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Learning Rangguk Dance at Puti Sekanti Cultural Studio in the Context of cultural participation

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Abstrack

Culture develops and is standardized in tradition in the form of art. art has a strong cultural philosophy that reflects the identity of the local community. One of the arts is rangguk dance which has its own uniqueness and has meaning in each form. The phenomenon that occurs at this time the development of rangguk dance is less attractive through this research the problem focused on how the process of learning rangguk dance to maintain local culture and the participation of the role of the studio through the learning process. The method used is qualitative method with data collection techniques of interviews, observation and documentation. The results of research on the context of cultural participation of rangguk dance in the puti sekanti cultural studio, there is a teaching and learning process through the non-formal education system in learning cultural traditions in the puti sekanti studio. The role of the puti sekanti sangar in preserving rangguk dance through a structured learning program in which there is a final evaluation process by demonstrating the dance, students are made in groups to measure understanding of the material about rangguk dance. Thus, the puti sekanti cultural studio instills the essence of their role in carrying out the obligation to love, inherit and preserve traditional dance, this reflects the puti sekanti studio in maintaining cultural heritage

Keywords: Learning, Rangguk Dance, Puti Sekanti Cultural Studio, cultural participation.

INTRODUCTION

Culture provides Some characteristics or traits are the same and are socially transmitted through learning, elaborated from biology, psychology, and sociology components as human existence, structured, divided into several dynamic aspects, and their relative value is believed by the customs in an area.

Art belongs to a community that is used collectively as a guideline or frame of reference for members of the community concerned in various behaviors that are related in an effort to meet their needs. Precisely in Kerinci Regency, Jambi Province, it has a diversity of cultures that even gives the characteristics and identity of each culture that exists in its local community, but these cultures in Kerinci are often forgotten and rarely preserved.

This is due to the lack of concern and knowledge of the community and the younger generation about local traditions, so that as a result it eliminates the existence of these arts (Putri Eka Auliani et al., 2023, p. 68). Art belongs to a community that is used collectively as a guideline or frame of reference for members of the community concerned in various behaviors linked in an effort to meet the needs of his life.

Precisely in Kerinci Regency, Jambi Province, it has a diversity of cultures that even gives the characteristics and identity of each culture that exists in the local community, but these cultures in Kerinci are often forgotten and rarely preserved. One of the local cultural arts, namely Rangguk Dance, makes this dance unique and contains its own spiritual value which is attached as an identity to the dance in the expression of gratitude and piety to its creator (Allah SWT) in the presentation of rangguk dance there are ethical and metaphysical aesthetic values that influence each other in artistic refinement through a human need as a whole e human being refers to in the article (Henderson, n.d.; Malarsih & Utina, 2018) This article contributes to understanding in shaping human mindset or point of view in developing their personality

from the reference of a local cultural philosophy that has good value roots in human character as a living creature, (Ulfa & Desfiarni, 2022, p. 479) the phenomenon that occurs now in the development of the art of Rangguk Dance from the aspect of its movements and dance forms today is less attractive to some local people (Interview, Yucke, 2022). Therefore, Rangguk dance needs to be preserved continuously as a form of identity through a form of cultural participation of the local community. The form of cultural participation in preserving Rangguk dance is carried out by the local community by one of the studios in Telago Biru Village, Kerinci Regency, which continues to try to preserve it through the learning process.

According to the customary leader in Siulak, many villages in Kerinci district almost never perform and preserve the original traditional Rangguk dance anymore, thus eliminating the existence of the dance (interview, 2023). In line with this statement, it is also supported by previous research articles which state that traditional Rangguk dance has a gap problem that occurs at this time so that knowledge of Traditional Rangguk dance decreases and is neglected by the times in society (Pebriandi & Irwan, 2021, p. 177), so that there needs to be a preservation in terms of maintaining and protecting on an ongoing basis to be able to keep a traditional art in existence and can be learned by future generations through participation in the studio in the learning process.

The idea of participation is of course is central in social psychology and participation itself, both in the existence of families, organizations, communities as an achievement of social life (Campbell & Jovchelovitch, 2000, p. 264). When it comes to the meaning of participation in a cultural context, it means being directly involved with existing cultural elements and contributing to the maintenance of the culture that the local community believes in as a belief or activity of the community itself.

Cultural participation covers a wide range of activities that engage individuals and groups in culture, including active creation and

passive consumption. Formal and non-formal education provides teaching about the provision of material to get a skill and ability that has been taught by the trainer.

