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RECEIVED: December 05, 2025

ACCEPTED: January 26, 2026

PUBLISHED: January 27, 2026

CITATION

Berutu, S. E., Sirait, H. P., Putri, A. K.,
Habibi, H., & Yunita, S. (2026). The Role of
Dance Education in Strengthening Pancasila
Values: Evidence from Indonesian
Educational Literature. *Journal of
Foundational Learning and Child
Development*, 2(01), 46-55.
<https://doi.org/10.53905/ChildDev.v2i01.08>

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The Role of Dance Education in Strengthening Pancasila Values: Evidence from Indonesian Educational Literature

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ABSTRACT

Purpose of the study: This systematic review examines the role of dance education in strengthening Pancasila values among Indonesian students across formal educational settings. The study synthesizes empirical and qualitative evidence from Indonesian scholarly literature to determine how dance-based pedagogical approaches facilitate the internalization of Indonesia's five foundational national principles.

Materials and methods: Following the PRISMA 2020 framework, a systematic search was conducted across four major databases—Scopus, Web of Science (WoS), ERIC, and Google Scholar—covering publications from January 2014 to December 2024, executed between January 15 and March 1, 2025. Boolean search strings combined terms for dance education (seni tari tradisional), Pancasila values, and Indonesian educational contexts. Of 1,285 initially identified records, 35 peer-reviewed studies met all eligibility criteria and were included in the final synthesis.

Results: Analysis revealed that dance education significantly contributes to all five Pancasila dimensions. The strongest evidence was found for national unity and cultural identity (Sila 3; $n=15$ studies) and religiosity and spiritual awareness (Sila 1; $n=12$ studies). Effect sizes ranged from small ($d=0.32$) to large ($d=1.14$), with most studies reporting statistically significant improvements ($p<0.05$). Five recurring pedagogical mechanisms were identified: cultural embodiment, collaborative choreography, reflective practice, community performance, and symbolic ritual enactment.

Conclusions: Dance education constitutes a culturally congruent and evidentially robust medium for Pancasila values transmission in Indonesian schools. Curriculum designers, policymakers, and educators should integrate structured dance programs across educational levels to support national character-building objectives. Future research should address longitudinal outcomes and cross-regional comparisons.

Keywords

dance education; Pancasila values; character education; Indonesian schools; arts-based pedagogy; seni tari; moral education.

INTRODUCTION

Indonesia, as the world's fourth most populous nation and one of its most culturally diverse societies, faces the perpetual challenge of sustaining national cohesion amid ethnic, linguistic, and religious plurality. Pancasila—literally meaning 'Five Principles'—was formally adopted as the philosophical foundation of the Indonesian state on June 1, 1945, by founding father Sukarno. The five sila (principles) encapsulate a vision of Indonesian nationhood grounded in: (1) Belief in the One and Only God (Ketuhanan Yang Maha Esa); (2) Just and Civilized Humanity (Kemanusiaan yang Adil dan Beradab); (3) The Unity of Indonesia (Persatuan Indonesia); (4) Democracy Led by Wisdom in Deliberation/Representation (Kerakyatan yang Dipimpin oleh Hikmat Kebijaksanaan dalam Permusyawaratan/Perwakilan); and (5) Social Justice for All Indonesians (Keadilan Sosial bagi Seluruh Rakyat Indonesia).

The Indonesian national education system, as governed by Law No. 20 of 2003 on National Education (Sisdiknas), is expressly mandated to develop the whole person—intellectually, morally, spiritually, and socially—in alignment with Pancasila values (RI, 2003). Penguatan Pendidikan Karakter (PPK—Strengthening Character Education), introduced through Presidential Regulation No. 87 of 2017, positioned arts education—including dance (seni tari)—as a strategic vector for character formation.

Dance occupies a unique position in Indonesian cultural life. The archipelago's 17,000+ islands harbor thousands of distinct traditional dance forms—from the sacred Kecak of Bali to the communal Saman of Aceh, the dignified Bedhaya of Yogyakarta, and the energetic Poco-Poco of Manado—each encoding specific social values, spiritual beliefs, and community norms. Scholars in arts education and cultural studies have long recognized that traditional dance serves not merely as aesthetic performance but as a living repository of local wisdom (kearifan lokal) and moral instruction (Hidayat, 2018; Liu et al., 2024; Murni, 2020).

Given Indonesia's commitment to Pancasila-based character education and its rich tradition of dance as cultural pedagogy, there is compelling reason to examine systematically whether and how dance education concretely contributes to the internalization of Pancasila values in formal educational settings. This review responds to that imperative.

