



RESEARCH ARTICLE

Ethnopedagogy of Ngusaba Dimel Tradition as an Implementation of the Character Values of the Pancasila Student Profile

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ABSTRACT

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The aim of this study was to examine the character values of the Pancasila student profile at Ngusaba Dimel as ethnopedagogy in the Selat Traditional Village community. The research method in this study was qualitative research in which it began with determining the research location in the Selat Traditional Village. Data was collected through an interview process with the Selat Traditional Village Prajuru, namely Kelihan Ngukuhin, Penyarikan, Kubayan, Masekin, Jro Sedaan Village, Kelihan Juru, and other informants. Researchers also carried out passive observations during the preparation and implementation procession of Ngusaba Dimel at the village residents' homes and at Pura Dalem Selat. Document data in the form of awig-awig, Selat traditional village profile, and so on. All data was validated through a triangulation process of sources and methods. Data analysis was carried out using critical educational theory and other social theories. The results of the research show that in the Ngusaba Dimel tradition there are Pancasila student profile values, namely the value of devotion to God Almighty as seen in the prayer procession according to Hindu religious teachings. Globally-oriented values are seen in the use of technology and various environmentally friendly materials. The value of mutual cooperation can be seen from the attitude of all the people who help each other in preparing for the Ngusaba Dimel procession. Creative values are clearly depicted in the form of art and the various facilities and infrastructure of Ngusaba Dimel. The value of critical reasoning is reflected in the discussion or parum during the preparation and implementation of Ngusaba Dimel, and the value of responsibility is also reflected in the attitude of the traditional village community who carry out this ritual sincerely as a legacy that must be safeguarded for the next generation. The whole series is a requirement for educational values or ethnopedagogy. The finding has indicated an important contribution to the development of culture-based education or ethnopedagogy.

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INTRODUCTION

Character formation is one of the main aspects of Indonesian education which is clearly stated in the Minister of Education and Culture Regulation Number 20 of 2018. The character in question is of course in accordance with the culture and national identity of the Indonesian nation. The government then translated it into a more concrete form, namely the Pancasila Student Profile (Dimensions, Elements and Subelements of the Pancasila Student Profile, Independent Curriculum, 2022; Satria et al., 2022).. The characters in question are; 1) Have faith and devotion to God Almighty and have noble character, 2) Critical thinking, 3) Global insight, 4) Independent, 5) Creative, and 6) Responsible. All

of these characters are important to teach amidst the challenges of globalization, information flow and social change. This challenge is increasingly relevant in Indonesia, where students must be equipped with the noble values of Pancasila to face changing times. Apart from formal education, an approach is needed that integrates local cultural values, such as those found in traditional traditions and ceremonies, so that character education can be more relevant and contextual to students' daily lives (Febriani, 2021).

Various local cultures that live and develop in society become cultural identities and characteristics that require values such as character values in the Pancasila Student Profile. One of the traditions in Bali is known as the ngusaba (prayer) tradition. This *Ngusaba* consists of various types such as *Ngusaba Nini*, *Ngusaba Bukakak*, *Ngusaba Pillow*, *Ngusaba Kapat*, and so on. Selat Traditional Village itself has the Ngusaba Dimel traditional ceremony, an annual ritual that is rich in character values such as religious, creative, responsibility, mutual cooperation, togetherness and local wisdom. These values are in harmony with the goals of the Pancasila Student Profile and can be a powerful source of ethnopedagogy.

The results of the study from Subai et al. (2023) proves that the Bedouin tribe has local wisdom values that can be used as a form of ethnic-based education or ethnopedagogy. The ethnopedagogy of society also influences students' way of thinking to be more critical and appropriate to the context of their cultural situation (Purnamasari, 2023). Ethnopedagogy that develops in society can also have a social function in preventing conflict, such as in the Selat Village community in the form of *Siat Sarang* (Yasa etc., 2023). This studies above clearly find that local wisdom is full of educational value.

