



Ethnochoreography-Based Dance Education for Strengthening Cultural Awareness and Cross-Cultural Identity

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Abstract

This article examines dance education based on an ethnochoreographic approach as a pedagogical strategy to foster cultural awareness and shape students' self-identity in a cross-cultural context. This approach positions dance as a cultural text that is full of social, symbolic, and historical meaning. This study was prepared as a conceptual research with a qualitative, descriptive-analytical approach, referring to the literature in the fields of ethnochoreography, educational anthropology, and reflective pedagogy. The results of the study show that dance education that is designed in a contextual and reflective manner is able to integrate embodied experiences, symbolic exploration, and cultural dialogue. *The Recognize-Relate-Reflect* learning model is seen as effective in encouraging learners' affective and cognitive involvement. Teachers act as cultural facilitators, reflection guides, and local community liaison. Through this learning, students not only master movement techniques, but also experience the process of self-meaning, strengthening empathy, and cultural identity transformation. Thus, ethnochoreographical approaches offer a significant contribution to designing art curricula that are transformative, inclusive, and relevant to multicultural dynamics in the global era.

Keywords: dance education, ethnochoreography, cultural awareness, self-identity, cross-cultural learning

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INTRODUCTION

Isadora Duncan, a legendary dancer from the United States who is widely known as the pioneer of modern Western dance, believes that dance education has a multidimensional power that is able to touch various aspects of human life. Dance becomes a complex medium of experience through body movements, accompanying music, costumes, and the emotional expression of dancers. Through these elements, dance opens access to social meaning, interpersonal relationships, as well as spiritual and theological dimensions. Within this framework, dance education works as a meeting space between the body and consciousness, reinforcing empathy, and encouraging existential reflection on identity and the meaning of life (McKeon, 2020).

Departing from this thought, a number of studies have stated that in the context of formal education, dance is used as a means of learning that is able to develop dual competencies. First, students are trained to master dance knowledge and skills as part of art competence. Second, through embodied experiences in dance, learners are given space to develop affective intelligence, including character, empathy, and cultural openness (Stern & Powell, 2021). Dance education with this approach is believed to be able to form a person who is balanced between body exercise, taste, and meaning.

However, the practice of dance education in formal schools in Indonesia still shows a dominant tendency towards mastery of techniques and performance aspects. Studies show that reflective, cultural, and affective dimensions are often overlooked in the learning process (Rohidi, 2018). Dance arts curriculum tends to be monodisciplinary, with an emphasis on movement skills, while the social and cultural dimensions of dance have not yet been fully part

of the learning design. A comparison between the technique-centric approach and the cultural-reflective approach in dance education can be seen in the following table.

Table 1. Comparison of Technical-Centric and Reflective-Cultural Dance Education (Based on Ethnochoreography)

Aspek	Pendidikan Tari Teknik-Sentris	Pendidikan Tari Reflektif-Kultural (Etnokoreologis)
Tujuan Pembelajaran	Penguasaan teknik dan koreografi	Pemahaman makna budaya dan refleksi identitas
Fokus Materi	Gerak, ketepatan, dan formasi tari	Narasi budaya, simbolisme, dan fungsi sosial
Peran Guru	Instruktur teknik atau pelatih	Fasilitator makna dan dialog kultural
Metode Pembelajaran	Demonstrasi dan imitasi gerak	Eksplorasi makna, diskusi, observasi etnografis
Evaluasi	Ketepatan gerak dan performa	Kedalaman refleksi budaya dan pemahaman konteks

Source: compiled by the authors based on Rohidi (2018), Wibowo & Sari (2020), Kurath (1960), and Kaeppler (2001).

A report from the Ministry of Religion of the Republic of Indonesia (2022) and various other studies reveal symptoms of increasing intolerance among students, such as cultural exclusivism, primordial attitudes, and rigid and textual religious meanings. This situation indicates a weak space for dialogue and cross-cultural reflection in the school environment. In this context, dance education has strategic potential as a means to form cultural awareness, tolerance, and appreciation for diversity. This situation has not been optimally utilized due to the limited literacy of teachers and the narrow understanding of the function of dance education in a broader perspective.

