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The Didactic Process in Sacred Baris Dance Performances in Batur Traditional Village: Conservation Strategies Traditional Balinese Art

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Abstrak. The Baris Dance in the Batur Traditional Village of Bali is a sacred dance performed during the Dewa Yadnya ceremony (an offering to the gods), which takes place at the Ulun Danu Batur Temple and its surroundings. The performance of the sacred baris dance is still seen today; this is due to the didactic process that is the basis for preserving the sacred baris dance. The study aimed to analyze the didactic process of performing the sacred baris dance as a strategy for preserving traditional Balinese art. Qualitative research design, with data sources derived from observations, interviews, and documentation. The validity of the data is carried out with triangulation techniques based on the principles of transferability and dependability. In contrast, data analysis includes the didactic process of sacred baris dance performances and strategies for preserving traditional Balinese art. The results of the study include; (1) the form of sacred baris dance performance consisting of 3 parts, namely, *papeson* (beginning), *pangadeng* (middle), and *pakaad* (end); (2) the didactic process in the conservation of traditional Balinese art is derived from knowledge on aspects of *tattwa*, *morals*, and *ceremonies*. The new findings of this study in the correlation between the didactic value in sacred Baris dance performances and the conservation of traditional art found on the island of Bali.

Key words: didactic process, sacred baris dance, preservation.

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INTRODUCTION

Dance art, essentially a cultural effort to foster creativity, appreciation, and expression, is closely related to the embodiment of various dimensions and artistic power through the processing of creation, taste, and taste. This issue is reinforced by the view of the Balinese Hindu community, stating that dance art should ideally be meaningful in balance by reflecting the values of *satyam* (truth), *shiwam* (chastity), and *sundharam* (beauty) (Pratama, et al., 2021; Suda & Indiani, 2018). Such a phenomenon positions dance discourse as one of the most important parts of the Balinese cultural tradition (Putra, 2022).

Historically, Balinese people classify art into three: (1) *Wali* dance which is sacred, with the performance being devoted as a means of offering (*yadnya*). The *wali*/sacred dance of the staging will take place in the *utama mandala*, the innermost or foremost part of the temple. The dances classified as *Wali* dances are; *Rejang* dance, sacred *baris* dance, and so

on; (2) *bebali* dance, which has a semi-sacred character that is functioned as an accompaniment to the take the place of religious ceremonies in Bali (*piodalan*). Usually, this dance performance is on the middle side of the temple, often referred to as *madya mandala*. Dances classified as *bebali* dance are; mask dance, *barong* dance, and other similar dances; (3) *balibalian* dance is a type of entertainment dance that can be performed without any connection with ritual ceremonies. This dance is performed on the temple's or *nista mandala's* outermost part. Examples of staged dance types are; *janger* dance, *arja*, and ballet (Astini & Utina, 2007; Bandem, 2013; Dibia, 2018).

The three dance groupings that take place in Balinese society, until now, the performances are still often staged. This proves that the preservation of traditional arts is still going well in the Balinese community (Pratama, 2020). One of the reasons is that dance in Bali is integral to religious ceremonies that occur continuously (Adnyana, 2017). An interesting phenomenon

can be observed in the sacred line dance staging at the *Ngusaba Kedasa* ceremony at Ulun Danu Batur Temple, Bali. The dance performance here is carried out in two stages: the selection of dancers with a traditional system and a line dance performance that is very different from the line dance performance in general.

The traditional system that is being transformed is the existence of *dresta* rules (customary rules) which become a reference in determining dancers in the Sacred Row dance performance in Batur traditional village, Bali. This rule only applies to the Batur Traditional Village people, called "*loka dresta*." As for the things arranged in the *loka dresta*, namely; (1) the sacred row dancers only boleh performed by male citizens from the Batur Traditional Village; (2) the chosen dancer is only married (*grhasta dormitory*); (3) sacred line dance performed in groups (Wicaksana, 2003).

