Minangkabau Traditional Dance as Living Heritage in Dance Education: An Analysis of Local Wisdom Values and Its Potential as a Learning Resource in Elementary Schools

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Abstract

Traditional dance is not merely an artistic expression but also a form of living heritage through which cultural knowledge, values, identity, and social practices are transmitted across generations. This study aims to identify and analyze local wisdom and local knowledge embedded in Minangkabau traditional dance movements and examine their potential as learning resources for dance education in elementary schools. A qualitative approach with qualitative content analysis was employed. Data were collected through documentation and systematic observation of three Minangkabau traditional dances: Tari Piriang, Tari Indang, and Tari Pasembahan. Each dance was analyzed based on movement units, movement meanings, cultural contexts, local wisdom values, represented local knowledge, and potential educational applications. The findings indicate that the three dances contain diverse and complementary cultural knowledge. Tari Piriang strongly represents agrarian life, environmental connectedness, perseverance, cooperation, and knowledge of agricultural activities. Tari Indang emphasizes togetherness, discipline, rhythm, coordination, solidarity, and nonverbal communication. Tari Pasembahan highlights respect, hospitality, social etiquette, self-control, silek-based movement characteristics, and spatial orientation. Across the three dances, movement practices integrate cultural values with embodied knowledge of body, space, rhythm, coordination, interaction, and expression. These findings demonstrate that Minangkabau traditional dances have substantial potential as contextual learning resources in elementary dance education. More importantly, their integration into education can position traditional dance as living heritage, providing a meaningful space for transmitting local knowledge, cultural values, and identity to younger generations.

Keywords: *Dance Education, Living Heritage, Local Knowledge, Minangkabau, Traditional Dance*

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INTRODUCTION

Intangible cultural heritage is not merely a legacy of the past; it encompasses the knowledge, skills, practices, and cultural expressions that continue to be transmitted, used, and developed by communities. UNESCO uses the term living heritage to emphasize that intangible cultural heritage is living, dynamic, and continuously reproduced through intergenerational transmission (Armiyati et al., 2025; Liu & Sirisuk, 2024). In this context, performing arts, including traditional dance, possess not only aesthetic value but also provide a space in which the knowledge, values, identity, and worldview of a community are embodied and transmitted. The sustainability of living heritage is closely related to the continuity of cultural knowledge transmission to subsequent generations (Goswami, 2022). UNESCO places formal and non-formal education among the important means of safeguarding intangible cultural heritage because educational institutions can provide new spaces for transmitting culture to younger generations.

The integration of living heritage into education also enables students to learn through local knowledge systems and practices, making learning more contextual and connected to community life (Hai & Phanlukthao, 2026; Zhou & Wechakama, 2026). In dance education, this approach is particularly important because dance is a form of knowledge conveyed not only through verbal language or texts, but also through the body, movement, symbols, space, rhythm, and social interaction. Thus, learning traditional dance has the potential to become a process of transmitting embodied cultural knowledge (Liu & Huang, 2026; Oberbucher & Krause, 2026). Students do not merely learn movement forms as a sequence of techniques; they can also understand the meanings, values, norms, and worldviews represented through those movements (Lewis & Lindgren, 2026; Wilson & Bondurant, 2026). This perspective is consistent with UNESCO's view that integrating cultural heritage into education can strengthen relationships among schools, students, and the communities that own the heritage.

Minangkabau represents a cultural context with rich local knowledge reflected in various forms of traditional art, including dance. Several studies have shown that Minangkabau dance is closely related to the cultural values and identity of Minangkabau society (Abbas et al., 2025; Ismar et al., 2023). Furthermore, various studies have found that basic movements in Minangkabau ethnic dances are related to silat movements, while local cultural values and identity are reflected in movement forms developed by dance practitioners in different areas of Minangkabau (Hasanah et al., 2025; Syamsurizal et al., 2023). Other studies have also shown that Minangkabau dance can represent the sustainability of local wisdom through processes of reconstruction and acculturation in the development of contemporary dance. Nevertheless, the presence of cultural values in dance does not automatically make traditional dance a ready-to-use learning resource for elementary dance education. A process of identifying and mapping the local wisdom embedded in dance movements, movement meanings, symbols, and their underlying cultural contexts is required. This process is important so that the integration of local culture into learning does not stop at using the name or form of a dance as practical material, but instead presents the cultural knowledge that constitutes part of living heritage (Sumi & Kanungo, 2025; Swai, 2025). Thus, students can learn dance while also understanding the local knowledge embedded in the practice.

