



Exploration of the Art of Rodat Dance: How Social Education and Character Education Collaborate with Cultural Students?

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ABSTRACT

Purpose of the study: The purpose of this research is to determine the form of revitalization carried out by the Sumber community in maintaining and developing local culture in Sumber Village, as well as to determine the form of social capital as a form of encouragement for the community to revitalize local culture.

Methodology: The research used in this research is qualitative with phenomenological methods. The population in this research is all the Sumber Village community who are involved in efforts to revitalize Rodat Dance. Data collection used in this research is through interview sheets and documentation. Data analysis used content analysis, interviews and observation notes. Data collection carried out through in-depth interviews with community, dance artists, village government representatives.

Main Findings: The results of the research are the revitalization process carried out by the Sumber community in reviving Rodat culture by forming new Rodat members, carrying out activities and discovering new characteristics of Rodat dance, introducing culture to the younger generation, holding cultural festivals as a first step in revitalization. Efforts to carry out local cultural revitalization activities in Sumber Village are based on three basic elements of social capital, namely trust in preserving cultural heritage, building social networks to carry out cultural festival activities.

Novelty/Originality of this study: The novelty of applying local wisdom in social education creates a promising new paradigm in understanding and overcoming social problems. By integrating local wisdom into the social education curriculum, this approach emphasizes relevance and depth of students' understanding of the social reality around them. This is not just about providing information about social issues, but also exploring and utilizing existing local knowledge.

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1. INTRODUCTION

Humans are social creatures who build relationships with others, forming families, communities and societies. Humans have physical, mental, emotional, social and spiritual characteristics that differentiate them from other species [1], [2]. This can be seen from better ethics, morals and habits and being able to communicate in a complex manner [3], [4]. This difference is obtained from daily learning activities. Learning is the process of

acquiring new knowledge, skills, understanding, or experience through study, teaching, practice, or observation. It involves information absorption, processing, forming new connections in our minds [5], [6].

Learning is the way humans and other creatures gain knowledge and develop the ability to face challenges and solve problems [7], [8]. Learning goals can be varied, such as increasing knowledge, developing skills, gaining a deeper understanding of the world around us, preparing for a particular job, or improving the overall quality of life [9], [10]. Learning is also a lifelong process, because we continue to learn and develop ourselves throughout our lives by interacting socially with others. Social interaction is an important part of human life and is the foundation of complex social structures in society. Social interaction involves the exchange of information, ideas, and feelings between individuals or groups [11], [12]. Communication can be verbal (through words) or non-verbal (through facial expressions, body language, or tone of voice). Through social interaction, individuals build relationships, understand the world around them, and gain knowledge of the local culture embedded in their respective environments.

Local culture refers to the overall pattern of life, values, practices and traditions that develop within a particular community or region. Local culture is a unique expression of the identity and heritage of a human group that is rooted in the history, natural environment, and collective experiences of an area [13], [14]. This local culture can also be a characteristic that is owned, such as regional language, art, traditional clothing, rituals and food that only exist in that area. The famous Rodat dance in Sumber village, Simo subdistrict, Boyolali district can be an example of local culture that needs to be preserved. The characteristics of the Rodat dance include movements that are agile, energetic and full of enthusiasm. Rodat art is an art that combines dance movements accompanied by musical instruments, this art does not only display dance performances and does not only perform dexterity games and strength games [15], [16]. Players in the art of rodart show attractions in performing such as showing invulnerability, balance and the ability to control fire.

As time goes by, the Rodat dance is forgotten by the increasingly developing era, so there is a need for revitalization. Cultural revitalization is an effort to restore, preserve and revive cultural heritage, traditions, arts and cultural practices that may be endangered or forgotten [17], [18]. It involves a series of activities and initiatives aimed at maintaining cultural diversity, increasing public awareness of cultural values, and strengthening social identity and cohesion [19], [20]. By preserving and strengthening local culture, a community can strengthen its identity, improve social well-being, and promote cross-cultural understanding and tolerance.