Therefore, this study aims to find the character education values contained in the *Ngusaba Dimel* tradition in the Karangasem, Selat Traditional Village as study material to develop the Pancasila students profile. The results of this study can then contribute to the development of contextual material in schools so that the educational goals of creating people with character in accordance with the noble values of Pancasila can be realized.

RESEARCH METHOD

This research is qualitative research which begins with determining the research location in the Selat Traditional Village. Followed by data collection through interviews, observation and document study. All data was validated through a triangulation process of sources and methods. The data analysis process was carried out through Mile and Huberman's interactive analysis model using the help of critical educational theory and other social theories. All activities were carried out in stages following the following research steps.

1) Data collection

Data was collected through an interview process with *Prajuru Selat* Traditional Village including; *Kelihan Ngukuhin*, *Penyarikan*, *Kubayan*, *Masekin*, *Jro Sedaan Desa*, *Kelihan Juru*, and other informants. Researchers also carried out passive observations during the preparation and implementation process of *Ngusaba Dimel* in residents' homes and Dalem Selat Temple. Document data in the form of *awig-awig*, Selat traditional village profile, and so on.

2) Data triangulation

The next process is to triangulate the data to validate the data that has been collected. Source triangulation is carried out by comparing similar data collected through various data sources using existing data collection methods, namely from interviews, observation results and document study results. Data triangulation was undertaken through interview results from *Kelihan Adat Selat*, *Jro Kubayan*, *Jro Pasekan*, and *Jro Penyarikan*. The data is searched for common ground which becomes the temporary conclusion of the research information. Apart from triangulating data sources, triangulation methods were also carried out using the results of interviews, observations and documentation studies to obtain conclusions. If a conclusion has been reached, then proceed to the next stage.

3) Data analysis

After the data is collected, the final stage of the research method study is conducting data analysis. The data analysis process was carried out using Mile and Huberman's interactive analysis techniques (Miles et al., 2014; Miles & F. B. Miles, 1994) iteratively in the following chart.

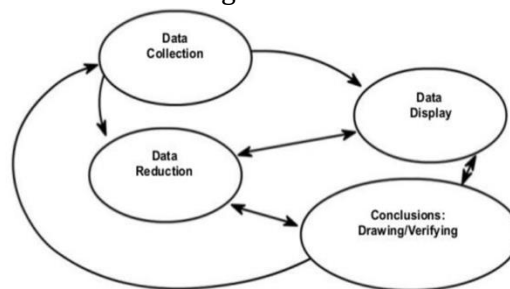


Chart 1: Interactive Analysis of Mile and Huberman

Source:: Miles et al. (2014)

The analysis process takes place continuously during research. The process of collecting data, reducing data, conveying data, and analyzing data continues until the data is saturated and the conclusion has indicated that *Ngusaba Dimel* does not merely have a religious meaning but is an ethnopedagogical model for passing on values to the next generation.

FINDING AND DISCUSSION

1) Historical development of *ngusaba dimel* in the selat traditional village

Ngusaba Dimel comes from the words *usaba* and *dimel*. *Usaba* means a celebration of getting the start, which becomes *ngusaba* meaning the business process, while *dimel* means rice field or moor. So, grammatically, *Ngusaba Dimel* is a process of celebrating the results of rice fields or moors. The broader meaning of *Ngusaba Dimel* can be interpreted as a form of gratitude and thanksgiving for blessings and agricultural products that come from rice fields or moors. This procession appears as a symbol of the gratitude and trust of the Balinese people in forces outside humans that determine the results of their agriculture or plantations (Yasa dkk., 2023).