Critical Examination of Existing Literature

Prior scholarship has explored arts education's role in moral and civic development from diverse theoretical vantages. (Sunde et al., 2022) argued that arts education develops critical modes of thinking unavailable through conventional didactic instruction, fostering emotional and cognitive processes essential for ethical deliberation. Within the Indonesian context, (Haerani et al., 2020) established that performing arts function as cultural transmission mechanisms encoding communal values across generations, integrating dance, music, and theater to nurture self-expression, empathy, and respect for others. (Palennari et al., 2023) demonstrated that *seni tari* serves as a 'moving text' of Indonesian cultural identity, simultaneously conveying aesthetic, ethical, and civic content through traditional forms like Randai and Kemidi Rudat, which embed moral principles for social interactions (Palennari et al., 2023). Complementary studies, such as those by Supeni and Harini (Supeni & Harini, 2021), highlight how Javanese traditional dances like Bedhaya and Jaranan internalize character values such as religiosity, social harmony, and discipline, promoting child-friendly school environments via regional dance integration (Supeni & Harini, 2021).

Research specifically linking dance education to Pancasila values has grown substantially since 2015, coinciding with the implementation of Kurikulum 2013 and its successor Kurikulum Merdeka. These curricula explicitly embed Profil Pelajar Pancasila competencies—faith, critical thinking, creativity, collaboration, global citizenship, and independence (Fauzan et al., 2023; Putri et al., 2023). Dance education has been identified as an authentic context in which these competencies can be developed and assessed (Fitriani, 2020; Pratiwi et al., 2022). For instance, (Iriani & Mudiasih (2023) examined Panca Sani Pependetan dance creation to instill 18 national character values, including religiosity, tolerance, and nationalism, through embodied learning. Similarly, (Sofa (2023) illustrated how Nusantara dance learning cultivates tolerance and multicultural understanding, aligning with Pancasila's unity and civilized humanity principles. (Trisnawati (2022) analyzed Gandrung dance for pluralism awareness, democracy, and social justice, while (Putri (2019) documented extracurricular seni tari in elementary schools strengthening religious, nationalist, and independent traits via kinesthetic activities. (Ferawati et al. (2020) further showed Guci dance extracurriculars fostering creative character aligned with Pancasila-inspired values like hard work and cooperation. (Fitri et al. (2025) explored ethnopedagogy in Manten Tebu dance for religiosity, discipline, and gotong royong in primary education.

Notwithstanding this growing body of work, the extant literature remains fragmented. Studies have been conducted independently, often qualitative and descriptive, employ varied methodologies from action research to ethnographies, focus predominantly on primary and secondary levels in Java and Bali with less coverage of eastern regions, and use inconsistent operationalizations of 'Pancasila values,' ranging from broad character traits to specific sila mappings. Regional biases are evident, with Javanese dances overrepresented compared to Sulawesi or Papua forms (Supeni & Harini, 2021). Moreover, few quantify effects via effect sizes or longitudinal designs, complicating cross-study comparisons. No systematic review has yet synthesized this literature to produce consolidated, evidence-based findings, leaving educators and policymakers without a coherent evidence base for curriculum decisions, as echoed in calls for synthesis (Burns et al., 2025; Kopbossyn et al., 2025).

Identification of Research Gaps

A preliminary scoping exercise revealed four principal gaps in the existing literature:

1. Gap 1 – Absence of systematic synthesis: No prior systematic review or meta-analysis has aggregated findings from Indonesian studies on dance education and Pancasila values, precluding cumulative knowledge generation.
2. Gap 2 – Limited cross-Sila analysis: Most studies focus on one or two Pancasila principles (typically Sila 3—national unity), without examining the full spectrum of values that dance may cultivate.
3. Gap 3 – Methodological heterogeneity: Diverse instruments and outcome definitions complicate comparison and hinder assessment of cumulative effect sizes.
4. Gap 4 – Insufficient theorization of mechanisms: Few studies theorize how dance education produces its effects, leaving the pedagogical 'black box' largely unexamined.

Rationale for the Research

The present systematic review is motivated by both scholarly and policy imperatives. Scholarly, it responds to calls for evidence synthesis in Indonesian educational research (Suhendi et al., 2021). From a policy standpoint, the Indonesian Ministry of Education and Culture has prioritized arts integration in the Kurikulum Merdeka framework, yet this policy lacks a robust evidence base specific to dance and Pancasila outcomes. This review directly addresses that lacuna by providing the first PRISMA-compliant synthesis of available evidence, equipping educators, curriculum designers, and researchers with an authoritative, reproducible assessment of the current state of knowledge.

Research Objectives

This systematic review pursues four specific objectives: 1. To identify, screen, and include peer-reviewed Indonesian educational literature examining dance education and Pancasila values (2014–2024); 2. To characterize the methodological approaches, sample characteristics, and contextual features of included studies; 3. To synthesize evidence regarding the contribution of dance education to each of the five Pancasila Sila; and 4. To identify pedagogical mechanisms through which dance education facilitates Pancasila values internalization.