Art learning can be learned in various formal and non-formal institutions. Non-formal art learning is carried out in studios while formal education is taught in government agencies such as schools. Dance form is a concrete manifestation of a visual object composed of various elements or elements, so that in dance the form is likened to a unification of dance elements so that it has an overall form that can provide or bring out an aesthetic sense for the viewer (Hartono, 2017).

METHODS

This research uses a qualitative method, the research was conducted at SanggarBudaya Putri Sekanti which is located in dsun I Telago Biru District Siulak KAbupaten Kerinci Jambi Province. Data collection techniques consist of observation, interviews and documentation. Data validity techniques *alidity* and reliability or realibiity. In the data analysis technique used in this study using the Miles and Huberman Model data analysis in the book (Sugiyono, 2017).

Any data that will be obtained will then be reduced or sorted out and presented in a special format according to the nature of the data which allows it to facilitate further analysis. To analyze the art of Rangguk Dance of Kerinci Regency in Puti Sekanti Cultural Studio from learning Rangguk Dance through Education in Puti Sekanti Cultural Studio of Kerinci Regency, Jambi Province and the form of studio participation in providing a role for the preservation of traditional arts in Kerinci Regency.

RESULTS AND DISCUSSION

Learning Rangguk Dance in Puti Sekanti Cultural Studio

The learning process in culture is a process of inheriting and transferring culture

through a learning process or can be called enculturation (Mulanto, 2015, p. 10), while in an interview with the studio leader, Dasnidar on October 23, 2024 regarding the learning process of Rangguk dance as an effort to participate in the studio in preserving it. . The learning process of Rangguk dance in the Puti Sekanti Cultural Studio at least has many components that lead to learning activities including: studio trainers, studio members, goals, materials, methods, tools, and evaluation processes.

The purpose of learning Rangguk dance in the Puti Sekanto Cultural Studio, Telago Biru Siulak Village.

The learning process places learning objectives as the main priority of all programs, both planning, implementation and evaluation. Sudjana (2023) argues that learning objectives are statements about the knowledge and abilities expected of students after completing learning. Rangguk dance learning process in Puti Sekati Cultural Studio as a process of community participation. it is known that the main priority of learning objectives is twofold: First, practical goals, namely children are expected to be able to dance movements in Rangguk dance properly and correctly according to the level of each rombela. Secondly, the value goal, which is to foster love and appreciation for its noble culture, Rangguk dance reflects the paradigm of education through the arts and education in the arts, because both combine the development of technical skills with broader cultural and ethical values. The practical goal of training children to perform Rangguk dance "well and correctly", is in line with the paradigm of *education in the arts*.

This approach focuses on mastery of technique, form, and artistic tradition. *education through the arts* in its value goals of fostering cultural appreciation and internalizing ethical values such as cosmic balance, human relations, and respect for nature/God resonates with *education through the arts*. *Education in the arts* ensures technical mastery and respect for cultural heritage, which is in line with the

contemporary view that arts education is not binary. As Eisner notes, "Artistic learning is about art and through art" (Eisner, 2002).

The goal of Rangguk dance reflects this duality, combining skill acquisition with value formation. Therefore the objectives of Rangguk dance embodies a concept of both paradigms: technical proficiency (education in the arts) and cultural/ethical internalization (education through the arts). This holistic approach echoes Herbert Read's vision of art as a transformative force and Eisner's advocacy for the cognitive and affective dimensions of art. By valuing skills and meaning, this pedagogy aligns with a comprehensive view of arts education that serves the growth of individuals and society.

The mission of art education is closely related to the development of sensitivity of taste in order to form humans who have a balanced personality physically-spiritually, mentally-spiritually and intellectually-emotionally (Sugiarto, 2019) while *education through art* utilizes dance to maintain identity, ethical reflection, and connectedness Rebecka A. Black, (2023) *displays art history learning, especially for the next generation, can emphasize noble values and strengthen cultural identity*.

In terms of learning objectives, the Puti Sekanti Cultural Studio is not only concerned with practical goals, but emphasizes religious values, identity strengthening, appreciation (core to one's own culture), human values, natural balance and divinity. From this point of view, it is clear that the learning process at Puti Sekanti Cultural Studio also upholds aspects of character education. in the context of the younger generation's participation in learning Rangguk dance at the Puti Sekanti Cultural Studio.

Rangguk dance learning material at Puti Sekanti Cultural Studio, Telago Biru Village, Siulak District

Learning material is the main substance that will be taught by the teacher to students in the learning process. the results of interviews with informants regarding learning materials show that the Puti Sekanti Cultural Studio uses

book teaching materials that are adjusted between volumes, topics and the level of the students themselves. In addition to the use of learning books that have been prepared, the provision of material during the training process takes place by using audio-visual media, namely, the video presentation of the complete Rangguk dance during the performance in addition to providing practical examples in front of students.