The history of the existence of *Ngusaba Dimel* in the Selat Traditional Village can be seen from various aspects, firstly the belief system, secondly the history of the Selat Traditional Village, and thirdly the emergence of the *subak* or irrigation system in Bali. In connection with the development of the belief system, the development of the *Ngusaba Dimel* ritual or tradition is an implementation of the development of Hindu religious teachings which enriched the initial belief system in Bali. The figure who is considered important in the context of the spread of early Hinduism is Rsi Markandeya in 8th Century. Then the next figure who is also seen as influencing the development of Hinduism in Bali is Mpu Kuturan. Mpu Kuturan came from East Java, he is thought to have come to Bali in 1009 AD. The figure who is considered to have finalized Hindu religious teachings in Bali is Danghyang Dwijendra (Danghyang Nirarta), came around 1489 AD. Regarding *Ngusaba Dimel*, its development probably occurred after the 8th century. Because it was at that time that Hinduism began to be taught by Dang Hyang Markandeya. He was the first to start teaching Hinduism by establishing the Besakih Temple which is on the slopes of Mount Agung Giri Tohlangkir which is geographically close to the Selat Traditional Village. This caused the Selat Traditional Village to get the nicknames the granary of Besakih Temple and Pasar Agung Temple. This inscription is dated 1103 Caka (1181 AD) around the XII century issued by Maharaja Sri Haji Jayapangus who ruled in Bali in 1099-1103 Saka (1178-1181 AD) (Ardika et al., 2013). Based on the conditions and history of the Selat Traditional Village, *Ngusaba Dimel* existed after the Selat Traditional Village gained the task of providing rice at Besakih Temple and Pasar Agung Temple, namely in 1103 Caka (1181 AD) or according to the book *Pura Besakih: Temple, Religion and Balinese Society* by Stuart -Fox (2010:12) states that the inscription is dated Tanun Caka 1393 (1471 AD). This means that this inscription was published during the reign of King Gelgel, Dalem Watu Renggong, who ruled in the Caka years 1382-1472 (1460-1550). If you look at the inscription, the founding of the Selat *Ngusaba Dimel* Traditional Village was in the 12th-14th century AD.

The formation of *Ngusaba Dimel* can also be linked to the existence of *subak* or community irrigation systems in Bali. *Subak* itself as a system is known in Bali because of the presence of Rsi Markandeya around the 8th century. *Subak* is a religious, ecological and sociological practice of the Balinese people. In practice, *Subak* becomes an arena of religious values with the concept of Dewi Sri or the Goddess of Fertility. The existence of natural management, especially agriculture and plantations, has led to the emergence of the concepts of *subak* and *subak abiyon*. *Subak* refers to irrigation management for rice fields and *subak abiyon* is management of dry land such as plantations or moorlands.

Regarding to these three dimensions, the existence of *Ngusaba Dimel* historically began when Bali began to recognize the agricultural system and Hindu religion in Bali, namely in the 8th century. Then it experienced legality or prosperity when the Selat Traditional Village received a mandate to become a rice barn at Besakih Temple and Pasar Agung Temple since the 12th century. This means that *Ngusaba Dimel* as a religion is a historical process that proves the influence of various ideologies in Balinese society, especially the Selat Traditional Village community. In this process, dynamics and changes and cultural adaptations continue to occur nowadays.

2) Character values of pancasila student profiles at *Ngusaba Dimel* in selat traditional village

The character values of the Pancasila Student Profile in *Ngusaba Dimel* can be seen in six aspects of character values, namely 1) having faith and devotion to God Almighty and having noble morals, 2) Critical thinking, 3) Global Insight, 4) Independent, 5) Creative, and 6) Responsible. This whole thing is reflected in the various preparations, implementation, and facilities and infrastructure of the *Ngusaba Dimel* tradition. To make it easier to understand, these values are formed in the following Pancasila Student Profile values chart.

