

Cultural Transmission through Dance: Teaching Endeng-Endeng in SMPN 1 Rantau Selatan

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ABSTRACT

Endeng-endeng is a traditional Mandailing dance that encapsulates cultural diversity and local wisdom, serving as a medium through which traditional values are sustained amid modern societal shifts. This study investigates the embodiment of local wisdom in the instruction of Endeng-endeng dance among ninth-grade students at SMP Negeri 1 Rantau Selatan. Using a qualitative descriptive method, data were gathered through observation, interviews, and document analysis. Local wisdom in the Mandailing community is reflected in social values, norms, and kinship systems, which are integrated into traditional expressions such as dance. These elements function as intangible cultural assets, reinforcing identity and guiding social behavior. The educational setting is positioned as a critical space for cultural transmission, enabling students to internalize and reproduce these values. Findings indicate that the Endeng-endeng dance is an effective pedagogical tool for instilling moral and social norms, including politeness, communal living, and life guidance. Its integration into formal education supports the preservation of Mandailing cultural heritage and enhances students' understanding of indigenous knowledge systems. Thus, dance education serves not only as artistic instruction but also as a conduit for intergenerational knowledge transfer and the reinforcement of local identity.

KEYWORDS

Endeng-Endeng Dance
Learning
Local Wisdom
Mandailing People

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INTRODUCTION

Culture can be understood as a construct comprising systems of meaning that govern human behavior, both at the individual level and within the collective framework of society. It serves not only as a guiding force for social conduct but also as a reflective medium through which communities express shared knowledge, beliefs, and values. Artistic expressions, in this context, emerge as a cultural manifestation that enables individuals to engage with and interpret their socio-cultural realities (Rambe, 2012). Koentjaraningrat further articulates culture as a multi-layered, abstract system encompassing the ideational dimensions of society. At this level, culture functions as a repository of concepts and beliefs considered essential by a given community, representing the fundamental values that shape collective identity and behavior (Imran et al., 2022). As such, the cultural system becomes the foundation upon which normative frameworks—such as rules, customs, and social ethics—are constructed. These norms are more tangible reflections of the cultural schema and serve to regulate social interaction in alignment with shared values.

Key cultural values such as perseverance, diligence, tolerance, and communal cooperation are instrumental in supporting social cohesion and community development (Cahyani et al., 2023). These values, often transmitted through tradition and reinforced by communal practice, are not merely abstract ideals but are continually tested and applied in

real-life situations, thereby enhancing their relevance in problem-solving and conflict resolution processes. Evidence of such cultural dynamics can be observed in the harmonious relationships that exist within a community—whether among individuals, between humans and the natural environment, or in the spiritual connection between people and the divine (Yulianda, Sari, et al., 2022). Cultural diversity across regions also underscores the pluralistic nature of Indonesian society. While these variations may present challenges, they also provide opportunities to foster mutual respect and social integration in a nation defined by its multicultural character. Furthermore, indigenous wisdom—encompassing customary law, traditional values, and belief systems—plays a vital role in facilitating sustainable development and social welfare. These cultural assets, deeply embedded in the everyday lives of communities, offer context-specific strategies that contribute to the resilience and adaptability of local societies (Yulianda, Harahap, et al., 2022).

North Labuhan Batu, located in the province of North Sumatra, is characterized by its rich cultural diversity, shaped by the presence of various ethnic groups, including Malay, Batak Toba, Mandailing, Dairi, Simalungun, Karo, Nias, Chinese, Indian, Minangkabau (Padang), and Javanese communities. A significant portion of the population consists of migrants, with the Javanese comprising the largest demographic group. Among the region's cultural expressions, the Endeng-endeng dance stands out as a distinctive performance art. Historically referred to as Berdah, this dance integrated the recitation of salawat and was traditionally performed during Malay ceremonial events such as weddings, circumcisions, and aqiqah. According to Herawati et al. (2023), the evolution of Berdah into Endeng-endeng occurred through cultural contact with South Tapanuli migrants who introduced the Tor-tor Onang-onang dance from the Mandailing tradition. This intercultural encounter led to an artistic acculturation, giving rise to a new hybrid performance form. The syncretism between Malay and Mandailing cultural elements is evident in both the choreographic and musical components of the Endeng-endeng dance. For instance, the gesture of closing both palms—originating from the Tor-tor Onang-onang—symbolizes Mandailing influence, while the musical accompaniment combines traditional Malay instruments such as the Pakpung drum and rebana with modern elements like keyboards, drum sets, and guitars. According to Harahap et al. (2019), the Endeng-endeng performance is typically staged either once or twice, occurring during the day, night, or both, depending on the occasion. It remains a vital part of social rituals, including weddings, circumcisions, and aqiqah ceremonies. The following is an example of the lyrics from the Endeng-endeng song as an illustration.