The phenomenon of intolerance can be mapped in various forms of student attitudes



and behaviors that indicate weak cross-cultural awareness. The following diagram illustrates the general proportion of forms of intolerance that arise among students according to a report by the Ministry of Religion of the Republic of



Figure 1. The percentage of forms of intolerance among high school students is based on the results of national reports. Source: Ministry of Religion of the Republic of Indonesia (2022).

To respond to this problem, this paper offers an ethnochoreographic approach as an alternative paradigm to dance education in schools. Ethnochoreography, according to Kurath (1960) and further developed by Kaeppler (2001), is the study of dance in a cultural context, which includes symbolic meaning, social values, relationship structures, and cultural functions of dance practices in society. This approach studies movement along with the narrative, ritual, and meaning behind dance practice as an expression of cultural identity.

Recent studies in Europe show that ethnochoreography-based dance education can shape students who have cultural awareness, identity reflection, and the ability to accept differences in a global context (Dragicevic & Tomažin, 2022). Unfortunately, in Indonesia, the study of ethnochoreography-based dance education is still very limited. Most of the studies of dance education in schools still focus on technical and performance aspects, without exploring the cultural context surrounding the practice of dance (Wibowo & Sari, 2020).

Research that specifically examines the integration of ethnochoreography into school curricula, especially with an orientation to cultural identity formation and cross-cultural awareness, has not developed systematically. This approach has been proven to be effective in building cross-cultural understanding, openness to diversity, and students' self-reflection on cultures of origin and other cultures (Utami & Pratiwi, 202). Therefore, it is important to develop dance education discourses and practices that are grounded in the diversity of local cultures through a reflective, contextual, and transformative approach to learning.

Based on this background, this paper formulates three main focus questions. First, how the concept of dance education based on an ethnochoreographic approach can be understood in depth. Second, how ethnochoreography-based dance learning planning can be designed

contextually and reflexively in the educational environment. Third, the extent to which dance education that refers to the ethnochoreographical approach can foster cultural awareness and shape students' self-identity in a cross-cultural context. The purpose of writing this article is to explore, explain, and provide answers to the three focuses of the question through a conceptual analysis approach based on literature review.

METHODS

This research was prepared as a conceptual study with a qualitative approach that is descriptive and analytical. Ontologically, this research is based on the view that dance is a complex cultural phenomenon, not only as an aesthetic expression, but also as a symbolic representation of the construction of identity, social value, and collective consciousness (Royce, 2022). Thus, the object of study is positioned within a cross-disciplinary framework of thought that includes art, anthropology, and cultural education. This study aims to build a theoretical understanding of ethnochoreography-based dance education, focusing on its potential in strengthening cultural awareness and shaping students' self-identity in a multicultural educational space.

Epistemologically, this research uses an exploratory and critical literature study approach to various academic literature, including scientific journals, theoretical books,

art curriculum documents, and cultural education policy reports. The literature studied includes the fields of ethnochoreography, philosophy of education, reflective pedagogy, multicultural education, and the study of the body in a social context (Grau & Jordan, 2021). These sources were purposively selected based on their relevance and contribution to developing a strong conceptual framework. The analysis was carried out through thematic and interpretive approaches, by examining the conceptual relationship between dance, culture, identity, and cross-cultural learning. This approach is in line with analytical methods in arts and humanities research that emphasizes deep meaning and contextual reflection (Leavy, 2020).

To maintain the logical validity of the results of conceptual synthesis, this study applies theoretical validation through the literature triangulation strategy, namely by comparing findings from various scientific perspectives. This step aims to enrich cross-paradigm understanding and ensure argumentative consistency in the formulation of ideas. The final results of this research are expected to produce a conceptual framework that can be used as a basis for the development of a more reflective, contextual, and transformative dance learning curriculum and strategies, as well as being able to bridge intercultural dialogue in a formal education environment. The process of theoretical validation and cross-disciplinary synthesis in this study can be described through the following scheme.