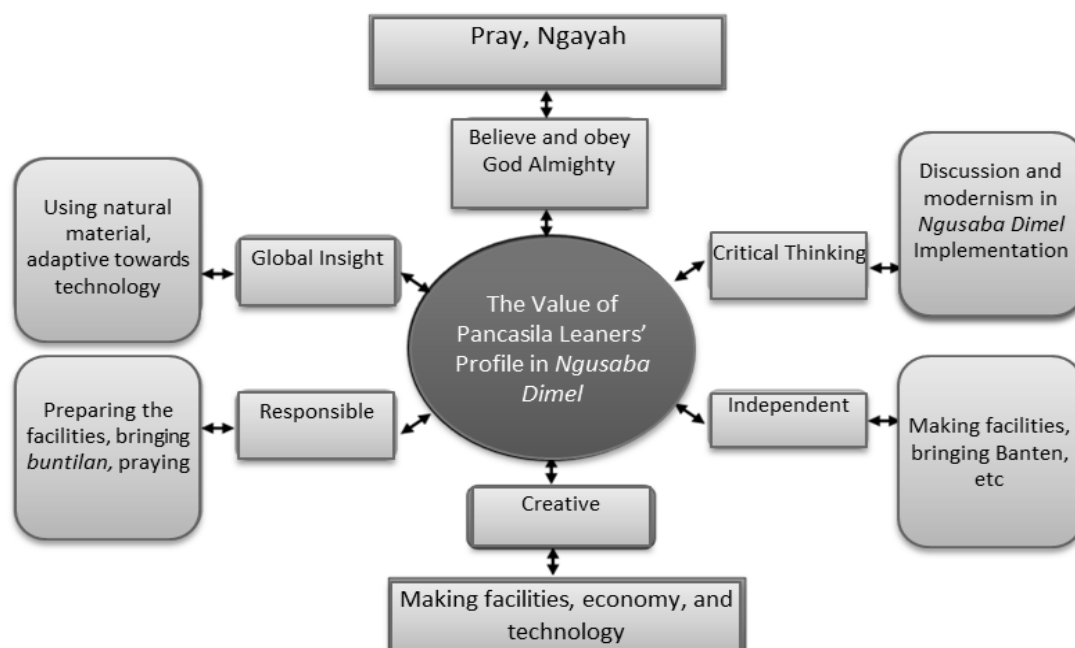


Figure 1: Chart of pancasila student profile values at *Ngusaba Dimel*

Source: I Wayan Putra Yasa data processing results, 2024

The chart image above clearly illustrates how the values of the Pancasila student profile are depicted in the various stages and activities at *Ngusaba Dimel* partially or completely. More details about these values can be seen in the following description.

a. Have faith and devotion to God Almighty and have noble character

The character values of the Pancasila student profile in believing and being devoted to God Almighty and having noble morals are clearly depicted in the *Ngusaba Dimel* ritual procession. First, we can see from religious morals, the *Ngusaba Dimel* tradition clearly depicts Hindu religious life. A strong

depiction of the values of believing and being devoted to God Almighty can be seen from the procession of each stage of *Ngusaba Dimel* which consists of several series of rituals called *Aci*, namely *Aci Ngepitu*, *Aci Nyaga Nyungsung*, *Nguit Toya*, *Meboros Lan Nagingin Pulu*, *Aci Petabuhan*, *Ngusaba Dimel*, and *Aci Kesanga* all of which clearly depict the procession of religious rituals and cultural customs related to divine practices. As explained by Sukrawati (2022) about the concept of *Panca Yadnya* in Bali, the ritual in this tradition is the practice of *Dewa Yadnya*, namely a sacred ceremony or ritual dedicated to God Almighty. This means that the practice clearly depicts religious values, especially Hinduism in the context of worshiping God in the manifestation as the goddess of fertility, namely Dewi Sri.

The above conditions are supported by evidence of ritual processions carried out by the Selat Traditional Village community in the form of rituals. Rituals are philosophical practices of Hindu religious teachings that recognize the concept of the Three Frameworks of Hinduism, namely *Tattwa*, which is a teaching of guidance for life knowledge, *Susila* is Ethics in socializing, and *ceremonies are yadnya* teachings about holy sacrifices. For Hindus in forming the mentality of their people, these three things must be applied

First *Tattwa*, in a deeper meaning the word *Tattwa* means "truth". Often *Tattwa* equated with the philosophy of divinity or theology. On the one hand, *Tattwa* is a philosophy about God, but *Tattwa* has another dimension that is not found in philosophy, namely belief. As the basis of Hindu belief, *Tattwa* includes five things called *Panca Sradha* (*Widhi tattwa*, *Atma tattwa*, *Karmaphala tattwa*, *Punarbhawa tattwa*, dan *Moksa tattwa*). The young generation must have a high *tattwa* spirit starting with religious education in the family so that they can love their holy places and be taught the true teachings of Hinduism. (Mustawan, 2022; Sukrawati, 2019).