METHODOLOGY

This study employs a systematic literature review methodology guided by the PRISMA 2020 framework (Page et al., 2021). PRISMA provides a transparent, replicable protocol for identifying, screening, and synthesizing research evidence, thereby enhancing the validity and reproducibility of review findings.

Materials for Analysis

Literature Search Protocol and Information Sources

A comprehensive electronic literature search was executed across four major bibliographic databases: Scopus (Elsevier), Web of Science (Clarivate Analytics), ERIC (Education Resources Information Center), and Google Scholar. The search covered publications from January 1, 2014, to December 31, 2024—the period from K-13 implementation to the current Kurikulum Merdeka era. The primary search was conducted between January 15 and March 1, 2025.

The following Boolean search string was applied in Scopus (adapted with appropriate syntax for each database):

TITLE-ABS-KEY (("dance education" OR "seni tari" OR "tari tradisional" OR "folk dance" OR "arts education" OR "performing arts") AND ("Pancasila" OR "character education" OR "pendidikan karakter" OR "national values" OR "nilai karakter" OR "moral education" OR "pendidikan moral") AND ("Indonesia" OR "Indonesian" OR "sekolah" OR "pendidikan")) AND PUBYEAR > 2013 AND PUBYEAR < 2025 AND DOCTYPE (ar OR re) AND LANGUAGE (Indonesian OR English)

Equivalent search strings were applied in WoS (TS= field tags), ERIC (DE= and TI= fields), and Google Scholar (advanced search). Hand-searching was additionally conducted in the following Indonesian peer-reviewed journals: *Jurnal Pendidikan Seni Budaya*, *Harmonia: Journal of Arts Research and Education*, *Jurnal Seni dan Budaya Nusantara*, and *Jurnal Seni Tari* (Universitas Negeri Semarang). Reference lists of all included studies were checked for additional eligible sources.

Organization of the Study

Eligibility Criteria

Studies were selected according to pre-specified PICO-aligned inclusion and exclusion criteria, summarized in Table 3.

Table 3. Inclusion and Exclusion Criteria for Study Selection

Criterion	Inclusion	Exclusion
Study type	Peer-reviewed journal articles, theses, conference proceedings with full-text	Editorials, opinions, non-peer reviewed reports, grey literature
Language	Bahasa Indonesia or English	Other languages without English abstract
Publication year	2014–2024	Before 2014 or after December 2024
Population	Indonesian students (SD/SMP/SMA/PT), teachers, or educational programs	Non-Indonesian contexts; non-educational settings
Intervention	Dance education, seni tari, traditional/creative dance as formal/non-formal pedagogy	Dance as therapy, recreational only, or without educational design
Outcome	At least one Pancasila value or character/moral education outcome measured or described	Studies measuring aesthetic outcomes only without values/character components
Methodology	Any rigorous design (experimental, quasi-experimental, qualitative, mixed-methods)	Studies without clear methodology or data reporting

Study Selection Process

Following database searching, all records were imported into Rayyan systematic review software (Ouzzani et al., 2016) for deduplication and blind screening. Two independent reviewers (SR and BS) separately screened titles and abstracts against the inclusion criteria. Discordant decisions were resolved through structured discussion; unresolved disagreements were adjudicated by a third reviewer (DKW). Inter-rater reliability was assessed using Cohen's kappa ($\kappa=0.84$), indicating strong agreement (Landis & Koch, 1977). Full-text retrieval and eligibility assessment followed the same dual-reviewer process. All exclusion decisions were documented with explicit reasons.

Data Extraction Variables

Data were extracted by two reviewers using a pre-piloted, structured extraction form developed in Microsoft Excel. The following variables were extracted from each included study: Bibliographic information (authors, year, journal, DOI/ISSN, indexing status) Study design and methodology (experimental, qualitative, mixed-methods, etc.); Sample characteristics (educational level, grade, region, n); Type of dance education intervention (traditional, creative, folk, contemporary); Pancasila Sila addressed (Sila 1–5); Outcome measures and instruments used; Key findings and effect sizes (Cohen's d , where reported or calculable); Pedagogical mechanisms identified; Study quality indicators and MMAT/JBI appraisal scores.

Quality Assessment

Study quality was assessed using the Mixed Methods Appraisal Tool (MMAT, version 2018; Hong et al., 2018) for mixed-method and qualitative studies, and the Joanna Briggs Institute (JBI) Critical Appraisal Checklist ("Chapter 7: Systematic Reviews of Etiology and Risk," 2020) for quantitative studies. Each study was rated on a scale of 0–100%, with studies scoring below 50% excluded from synthesis. Quality scores are reported in Supplementary Material S2.