This need is increasingly relevant in elementary schools. Schools are strategic spaces for bringing younger generations into contact with local cultural knowledge and practices. UNESCO emphasizes that integrating living heritage into education can strengthen a sense of belonging to a community, increase the relevance of learning, and strengthen relationships between schools and the communities that own the

heritage (Armiyati et al., 2025; Palmer et al., 2025). Therefore, dance education in elementary schools should not be directed solely toward mastery of dancing skills; it can also play a role in introducing, understanding, and transmitting local cultural knowledge to younger generations.

However, there remains a need for a more systematic mapping of the local wisdom contained in traditional Minangkabau dance movements and of how these values can be positioned as learning resources for dance education in elementary schools. Previous studies have identified local wisdom in Minangkabau dance and explained relationships between dance movements, identity, and Minangkabau cultural philosophy (Ismar et al., 2023; Rafdisyam et al., 2026). However, these findings have not specifically been directed toward mapping values that can serve as a basis for developing dance learning resources for elementary students. In other words, a conceptual bridge is still needed between cultural knowledge that is living within the community and cultural knowledge that can be meaningfully presented in school learning.

On this basis, this study is directed toward identifying and analyzing the local wisdom contained in traditional Minangkabau dance movements and examining its potential as a learning resource for dance education in elementary schools. The study is expected to contribute to two domains. In education, the findings can serve as a basis for developing contextual dance learning resources rooted in local knowledge. In the cultural domain, the findings can strengthen the use of education as a space for transmitting living heritage to younger generations. Thus, dance education can function not only as a means of developing students' artistic abilities but also as a space for sustaining Minangkabau cultural knowledge, values, and identity.

METHODS

This study employed a qualitative approach using qualitative content analysis. This method provides flexibility for analyzing the collected data (Kern & Simon, 2026; Sam & Berwise, 2026). It was selected because the study focuses on revealing and interpreting local wisdom values, cultural meanings, symbols, and local knowledge embedded in traditional Minangkabau dance movements. The analysis was not limited to the visual form of movement but also examined the relationships among movement characteristics, meanings, and the cultural context of Minangkabau society.

The research data consisted of documentation related to traditional Minangkabau dances. The primary data included recordings of dance performances, documentation of dance movements, descriptions of movement sequences, and information concerning the cultural context of the dances analyzed. The dances were selected purposively based on four criteria: (1) they are part of Minangkabau cultural tradition; (2) they have identifiable structures or movement units; (3) documentation and information regarding their meanings or cultural contexts are available; and (4) they have potential for use in elementary dance education. These criteria were applied to ensure that the research objects possessed not only aesthetic value but also cultural knowledge that could be analyzed and transmitted through education.

Data were collected through documentation and systematic observation of the selected traditional Minangkabau dances. Documentation involved collecting performance recordings, photographs, and movement descriptions. Observation was conducted repeatedly to identify movement units, movement characteristics, use of space, movement directions, patterns of interaction among performers, and other movement elements relevant to cultural meanings. To facilitate analysis, the researchers developed an analytical matrix containing the following components: dance name, movement unit or variation, brief movement description, movement meaning, cultural context, local wisdom value, represented local knowledge, and potential use as a learning resource for elementary dance education. The study analyzed three frequently performed Minangkabau dances: Tari Piriang, Tari Indang, and Tari Pasembahan.