Second, Hindu society must have a high moral spirit. In general, morality is interpreted the same as the word "ethics". This definition is more or less accurate because morality does not only talk about moral teachings or how to behave well, but also talks about the philosophical basis that underlies a good deed must be done. Compare with the word "ethics" which means moral philosophy. The act of killing that is prohibited is when it is based on hatred and anger, on the other hand, killing for a soldier in a war is ethically justified (Mustawan, 2022).

The final Tri Basic Framework of Hinduism, namely Ceremony or *Upacara* In the Kawi language it has three meanings according to the writing system (*ācāra*, *acāra*, *danacara*). Dealing with these three meanings, the meaning used in the meaning of Hindu religious events is the first meaning (*ācāra*), which has the meaning: Behavior, actions, or good behavior in the implementation of Hindu religion, customs or a practice in the implementation of Hindu religion; and regulations that have been established in the implementation of Hinduism (Mustawan, 2022). These religious practices are actually practices of how to practice the Hindu religion known as *Catur Marga*. *Catur Marga* consists of *Bhakti Marga* (jalan bhakti), *Karma Marga* (path of action), *Jnana Marga* (The path of knowledge), and *Yoga Marga* (spiritual path/meditation) (Somawati & Diantary, 2021). This ritual is *bhakti marga* (path of devotion) in the form of creating rituals or traditional customs such as *Ngusaba Dimel*. In relation to the three frameworks, it is proven that the teachings are religious practices in a ceremonial order which are clearly visible in the ritual process *Ngusaba Dimel*.

The above conditions are in line with the view of religious character where strengthening religious character can be carried out through a process of habituation. (Nurbaiti etc., 2020). This can be seen clearly from the process of internalizing religious character which is carried out in *Ngusaba Dimel* because it is done more through habituation. The habituation model in the context of religious character education is practiced by the Selat Traditional Village community and this can also be practiced in school education.

b. Global diversity

The sub-elements of the Pancasila student profile in the aspect of global diversity consist of exploring culture and cultural identity; Exploring and comparing cultural knowledge, beliefs, and practices; Cultivating respect for cultural diversity; Communicating across cultures; Considering and cultivating various perspectives; Reflecting on experiences of diversity; Eliminating stereotypes and prejudice; Harmonizing cultural differences; Actively building an inclusive, just, and sustainable

society; Participating in the joint decision-making process; and Understanding the role of individuals in democracy (Ntimuk et al., 2022; Saputra et al., 2023; Satria et al., 2022).

Internalization of global diversity in the *Ngusaba Dimel* tradition begins with understanding, recognizing, and appreciating the culture that one has. Knowing and understanding culture can be seen from how the leaders or *prajuru* in Selat Traditional Village are able to provide explanations and convey information about each *Ngusaba Dimel* procession well. The ability described above, as a leader with a global perspective and values of diversity, is a necessity, as stated by Setyawan et al. (2022). They explain that being a leader in today's era comes with very complex and unique challenges. Intercultural communication is the process of exchanging thoughts and meanings between people of different nations, racial groups, or language communities (Ngalimun, 2018). Essentially, intercultural communication studies how culture influences communication activities: what verbal and nonverbal meanings are according to the relevant cultures, what is appropriate to communicate, how to communicate it (verbally/nonverbally), and the method of communication. The various descriptions above align with the principle of global diversity, which includes being able to engage in intercultural communication worldwide. The attitudes and character values mentioned above must be instilled in the education system so that individuals can adapt and remain relevant amid globalization. We must be able to adapt and even engage in the process of glocalization. In glocalization, there will be interaction between local culture and global culture, and these two aspects cannot be separated (Mubarok et al., 2019)

The result of the glocalization process is what is known as "local genius," which refers to the ability to absorb while selectively managing foreign cultural influences until a unique new creation is achieved, something that does not exist in the regions from which the influence originated (Atmadja et al., 2017). This clearly means that by having a global understanding, such as global diversity, on the one hand, we build a defense so that we are not swept away by external influences without discernment.