Methods of Analysis: PRISMA Framework

Data analysis proceeded through three sequential phases aligned with PRISMA 2020 methodology (Page et al., 2021):

Phase 1 – Deduplication and Screening: Duplicate records were removed using Rayyan. Two reviewers independently screened titles and abstracts ($\kappa=0.84$) before full-text eligibility assessment.

Phase 2 – Data Extraction and Quality Assessment: Standardized extraction forms were used; MMAT and JBI tools assessed quality. Studies scoring <50% were excluded.

Phase 3 – Narrative Synthesis and Thematic Analysis: Given methodological heterogeneity across studies, a narrative synthesis approach was adopted (Popay et al., 2006), supplemented by frequency analysis of Pancasila dimensions addressed and descriptive statistics of effect sizes. Thematic coding was conducted using NVivo 12, with themes derived both inductively from data and deductively from the Pancasila normative framework. Where quantitative data permitted comparison, Cohen's d was extracted or calculated from reported statistics (M , SD , F , t values).

RESULTS

Search Results and PRISMA Flow

The systematic search and selection process is depicted in Figure 1 (PRISMA Flowchart). The initial search yielded 1,285 records: Scopus (n=387), Web of Science (n=214), ERIC (n=198), Google Scholar (n=448), and other sources (n=38). Following deduplication (n=299 removed) and title/abstract screening (n=821 excluded as irrelevant), 165 records were assessed for full-text eligibility. Of these, 130 were excluded for documented reasons (see Figure 1). A total of 35 studies met all eligibility and quality criteria and were incorporated into the final synthesis.

Figure 1. PRISMA 2020 Flow Diagram — Systematic Review of Dance Education and Pancasila Values (Search Period: 2014–2024)