The difference between the sacred baris dance performances in Batur Traditional Village and other areas in Bali are in the costumes that look so complex, the accompaniment music that uses *gong gede*, and simple dance movements full of repetition but have a very strong spirit. So it can amaze the audience (Anggara, 2020; Budiarsa, 2020; Primary, 2020). In addition, the difference lies in the grouping of dances in a single-unit performance of sacred baris dance. Unity here means that there are five different types of line dance groups in sacred baris dance performances:

baris jojor dance, *baris gede* dance, *baris bajra* dance, *baris perisi* dance, and *baris dadap* dance. These five types of line dances have a complete series of stories, so the performances should not be separated between one dance and another (Putra, 2022). This is reinforced by Jero Asta's statement, which informs us that:

Tempekan Jero Baris punika sane dados nyolahin wantah krama desa lanang sane medue kayun lascarya tanpa pamrih, ngaturang ayah. Selanturnyane tatkala sampun dados penari pacang kebagi limang kelompok, wenten keklompok tari baris jojor, tari baris gede, tari baris bajra, tari baris perisi, lan tari baris dadap. Lelima jenis tari puniki pacang kesolahang berurutan manut tekening lakon sane dados untung rikanjekan nyolahan tari baris sakral (interview, October 19, 2020).

Translation:

Tempekan Jero Baris can attract only the villagers who have a sincere awareness of sincerity to celebrate. When they become

dancers, dancers will be divided into five groups, some of whom serve as baris jojor dancers, baris gede dance, baris bajra dance, baris perisi dance, and dadap row dance. The five types of dances will be performed sequentially according to the stories shown. (interview, October 19, 2020).

Based on the interview above, an understanding can be built that the sacred row dance in Batur traditional village is a dance whose existence is extraordinary for the village community, as can be seen from the process of selecting dancers, which is still traditionally.

The sacred baris dance instruction in Batur Traditional Village can still survive today because the preservation of the values contained in the line dance performance is well maintained and passed on to the next generation (Budiarsa, 2020).

The persistence of the Sacred Baris dance performance with all the uniqueness and peculiarities found in the Batur Traditional Village indicates a set of value systems that strongly influence the lives of the local community (Sukrawati, 2017). This is in line with Koentjaraningrat (2010: 3) opinion that the core of culture is a value system (Koentjaraningrat, 2010). Every culture lives and develops in society, and values are always owned and become standard guidelines by society. This value system is what builds people's mindset and behavior, including the various works they produce.

The value system prevailing in the dance performances of the Sacred Row di Batur Traditional Village is interesting to explore because it has proven to survive the changing times. This is due to the incredible knowledge transformation between seniors and juniors, which takes place in baris dance performances (Dasih, et al., 2019). With the conservation going well until now, the community is required to maintain this sustainability in the swift influence of globalization and technology.

In the glittering performance of the Sacred Baris dance, there are deep concerns from some art and cultural observers in Bali. Pratama (2020) explained that his concerns about the rapid development of science and technology have also significantly changed people's mindsets. Balinese people, in general, can no longer take traditions that have been passed down for granted but have become very critical of the practice of religious life and its art (Pratama, 2020). Various arts with a ritual nature

that were once only carried out for granted (*Mula keto*) for generations (*gugon tuhon*) are now starting to be questioned (Triguna, 2021). One of the pretexts is that belief in the form of art that is only based on *gugon tuhon* and *mula keto* will quickly falter and collapse when dealing with critical thinking (Suharta, 2022). This means that the Balinese are beginning to feel the importance of solid art knowledge to understand the purpose and purpose of art practice in everyday life. The implication resulting from this change in mindset is that society begins to explore the sources that underlie a process of art and understand its meaning. Therefore, it is considered necessary to study related to traditional art, especially in the preservation of sacred baris dance in Batur traditional village, which is a ritual to be researched and revealed to be a source of knowledge as a reference for the next generation.

In essence, there have been many writings or research that discuss baris dance, but the discussion is still only at the level of performance form. There has not been found that discusses the ontological relation to the preservation of Baris dance through the didactic process. But still, the previous research on Baris dance can be a source of inspiration, especially with the existence of a different perspective from previous researchers obtained state of the art in this study. Anom Putra (2022) has conducted research on the religious, aesthetic power of Single Line dance in Ubud Traditional Village with the finding that there is an element of beauty in Single Line dance from a Hindu religious, aesthetic perspective, including *wiraga* (raga), *wirasa* (feeling), *wiram a* (rhythm), and *wirupa* (form) (Putra, 2022). These four manifestations, if able is appropriately applied by the dancers, will impact the taksu value (charisma) that will radiate in the Single Line dance performance. It is emphasized by kartiani's view (2018) that Baris dance has a function as an aesthetic presentation consisting of simple movements but full of soul. Thus each performance can present a performance that arouses the audience's hearts (Kartiani, et al., 2018). Similarly, Budiarsa (2020) informs related about the form and function of baris dance performances (Budiarsa, 2020). According to its form, Baris dance is a firm and dashing movement, and according to its function, it is intended as a means of ritual, entertainment, aesthetic presentation, and a

binder of community solidarity.