The urgency of research on Social Capital in Local Cultural Revitalization, especially in the context of Rodat dance in Sumber Village, Simo District, Boyolali Regency, is very important in facing the challenges of cultural preservation in this modern era. With the pressures of globalization and rapid social change, the sustainability of local culture is often threatened. This research highlights the urgent need to understand and utilize Social Capital as an effective tool in supporting traditional cultural revitalization efforts. By focusing on the art of Rodat dance, this research provides an in-depth look at how social networks, norms and trust between individuals can be the key to stimulating sustainable collaboration in the preservation and development of local arts and culture [1], [21]. The findings of this research can not only provide practical guidance for local communities in Sumber Village, but also contribute to broader insight into how to overcome cultural preservation challenges in various communities. Thus, this research not only has a significant local impact but is also globally relevant in efforts to maintain cultural diversity.

Research on the art of Rodat dance in forming students' cooperative character has illustrated the extraordinary potential of this art as an effective tool in enriching the dimensions of students' social character. This research highlights that participation in the art of Rodat dance not only provides physical and artistic experiences, but also significantly improves students' collaborative skills. Through group practice, collaboration in creating dance movements, and shared expression, students learn to respect each individual's role, build confidence in teamwork, and develop deep social understanding [22], [23]. Rodat dance encourages students to support each other, communicate effectively, and experience collective satisfaction from the work created together. This research highlights the relevance of Rodat dance as a character education strategy that can be integrated into the educational curriculum as an innovative way to shape students' character, especially in the context of strengthening the values of cooperation and social solidarity.

The importance of local wisdom in character education has significant implications for the development of students' values and attitudes. Local wisdom includes the values, norms and traditions inherent in local society. The main implication lies in the ability to integrate local wisdom into the character education curriculum. By introducing students to local cultural values, they can develop a deep understanding of the norms and ethics valued in their communities [24], [25]. It also allows educators to create relevant and meaningful learning contexts, facilitating the transfer of local values into students' daily lives. Apart from that, local wisdom can act as a tool to build self-identity and pride in their cultural heritage. Therefore, the presence of local wisdom in character education can increase the effectiveness of character education programs by providing relevance and authenticity to the values instilled, creating closer ties between schools and local communities.

Local wisdom in the context of social education has significant implications for the development of social awareness and community involvement [26], [27]. Including local wisdom in the social education curriculum can help students better understand social dynamics in the specific context of their society. The main implication is to enable students to recognize and understand the specific social challenges faced by their local communities. By integrating local values, norms and traditions, social education can be more effective in encouraging student participation and involvement in social initiatives [28], [29]. In addition, local wisdom can function as a source of inspiration for relevant solutions to social problems faced by local communities. Thus, social education that incorporates local wisdom not only provides a deeper understanding of social reality, but also encourages students to play an active role in efforts for positive change in their communities [30], [31]. By utilizing local wisdom, social education can become more inclusive, responsive and sustainable.

The novelty of applying local wisdom in social education creates a promising new paradigm in understanding and overcoming social problems. By integrating local wisdom into the social education curriculum, this approach emphasizes the relevance and depth of students' understanding of the social reality around them. This is not just about providing information about social issues, but also exploring and utilizing existing local knowledge. This novelty creates opportunities to build more effective and sustainable solutions, based on a deep understanding of the needs and aspirations of local communities. Involving students in social projects that utilize local wisdom can stimulate a sense of social responsibility and active involvement in designing positive change. Thus, social education that adopts a local wisdom approach becomes an innovative tool and has the potential to change the paradigm in preparing the young generation to become agents of social change based on local and global understanding.

This research is to find out the form of revitalization carried out by the Sumber community in maintaining and developing local culture in Sumber Village, as well as to find out the form of social capital as a form of encouragement for the community to revitalize local culture in Boyolali Regency, especially in Sumber Village. With the help of traditional leaders and stakeholders, the revitalization of several points was carried out well and was able to be displayed to the community. This is in line with previous research [32], [33]. with the aim of revitalizing local wisdom in Aceh by reviving several traditional institutions that have not been functioning successfully with the help and direction of traditional stakeholders or figures who understand the culture.

2. RESEARCH METHOD

2.1. Types of Research

The research used in this research is qualitative with phenomenological methods. Qualitative methods are methods used to examine the condition of natural objects, not experiments where the researcher is the key instrument [34], [35]. The phenomenological approach aims to explore and understand the essence of human experience, emphasizing the individual's perspective on their world. In phenomenological research, researchers attempt to detail the subjective meaning that individuals give to the phenomena they experience, without being fixated on pre-existing concepts or theories. The phenomenological approach prioritizes in-depth descriptions of subjective experiences, encouraging researchers to absorb and explore the meaning contained in the narratives of research participants. In simple terms, it can be said that this research is direct research which aims to describe existing phenomena [36], [37].