Figure 2. Pyramid Scheme of Conceptual Synthesis Process in Research. Source: Author's Document (2025)

three main pillars, namely ethnochoreography, education, and anthropology. All three are thematically analyzed and integrated through theoretical validation strategies to produce a transformative conceptual framework of dance education. This scheme also affirms the cross-disciplinary position that is the strength of the approach used.

RESULTS AND DISCUSSION

The Concept of Ethnochoreography-Based Dance Education

To understand dance education based on the conceptual design of ethnochoreography in its entirety, it is necessary to examine three main dimensions: the essence of ethnochoreography, the function of dance education, and how to integrate the two in pedagogical and cultural practices. These three dimensions are interrelated and form the foundation of a comprehensive thinking in seeing dance as an aesthetic expression and cultural practice that shapes consciousness and identity.

This design departs from the understanding that dance does not stand alone as an artistic form, living in a network of cultural meanings of society. Ethnochoreography is an

interdisciplinary field that examines dance in its social, symbolic, and historical context. He views dance movements as a reflection of collective values, social structures, community history, and power relations hidden behind body expressions (Kaeppler, 2020). In this perspective, dance presents a cultural representation that cannot be separated from the dynamics of social life and the human values attached to it.

In the realm of education, dance is often reduced to mere technical skills. The conceptual design of ethnochoreography shifts this paradigm towards holistic learning, where the experience of dancing is examined through social contexts and cultural narratives. Dance education includes questions about how movement was born, in which social spaces it develops, and what values it carries. The learning process becomes a space for internalizing meaning, mastering movements, and sharpening cultural reflection. Anttila (2019) emphasizes that the body in dance practice stores cultural knowledge that can only be accessed through direct interaction, symbolic meaning, and reflective dialogue.

As a concrete example, Saman dance learning in educational institutions can be constructed as a forum for exploring the collective meaning of the Gayo community, spiritual appreciation in rhythm and sitting positions, and understanding of the socio-historical context of dance.

The same thing applies in the Cirebon Mask dance, which functions as a space for the interpretation of identity, moral narratives, and representations of power relations in the context of local culture. By exploring these contexts, learners gain artistic competence and develop cultural sensitivity, collective ethics, and social empathy.

The following visual presents a comparison of the cultural and educational dimensions between the Saman dance and the Cirebon Mask dance in the context of ethnochoreography-based learning.



Figure 3. Comparison of the Educational Value of Saman Dance and Cirebon Masks in a Cultural Context. Source: Author's Document (2025)

The image on the front shows two traditional dance forms, namely Saman and Topeng Cirebon, each of which makes a distinctive contribution to ethnochoreography-based education. Saman dance prioritizes the value of collectivity and spiritual discipline which is reflected in the rhythm and harmony of the gestures. Through harmonious and repetitive movement patterns, students are guided to experience a rhythm of togetherness and transcendent social connectedness. On the other hand, the Cirebon Mask displays the

richness of the narrative through character transformation, facial expressions, and symbolic layers on costumes and gestures. This dance opens a reading space for the dynamics of identity, social relations, and moral meaning in local culture.

The comparison between the two dances provides an opportunity for students to recognize the diversity of cultural expressions and foster the ability to read social symbols in a reflective context. This process strengthens an appreciation of traditional arts while facilitating learning that leads to cultural awareness, social empathy, and a deeper understanding of the meaning of movement as a cultural language. This visualization emphasizes that each form of dance carries pedagogical potential that is contextual and transformative.

In order for this conceptual design to be realized meaningfully, there are a number of elements that need to be integrated into the educational process. Dance movements are positioned as a symbolic representation of the value system that lives in a community. The social and historical context becomes an important layer that accompanies the meaning of each dance.