c. Gotong royong (mutual cooperation)

The term *gotong royong* (mutual cooperation) can be defined as an activity where people work together and assist one another in completing a task. Furthermore, *gotong royong* represents a form of cooperation and care for others, where individuals join hands to help and solve problems in order to achieve a common goal. The values embodied in *gotong royong* include mutual respect, teamwork, adherence to decisions, consensus through deliberation, helping one another, high solidarity, empathy, opposition to discrimination and violence, and a willingness to sacrifice (Hayati & Utomo, 2022). The goal of strengthening *gotong royong* character education is to instill national character values effectively in students through educational institutions. By prioritizing specific values, this educational process will enhance understanding and practical application. Consequently, *gotong royong* character education can transform the behavior, mindset, and actions of the Indonesian people, helping them become better and more integrated individuals (Mulyani et al., 2020).

The value of *gotong royong* (mutual cooperation) during preparations is evident in the involvement of family members in preparing various facilities and infrastructure for rituals, such as making different traditional cakes like *dodol*, *jaja uli*, *satuh*, *tempani*, and other types of cakes. There is also *gotong royong* in preparing offerings in the form of *banten* (offerings). All preparations involve not only immediate family members but also the surrounding community, and there may even be participation from the broader community when fulfilling vows to present offerings of *buntilan* (cake).

The aspect of *gotong royong* (mutual cooperation) is not only evident within the family environment but also in the community of Desa Adat Selat. Several aspects are observable, including: 1) *gotong royong* in bringing materials for rituals; 2) *gotong royong* in covering expenses; 3) *gotong royong* in constructing the facilities and infrastructure for *Ngusaba Dimel* or other events; 4) *gotong royong* in leading rituals; and other aspects. The cultivation of *gotong royong* attitudes in the school environment can create positive values for children. The sense of empathy derived from the *gotong royong* attitude among students can instill multicultural behaviors within the school. This multicultural attitude is crucial for the students as it embodies a commitment to upholding the values of tolerance (Mulyani et al., 2020). The values of *gotong royong* can be transmitted in classroom

education by developing initiatives such as class duty, clean Fridays, group assignments, and other collaborative activities (Laili et al., 2023; Mulyani et al., 2020). Furthermore, the strategies employed by teachers in implementing *gotong royong* in learning include structured and designed learning as part of the curriculum. This involves teachers using ICT, Project-Based Learning (PBL), cooperative learning, and contextual learning models (Muttaqin & Rohyana, 2023).

c. Creative

The sub-elements of creativity, as outlined in this decision, indicate that creative students can experiment with various choices creatively when faced with changing situations and conditions. The urgency of developing a creative character includes students enhancing their creative thinking abilities, discovering new solutions, and viewing lessons from fresh perspectives. This fosters a sense of challenge and motivation for students to learn (Ramayani, 2024).

The *Ngusaba Dimel* ceremony, when viewed through the lens of the Pancasila Student Profile—particularly in the creative aspect—clearly showcases creativity, especially in the facilities and infrastructure used. The values of creativity are evident in various aspects, including form, material usage, packaging methods, and others. In terms of form, creativity is reflected in the diverse shapes of the facilities and infrastructure utilized, which include circles, squares, rectangles, and other shapes. Another interesting aspect is how creativity emerges through the use of various technologies in managing different preparations for the rituals that require new elements. For instance, one of the *Krama Cacakan Bibit* cooks satay with the assistance of a gas stove, allowing for quicker preparation. Additionally, while dodol is traditionally cooked using firewood, some individuals have begun using gas stoves instead. These conditions demonstrate that the community of Desa Adat Selat is developing various alternative solutions to better preserve their culture and traditions while adapting to modern practices.