Based on the descriptions of several previous researchers, it can be understood that the didactic process in the performance of sacred *baris* dance still has not received serious attention. Therefore, research related to the didactic process of sacred line dance must be studied holistically and comprehensively. In this case, research on the didactic process of sacred line dance performances is expected to reach several aspects that are integrated, namely; (1) this research can strengthen literacy related to history, aesthetics, implications, and religious meanings behind sacred line dance performances; (2) this study can analyze the level of elasticity and strategies of local cultural resilience in facing changing times; (3) this research can explore the didactic process in local traditions which can then be transformed in the implementation of education based on character values. Thus, this research is important to realize, given its relevance in the development of science in art education.

METHOD

This qualitative research explains the didactic process of performing the Sacred Baris dance in the Batur Traditional Village of Bali against the strategy of preserving traditional Balinese art. An interdisciplinary approach is used to analyze the *baris* dance preservation system (Rohidi, 2011). Because *baris* as a genre of performing arts is overarching, such as; motion patterns, accompaniment patterns, costumes, and performance venues, choreographic approaches and symbolic meanings are used to analyze patterns of presentation, treatment, and pattern of disclosure of *baris* dance (M. Jazuli, 2008). Research procedures and stages include: (1) data collection through direct observation, in-depth interviews, and literature studies; (2) organizing and identifying the results of data collection is carried out focus group discussion (FGD) triangulation to determine the validity of the data; (3) interactive data analysis includes a didactic process in the preservation of sacred *baris* dance. Data collection with direct observation techniques was carried out by observing *baris* dance performances at the Ngusaba Kedasa ceremony at Ulun Danu Batur Temple. The interview technique is used to dig deeply into the information of competent speakers related to *baris* dance in Batur traditional village, such as; an interview with Jero Penyarikan Duwuran Batur, who

understands the rules that apply in staging line dance. The documentation technique is carried out to collect previous data in the form of documents, books, lontar, and so on related to *baris* dance in the Batur Traditional Village. Data collection is carried out simultaneously in order to obtain valid, valid data. The validity of the data is determined based on the credibility and accountability of the data that has been obtained. Interactive analysis was chosen to analyze data on baris dance preservation, including data presentation, data reduction, verification, and conclusion drawing (Cahyono, et al., 2017).

RESULTS AND DISCUSSION

Form of Baris Dance Performance in Batur Traditional Village Bali

Balinese dance can be divided into two classes: ceremonial dance (ritual) and spectacle dance or entertainment (profane). Ceremonial dances include wali and bebal, while spectacle and entertainment include Bali-balihan dances (Dibia, 2008). Dances staged in temples and related to religious ceremonies generally do not contain stories (pendramaan) known as wali dance (Bandem, 1983). Dances that belong to the wali dance have simple movements, clothing, and musical accompaniment, but this does not rule out the devotion of society and the deep religious spirit to God. One of the dances classified as wali dance found on the island of Bali and is often performed at Ulun Danu Batur Temple is Baris dance.

Baris dance is performed only in certain places, namely in the central Jaba (central part) of Ulun Danu Batur Temple during Rahina Purnama Kadasa during the Ngusabha Kedasa ceremony. Dancers are residents of Batur and are bound by the customary rules that they must be ngayah according to the tempekan (community group) of Ulun Danu Batur Temple. Dana (2021) informed that there are four tempekans located in the Village of Batur Custom with different tasks, the description of which is; (1) tempekan Jero Batu Barak and Gadang, this tempekan is in charge of preparing all the infrastructure needed during the ceremony of Ngusaba Kedasa at Ulun Danu Batur Temple; (2) the tempekan Jero Undagi is assigned to maintain and clean the buildings in the temple area; (3) tempekan Jero Gambel served as an accompaniment to music/gamelan while the ceremonial procession

was underway, Jero Gambel was also assigned as the accompaniment of Baris dance; and finally (4) tempekan Jero Baris who served as Baris dancer. Especially in the tempek, Jero Baris is obligated to ngayah (perform sincerely) during the Ngusaba Kedasa ceremony (Dana & Artini, 2021).