Students are given space to reflect on the values in dance and relate them to their identity and social position. Dancing activities are not just performative activities, they are a form of cultural participation that encourages encounters between narratives and the



formation of cross-identity relationships. The learning process is brought to life through contextual observation, critical interpretation, and embodied experiences that facilitate the transformation of cultural awareness.

Table 2. Key Concepts in Ethnochoreography-Based Dance Education

Komponen	Penjelasan
Gerak sebagai Representasi Budaya	Gerakan tari dipahami sebagai simbol dari sistem nilai kolektif komunitas.
Konteks Sosial dan Historis	Tarian dipelajari beserta latar sejarah, fungsi ritual, dan struktur sosialnya.
Nilai dan Identitas Budaya	Siswa diajak merefleksikan nilai budaya dalam tari terhadap diri mereka.
Partisipasi dan Dialog Antarbudaya	Pembelajaran mendorong interaksi antarbudaya melalui praktik menari.
Refleksi Kritis dan Kesadaran Budaya	Proses belajar memicu pemahaman mendalam atas keberagaman dan relasi sosial

Source: Author's Document, 2025.

According to the author, in practice, ethnochoreography-based dance education has broad implications for curriculum development and innovation of learning strategies. Teachers as cultural facilitators who connect students with the symbolic context and history of the movement. The dance curriculum is constructed responsively to local culture and open to the plurality of other cultural expressions. The learning process of dancing integrates technical mastery, cultural narratives, and existential reflection that allow for a personalized and transformative learning experience (Leavy, 2020). Learning assessments are also developed authentically, by assessing students' understanding of the context of movement,

interpretive skills, and reflective narratives that arise from dance experiences.

Contextual and Reflective Ethnochoreography-Based Dance Learning Planning

Contextual and reflective ethnochoreography-based dance learning planning requires synergy between a deep understanding of local culture, appreciation of movement through the body, and critical thinking on social values manifested in dance expression. These three are the foundations that strengthen the meaning of dance education as a living and grounded cultural process. This framework places dance as a vehicle for identity articulation, cultural awareness formation, and cross-meaning dialogue (Chen & Hayashi, 2023). For example, in collaborative practices between students from different cultural backgrounds who study the Saman Dance and the Cirebon Mask in turn, conversations arise that not only discuss the form of movement, but also the differences in spiritual values, social structure, and community expression.

The process facilitates a deeper understanding of one's and others' identities through the medium of the body and cultural symbols. In this framework, dance education is an uninterrupted process of social relations, spirituality, and value structures that live in society. This planning reflects sensitivity to the local context and the responsibility of education in caring for and renewing cultural heritage (Kowal & Gagnon, 2023). Through these

measures, students are expected to be able to foster awareness of cultural diversity, strengthen local identity, and contribute to the preservation of community values in the midst of rapid social change.

First, contextual planning assumes that the dance experience should be placed in a cultural and social space that is alive and relevant to learners. In ethnochoreography-based learning, dance materials come from local cultural practices around the school environment, both in the form of traditional dances, community rites, and local community expressions. The selection of this material is strategic because it is able to arouse students' sense of belonging and emotional closeness to the culture they are studying. The process of introduction to dance does not stop at the description of the form, but is accompanied by the exploration of meaning: who dances, in what context, what values it contains, and how the dance continues to survive or change in society. This learning creates a bridge between students' personal space and the social reality around them. Another example, in the teaching of Plate Dance in West Sumatra, students can be invited to explore the relationship between the dynamics of movement and the belief system of the Minangkabau people, including the meaning of offerings and agility in the context of agrarian and traditional rituals.

As an illustration, in the teaching of Lengger Dance from Banyumas, teachers can

direct students to understand its historical context, its social role in agrarian society, and the symbolic construction of gender representation in each dance character. This framework provides a space for learners to link aesthetic experiences with a deeper understanding of culture, while building an appreciation of the diversity and dynamics of tradition. Dance is understood as a living text that can be read and reinterpreted (Wijaya & Suharto, 2023).