Table 1. Data Analysis Techniques

Tari	Unit Gerak	Deskripsi Singkat Gerak	Makna Gerak	Nilai Kearifan Lokal	Local Knowledge	Potensi sebagai Materi SD
Tari A	Gerak 1	…	…	…	…	…
Tari A	Gerak 2	…	…	…	…	…
Tari B	Gerak 1	…	…	…	…	…
dst	…	…	…	…	…	…

RESULTS AND DISCUSSION

The findings show that Tari Piriang, Tari Indang, and Tari Pasembahan function not only as aesthetic and artistic expressions but also contain local knowledge and local wisdom values that can be learned through movement, interaction patterns, spatial use, rhythm, and the social and cultural contexts underlying the dances. Each movement unit was analyzed in terms of its movement description, meaning, cultural context, local wisdom value, represented local knowledge, and potential use as a learning resource in elementary schools. The three dances display different but complementary characteristics of local values and knowledge in representing Minangkabau life..

Tari Piring

The analysis of Tari Piriang shows a close relationship between the dance and the social life of Minangkabau communities. This is evident in movement forms and the activities they represent. Several movement units depict stages of rice farming, from searching for rice, planting, cutting or harvesting, processing, winnowing, and carrying the harvest. Thus, the dance becomes a medium for representing community knowledge concerning the environment, work, cooperation, and agricultural production.

Pasambahan, the first movement in this dance, signifies respect and acceptance toward others. It embodies values of politeness, respect, and hospitality. The local knowledge represented concerns etiquette in showing respect to guests and elders. In learning contexts, this movement can introduce the relationship among bodily expression, attitude, and social values. The Mencari Padi movement represents the activity of observing or searching for rice and demonstrates a relationship between humans and the natural environment, particularly rice fields. The values expressed include connectedness with nature and perseverance.

Batanam Padi represents the activity of planting rice and conveys the values of hard work, patience, and mutual cooperation. Manyabik Padi depicts cutting or harvesting rice and reflects hard work, carefulness, and responsibility.

Knowledge related to agricultural processing is also evident in Mairik Padi and Manampih Padi. Mairik Padi depicts rice processing or threshing and conveys precision, cooperation, and efficiency. Manampih Padi represents winnowing or cleaning rice and conveys precision, patience, and cleanliness. Both movements demonstrate that traditional agricultural activities involve not only physical labor but also skill, accuracy, coordination, and cooperation.

The movement of carrying rice represents transporting the harvest and conveys responsibility, togetherness, and hard work. It also demonstrates the use of locomotor movement, changes in direction, tempo, and body position. The spinning movement using plates demonstrates balance, courage, and discipline while representing knowledge of bodily balance, coordination, and spatial orientation.

The use of plates becomes more prominent in the Bermain Piring movement. This movement demonstrates the skill of manipulating a prop in accordance with rhythm and conveys precision, creativity, courage, and skill. In learning contexts, it can be used to develop hand-body coordination, body-object relationships, movement accuracy, rhythm, and expression. The social dimension is visible in interactive movements representing relationships among dancers. These movements convey togetherness, solidarity, and mutual cooperation. Meanwhile, the acrobatic movement demonstrates courage, self-confidence, creativity, technical mastery, balance, and bodily control. The final sambah/closing movement reinforces politeness, respect, and gratitude while also illustrating a performance structure consisting of an opening, core section, and closing.

Overall, Tari Piriang demonstrates a strong relationship among dance movement, agrarian life, human-nature relationships, bodily skills, prop use, and social life. The dance has potential as a learning resource connecting dance education with students' everyday experiences, the environment, cooperation, creativity, coordination, and local culture.

Tari Indang

The analysis of Tari Indang shows stronger characteristics of togetherness, group coordination, rhythm, discipline, and communication through movement. Its movement structure demonstrates that dancing is performed through bodily coordination and relationships among performers; consequently, social values are conveyed not only through the meanings of movements but also through the way dancers move together. The Pasambahan opening movement conveys politeness, respect, and humility. The Sambah movement also emphasizes respect through hand and body positions. Both movements show that respect for others can be represented through body language and constitutes part of social etiquette.

The Duduk Indang movement involves forming a seated position as a group and conveys togetherness, equality, and solidarity. In terms of local knowledge, it demonstrates knowledge of body position, formation, and coordination among performers. Its educational potential concerns body and spatial awareness and the ability to work in groups. Clapping uses the body as a source of rhythm and conveys cohesion, discipline, and togetherness. Thigh tapping demonstrates accuracy and coordination through body percussion patterns, while finger snapping demonstrates precision, skill, and rhythmic sensitivity. These three movements show that the body can function simultaneously as a movement medium and a source of sound.