Regarding the material used at the Puti Sekanti Cultural Studio, it is made in parts consisting of learning a variety of movements, so it is arranged in such a way as to meet the criteria for the teaching and learning process at the Puti Sekanti Cultural Studio. the development of Rangguk dance movements is adjusted to the atmosphere and place where the dance is performed, if the dance is performed for entertainment, the players beat the tambourine and nod while sitting in a circle, but if this dance is performed to welcome guests, this dance is performed standing in a neat line while beating the tambourine, while the head nods to the guests as a symbol of welcome.

Process of Learning dance Rangguk at Sanggar

Puti Sekanti Culture Telago hiru Village Siulak District

The need for humans to meet the needs of life and defend themselves from the environment is the most basic form of education in human civilization. Therefore, the world of *proximity* becomes the main educational environment of a child through his sense of sight imitating all the actions he sees. Such education in the study of special education science is included in the area of non-formal education, which is concerned with basic education at the family and community levels. the implementation of Rangguk dance learning activities in Telago Biru village, Siulak Kerinci sub-district, includes learning components in it, namely in the form of studio trainers, studio members, learning methods, learning media and learning resources.

Puti Sekanti Cultural Studio Rangguk Dance Studio Coach

The trainer teaches and trains studio members or the younger generation who are members of the Puti Sekanti Cultural Studio. The achievements taught must reach the cognitive, affective and psychomotor aspects through ideal learning in the studio whose main goal is to instill and make studio members able to dance and preserve this dance through the form of performances or performances in the final evaluation so that studio members and the younger generation have a strong identity and participation in addressing the preservation of local traditions that are almost extinct.

Members Sanggar Dance Rangguk Studio Puti Sekanti Culture

Studio members in the sense that learners are the first subjects taught in non-formal education in Sanggar. students and studio trainers have interactions that are continuously related in the realm of direct learning in the studio. In line with this statement, the idea was emphasized by Piaget in (Sary, 2017.p.3) that students as members of the studio are human beings in the stage of entering adulthood, will think logically in building their cognitive world, where the information obtained is not immediately accepted in the cognitive scheme. In the learning process, members of the studio as learners carry out various series of learning activities starting from praying first as a series of activities at the initial stage of learning. After reading the prayer, students warm up first. After that, in the initial stage of learning, students are given motivation from the studio trainer. The core stage of the material presentation process is focused on the teaching materials made by the studio trainer, namely Mrs. Yucke. The series of core activities is carried out by doing direct practice of the Rangguk dance movements, which are carried out by students. The final stage of learning is an evaluation from the Puti Sekanti Culture studio trainer.

Learning Method of Rangguk Dance at Puti Sekanti Cultural Studio

The learning method is a step developed by the teacher in his interaction with students in the KBM process. that the learning method applied at the Puti Sekanti Cultural studio is the lecture method, demonstration through direct practice of students. While the standard indicators that children must have in this learning, namely, must have understood through deep appreciation of the meaning and value contained in this Rangguk dance. Rangguk's dance. The emphasis of the method is practically based on the activities of imitating the movements carried out by the trainer during learning.

Learning Media of Rangguk Dance Studio Puti Sekanti Culture Studio

Learning media has been used from the beginning of the Puti Sekanti Cultural Studio. Only in its simple form, namely Type, VCD recordings during performances, *speakers*, until now Yucke as the studio trainer, uses learning media such as laptops and LCDs.

Evaluation Learning Dance Rangguk at Puti Sekanti Cultural Studio

The educational media applied in the studio is included in the category of non-formal education, so there must be provisions for evaluation in the activities that have been carried out. In the context of evaluating Rangguk dance learning at Puti Sekanti Cultural Studio, instructors or trainers use a holistic approach based on culture that combines technical mastery, cultural understanding, and value internalization. Referring to the theories of Elliot Eisner (aesthetic education) and Herbert Read (art as holistic development), assessment criteria and developmental strategies emphasize skill acquisition and cultural/moral growth. cultural/moral growth.

Cultural Participation of Rangguk Dance at Puti Sekanti Cultural Studio

Participation culture connects individual expression to involvement in a community, which encourages young people to play an active role in developing their potential in terms of skills, knowledge, ethics and confidence in learning about their own culture. Henry Jenkins added, that in a culture of participation members who are members of formal or non-formal institutions have a very important contribution and they can feel social relationships with each other. Then Henry Jenkins continued that there are 4 forms of cultural participation that are the center of attention, namely, affiliation, expression, collaborative problem solving, and circulation (Jenkins et al., 2009). Cultural participation in Rangguk dance in Telago Biru Village, Silak Subdistrict through artistic practices in activities in the studio plays an important role. important in preserving, promoting and developing this traditional art form. Related to this, the study of cultural participation analysis in Rangguk dance emphasizes things that are active within the scope of the organization in the form of a dance studio in the Puti Sekanti Culture studio.