Etymologically the word "Baris" is interpreted as jajar, Banjar, leret, and deret. Baris is also interpreted as an army of soldiers going to war. Baris dance, in addition to religious ceremonial dance, is also classified as heroic dance. Its ritual function is to show a person's maturity through his proficiency in playing with weapons or tools of war (Bandem & Murgiyanto, 1996). Clearly, in the dance performance, Baris is illustrated by the presence of an element of heroism, considering that the dancers, when dancing, carry weapons of war equipment such as spears, tamiang or shields. The costumes worn by Baris dancers are also quite complex, which adds a majestic impression to Baris dance performances, as for costumes worn, namely, on the neck, wear a badong made of velvet cloth affixed with various gems. The body is decorated with shreds, and the embroidery is made of colourful fabrics and covered with tinsel. Baris dance accompaniment music is gamelan gong gede. In lontar Usana Bali (Suryawati, 2017), it is stated that Baris dance is symbolic of widyadara dancing, as for its further description, namely:

"It is told that when Bhatara Indra succeeded in killing the Balinese king Aga named Mayadenawa in a war, the Gods gathered all in manukraya, then the widyadari danced Rejang, the widyadara danced Baris, and the axles became gamelan players (musicking). Similarly, the Gods also danced in their style. The length of the work at Manukraya Temple is up to three days. After the ceremony at the temple's completion, Bhatara-Bhatari returns to Jambudwipa, accompanied by the Widyadara, Widyadari and the Gandharwas. Since then, if there is a piodalan or work in a temple, It must hold a Rejang and Baris dance performance."

Three main parts make up the structure of almost all Balinese dances: papeson (beginning), pangadeng (middle) and pakaad (end). These three parts flow with movement, starting from the low intensity and switching to being more dynamic and energetic. In the end, the intensity becomes again low, although not as low as the initial intensity. The three Balinese dance structures are also applied

to the Baris dance found in Ulun Danu Batur temple. The following is the structure of the Baris Dance performance at Ulun Danu Batur Temple.

The first part (person) in this Baris dance performance begins with the dancers exiting the kori coil (the gate found in the temple) and entering the grounds. The dancers came out in turn from behind the bentar temple (archway) with the movement of walking matungked bangkiang (walking holding the waist), then turned their heads to the waist

and ke kiri while straightening the line with the other dancers, then continued with the nanjek movement. The next movement is a sitting movement with the position of the spear next to the dancer, after which slowly standing up by saying the word "puh,,," is carried out simultaneously by the dancer who is accompanied by the movement of ngoyod and ngedebeg twice, after which look for a position in a row facing each other than say the words "puh,,," and aiihh,,,".



Figure 1. Movements of the Baris dancer when entering the staging place (Dukumen: Yogi Arista, 2020)

In the second part (pangadeng), in this part, the dancer who is in the front moves the neck firmly to the left and right (ngoyodin baong), followed by the same movement by the Baris dancer who is at the back, then the front and back between dancers face to face while saying the words "puh,,," and aiihh," which is then indicated by the movement of spearing each other. The movement became a symbol of the soldiers who were training to face the battle in

the war. The war scene is continued in a crouching motion, such as peeping at the enemy then slowly standing up with a movement that seems to be peeping and continued by stabbing each other's spears on the side of the waist, then continued in the movement of the rotating ngoyod exchanging positions between the front group and the back group then repeating the same movement in the position of the dancer who has moved.



Figure 2. Movements of the Row dancer when squatting in on part two (Dukumen: Yogi Arista, 2020)

In the third part (pakaad), the line dancers slightly increase the intensity of the tempo of the performance. The dancers rotate three times and end by taking a face-to-face position, then performing a nanjek movement while saying the words "puh,, and aiihh," which is then followed by a movement of spearing each other between

the right and left groups. The battle scene is continued on a movement that seems to be like peeping and continued by stabbing each other's spears on the side of the waist, then continued on the movement of the rotating ngoyod exchanging positions between the right group and the left group then repeating the same movement in the position of the dancer who has moved.



Figure 3. The movement of dancers facing each other and drawing spears at each other (Document: Yogi Arista, 2020)

This third part is the final part of the Baris dance performance at the Ngusaba Kedasa ceremony at Ulun Danu Batur Temple, where after the war scene is over, the dancers then take a position parallel to the direction of all the dancers facing forward, then continue on the ngoyod movement then advance three steps ending with a *tanjek* then together turning towards the back, and finally, the rhythms are walking out of the staging area.