Arm swinging demonstrates arm coordination through direction, tempo, and rhythm. Body/shoulder movements demonstrate flexibility, balance, and self-control. Synchronous movement requires the ability to perform the same movement at the same time. It conveys mutual cooperation, solidarity, cohesion, and togetherness. In dance learning, synchronous movement can be used to develop group coordination, floor patterns, discipline, musicality, and the ability to follow tempo.

Communication is evident in reciprocal/interactive movements, in which movements are performed alternately or responsively among performers. These movements convey mutual respect, communication, and togetherness. The local knowledge represented is nonverbal communication through bodily movement. This creates opportunities to develop movement response, improvisation, creativity, and bodily communication.

Rhythmic variation demonstrates that basic movement patterns can be developed through changes in tempo, accents, and movement combinations. It conveys creativity, flexibility, and adaptability. The

closing movement again demonstrates politeness, respect, and order while providing an understanding of performance structure. Overall, Tari Indang demonstrates how local knowledge can be embodied through group coordination, bodily rhythm, nonverbal communication, discipline, and togetherness. Its educational potential lies particularly in developing rhythm, motor coordination, body and spatial awareness, teamwork, movement-based communication, creativity, and understanding of Minangkabau social values.

Tari Pasembahan

The analysis of Tari Pasembahan reveals strong characteristics of respect, hospitality, welcoming guests, Minangkabau movement characteristics, spatial orientation, and social interaction. The dance demonstrates how etiquette and social relationships can be translated into movement language. The opening Pasambahan movement represents respect and humility when welcoming or interacting with others. The values include politeness, respect, and humility. The local knowledge represented concerns ways of welcoming and showing respect to guests. This is reinforced by Manyongsong Tamu, which directly depicts welcoming guests and conveys hospitality, appreciation, and openness.

Alang Babega uses movement characteristics resembling a bird flying or gliding. The movement demonstrates sensitivity to nature and aesthetics and conveys grace, alertness, freedom, and environmental awareness. In learning, it can be used to explore how natural phenomena are observed and translated into dance through changes in direction, level, quality, and space.

Unlike Alang Babega, Pitunggua demonstrates strong and controlled bodily movement. It conveys courage, firmness, and responsibility while representing Minangkabau movement characteristics. Silek also incorporates martial-arts movement through steps, body positions, and changes in direction. The values include discipline, courage, and self-control. In learning, these movements can serve as sources for exploring balance, coordination, direction, space, dynamics, character, and expression.

Knowledge of spatial patterns is evident in Langkah Tigo and Langkah Ampek. Langkah Tigo demonstrates a three-step pattern and conveys discipline, order, and perseverance. Langkah Ampek uses four-directional orientation and conveys adaptability, agility, and balance. Both movements have potential for teaching floor patterns, direction, spatial orientation, foot coordination, rhythm, and spatial awareness.

Galuik/Galatiak demonstrates a movement quality characterized by accents and flexibility. It conveys refinement, skill, and creativity and can be used to explore movement qualities through energy, tempo, accents, and expression. Meanwhile, Mancari Kawan/Interaction demonstrates relationships among performers through nonverbal communication. The values include togetherness, communication, and respect.

The Persembahan movement further reinforces hospitality, respect, and gratitude. Group/synchronous movement demonstrates coordination and synchronization among performers and conveys mutual cooperation, cohesion, and solidarity. The closing movement demonstrates etiquette in ending a performance and conveys politeness, order, and respect. Thus, Tari Pasembahan demonstrates a close relationship between dance and social etiquette, hospitality, Minangkabau movement characteristics, silek, spatial orientation, interaction, and cooperation. Its educational potential includes developing expression, movement character, spatial orientation, floor patterns, coordination, communication, creativity, and appreciation of local culture.