Another creative value that emerges from the *Ngusaba Dimel* ceremony is the presence of a creative economy, which involves the buying and selling of materials for the facilities and infrastructure at various locations, one of which is Selat Market. The concept of a creative economy refers to a new economic model that combines information and creativity, relying on knowledge, ideas, and thinking (W. Wahyudi & Lamama, 2023). This aligns with the concept of economics aimed at improving the welfare and livelihood of the community (W. Wahyudi & Lamama, 2023). The economic activities mentioned above serve as evidence that creativity goes beyond merely generating ideas and concepts; it also encompasses economic activities that can enhance financial prosperity. This is essential to be recognized as a reference in education, allowing students to identify economic opportunities within every cultural and social activity. Various creative activities in the economic field are later referred to as the creative economy (Nurani & Santoso, 2020). The creative economic activities are not solely conducted by the local community in providing materials for the *Ngusaba Dimel* ceremony. The creative economy processes are also facilitated by the Desa Adat Selat by renting out parking areas to create stalls for outside vendors to sell various goods.

d. Critical reasoning

As a traditional and religious ritual, *Ngusaba Dimel* encourages its community members to engage in critical thinking rather than merely following along. However, an interesting phenomenon has emerged where a member of the *Krama Cacakan Bibit* from Sebudi Village has stopped being a member due to no longer owning land in Desa Adat Selat. This has not happened before and serves as evidence that the community's critical awareness is increasing. Consequently, the entire process of carrying out *Ngusaba Dimel* is receiving more attention and organization. Several initiatives have been undertaken by the Leader of *Desa Adat Selat* in this context, including digital documentation and archiving of all data. Each activity is reported openly to the *Sabha Desa* for accountability. Information regarding the responsibilities of the *Prajuru*, *Krama Cacakan Bibit*, and the community of *Desa Adat Selat* is compiled into digital data. Socialization efforts include printing banners in strategic locations to ensure that the entire community is informed about the series of activities related to *Ngusaba Dimel*. Socialization serves as one medium to convey information about the *Ngusaba Dimel* ritual, but there are also other media utilized. To complement the information regarding the *Ngusaba Dimel* procession, socialization is conducted through a Balinese calendar printed by *LPD Desa Adat Selat*. The entire series of *Ngusaba Dimel* and its execution guidelines have

been compiled into a book and included in the awig-awig, providing a framework for carrying out *Ngusaba Dimel*. This also serves as a precaution against misinterpretations and misunderstandings regarding the entire procession and rituals in *Desa Adat Selat*.

Various media for socialization and information are ways for the leaders in *Desa Adat Selat* to enhance community participation while providing a space to increase the critical awareness of the community about their customs. These processes can serve as a model for critical education that teachers can develop for their students, helping them become accustomed to fostering a critical mindset. According to Sunhaji (2008), several general characteristics of critical education can be observed from three aspects, namely: 1) Learning from reality or experience: What is learned is not teachings (theories, opinions, conclusions, advice, etc.) from someone, but rather the real conditions of society or the experiences of individuals or groups involved in those real situations. 2) Not being patronizing: There are no teachers and no students who are being lectured. Everyone involved in this educational process is both a teacher and a student at the same time. 3) Dialogical; The process of teaching and learning is communicative and takes various forms (discussions, group play, etc.) and media (demonstrations, graphics, audio-visuals, etc.) that facilitate critical dialogue among all participants in the training process. Therefore, the critical education-based learning model must follow the critical education model. According to Arbayah (2013), the learning models that teachers can choose to realize critical and humanistic learning are as follows.

1. Humanizing of the class

The process of humanizing the classroom means that teachers believe that the learning process is full of dynamics, so they must continuously adapt their teaching to the situations and conditions of the students they are teaching. Teachers must always be ready to innovate and make changes to meet the needs and demands of learning. Through this process, students can become whole individuals in the context of learning (Shih, 2018).

2. Active learning

Active learning in critical education is a form of learning that provides space for students to engage in learning to the fullest. Critical education theory encourages a student-centered approach to learning. This process can be realized by developing dialogue and student-centered learning. Through this process, students are expected to develop social sensitivity and problem-solving skills. This aligns with the current educational goals of creating a younger generation with strong problem-solving abilities. Learning should be active, maximizing students' potential through activities such as observing, listening, discussing, creating projects, and more. From this process, students will construct their understanding; they will not only grasp concepts but also see them in action and apply them in their work. The process of humanization in the form of free individuals filled with creativity is a hallmark of good education (Humaeroh et al., 2021).