Affiliation

Affiliation here refers to on involves the role of individuals to create new things, such as creating dances based on membership in a community or organization, either formally or informally. In the context of Rangguk dance, the content of cultural participation can be seen through the context in the Puti Sekanti Cultural dance studio led by Dasnidar and dance coach Yucke, as well as some children and community members in Kerinci Regency Children often join traditional dance groups in the Puti Sekanti Cultural studio that focus on preserving and promoting Rangguk dance to the public.

This fosters a sense of belonging and shared identity among members of the Puti Sekanti Cultural Center. Challenges and Adaptations in terms of globalization and

digital media pose challenges in maintaining youth engagement. The sangagr addresses this by incorporating digital documentation and social media campaigns, showcasing performances to a wider audience while maintaining authenticity (Alwi et al., 2024). Its holistic approach ensures Rangguk dance remains a living tradition, fostering cultural literacy and resistance to homogenization.

Expression

Expression is a form of participation that

This is not just communication but also reflects the creativity of individuals in producing and providing a sensitivity in a culture. This creativity is reflected in the performances organized by the Puti Sekanti Cultural studio. expressing themselves through movement innovations or new interpretations of traditional dance Dancers as studio members can create performance videos to serve as tutorials that can be learned by the wider community regarding Rangguk dance. studio members who are members of the Puti Sekanti Cultural studio are an active participation that is carried out in a structured and sustainable manner. cultural participation in Puti Sekanti through performance, becomes a transformative educational practice that preserves heritage while nurturing an adaptive and culturally literate society.

Collaborative Problem-Solving

Groups to address a specific problem or develop new knowledge through teaching and learning activities. Collaborative problem solving in the focus of this research is to solve a problem by collaborating between layers of society to be able to preserve Rangguk dance in the context of its cultural participation. Studio members can work together on projects performances or performances obtained from the teaching and learning process at the Puti Sekanti Cultural Studio, with the government and the local community through various events and competitions in Kerinci Regency. Not only that, Puti Sekanti Cultural Studio also collaborates with artists in Kerinci Regency to

hold workshops and Rangguk dance training Hybrid workshops (online + face-to-face) involving diaspora communities. Cross-sector policy collaboration advocating systemic support, the cultural studio collaborated with the Indonesian Ministry of Culture to align the studio's activities with the mandate in the Education and Culture Act 2023. This prioritizes heritage in Paulo Freire's critical pedagogical critique where systemic change empowers marginalized cultural practices. The policy brief (UNESCO, 2023) highlights Puti Sekanti as a model for implementing the 2003 Intangible Heritage Convention through grassroots-state partnerships.

Puti Sekanti Cultural Studio thus exemplifies how collaborative problem-solving can revitalize traditional arts such as Rangguk dance. this collaborative work not only preserves Rangguk but also repositioning it as a dynamic educational tool, which fosters cultural resilience and inclusive participation in the 21st century.

CONCLUSION

Based on the results of the analysis and explanation of the research studied by the researcher in the context of the discussion of Rangguk Dance Cultural Participation in the Puti Sekanti Cultural Studio, there is a teaching and learning process through the non-formal education system in learning traditional culture, especially in Rangguk dance, which is used as an educational process through art in the context of cultural participation in the Puti Sekanti Cultural Studio. The results of the analysis found that there is a complex role in preserving traditional dances in Siulak, Jambi Regency through the Puti Sekanti Cultural Studio. Puti Sekanti Cultural Studio in preserving Rangguk dance through a structured learning program, with several learning components in it.

Then in the learning process there is a final evaluation by demonstrating students made in groups. This aims to measure the level of understanding of the material regarding the

Rangguk dance of students. Thus, from the context of learning Rangguk dance, students indirectly instill the nature of their role in carrying out their obligations in loving and inheriting their traditional dance through the context of education in the studio.context of education in the studio.

Sanggar Budaya Puti Sekanti acts as a cultural center where traditional knowledge is passed on between generations, strengthening community identity and sustainability, using effective pedagogical methods in participatory and *experiential* teaching approaches, combining oral tradition with hands-on practice. These methods encourage deep cultural engagement and skills retention among learners. Participation in Rangguk dance strengthens communal bonds, increases cultural pride and promotes the dance to a wider audience in the context of participation.

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