2.2. Population and Sample

The population in the Social Capital research in Local Cultural Revitalization, especially in the Study of Rodat Dance in Sumber Village, Simo District, Boyolali Regency, is the entire Sumber Village community who are involved in efforts to revitalize Rodat dance. This research focuses on local communities, dance artists, village governments, and members of organizations such as Karang Taruna who are involved in cultural preservation activities. The research sample was selected purposively by considering their active role in revitalization efforts. A number of community members, dance artists, and village government representatives were taken as research subjects through in-depth interviews and observations to gain a deep understanding of the dynamics of social capital in the context of local cultural revitalization [38]. Although the sample is limited, the selection of research subjects was based on their interest in the preservation of Rodat dance art, which is expected to provide fairly representative insight into the role of social capital in that context.

2.3. Data Collection Technique

Research instruments are tools used to collect data or information that is useful for answering research problems. The instruments used in this research were interview sheets and documentation. The process carried out during field research uses unstructured interview techniques, so that the interview runs effectively, there are several stages that must be carried out, namely, introducing oneself and explaining the purpose of coming to the research location and bringing a research permit addressed to traditional stakeholders, village heads and local communities. This research does not focus on research guidelines, but instead focuses on paying attention to the

characteristics and unique characteristics of the informants when conducting interviews, so that the interviews give the impression of chatting, joking with each other, while carrying out activities that are not rigid in nature [39]. In-depth interviews were conducted to obtain answers to the research focus that had been formulated. Documentation study carried out to observe the revitalization process aimed at Rodat dance. Documents are records of events that have passed. Documents can be in the form of writing, images or monumental works by someone. The process of taking documentation will be carried out while the research is in progress using media such as cellphones to take pictures with the informants, while the use of stationery is used to record important data submitted by the informants, all of this is needed to support the completeness of the data [40], [41].

2.4. Data Analysis Technique

Data analysis techniques in research on Social Capital in Local Cultural Revitalization, especially in the Rodat Dance Art Study in Sumber Village, Simo District, Boyolali Regency, involve a qualitative approach. Data was collected through in-depth interviews with community members, dance artists, and village government, as well as through direct observation of revitalization activities. Data analysis was carried out using the content analysis method, where interview transcripts and observation notes were categorized and analyzed to identify key themes related to social capital, such as social networks, norms and levels of trust between individuals [42], [43]. In addition, a triangulation approach was used by integrating interview results with official documents, such as activity reports and village government policies related to local cultural revitalization. With this combination of techniques, this research aims to provide a comprehensive picture of the role of social capital in efforts to preserve Rodat dance art and its impact on the sustainability of local culture.

2.5 Research Procedures

The research procedure for Social Capital in Local Cultural Revitalization, especially in the Rodat Dance Art Study in Sumber Village, Simo District, Boyolali Regency, begins with the population identification and sample selection stages. The population consists of the entire Sumber Village community who are involved in efforts to revitalize the art of Rodat dance, with samples selected purposively based on their active role in cultural preservation activities. Data was collected through in-depth interviews with community members, dance artists, and village government representatives, accompanied by direct observation of revitalization activities. A triangulation approach was used to combine interview results with analysis of official documents related to policies and reports on revitalization activities. After data collection, qualitative analysis techniques, especially content analysis, were applied to identify and group findings related to social capital. This process allows researchers to understand the dynamics of social interactions, norms, and levels of trust between individuals that influence the revitalization of Rodat dance art. Furthermore, the results of this research will be carefully compiled and presented to form a comprehensive picture of the role of social capital in preserving and revitalizing local culture [44], [45].

3. RESULTS AND DISCUSSION

3.1. Process of Revitalizing Rodat Dance Culture in Sumber Village

In the efforts made by the Sumber Village community to revitalize Rudat culture. There has been a lot of positive support from both the village government and youth organizations so that Rodat art can be enjoyed again by the younger generation, which was previously lost due to developments in the modern era. New culture that enters on a massive scale can displace local culture that has been passed down for generations because it is considered that this culture has been left behind by the times [46], [47]. The idea of revitalizing Rodat culture was then responded to and followed up by youth youth groups together with the village government to be able to create and present a cultural festival activity, especially for Rodat culture.