Sintesis Temuan Ketiga Tari

The analysis of Tari Piriang, Tari Indang, and Tari Pasembahan indicates that all three represent local wisdom and cultural knowledge, although with different emphases. Tari Piriang most strongly

demonstrates relationships among dance movement, agrarian life, the natural environment, work activities, prop use, and cooperation. Tari Indang emphasizes togetherness, discipline, rhythm, nonverbal communication, and group synchronization. Tari Pasembahan emphasizes respect, hospitality, etiquette, welcoming guests, Minangkabau movement characteristics, silek, and spatial orientation.

The three dances share the presence of opening and closing movements associated with politeness and respect. They also demonstrate interactions among performers and group movements conveying togetherness, solidarity, or mutual cooperation. In addition, all three provide opportunities to learn about relationships among the body, space, rhythm, direction, coordination, and expression. Thus, cultural values do not stand separately from technical aspects of dance but are integrated into movement practices.

From an educational perspective, the findings indicate that the three dances have potential as learning resources for elementary dance education because they provide concrete, contextual materials closely connected to community cultural life. Their potential includes learning basic and varied movements, exploring space and direction, rhythm and tempo, body coordination, floor patterns, group interaction, prop use, expression, creativity, and understanding cultural values and meanings.

Accordingly, Tari Piriang, Tari Indang, and Tari Pasembahan should not be positioned merely as dance materials to be imitated by students, but as sources of cultural knowledge that can be learned through embodied experience. Dance movement becomes a meeting point among motor skills, local knowledge, social values, the environment, and cultural identity. The findings show that using traditional dance as a learning resource can support arts learning oriented not only toward movement mastery but also toward understanding the meanings, values, cultural contexts, and community life that gave rise to the dance.

Furthermore, these findings strengthen the position of traditional dance as living heritage. Consistent with the aim of the study, traditional dance can be understood not only as an artistic expression but also as cultural knowledge and practice that can continue to be learned, interpreted, and transmitted to subsequent generations through education. By bringing the meanings and values embedded in movement into learning processes, dance education can become a space for transmitting local knowledge while developing students' artistic skills. A synthesis of the three dances is presented in Table 2.

Table 2. Synthesis of the Three Dances

Theme	Evidence from Movement	Local Wisdom	Local Knowledge	Educational Potential
Respect, politeness, and hospitality	Pasambahan; Gerak Sambah; Gerak Persembahan	Politeness, respect, hospitality, humility, gratitude	Ways of respecting and welcoming guests, elders, leaders, and other attendees	Symbolic movement, bodily expression, performance etiquette, cultural appreciation, and understanding movement meaning
Agricultural life, perseverance, and environmental connectedness	Mencari Padi; Batanam Padi; Manyabik Padi; Mairik Padi; Manampih Padi; Membawa Padi	Connectedness with nature, perseverance, hard work, patience, carefulness, responsibility, togetherness	Knowledge of rice plants, rice fields, stages of cultivation, harvesting, processing, cleaning, and transporting agricultural products	Representational/i mitative movement, exploration of movement, direction, level, tempo, energy, rhythm, and movement patterns

Theme	Evidence from Movement	Local Wisdom	Local Knowledge	Educational Potential
Togetherness, cooperation, and solidarity	Gerak Interaksi; Gerak Duduk Indang; Gerak Serempak; Gerak Berbalas/Interaksi; Gerak Mancari Kawan/Interaksi; Gerak Bersama/Serempak	Togetherness, mutual cooperation, solidarity, cohesion, equality, mutual respect	Interaction patterns, group work, coordination, nonverbal communicatio n, and relationships among performers	Group dance, floor patterns, coordination, movement response, bodily communication, teamwork, and dance composition
Discipline, balance, courage, and self-control	Gerak Memutar; Bermain Piring; Pitunggua; Silek; Langkah Tigo; Langkah Ampek	Balance, courage, discipline, responsibility, self-control, agility, adaptability	Bodily knowledge, coordination, spatial orientation, basic principles of silek, step patterns, and movement transitions	Body awareness, balance, coordination, floor patterns, direction, spatial orientation, posture, energy, and dynamics
Sensitivity to nature and creativity	Alang Babega; Galuik/Galatiak; Gerak Variasi Ritmis	Sensitivity to nature, aesthetics, refinement, skill, creativity, flexibility, adaptability	Observation of nature, translation of natural phenomena into movement symbols, movement quality, accents, and rhythmic variation	Imitation of natural movement, exploration of space/level/directio n, improvisation, movement variation, creativity, and dance composition
Rhythm, coordinatio, and embodied knowledge	Tepuk Tangan; Tepuk Paha; Jentik/Jentikan Jari; Ayun Tangan; Gerak Badan/Bahu	Cohesion, discipline, precision, harmony, balance	Use of the body as a sound source, coordination, tempo, direction, and sensitivity and response to rhythm	Body rhythm, motor coordination, musicality, body percussion, space, direction, energy, and dynamics
Structure and etiquette of performance	Gerak Pembuka; Sambah/Penutup; Gerak Penutup	Courtesy, respect, order, gratitude	Ways of opening and closing interactions/p erformances respectfully	Dance structure, presentation, expression, appreciation, and reflection on artistic works