Endeng ni endeng baya si tukko ni dondong aha na dikonang sude ma nian adong, sada ditamba sada inda dibotoho, magiot anak raja inda giot ho. (Endeng nya endeng kayu kedondong, apa yang diharapkan dan diinginkan semuanya lah kiranya ada).

Local wisdom and education—particularly art—constitute essential dimensions of human cultural existence, for only humans possess the capacity to conceptualize and transmit wisdom through reflective judgment. Arnold (2018) observes, “culture both originates from and is directed toward the human elements within individuals”, its highlighting that culture arises from human faculties and, in turn, shapes them. Education, accordingly, functions as an *actus humanus*: it originates in human thought, is enacted by human agency, and fulfills human needs through interpersonal engagement. This process not only preserves human dignity and fosters ethical comportment but also embodies the multidimensional yet singularly plural nature of humanity (Sukarma, 2017). Within this framework, education

operates as the principal mechanism for cultural transmission, ensuring that traditional art forms—such as the Endeng endeng dance—continue to thrive and contribute to the enrichment of local wisdom and communal identity.

Each school has implemented education based on local wisdom, wherein students are encouraged to engage with concrete situations reflective of their everyday experiences. This educational model holds significant relevance in the development of life skills, as it integrates both local potential and the competencies necessary for practical living. The learning process within this framework does not merely emphasize the transmission of knowledge from teacher to student; rather, it focuses on the application of local wisdom by educators in addressing real-life contexts within the community. Consequently, this approach fosters meaningful and tangible outcomes for students. Cultural based education is intensively applied in schools as a strategy for preserving cultural heritage among younger generations and as a counterbalance to the pervasive influence of global culture (Harrison et al., 2020). Arts teachers, in particular, must recognize the importance of embedding cultural elements—especially those rooted in local traditions—into the learning process. This integration is aimed at enhancing students' cultural literacy and fostering a deeper appreciation for their own heritage, ultimately contributing to the continuity and vitality of local culture.

Previous studies have explored dance education at the junior high school level, such as the research conducted by Sara (2020), titled “Pelaksanaan Pembelajaran Seni Budaya (Tari Saman) di Kelas VII A SMP Negeri 1 Salo T.A 2019/2020”, and Ayu & Malarsih (2013), with their study “Pembelajaran Seni Tari di SMP Negeri 1 Batangan Kabupaten Pati.” However, these studies have not specifically focused on dance instruction that integrates local wisdom and emphasizes the preservation and development of cultural heritage. In the current context, it is essential to recognize the urgency of cultural preservation from an early age. The philosophical richness embedded in traditional dances such as Endeng-endeng is increasingly eroded due to the dominance of popular culture, which often marginalizes or negates traditional values (Ginting, 2020).

In response to these challenges, innovative approaches are necessary. These may include the fusion of traditional and modern dance elements to enhance cultural relevance and appeal. Additionally, the use of visual media and social platforms can play a significant role in promoting traditional dance through creative means, such as organizing local dance competitions or festivals with contemporary themes to foster student engagement and pride. Thus, the preservation of Endeng-endeng dance is vital to prevent its extinction.

Based on the aforementioned context, this study aims to analyze the instructional practices of the Endeng-endeng dance at SMP Negeri 1 Rantau Selatan as a strategic effort to preserve and sustain local cultural heritage within the educational setting and in the broader Labuhan Batu Regency.