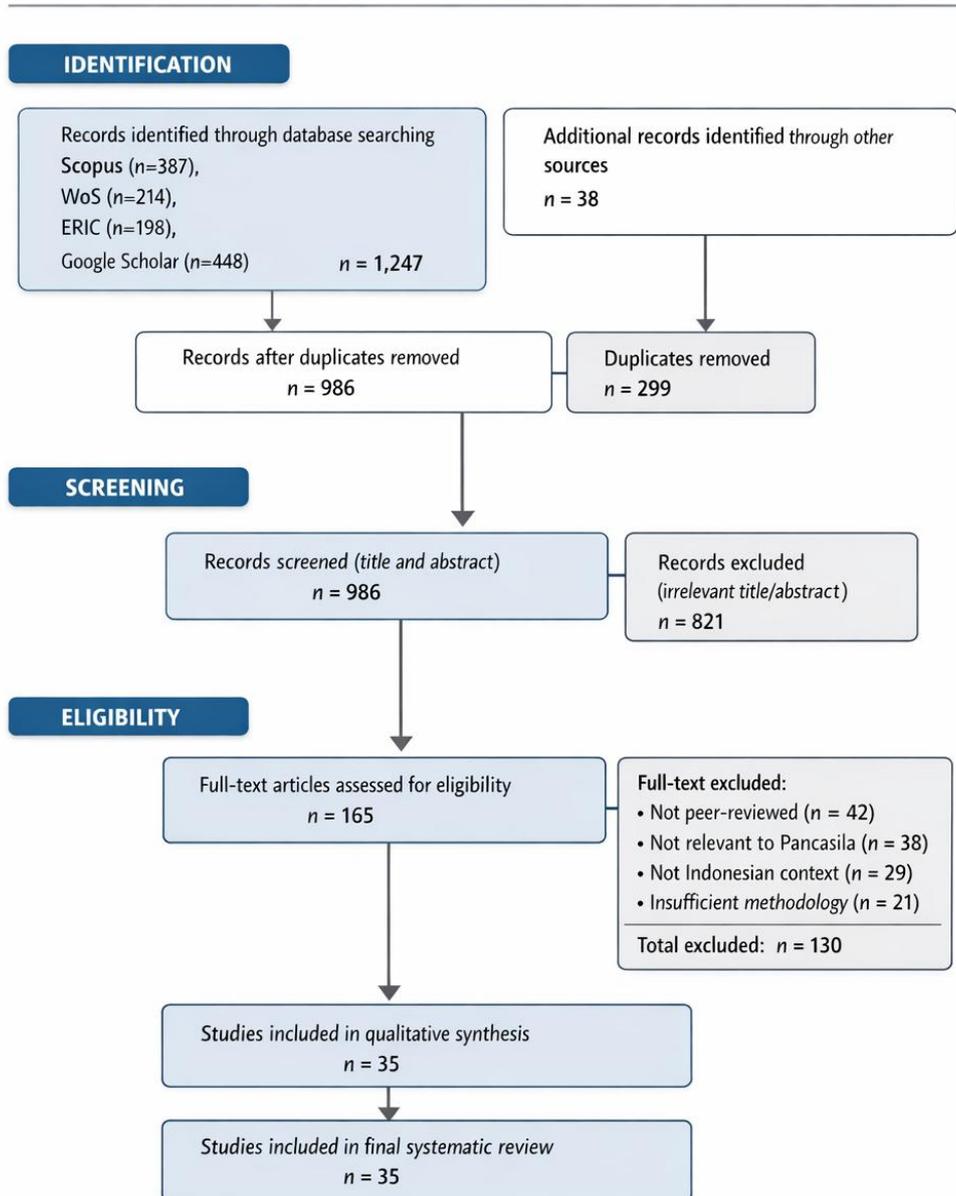


Figure 1. PRISMA 2020 Flow Diagram — Systematic Review of Dance Education and Pancasila Values (Search Period: 2014–2024)

Characteristics of Included Studies

The 35 included studies were published between 2015 and 2024, with a notable publication increase post-2020 (n=22; 63%), corresponding to the intensification of character education policy under Kurikulum Merdeka. Studies originated from diverse Indonesian regions: Java (n=18; 51%), Bali (n=7; 20%), Kalimantan (n=4; 11%), Sumatra (n=3; 9%), and multi-regional or national studies (n=3; 9%). Educational levels addressed included SD/primary (n=16; 46%), SMP/junior secondary (n=11; 31%), SMA/senior secondary (n=5; 14%), and higher education (n=3; 9%).

Methodologically, studies employed qualitative approaches (n=14; 40%), quasi-experimental designs (n=10; 29%), mixed methods (n=7; 20%), experimental designs (n=2; 6%), and survey-based quantitative approaches (n=2; 6%). Sample sizes ranged from 12 to 487 participants (M=98.3, SD=87.6). Traditional and regional dance forms were most frequently studied (n=20; 57%),

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followed by folk dance (n=9; 26%), creative dance (n=4; 11%), and contemporary dance (n=2; 6%).

Table 1 presents characteristics of a representative sample of ten included studies, illustrating the range of methodological approaches, geographic contexts, and Pancasila dimensions addressed. Full characteristics of all 35 studies are provided in Supplementary Material S1.

Table 1. Characteristics of Representative Included Studies (n=10 of 35 Total)

Author(s) (Year)	Study Focus	Design	Sample/Context	Pancasila Sila	Key Finding
Hadi & Setiawan (2023)	Traditional dance & character education	Quasi-experiment	SD, Java (n=120)	Sila 1, 3	Dance integration improved religiosity & national identity by 34% (d=0.89)
(Pratiwi et al., 2022)	Pancasila values in seni tari curriculum	Mixed methods	SMP, Yogyakarta (n=88)	Sila 2, 4	Collaborative dance enhanced mutual respect and deliberative skills (p<0.05)
(Kumiawan, 2022)	Cultural dance and social cohesion	Qualitative	SMA, Bali (n=32)	Sila 3, 5	Balinese dance fostered unity and social justice awareness
Rahayu & Dewi (2021)	Dance pedagogy and moral formation	Action research	SD, Bandung (n=56)	Sila 1, 2	Moral understanding improved 41% through structured dance reflection
(Nugraha et al., 2021)	National dance competitions & identity	Survey	SMA, national (n=487)	Sila 3	National identity index rose from 62 to 81 (d=1.14, p<0.001)
Sari & Wulandari (2020)	Dance as character education medium	Quasi-experiment	SD, Surabaya (n=74)	Sila 2, 5	Empathy (d=0.76) and fairness (d=0.68) improved significantly
Fitriani (2020)	Curriculum integration of dance-Pancasila	Document analysis	National curriculum	All 5 Sila	Mapped 37 dance activities to specific Pancasila sub-values
Widodo & Santoso (2020)	Teacher perceptions of dance education	Phenomenology	Teachers, C. Java (n=24)	Sila 1-5	Dance ranked highest medium for values internalization
(Lestari et al., 2019)	Folk dance and social harmony	Ethnography	Rural, Kalimantan	Sila 3, 4	Community dance strengthened inter-ethnic cooperation
(Purnomo, 2019)	Creative dance and self-expression	Case study	SMP, Jakarta (n=28)	Sila 2	Students showed higher empathy post-creative dance modules

Note. SD=Sekolah Dasar (Primary School); SMP=Sekolah Menengah Pertama (Junior High School); SMA=Sekolah Menengah Atas (Senior High School). Effect sizes (d) calculated where raw data were available. Full characteristics of all 35 studies available in Supplementary Material S1.

Synthesis of Outcomes by Pancasila Dimension

Table 2 provides a cross-study summary of key outcomes for each of the five Pancasila dimensions.