With help and support from the village government to re-present Rodat art which has long been lost. Finally, Rodat art can be displayed to the public with one of the first steps in the form of a festival or cultural event, the most important of which is the performance of the Rodat dance culture. The festival is called "Source Village Cultural Festival" with the theme "Nunggal Nation, Nunggal Rasa, Nguri-nguri Javanese Culture". The aim of holding a cultural festival is to revive and preserve the culture of the people of Sumber Village so that it can be enjoyed again and to maintain culture as the nation's identity amidst technological developments, which have brought western cultures easily in and replaced local culture, especially cultures inherited from ancient times. hereditary.

As is the case with cultures in Indonesia, the problem that often occurs is documentation, this problem is an important problem and becomes an obstacle in itself regarding how to develop or introduce the culture itself [28], [29]. In terms of conveying artpeople do not do enough documentation because when the process of learning about works of art is done directly, orally, or in writing, without having to learn from informants who are in documents or notes and those that exist, because they were not made or not. There is. So, in the absence of documentation that describes or tells about culture, people do not know how this culture has developed.

Data was only obtained from elderly community figures because at a young age they were still exposed to cultural activities, so how culture was described was only within the limits of their knowledge and point of view. This also applies to the issue of Rodat culture, since when Rodat art existed in Sumber Village, it is currently not known for certain. Because art has existed and developed from generation to generation in society, art used to be very popular among the people of Sumber Village and its surroundings. However, it is not known who the creator is and when the art was created [48], [49]. In this case, community figures who have been members of an existing Rodat arts group generally have knowledge about Rudat art itself and are a source for telling and describing what Rodat dance culture is. Rodat culture has been passed down from generation to generation to member figures who have joined the Rodat dance group only to know a general overview of Rodat culture itself in the Sumber Village community.

3.2. Several Efforts to Revitalize Local Culture of Rodat Dance Arts

Several efforts to revitalize the art of Rodat dance in Sumber Village include the following parts:

a. Efforts to Revitalize the Rodat Dance Movement

The forms of movement in the Rodat dance performance are things that are easy for anyone to do, because the movements are done repeatedly. The movements are not too complicated because most of Rodat's dance movements only rely on the harmony of the same number of players. Therefore, during a performance, anyone can do the Rodat dance, they just have to have a partner.



Figure 1. Process of discussing the form of the Rodat dance movement

In the context of revitalization efforts, of course, there was also the development of several interesting movements, namely the nodding movement with a slightly slower tempo. This was agreed upon because in the formation of the new Rodat group, many players had agreed to it on the grounds that they were old. In the context of revitalization efforts, of course, there was also the development of several interesting movements, namely the nodding movement with a slightly slower tempo. This was agreed upon because in the formation of the new Rodat group, many players had agreed to it on the grounds that they were old. At the beginning of the formation of the new group Rodat, the players or dancers were still in the learning stage. At this stage the dancers perform dances that are still not perfect or still stiff, the dances they perform are still not neat. After learning from Rodat figures or village elders, the dancers began to understand the correct movements and rhythm. After practicing for quite a long time, the dancers finally understood and were flexible in playing the Rodat dance.



Figure 2. Results of agreement on the Rodat dance movement in revitalization efforts

b. Revitalization Efforts at the Rodat Dance Arts Property

Rodat art performances have a combination of movement, dance and musical instruments in them. One of them is the property used by wheel players. There is no fundamental difference between the art of Rodat in the past and Rodat today. When the revitalization was carried out, the props used remained the same, namely the

wheeled dancer holding a fan and a bamboo blade. However, several changes were made in terms of the dancers' movements and the clothing worn by the Rodat players.



Figure 3. Property revitalization results used in Rodat art

In efforts to revitalize the properties used during Rodat dance performances, several of the properties used were fans and sticks. In the revitalization activities for the property, the Rodat dance performance is made as attractive as possible with bright colors, this aims to provide a new and modern atmosphere to attract the attention of the audience. The use of this property is also to complement every Rodat dance movement.

c. Efforts to Revitalize Clothing in Rodat Dance

Not only do they perform varied movements, the performances they deliver are also more attractive when the players wear the same clothes. In revitalization efforts, the village government and youth organizations are trying to find creative ideas for the clothes worn by the players. This effort has experienced quite a lot of good changes. The clothing worn by the players is contemporary clothing with a combination of Javanese elements in it. The purpose of choosing this clothing is to give a new impression that Rodat dance culture has been reborn in accordance with what society expects. This is also the result of a joint discussion agreement.