METHOD

This study uses a qualitative approach with a descriptive-analytical method to examine in depth how Endeng-endeng dance learning can be a medium for preserving local wisdom in a junior high school environment. The qualitative approach was chosen because it allows researchers to understand the meaning behind the phenomena being studied more holistically and contextually. As explained by Marlina and Putri (2021), qualitative research does not rely on numerical data or statistical analysis, but rather on descriptions of phenomena in the form of words, narratives, and visuals.

This method allows high flexibility in socio-cultural exploration and encourages active involvement of researchers in natural contexts, including social interactions and inherent cultural values. This study utilizes a naturalistic analysis approach, which emphasizes an in-depth understanding of symptoms that appear naturally in an environment that is not manipulated by researchers. Arikunto (2006) states that the qualitative naturalistic approach is based on the idea of "natural", namely a situation that is not engineered or influenced by external intervention.

In this context, researchers are directly involved in the research location, observing and interacting with the object of research, namely the Endeng-endeng dance learning process at SMPN 1 Rantau Selatan. This is different from the quantitative approach that allows for the implementation of research instruments in a structured and delegated manner. In naturalistic qualitative studies, the physical presence and subjective interpretation of the researcher are key in exploring the meanings and cultural values constructed by the participants in their social context.

This approach was chosen because there is a gap in research related to traditional dance learning that explicitly integrates local values in the formal education process. This study seeks to explain in detail how the preservation of local wisdom is realized through Endeng-endeng dance learning at the junior high school level. The results of this study are presented in the form of descriptive and visual narratives, emphasizing an understanding of the relationship between the researcher and the object of study.

This research was conducted at SMPN 1 Rantau Selatan, located on Jalan K.H. Dewantara, Sioldengan Village, Rantau Selatan District, Labuhanbatu Regency, North Sumatra Province. The selection of this location was based on initial findings indicating that the school teaches Endeng-endeng dance as part of the arts and culture subject. Given the rarity of Endeng-endeng dance teaching in other schools in North Sumatra, this location is considered relevant and strategic to explore the integration of local wisdom in cultural education through traditional dance.

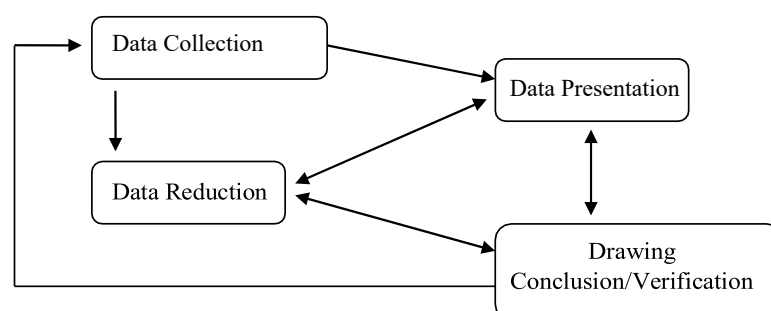


Figure 1. The Scheme for Qualitative Data Analysis (Source: Sumaryanto (2007))

To ensure the suitability of the data with the research objectives, various data collection techniques were applied in this study, including pre-observation, field observation, interviews, and document analysis. In the pre-observation stage, the researcher conducted administrative and technical preparations such as obtaining permits, selecting a location, compiling the focus and objectives of the research, and collecting initial literature reviews to build a conceptual basis. The determination of SMPN 1 Rantau Selatan as the study location was determined based on the criteria for the suitability of the cultural context and Endeng-endeng dance learning that had been taking place at the school.

Observations were carried out comprehensively to observe various aspects related to dance learning. Starting from observations of the physical environment of the school that

reflect the readiness of facilities and infrastructure, the researcher then observed the implementation of the Endeng-endeng dance learning process, interactions between teachers and students, and overall class dynamics. The researcher also observed art teachers, principals, and parents of students to understand external and internal support for the teaching and learning process. In addition, in-depth interviews were conducted with a local artist or cultural expert who understands the philosophical and historical values of the Endeng-endeng dance to enrich the interpretive context of the study. The focus of further observation was directed at the learning process in class IX K, a class that specifically receives Endeng-endeng dance instruction, different from other classes that receive fine arts instruction. In this learning, the researcher observed the methods used by the teacher, the structure of the material delivery, student involvement, and responses to learning activities. The researcher also identified supporting and inhibiting factors that influence the effectiveness of learning, such as the use of media, the availability of practice space, and student responses to local cultural materials.