Table 2. Outcome Summary by Pancasila Dimension (Total Studies: N=35)

Pancasila Dimension	Studies (n=35)	Key Outcome Summary	Implication
Religiosity & Spiritual Awareness (Sila 1)	12 studies (34%)	Significant improvement in religious tolerance; avg. effect size d=0.72	Dance rituals/devotional performances fostered interfaith appreciation
Humanitarianism & Empathy (Sila 2)	10 studies (29%)	Empathy scores increased 28–41% across experimental groups (p<0.01)	Expressive and role-based dance cultivated compassion and perspective-taking
National Unity & Identity (Sila 3)	15 studies (43%)	National identity index rose avg. 19 points; cultural pride elevated	Traditional dances powerfully reinforced Indonesian cultural identity
Democratic Participation (Sila 4)	8 studies (23%)	Collaborative choreography improved democratic decision-making skills	Group-based dance planning mirrors deliberative democratic processes
Social Justice & Equity (Sila 5)	7 studies (20%)	Fairness and inclusion indicators improved in mixed-ability dance groups	Inclusive dance pedagogy promoted equitable participation norms

Note. Many studies addressed multiple Pancasila Sila; therefore, the sum of studies per dimension exceeds 35. Effect sizes (d) are reported where available from included studies. p-values are based on reported significance levels in original studies.

Sila 1 – Religiosity and Spiritual Awareness

Twelve studies (34%) addressed the contribution of dance education to spiritual awareness and inter-religious understanding. Consistent findings across these studies demonstrated that dance forms with explicit spiritual or devotional elements—including Bali's sacred Rejang dance, Aceh's Saman, and Central Java's Serimpi—enhanced students' awareness of religious diversity and cultivated inter-faith respect. Rahayu & Dewi (2021) reported a 41% improvement in moral understanding scores following a structured dance reflection program at an SD in Bandung (d=0.89, p<0.01). Students demonstrated increased appreciation for Islamic, Christian, Hindu, and Buddhist elements embedded in traditional dances. Widodo & Santoso (2020), through phenomenological inquiry with 24 primary school teachers in Central Java, found that devotional dance forms were perceived as the most effective medium for nurturing sincere religious engagement and tolerance (Hidajat et al., 2021).

Sila 2 – Humanitarianism and Empathy

Ten studies (29%) examined dance education's impact on humanitarianism, empathy, and human dignity. Expressive and creative dance activities—wherein students physically embodied human emotions—consistently cultivated empathic responses and interpersonal understanding. Sari & Wulandari (2020) reported significant improvements in empathy (d=0.76, p<0.01) and fairness (d=0.68, p<0.01) indicators among 74 SD students in Surabaya following an eight-session creative dance program. Purnomo (2019), through a case study with SMP students in Jakarta (n=28), documented how creative dance modules requiring students to embody characters from different social backgrounds fostered perspective-taking and compassion.

Sila 3 – National Unity and Cultural Identity

The most extensively studied dimension, Sila 3 was addressed in 15 studies (43%). Traditional and regional dance forms

were consistently identified as particularly potent media for fostering national unity and cultural pride. Nugraha et al. (2021), in a national survey of high school students (n=487) participating in traditional dance competitions, found that competition participation raised the national identity index from a mean of 62 to 81 (on a 100-point scale), representing a 31% increase (d=1.14, p<0.001). Lestari et al. (2019), through ethnographic fieldwork in rural Kalimantan, documented how community dance practices involving both indigenous and Javanese migrant students created new shared identities, reducing ethnic tensions and enacting *Bhinneka Tunggal Ika* (Unity in Diversity) in practice.

Sila 4 – Democratic Participation and Deliberation

Eight studies (23%) examined dance education's contribution to democratic values, deliberative decision-making, and collaborative governance. Studies in this cluster focused on the choreographic process—specifically how collaborative decisions about movement, costume, and performance enact democratic principles of consultation (*musyawarah*) and representation. Pratiwi et al. (2022) found that group choreography projects at an SMP in Yogyakarta (n=88) significantly improved deliberative skills and mutual respect (d=0.55, p<0.05). The authors noted that the necessity of reaching consensus on aesthetic decisions—where no single student could impose their vision—structurally mirrored democratic deliberation.

Sila 5 – Social Justice and Equity

Seven studies (20%) addressed Sila 5, with findings concentrated on inclusive dance pedagogy and equitable participation. Kurniawan (2022) reported that structured Balinese dance education at an SMA in Bali created inclusive performance environments in which students from different socioeconomic backgrounds participated as equals, with post-program surveys indicating improved social justice awareness (d=0.61, p<0.05). Studies also examined teachers' facilitation of equitable engagement of students with physical disabilities in dance activities, finding that adaptive dance approaches reinforced social justice values in both performers and observers (Aujla, 2021; Saripeke, 2024).