3. Quantum learning

The quantum learning process positions students as individuals who are no longer empty but already possess prior knowledge that can be developed in their learning. Students have critical thinking skills, reasoning abilities, and good emotions; it is up to the teacher to maximize these (Oktavian, 2021). Therefore, teachers must develop challenging and enjoyable learning models so that the potential students possess can develop optimally in the lessons conducted by the teacher in the classroom (Dewi et al., 2019).

4. The Accelerated learning

This model encourages the learning process to occur quickly, enjoyably, and satisfactorily. Teachers are expected to implement a class that utilizes Somatic, Auditory, Visual, and Intellectual (SAVI) methods. Somatic refers to dynamic learning that involves movement and action. Auditory means learning is complemented by speaking and listening. Visual signifies that learning is conducted through observation and description. Intellectual is defined as learning that must be problem-solving and reflective in nature (Arbayah, 2013).

e. Independent

Ngusaba Dimel also fosters the value of independence, which is the ability to carry out responsibilities assigned to oneself effectively. The dimension of independence, according to SK Kemdikbudristek No. 009/H/KR/2022 regarding the dimensions, elements, and sub-elements of the Pancasila student profile in the independent curriculum, consists of (a) self-understanding and awareness of the situation faced, and (b) self-regulation. Furthermore, the sub-elements of the character of independence include recognizing personal qualities and interests as well as challenges faced; developing self-reflection; regulating emotions; setting learning goals, achievements, and personal development, along with strategic plans to achieve them; showing initiative and working independently; developing self-control and discipline, as well as being confident, resilient, and adaptable. The depiction of independence can also be seen in the tradition of *ngaturang buntilan* (presenting *Jaja Uli/ buntilan*) by the residents of *Desa Adat Selat*. Many residents of *Desa Adat Selat* present their offerings independently as a form of responsibility for the duties they carry, either due to inheritance or because they have made a promise to offer the *buntilan*.

The amount of the *buntilan* made by the residents of *Desa Adat Selat* is adjusted according to the promises or vows they have made, such as making *25 catu*, *50 catu*, *100 catu*, *150 catu*, and even up to *300 catu*. The price range for a complete package of *25 catu* is Rp. 8,500,000. The preparation process also encourages independence, such as preparing materials, assembling the offerings, and carrying them. For instance, a woman had to carry the *Sokan* offerings independently because there were no male family members available, so she took it to *Pura Dalem Selat* by herself. Independence becomes a very important value that is also taught in the *Ngusaba Dimel* tradition.

CONCLUSION

Ngusaba Dimel is a traditional expression of gratitude performed by the people of *Desa Adat Selat*, held annually to celebrate the abundant harvest of rice fields and gardens. This tradition cannot be separated from the historical development of Hinduism in Bali, which began around the 8th century and has continued to evolve to this day. *The Ngusaba Dimel* tradition ethnopedagogically reflects the values of the *Pancasila* student profile, which include: 1) faith and devotion to God Almighty and possessing noble character, 2) critical thinking, 3) global awareness, 4) independence, 5) creativity, and 6) responsibility. These values are clearly depicted in the *Ngusaba Dimel* process, from preparation to execution. The value of faith and devotion to God Almighty and noble character is illustrated in the prayer offerings. Critical thinking is manifested in the dialogue and discussions within the *Selat* community. Global awareness is evident in the ritual processes and stages that utilize environmentally friendly and natural materials. The value of independence is clearly depicted in the actions of each individual family in *Desa Adat Selat* during the *Ngusaba Dimel* tradition. Creativity is represented in the packaging of the offerings, which are filled with artistic value and contribute to the creative economy. The value of responsibility is also evident in the execution of *Ngusaba Dimel* as a part of preserving the cultural heritage of *Desa Adat Selat*. This study contributes to the development of culturally based teaching materials aimed at strengthening the *Pancasila* student profile, in line with the national education goals of creating *Pancasila*-charactered individuals.

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