance performance.

#### 4. Conclusion

The cultivation of character virtues through educational pursuits is a fundamental goal, where dance emerges as a vital facilitator. Specifically, within the realm of traditional dance education, such as the *Zapin Pecah Dua Belas*, the nurturing of key values including cooperation, discipline, creativity, confidence, mutual support, friendship, effective communication, and responsibility is evident. Extensive scholarly research underscores that active participation in *Zapin Pecah Dua Belas* dance not only amplifies learners' cultural immersion but also fosters cognitive agility and emotional intelligence by instilling an appreciation of indigenous wisdom inherent in the dance form. Furthermore, collaborative engagement and nuanced understanding of dance intricacies engender a transformative journey for students, augmenting their character attributes. Moreover, *Zapin Pecah Dua Belas* dance pedagogy catalyzes creative expression, empowering learners to innovate within the established dance framework. As students assimilate the multifaceted aspects of character and local wisdom embodied in the dance, they emerge as individuals with heightened national consciousness and enriched cultural discernment.

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