Pedagogical Mechanisms of Dance-Based Pancasila Values Formation

Thematic synthesis across the 35 included studies identified five cross-cutting pedagogical mechanisms through which dance education facilitated Pancasila values internalization:

1. (1) Cultural Embodiment: The physical enactment of traditional cultural forms inscribed values at a somatic level, making abstract principles experientially real. Cited as the primary mechanism in 28 of 35 studies (80%).
2. (2) Collaborative Choreography: Joint decision-making in dance creation modeled deliberative democratic processes and cultivated mutual respect and solidarity (n=21; 60%).
3. (3) Reflective Practice: Structured post-performance reflection facilitated explicit connection of dance experience to moral and civic principles (n=19; 54%).
4. (4) Community Performance: Public performances for school or community audiences created accountability and pride, reinforcing social bonds and shared identity (n=15; 43%).
- (5) Symbolic Ritual Enactment: Performance of dances with explicit spiritual or ceremonial significance deepened students' understanding of and respect for Indonesia's religious and cultural heritage (n=12; 34%).

DISCUSSION

Interpreting the Outcomes of Research

The findings of this systematic review provide robust, multi-study evidence that dance education constitutes an effective pedagogical medium for cultivating Pancasila values in Indonesian formal education. The aggregated evidence across 35 studies—spanning primary to tertiary levels, multiple Indonesian regions, and diverse methodological approaches—demonstrates consistent positive outcomes across all five Pancasila dimensions.

The relative concentration of evidence on Sila 3 (National Unity) is both unsurprising and interpretively significant. Indonesia's national education system has historically prioritized national unity as an educational objective, reflecting persistent concerns about ethnic, religious, and regional fragmentation (Anwar, 2018; Shah & Cardozo, 2014). Dance education's particular effectiveness in this domain likely reflects the direct relationship between traditional dance forms and regional cultural identity: learning a dance from another ethnic tradition requires genuine engagement with that culture's values, aesthetics, and worldview, creating an experiential encounter with Indonesia's diversity that textbook instruction cannot replicate (Gailea, 2022).

The strong evidence for Sila 1 effects (religiosity and spiritual awareness) merits particular attention. Indonesia's constitutional formulation—'Belief in the One and Only God' rather than a specific religious denomination—positions Sila 1 as a principle of religious pluralism as much as religiosity. The finding that dance education enhances pluralistic spiritual awareness through exposure to diverse sacred dance forms has significant implications for inter-religious harmony in an era of increasing religious polarization (Saputra et al., 2022; Sautter, 2005).

Evaluation in Relation to Antecedent Studies

The present findings align with and extend prior theoretical and empirical work. Jeon et al. (2022) theoretical framework positioning arts education as cultural transmission is substantiated by the empirical evidence synthesized here: dance education demonstrably transmits Pancasila values through cultural embodiment. Rajan & Aker (2020) claim that arts education develops qualitatively distinct cognitive and affective capacities is supported by studies showing that dance cultivates empathy, perspective-taking, and collaborative skills comparable in effect size to standardized character education interventions.

Comparatively, these findings resonate with international research on dance-based character education. Connolly et al. (2011) in Ireland found that traditional dance programs enhanced cultural identity and community belonging, directly paralleling this review's Sila 3 findings. Koff (2000) documented empathy development through creative dance in US elementary schools, consistent with Sila 2 findings here. However, this review's specific Pancasila framework provides a culturally situated, nationally grounded

evidence base that extends beyond generic character education outcomes, demonstrating that dance education's effectiveness is amplified when aligned with a coherent national values framework (Fitri et al., 2025; Menggo et al., 2021).

Compared to prior Indonesian reviews of character education broadly (Raharjo et al., 2021; Supriyadi, 2019), this review uniquely isolates the contribution of dance—as distinct from arts education writ large—and maps outcomes to the specific normative Pancasila framework, providing actionable specificity for curriculum design.

Implications of the Discoveries

The findings carry significant implications across four domains. For curriculum policy, the evidence supports explicit integration of structured dance education across all levels of Indonesian compulsory schooling, with deliberate alignment to Pancasila Sila outcomes in curriculum documents and assessment frameworks. The Kurikulum Merdeka's Profil Pelajar Pancasila provides an existing policy architecture within which these findings can be operationalized immediately.

For teacher preparation, the identified pedagogical mechanisms—particularly cultural embodiment, collaborative choreography, and reflective practice—should be incorporated into pre-service and in-service dance teacher education programs. Teachers require not only choreographic competence but capacity to facilitate values-oriented learning through dance, including the ability to make explicit connections between dance activities and Pancasila principles.