Second, the reflective dimension needs to be integrated in all stages of learning. Reflection is positioned as an active process to understand the meaning of movement, social connectedness, and values that flow in the dancing body. Students can be invited to come up with reflective questions such as: "What is the meaning of this movement in the context of my culture?", "Why do certain societies dance this dance in such a way?", or "What is the life value I learned from the symbol of the movement?" These kinds of questions spark critical thinking and touch the deepest layers of the learning experience. For example, after learning the Caci Dance from East Nusa Tenggara, students were invited to write personal reflections on the meaning of courage, respect, and symbols of strength in the tradition. These reflections are then linked to their experiences in daily life, including how they respond to conflicts, appreciate differences, or build solidarity in the family and school environment.



These reflective activities can be developed in the form of dance journals, narrative essays, collective reflection projects, or class discussions that connect the experience of dancing with social issues such as cultural diversity, identity relations, tolerance, or the tension between tradition and modernity. Teachers have an important role as reflective situational organizers who enable students to read cultural realities and foster awareness of their position in a plural cultural landscape. This reflective activity expands the learning space from just a physical space to a space of consciousness.

Third, the learning stages can be constructed through the 3R Model: *Recognize, Relate, Reflect*. This model carries an interactive and structured framework, so that the learning process is not mechanistic, but dynamic and rooted. This model also allows for the reinforcement of interactions between embodied experiences and critical knowledge processes. The following table presents the main stages and activities of the 3R learning model used in ethnochoreography-based dance learning in a contextual and reflective manner.

Table 3. 3R Model in Ethnochoreography-Based Dance Learning

Tahap	Tujuan	Aktivitas Pembelajaran
Recognize	Mengidentifikasi konteks budaya dan nilai dalam sebuah tarian	Observasi pertunjukan, eksplorasi makna simbolik, dan wawancara dengan pelaku budaya
Relate	Menghubungkan pengalaman menari dengan situasi pribadi dan sosial	Praktik gerak kontekstual, diskusi makna gerakan, serta dialog reflektif dengan rekan
Reflect	Merefleksikan narasi budaya dan transformasi makna yang dialami	Penulisan jurnal reflektif, presentasi pemaknaan, atau pertunjukan berbasis interpretasi

Source: Author's Document, 2025.

Fourth, the role of teachers and the learning environment are determining factors in realizing contextual and reflective learning. Teachers do not play a role solely as technical teachers, but as cultural facilitators and reflection guides. It creates pedagogical conditions that encourage students' courage to interpret symbols, express personal experiences, and respond to cultural issues in an empathetic manner. The involvement of local cultural communities, such as artists, traditional dancers, or indigenous figures, enriches the learning process contextually and creates meaningful intergenerational interactions. This strengthens the school's position as a lively cultural meeting space. The following schema presents the main dimensions of the teacher's role in ethnochoreography-based dance learning that is contextual and reflective.



Figure 4. Schema of the Role of Teachers in Ethnochoreography-Based Dance Learning. Source: Author's Document, 2025.

In the scheme above, the teacher is shown as the center of the dance learning process based on ethnochoreography. The role as a cultural facilitator emphasizes the teacher's responsibility to bridge students with the symbolic meaning and cultural values of the dance being learned. As a reflection guide, teachers create a safe space for students to reflect on the experience of the body, the meaning of movement, and its connection to self-identity. In the role of community liaison, teachers involve local artists or indigenous leaders in learning, so that the learning experience becomes more authentic and contextual. Meanwhile, as the creator of a collaborative space, teachers design social interactions that prioritize cultural empathy and dialogue between identities. These four roles synergize to form pedagogical practices that are transformational and inclusive.

Learning spaces are designed to support *embodied learning* experiences, which are learning experiences that involve the dimensions of the body, emotions, and consciousness. An open, inclusive, and multisensory environment provides space for students to experience dance as a living cultural expression. Interdisciplinary collaborations such as anthropology, music, language, and history broaden students' horizons of understanding,

allowing them to see dance as a complex cultural product and interconnected with narrative structures, historical contexts, and visual and sonic language expressions. This cross-field integration also forms an understanding that art is not a separate area from life, but a weaving of meaning that shapes human social existence.