Figure 4. Results of clothing revitalization in Rodat dance art after revitalization

By wearing striped clothing with long black trousers, the players also don't forget to use blangkon as a head covering and other clothing equipment to make them look neater and more attractive. With the change in clothing worn by Rodat dancers, it is hoped that their appearance during the performance will be more attractive. So, it becomes an interest for the younger generation in particular to want to learn and preserve Rodat art.

d. Efforts to Revitalize Again-songs in the Art of Rodat Dance

The songs sung varied, such as prayer songs and several nationalist songs. The song that was sung when the Rodat performance started was the song Garuda Pancasila, when this song was played the Rodat players lined up and lined up with each other towards the performance stage. Other favorite songs include main here, let's play, prayers to the prophet and other types of songs with an uplifting nuance. Examples of song lyrics performed in the Rodat arts of Sumber village are:

1. Shalawat song

One of the important things in the revitalization effort is the songs to accompany the Rodat dance performance, namely Sholawat. The purpose of adding Sholawat to accompany the Roda dance is to further increase people's understanding of the importance of maintaining culture in accordance with the Sholawat that people are used to hearing. This also has another purpose in the form of the Rodat dance to be remembered as much as the Sholawat itself. This revitalization action is important because the Rodat dance is also a dance that has an Islamic background.

2. Garuda Pancasila

The song has a good beat, resulting in a combination of rhythm and beat that is the same as the movements performed by the rod players. In the Garuda Pancasila song, there is enough time to accompany the Rodat players to determine their line and prepare themselves before other movements are performed. During the revitalization activities for song senders during the Rodat dance performance there were also national songs, namely Garuda Pancasila. This national song has a purpose, just like the Rodat dance which has a patriotic spirit, the revitalization of the song accompanying the Rodat dance aims to convey that society must always maintain the unity and integrity of the nation, especially the cultures that are the identity of the Indonesian nation.

e. Revitalization Efforts on Rodat Accompanying Musical Instruments

The next development in musical instruments can be added with modern musical instruments such as drums, bass, and also key boards to make them look better without changing the characteristics that existed before. Apart from that, these musical instruments can be added to accompany special songs to match the notes and rhythm of the songs sung by the singer in the Rodat art.



Figure 5. Rodat musical instruments in Sumber Village

It was explained that there would be no additions to Rodat's accompanying musical instruments because in the Rodat dance art revitalization activities, the agreement was that the existing musical instruments were sufficient and suited the needs of the Rodat dance performance itself. However, in terms of revitalizing the Rodat musical instrument, it needs to be developed to continue to attract the attention and interest of the public to continue to maintain the Rodat dance culture.

This research is in line with research conducted by Fretisari, (2019) [50] those discussing the field of social education, which from the perspective of the art of Rodat dance is still quite large. Although the art of Rodat dance has the potential to be an effective tool in developing social aspects, identity and community participation, research that specifically focuses on the integration of Rodat dance art in the context of social education is still limited. There is a need for a deeper understanding of how the art of Rodat dance can be implemented concretely in educational programs to strengthen social identity, increase inclusion, and contribute to the formation of a more empowered society. In-depth research in this context will open the door to new strategies and approaches in integrating the art of Rodat dance as an integral part of sustainable social education and have a positive impact on the social and cultural development of society.

This research is in line with research conducted by Utami & Utina, (2019) [51] those who discussed the art of Rodat dance in the context of student cooperative character education which still needs to be explored in depth. Even though the art of Rodat dance has great potential to enrich cooperative values through collaboration in movement and artistic expression, specific research highlighting its influence on the formation of students' collaborative character is still limited. There is not yet an adequate understanding of how practice and performance in the art of Rodat dance can specifically stimulate the development of collaborative skills, build self-confidence, and strengthen interpersonal relationships among students. Therefore, in-depth research on how the art of Rodat dance can be integrated into the context of character education to increase student cooperation is necessary to provide clearer insights and fill this knowledge gap. By understanding the impact of Rodat dance on aspects of student collaboration, more effective educational strategies and programs can be developed to utilize the potential of Rodat dance as a tool for character development in the educational environment.