Didactic Process in the Preservation of Balinese Traditional Art

The didactic value guided by the sacred row dance performance in the traditional village of Batur has implications as a foundation for preserving traditional arts. This is because didactic values can create awareness for individuals and groups of the importance of traditional art and its fair value. Implications mean engagement, which includes or is knotted, suggested but not stated (Jazuli & Nature, 2020). This definition presupposes the existence of a causality relationship between the didactic processes that take place in the Sacred Row dance in the Batur Traditional Village and the knowledge, attitudes, and behaviours of the people involved (Cahyono, et al., 2019). In this study, the implications of the didactic process are mainly focused on the younger generation in the Batur Traditional Village as heirs of religious

traditions in the future.

The purpose of national education is following Law No. 20, 2003 concerning the National Education System, namely developing the potential of students to have religious, spiritual strength, self-control, personality, intelligence, noble character, and the skills needed for themselves, society, nation, and state (Triyanto, et al., 2019). Referring to the basis, knowledge, attitudes, and behaviour are three essential aspects of education, namely *cognitive*, *affective*, and *psychomotor*, which are recorded in the didactic process (Jazuli & Utomo, 2019). Furthermore, proses are seen as being able to build a system of knowledge, attitudes, and behaviours that are fully integrated with a person (Suharto, 2000). Therefore, the didactic value of sacred row dance in Batur Traditional Village can have implications for forming a system of knowledge, attitudes and behaviour.

Implications for the knowledge system, according to the traditions of the Balinese people, can be seen through three aspects of Hindu religious teachings, namely, *tattwa*, *morals* and *ceremonies* (Adnyana, et al., 2019). These three aspects are the primary buildings or frameworks of the teachings of Hinduism. That is, all religious activities are the implementation of the three. Implications for *tattwa* knowledge,

according to the Dictionary of Hindu Religious Terms (Triguna, 2021), the word *tattwa* comes from the word *tat*, which means "essence, truth, reality", and *twa*, which means 'which is'. So, *tattwa* means the essence, reality, truth, essence of a concrete object, and the essence of teachings (Sukrawati, 2017). Both notions suggest that the term *tattwa* refers to the divine nature of truth.

In the sacred baris dance performance there are rules in the staging which are tied by the *dresta* system (Balinese customary rules). *Dresta* here is used as a source of knowledge (*tatwa*) for all dancers and performers (gamelan players) in the staging of the Sacred Row dance. The results of the interview with Jero Asta (interview, October 2, 2021) inform that there is a knowledge system that is used as a reference in the staging of the Sacred Row dance, which consists of; (1) the dancers at the Sacred Row dance performance are only danced by the people of Batur Traditional Village; (2) the dancer who may dance the Baris dance is only someone who is married (*grhasta dormitory*); (3) The Sacred Line dance is only performed during the ceremony of *Lord Yadnya* (offering before the gods).

From the results of the interviews that have been explored, it is clear that the value contained in the sacred line taru performance is to provide understanding to the community in order to be able to carry out the worship before *Ida Sang Hyang Widhi Wasa / God Almighty* as well as possible. The process of being didactic in Hindu education essentially aims to form a human being who has faith and piety in *Ida Sang Hyang Widhi Wasa/God Almighty*. Therefore, the didactic process must be able to form and develop a Hindu system of knowledge of *tattwa* as a fundamental principle of faith and piety (Pratama, 2021; Son, 2022; Triguna, 2021). This is in line with the opinion of Jero Gede Batur Alitan (interview, October 2, 2021) that the most important educational aspect of all Sacred Row dance performances in Batur Traditional Village is so that people understand the *katattwaan* or *kasuksman* of the ceremony.

Furthermore, *moral* knowledge, where the word *morals*, feels like the word '*su*', which means good and '*sila*', which means behaviour. So *moral means* good behaviour (Sukrawati, 2017). Moral knowledge is sacred line dance performances are reflected in the structure of dance performances. Where the structure consisting of *papeson* (the

part), *pangawak* (the middle part), and *pangecet* (the end part) has such a beautiful frame and reflects the excellent behaviour of the soldier. The initial part (*papeson*) begins with the *movement of nayog*, walking slowly, indicating a cautious attitude in stepping. In the middle (*pangecet*) is a movement of *nyongkok* and *ngaed*, a crouching movement while lowering, which means staying for a moment to concentrate on determining the *langkah berikutnya*. The final part (*pangecet*) of the dancers together in groups out of the performance area indicates the value of cohesiveness in the Sacred Line dance. From the structure of the Sacred Line dance performance that has been described as a whole in this case, the application of moral teachings does apply as a whole from setting the steps of life, walking and concentrating, to strengthening the cohesiveness of fellow human beings to be a reflection of *moral* attitudes in the sacred Row dance performance.