Ethnochoreography-based dance learning planning rooted in context and reflection marks an important shift in the paradigm of art education. Dance is presented as a cultural language that contains collective memory, social values, and a space for cross-identity encounters. The learning process becomes a space for interpretation, negotiation of meaning, and strengthening of students' agency as conscious and creative cultural subjects. In this framework, students play the role of interpreters and connectors of cultural values in social networks that are constantly moving and changing. Dance education through ethnochoreography opens up new possibilities to redefine educational practices as a medium of restoring meaning, recognizing diversity, and creating more equitable human spaces. This framework broadens the horizons of learning from mere technical competence to a humanizing process rooted in cultural values and social reflection.

Some of the literature that supports this framework shows the importance of integrating cultural contexts in arts education (Nordin et al., 2021). Recent research also emphasizes that the



reflective dimension in art learning can shape a deeper understanding of cultural identity (Tanaka, 2023). Additionally, the integration of embodied learning practices with cross-disciplinary collaboration has been shown to expand learners' aesthetic and cognitive experiences (Benson & Hart, 2022).

Ethnochoreography-Based Dance Education in Shaping Students' Cultural Awareness and Self-Identity in the Cross-Cultural Era

Dance education based on an ethnochoreography approach is the main strategy in shaping students' cultural awareness and self-identity in the midst of global cross-cultural currents. This approach views dance movement as a cultural text that conveys the social, spiritual, historical, and ideological values of a community. In the realm of contemporary ethnochoreography, the relationship between the body, space, and cultural meaning is increasingly strengthened as a critical foundation in art education. The learner's body is positioned as an epistemic and affective means that carries, responds, and reproduces cultural knowledge in a reflective and contextual learning experience (Nurdiyana & Indriyani, 2023).

The ethnochoreographical approach encourages integration between the technical aspects of dance, cultural symbolism, and social context in learning. Motion is not seen as an empty form, but as a social practice full of

meaning. When learning Saman Dance, students explore the values of solidarity, Islamic spirituality, and the collective structure of Gayo culture through the movement patterns, rhythms, and interaction spaces built in the practice (Nurdiyana & Indriyani, 2023). This deepens students' understanding of choreography as a representation of social structure, making the process of learning dance a meaningful cultural event and involving cognitive, emotional, and social dimensions simultaneously.

The relationship between these elements can be visualized in the image below which illustrates the relationship between dance movements, cultural symbolism, social context, and living cultural narratives.



Figure 5. Integration of Movement, Symbolism, and Social Context in Ethnochoreography-Based Dance Education. Source: Personal document, adapted from the concept of Nurdiyana & Indriyani (2023).

Students experience their bodies as a medium of dialogue between local and cross-cultural values, so that identity develops reflectively in cultural interactions. This concept

is in line with Stuart Hall's idea that identity is not something essential or fixed, but is formed through representation, relationships, and differences in social contexts (Hall & du Gay, 1996). Through cross-cultural dance practice, students are in the process of forming a new meaning for themselves and their community. Dance becomes a symbolic space that allows participants to feel and reflect cultural diversity through direct, intersubjective, and dynamic bodily experiences.

The learning process through an ethnochoreological approach strengthens students' ethnographic, reflective, and participatory skills. Activities such as direct interviews with cultural actors, field observations, and reconstruction of dance narratives and functions, train students to become sensitive and critical cultural researchers. The field study of Ma'badong Dance in Toraja culture opens students' understanding of the spiritual values, concept of death, and the social structure of Toraja society as manifested in ritual dance practices (Mulyadi, 2020). This process shows that dance is a cultural living space that contains local wisdom and community thought structures.