Discussion

The findings show that Tari Piriang, Tari Indang, and Tari Pasembahan possess not only aesthetic functions but also represent local knowledge and the local wisdom of Minangkabau communities. These findings are consistent with the concept of living heritage advanced by UNESCO, which views cultural heritage as a living practice transmitted across generations and capable of being integrated into education (Schnüttgen, 2025; Wagemakers, 2025). Traditional dance can therefore serve as a medium connecting community cultural knowledge with students' learning experiences.

In Tari Piriang, the study identified a strong relationship between dance movements and agrarian life through Mencari Padi, Batanam Padi, Manyabik Padi, Mairik Padi, Manampih Padi, and Membawa Padi. These movements represent agricultural activities as well as values of hard work, patience, precision, responsibility, and togetherness. This finding supports previous research associating Tari Piriang with the agrarian life of Minangkabau communities (Firlana et al., 2024; Kahar et al., 2025). Previous studies have tended to discuss Tari Piriang from historical, symbolic, or cultural perspectives, whereas the present study explicitly connects each movement unit with local knowledge and learning potential. For example,

Batanam Padi is not only interpreted as a representation of planting activities but can also be used to explore direction, level, tempo, and movement patterns. Thus, the present study provides a more explicit pedagogical dimension. Findings concerning Gerak Memutar and Bermain Piring also demonstrate knowledge of balance, coordination, precision, courage, and body-prop relationships. This indicates that Tari Piriang can serve as a learning resource for developing both cultural understanding and kinesthetic skills (Putri & Maestro, 2024; Zikriyah & Fikri, 2025). The study therefore extends the understanding of Tari Piriang from a representation of agrarian life to a source of learning experiences involving the body, space, rhythm, and creativity.

In Tari Indang, the principal findings concern togetherness, discipline, solidarity, coordination, and communication through movement. Gerak Duduk Indang, Tepuk Tangan, Tepuk Paha, Jentikan Jari, and Gerak Serempak demonstrate that individual skills must be synchronized with the group. This finding supports research identifying togetherness, discipline, responsibility, humility, and religiosity in Tari Indang (Isman, 2025; Syafitri & Dhari, 2026). The present study extends those findings by demonstrating the relationship between values and movement mechanisms. Discipline, for example, is embodied through accurate adherence to rhythmic patterns, whereas togetherness is manifested through synchronous movement. Consequently, the educational values of Tari Indang can be understood conceptually and experienced by students through bodily practice and group coordination.

Gerak Berbalas/Interaksi demonstrates that Tari Indang also contains knowledge of nonverbal communication. Dancers must observe the movements of partners or groups and provide appropriate responses. This dimension extends previous research that has focused more heavily on educational and character values by showing that Tari Indang can also serve as a medium for developing observation, response, communication, and improvisation through the body (Saputra et al., 2026; Zikriyah et al., 2026). In Tari Pasembahan, the findings show a strong emphasis on respect, hospitality, humility, and etiquette. Pasambahan, Manyongsong Tamu, and Gerak Persembahan demonstrate that social relationships and welcoming etiquette are translated into bodily language. This finding supports previous research identifying humility, politeness, interpersonal relationships, precision, and adat values in Tari Pasambahan (Afriyanti et al., 2025; Riski & Darmawati, 2026). The present study goes further by mapping these values to individual movement units and connecting them with possible uses as learning materials in elementary schools. The silek elements in Pitunggua and Silek demonstrate courage, discipline, firmness, responsibility, and self-control. This finding reinforces previous research indicating that traditional sasaran practices and silek function as means of cultural education and sources of values in Tari Galombang sasaran style (Hasanah & Susmiarti, 2024; Mefa & Hadi, 2026). The present study strengthens this relationship by identifying similar elements in Tari Pasembahan.