The last is knowledge of *Ceremonies*, which means deeds or behaviours. In the *Sanskrit-English Dictionary* (2015), events are defined as (1) good deeds or behaviours; (2) customs; (3) traditions or customs that are human behaviour, both individuals and community groups, based on clear legal rules (Jayanti, 2015). In *Sarasamuscaya 177*, it is explained that "*the event of ngaraning prawerti kawarah ring aji*" (Dasih, Triguna, & Winaja, 2019) ceremonies are behaviours that are in accordance with religious teachings.

In general, events in Hinduism are interpreted as ritual traditions. It consists of *ceremonies* and *upakara*. From the dictionary of Hindu religious terms, *ceremonies* mean a series of actions in ritual activities, while *upakara* means to worship (Triguna, 2021). In other words, *the ceremony* concerns the ritual process that must be carried out, while *the upakara* covers all the facilities and infrastructure needed in ritual activities.

Knowledge of the *ceremony* is spelt out in the Sacred Baris dance performance as a didactic foundation that is expected to be a *tauladan* for the residents of the Batur community in particular and Bali in general. This is so illustrated in the ritual from the determination of the dancer to the completion of the baris y ang dance performance is atrur very much by the rituals of tradition (*ceremonies*). The dancer's determination part is carried out by the *mapajati* and *mebiukaon* (cleaning up the

dancers). During the performance, the dancers are already in the temple quietly without haste, and finally, after the dance performance is over, the dancers will gather and perform prayers together.



Figure 4. Community appreciation in watching the Sacred Row dance performance (Dukumen: Yogi Arista, 2020)

Based on the full description, it can be understood that the first implication of the didactic process in the sacred baris dance performance in the Batur Traditional village is to build knowledge, awareness, and sense to maintain the value of tradition in the people of the Batur Indigenous village. The didactic process takes place with a contextual approach. That is, the community can build its knowledge

through observation, experience, and social interaction with fellow art practitioners, such as the art show that takes place at the *yadnya* ceremony. The knowledge constructed includes aspects of *tattwa*, *morals*, and *ceremonies* as three frameworks of Hinduism that are integrated. It can be arranged systematically in the following table to facilitate understanding of these implications.

Table 1. Didactic value matrix in Sacred Row dance performances

No.	Didactic Process	Aspects of Pengetahuan	Implication	
			Knowledge previously	Ang knowledge successfully built
1	Observing and experiencing construction interactions	Tattwa	The concept of tattwa Local beliefs and theology	Shivatattwa (one true god) Believe in the law of karmapala Believe in Ida Bhatari Dewi Danu which is manifested in the implementation of ngayah (sincere sincere offerings)
2	Observing and experiencing construction interactions	Decent	Moral teachings Rules of tradition	Strengthening understanding of the tri kaya parisuda Interpreting the rules in menarikan Sacred baris dance Knowing the moral teachings that apply in sacred line dance performances
3	Observing and experiencing construction interactions	UpaWay	Event concept Yadnya concept	Affirmation of understanding of events Knowing the structure of the Sacred Line dance performance Knowing the meaning behind the Sacred Line dance performance

CONCLUSION

The Sacred Baris Dance in Batur Traditional Village is classified as a *wali* or sacred dance. The performance is specially staged during religious and *Ngusaba Kadasa* ceremonies at Ulun Danu Batur Temple. The structure of the performance is divided into three points, namely the beginning (*papeson*), the middle part (*pangadeng*), and the final part (*pakaad*). The didactic value in the Sacred Line dance performance has implications for the knowledge system of the Batur community, namely in the knowledge system in the *tattwa* aspect, namely knowledge of the glory of God Almighty as the creator, knowledge of the belief in the existence of the law of *karmapala* (law of cause and effect), and knowledge of the glory of Ida Betari Dewi Danu who lives at Ulun Danu Batur Temple, Bali. The second knowledge in the moral aspect is to form knowledge of the *tri kaya parisuda* (doing, speaking, thinking well). Furthermore, the last thing in the *ceremonial* aspect is knowledge related to the form and structure of the sacred Baris dance performance and the meaning behind the sacred Baris dance performance.

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