Cross-cultural learning through dance strengthens empathy, tolerance, and appreciation for cultural diversity. When participants learn the Caci Dance from Manggarai or the Hudoq Dance from Kalimantan, they learn the technique while

experiencing the cultural logic and values that underlie these expressions (Frontiers in Psychology, 2024). This process of cultural encounter opens up a space for dialogue between communities in an equal and respectful manner. The empathy that grows from this embodied experience becomes an important foundation in experiential multicultural character education. The following map shows the geographical location of several dances that are an important part of shaping students' cultural empathy through ethnochoreographic learning.

Figure 6. Map of the Distribution of Traditional Dance in Indonesia: Saman, Caci, Hudoq, and Ma'badong. Source: Visual documentation compiled by the author (2025)

This approach became a medium for revitalizing the meaning of local culture that had been distorted by commercialization, mass tourism, and the aesthetics of the modern stage. Through a critical analysis of the social function, context, and history of dance, students can re-understand the place of dance in community life authentically (Proceedings of ICTM



Ethnochoreology Symposium, 2024). Cultural identities that had been marginalized regained legitimacy through a learning process based on participation and meaning. This kind of dance education is a bridge for the preservation of cultural values in a transgenerational and adaptive manner to the development of the times.

In the digital era, ethnochoreography-based dance education contributes to strengthening the resilience of cultural identity and increasing the capacity of students to adapt across cultures. Technology does expand access to cultural expression, but it also poses a risk of decay of meaning if it is not accompanied by adequate cultural literacy (Hermansyah et al., 2024). Therefore, learners need to be trained to use technology reflexively in re-narrating culture creatively while maintaining context. Identity in this context is understood as a continuous process that is performative and conscious.

The ethnochoreographical dance learning model reflects Paulo Freire's idea of education as a process of liberation and transformation of consciousness. Students are given the space to read, feel, and represent socio-cultural realities through concrete, holistic and reflective experiences. In this process, they grow as cultural agents who have a sensitivity to diversity, the ability to reflect values, and the power to create and transform cultural identity. Dance education with this approach forms a

pedagogical space that is reflective, inclusive, dialogical, and relevant to the challenges of the times that are cross-cultural and multidimensional.

CONCLUSION

Ethnochoreography-based dance education offers a transformative pedagogical paradigm. Dance is no longer understood solely as an aesthetic expression, but as a cultural text that contains social, spiritual, and historical value. This approach places movement as a symbolic and epistemic medium that represents the social structure, power relations, and collective meaning of a community. With this understanding, the concept of dance education based on ethnochoreography needs to be built on three dimensions: the essence of dance as a cultural product, the social context that surrounds it, and an educational framework that opens up space for reflection and articulation of self-identity.

Contextual and reflective learning planning can be realized through the integration of embodied experiences, exploration of symbolic meaning, and intercultural dialogue. The Recognize-Relate-Reflect model provides a framework that allows learners not only to learn movement techniques, but also to interpret the cultural values embodied in dance. The role of teachers as cultural facilitators is very important in guiding the reflection process and bridging students with the local arts community. The



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learning environment needs to be designed as an inclusive and multisensory space so that the dance learning experience becomes more authentic and meaningful. For example, learning Caci Dance or Lengger Dance can be a bridge between bodily experience, local history, and cross-value dialogue.

Ethnochoreography-based dance education has proven to have great potential in fostering cultural awareness and shaping students' self-identity. Through the process of internalizing values and cross-cultural interactions, students experience their bodies as a symbolic meeting space. Self-identity is formed reflexively in relation to one's own culture and other cultures. This process strengthens empathy, tolerance, and creativity in the face of social diversity. As in learning Ma'badong Dance from Toraja or Hudoq from Kalimantan, students not only learn techniques, but also understand cosmology and community values revealed through movement.

Thus, the ethnochoreographical approach in dance education can be used as a basis for developing a transformative art curriculum. This model can also be used as a reference in designing teacher training, developing cross-cultural learning strategies, and responding to educational challenges in the era of globalization. Dance education through this approach is a means of humanization, preservation of local values, and the formation

of cultural citizens who are reflective, inclusive, and adaptive to the changing times.

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