However, the study identifies an additional dimension through Langkah Tigo and Langkah Ampek, namely knowledge of direction, patterns, coordination, and spatial orientation. These aspects have not been a primary focus of earlier research on the values of Tari Pasembahan. Therefore, the findings indicate that traditional dance can also become a learning resource for developing spatial awareness and the ability to organize movement, in addition to character education and cultural appreciation.

When the three dances are compared, clear differences in emphasis emerge. Tari Piriang more strongly represents agrarian life, human-nature relationships, work, and prop use; Tari Indang emphasizes togetherness, rhythm, discipline, and group coordination; whereas Tari Pasembahan emphasizes respect, hospitality, silek, social interaction, and spatial orientation. These differences demonstrate the richness of knowledge that can be obtained from Minangkabau traditional dance. Despite their distinct characteristics, the three dances share values of respect, togetherness, cooperation, discipline, and responsibility. All three also contain interaction and group movement, showing that social values are not conveyed solely through symbolic meanings but are embodied through movement practices. This supports the view that local wisdom in dance constitutes embodied knowledge experienced through the body (Luthvia et al., 2025; Syarif, 2025). The findings also extend previous research, which has generally

focused on a single dance or a single group of values. By analyzing three dances using a common analytical framework, this study identifies cross-dance patterns while also revealing differences in the characteristics of local knowledge. This approach provides a more comprehensive picture of how Minangkabau culture is represented through movement and how such representations can be translated into educational contexts.

From a cultural preservation perspective, using the three dances as learning resources can also strengthen intergenerational knowledge transmission. UNESCO emphasizes that education is an important space for sustaining living heritage, particularly when cultural knowledge is integrated contextually and relationships among schools, communities, and heritage bearers are fostered (Gui et al., 2026; Salum & Chami, 2026). Thus, the contribution of this study lies in connecting movement units, meanings, local wisdom, local knowledge, and pedagogical potential within a single analytical framework. Previous studies have demonstrated that Minangkabau dance contains cultural and educational values, but this study provides a more structured mapping of how those values and knowledge can be translated into dance learning resources for elementary schools (Luthvia et al., 2025; Putri & Maestro, 2024; Syarif, 2025).

Overall, the findings indicate that Tari Piriang, Tari Indang, and Tari Pasembahan can be positioned as learning resources based on living heritage. The three dances provide knowledge about the environment, social life, etiquette, cooperation, rhythm, space, coordination, and bodily character. However, this study only demonstrates the potential of the three dances as learning resources through qualitative analysis. It does not test their effectiveness in relation to students' learning outcomes. Therefore, further research is needed to develop teaching materials or instructional resources based on Tari Piriang, Tari Indang, and Tari Pasembahan and to examine their feasibility and impact on elementary dance education.

CONCLUSION

The study demonstrates that Tari Piriang, Tari Indang, and Tari Pasembahan constitute more than artistic expressions; they function as living cultural practices that embody local wisdom and local knowledge. Their movement units encode knowledge of agrarian life, social etiquette, hospitality, cooperation, rhythm, bodily coordination, spatial orientation, silek, environmental awareness, and embodied communication. These characteristics provide substantial potential for contextual dance education in elementary schools. Integrating these dances into learning can therefore support artistic and motor development while simultaneously creating a meaningful educational space for transmitting Minangkabau cultural knowledge, values, and identity across generations. Nevertheless, the present study establishes pedagogical potential rather than instructional effectiveness. Future research should develop and validate learning materials based on these findings and empirically examine their feasibility, implementation, and learning impact.

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