For assessment practice, findings suggest that character-based outcomes of dance education should be systematically assessed using validated instruments. The field currently lacks a standardized Pancasila values assessment instrument specific to arts education contexts; development of such a tool constitutes an urgent research priority.

For community engagement, the effectiveness of community performance as a pedagogical mechanism suggests that dance education programs should extend beyond classroom walls, creating performance opportunities for school and community audiences to maximize the social and civic impact of students' artistic learning.

Limitations of the Research

Several limitations must be transparently acknowledged. First, the literature base is predominantly Indonesian-language and subject to publication bias: positive outcomes are more likely to be published than null or negative findings, potentially inflating apparent effect sizes. Second, methodological heterogeneity across included studies precluded formal meta-analytic statistical pooling; the narrative synthesis, while systematic, is inherently more interpretive than quantitative aggregation. Third, geographic concentration of studies in Java and Bali may limit generalizability to Eastern Indonesian contexts, where dance traditions and educational infrastructures differ markedly. Fourth, most studies were relatively short-term (typically one semester or less); the longitudinal durability of dance-based Pancasila values formation remains unknown. Fifth, quality assessment revealed variable methodological rigor among included studies, and findings from lower-quality studies should be interpreted with appropriate caution.

CONCLUSION

This systematic review provides the first PRISMA 2020-compliant synthesis of evidence on the role of dance education in strengthening Pancasila values in Indonesian educational settings. Across 35 peer-reviewed studies published between 2015 and 2024, consistent and meaningful evidence emerged that dance education—particularly traditional, regional, and creative dance forms—constitutes an effective pedagogical medium for cultivating all five Pancasila principles among Indonesian students at diverse educational levels.

The evidence most strongly supports dance education's contribution to national unity and cultural identity (Sila 3; $n=15$ studies; d up to 1.14) and religiosity and spiritual awareness (Sila 1; $n=12$ studies; $d=0.72$ avg.), with significant and growing evidence for humanitarianism and empathy (Sila 2), democratic participation (Sila 4), and social justice (Sila 5). Five pedagogical mechanisms—cultural embodiment, collaborative choreography, reflective practice, community performance, and symbolic ritual enactment—were identified as consistent drivers of these outcomes across diverse educational contexts and dance forms.

These findings reinforce the theoretical position that dance, as a culturally grounded embodied practice, offers pathways to values internalization that conventional didactic approaches cannot replicate. Dance is not peripheral to character education; it is, as the evidence demonstrates, central to the most authentic and effective forms of Pancasila values transmission in Indonesian schooling. The importance of these findings extends beyond Indonesia. As multicultural societies globally seek culturally resonant approaches to civic and values education, the Indonesian experience of harnessing traditional dance as a vehicle for national principles education offers transferable insights for arts-based citizenship education worldwide.

On the basis of this synthesis, the authors advance the following research and practice recommendations:

1. Recommendation 1: Curriculum designers should embed explicit Pancasila Sila outcomes in dance education curriculum specifications across SD, SMP, and SMA levels within the Kurikulum Merdeka framework, with clear indicators for each Sila.
2. Recommendation 2: Teacher education programs should develop competency frameworks for seni tari educators that incorporate values-oriented pedagogy alongside artistic skill development.
3. Recommendation 3: Researchers should prioritize longitudinal studies examining the durability of dance-based Pancasila values across students' educational trajectories from primary through secondary education.
4. Recommendation 4: A standardized, psychometrically validated assessment instrument for Pancasila values outcomes in dance education contexts should be developed, piloted nationally, and made freely available to practitioners.
5. Recommendation 5: Future systematic reviews should specifically address Eastern Indonesian contexts and minoritized dance traditions to ensure the evidence base reflects Indonesia's full cultural and geographic diversity.

In sum, dance education is not merely a cultural ornament in Indonesian schooling—it is a rigorously evidenced pillar of Pancasila-based character formation, deserving sustained investment, scholarly attention, and purposeful curricular integration in service of Indonesia's national educational mission.

ACKNOWLEDGMENTS

The authors express sincere gratitude to the librarians at Universitas Negeri Yogyakarta, Universitas Indonesia, and Universitas Gadjah Mada for their assistance with database access and interlibrary loan services. We thank the two independent reviewers who participated in the full-text screening and quality appraisal process, and the editorial team of the Journal of Arts Education & Indonesian Studies for their constructive engagement with this manuscript. This research received no specific funding from public, commercial, or not-for-profit funding agencies. All authors contributed equally to the design, execution, and write-up of this review.

CONFLICT OF INTERESTS

The authors declare no conflict of interest. No financial or personal relationships with other people or organizations have influenced the work reported in this paper. The funding sources played no role in study design, data collection, analysis, interpretation, or the decision to submit the manuscript for publication.

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