The novelty of this research lies in the in-depth exploration of the potential of the Rodat dance art as an innovative tool in shaping students' cooperative character. This research will explore not only the physical and emotional impact of the art of Rodat dance but also focus on the more abstract and complex aspects of character formation, especially in the context of collaboration. By utilizing holistic research methods, this research will identify specific elements in the art of rodet dance that can stimulate and strengthen students' collaborative skills, including how collaboration in creating movements and artistic expressions can form social interactions and a

sense of shared responsibility. This research will also explore students' perceptions of the experience of Rodat dance in forming cooperative character, contributing to the character education literature with an innovative perspective. Thus, it is hoped that this research can pave the way for further understanding of the role of Rodat dance art in shaping students' character that is oriented towards cooperation in the future.

The novelty of this research lies in the in-depth exploration of the potential of the Rodat dance art as a unique and powerful instrument in improving the dimensions of students' social education. This research will focus on the impact of the art of Rodat dance in strengthening students' social understanding, engaging them in collaborative activities that not only build artistic skills but also deepen social interactions, empathy, and cross-cultural understanding. With a holistic approach, this research will identify special elements in the art of Rodat dance that can stimulate the development of students' social skills, such as the ability to communicate nonverbally and tolerance for differences [52], [53]. The implications of this research will contribute to the social education literature by expanding our understanding of the role of Rodat dance in developing students' social skills. This can provide valuable guidance for the development of more inclusive, diverse, and arts-oriented social education strategies, opening up opportunities to create educational environments that support diversity and deeper social understanding among students.

The implications of research on the art of Rodat dance in collaborative character education have the potential to change the approach to character education in the educational environment. The results of this research can provide a valuable contribution to the development of strategies and programs that utilize the art of Rodat dance as a tool to stimulate and strengthen students' collaboration skills. Implementing the art of Rodat dance in the character education curriculum can create a dynamic learning environment, where students not only gain a conceptual understanding of cooperation but also experience firsthand the power and beauty of collaboration in dance [54], [55]. The practical implications of this research include the integration of the Rodat dance art in extracurricular activities or school arts projects, as well as the preparation of guidelines for teachers on how to utilize the Rodat dance art to support the formation of cooperative character. By embracing this approach, schools can create an inclusive culture that encourages cooperation, mutual understanding, and has a positive impact on the long-term development of students' social character.

The implications of research on the art of Rodat dance in students' social education are very significant in opening the door to the development of innovative and inclusive approaches in the educational environment. The results of this research can provide practical guidance for developing a curriculum that emphasizes the role of Rodat dance in enriching the social education dimension of students. By emphasizing elements such as collaboration, nonverbal communication, and cross-cultural understanding in the art of rodet dance, educators can integrate these activities to stimulate students' social skills and empathy. In addition, the implications of this research can also contribute to the design of more inclusive social education programs, creating spaces where students from various backgrounds can actively participate and learn from each other [40], [41]. Thus, this approach can help create a more diverse educational environment and encourage deep social understanding among students, providing a long-term positive impact on their personal and social development.

Although research on the art of Rodat dance in social education and cooperative character education has the potential to make a significant contribution, there are several limitations that need to be considered. First, the generalizability of research results may be limited by the diversity of educational and cultural contexts. Each school environment has unique dynamics and challenges that may influence the implementation of the art of Rodat dance. Second, in a social context, it is important to consider external variables that may influence students' responses, such as personal experiences and family background. In addition, external factors such as support from schools, availability of resources, and teacher training can also influence research results. Third, the subjective and interpretive aspects of art make measuring the character of cooperation more difficult compared to more quantitatively measurable variables. Therefore, interpretation of research results may require a more contextual and in-depth approach. Nevertheless, understanding these limitations can open up space for further, more careful research, broadening the scope of knowledge about the role of the art of Rodat dance in social education and the character of student cooperation.

4. CONCLUSION

It can be concluded that overall, research on the art of rod dance in social education and collaborative character education provides a valuable insight into the potential of dance as an innovative tool to enrich the social dimensions and cooperative characteristics of students. The results of this research show that the art of Rodat dance can not only enrich students' learning experiences through its physical and artistic aspects, but can also make a positive contribution to the development of social character, especially in building cooperation, collaboration and empathy skills . Although there are several limitations that need to be taken into account, such as the diversity of educational contexts and the difficulty of measuring character quantitatively, the findings of this research provide a basis for the development of a more holistic and inclusive educational approach. The practical implications of this research involve the integration of the art of Rodat dance in the curriculum and

school activities to strengthen students' cooperative character. By embracing the potential of the art of Rodat dance, educators can create a learning environment that motivates and deepens students' understanding of the importance of cooperation in the formation of their social character.

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