The semi-structured interview method was applied to dig deeper into the perceptions and experiences of the research subjects. Interviews were conducted with art teachers, principals, and students who had demonstrated achievements in the field of dance, especially those who had participated in or won dance competitions at the district or city level. The questions asked covered the curriculum structure, teaching strategies, obstacles faced in teaching traditional dance, and students' perceptions of the cultural meaning of the Endeng-endeng dance.

The research population consisted of all 300 ninth grade students of SMPN 1 Rantau Selatan, and the research sample focused on class IX K consisting of 31 students, with a composition of 19 female students and 12 male students. The selection of this class was based on considerations of the curriculum that specifically teaches the Endeng-endeng dance in that class. In addition to observations and interviews, document analysis was conducted to obtain supporting information related to learning administration documents such as syllabus, lesson implementation plans (RPP), teacher activity notes, and visual documentation in the form of photos and videos of the learning process taking place in the field. This analysis helps provide a more complete picture of the integration of local wisdom in dance learning in the school environment.

The data analysis process in this study was carried out using data triangulation techniques. Triangulation is used to ensure the validity of findings by comparing and combining data from various sources and collection methods. The analysis was carried out in three main stages: data reduction, data presentation, and drawing conclusions. In the data reduction stage, all data obtained from observations, interviews, and documentation were classified and summarized to eliminate irrelevant information. Data were grouped into categories based on their sources, such as data from principals, art teachers, students, parents, and cultural experts; and based on themes such as learning methods, teaching materials, supporting facilities, and student responses. After the data was reduced, the data was presented in the form of a systematic descriptive narrative. This presentation aims to compile the processed data so that it can be the basis for the interpretation process and drawing conclusions. In some parts, the data presentation is also equipped with tables or narrative quotes from interview results to strengthen the validity of the interpretation. The final stage of the analysis process is drawing conclusions.

In a qualitative approach, conclusions are flexible and can change as new, more relevant data is found. Conclusions are drawn based on a comprehensive understanding of the patterns that emerge in the data, which reflect the dynamics of learning and cultural values

contained in the Endeng-endeng dance. This study refers to the qualitative data analysis model according to Miles and Huberman, which emphasizes the importance of a cyclical and continuous process between data collection, reduction, presentation, and verification of conclusions. This model allows researchers to continue to reflect and revise data interpretations until a deep and valid understanding of the object being studied is obtained. With this comprehensive and integrated analysis approach, this study is expected to produce findings that not only represent the reality of dance learning in schools, but also reflect how local wisdom values are inherited through formal education and the strategic role of art in preserving local culture in the modern era.

RESULT AND DISCUSSION

The instruction of the Endeng-endeng dance at SMPN 1 Rantau Selatan was facilitated by Mr. Panca, the appointed arts teacher. Prior to the instructional sessions, comprehensive lesson plans were developed, systematically encompassing introductory/opening activities, core instructional components, and concluding segments. For each scheduled meeting, Mr. Panca meticulously prepared the lesson plans to ensure the smooth execution of the learning process. In the development of these instructional plans, careful consideration was given to the students' individual characteristics, as well as the availability and condition of the school's facilities, infrastructure, and surrounding environment. These preparatory measures were strategically implemented not only to mitigate potential challenges and limitations in the instructional process but also to optimize the pedagogical advantages inherent in the learning context.

The Learning Process

Following the formulation of the Lesson Plan (RPP) and a comprehensive observation of students' conditions along with the available school facilities and infrastructure, the teaching process was executed by Mr. Panca in accordance with the established instructional framework. The learning session commenced with a brief opening, including a prayer and an attendance check. Once students were deemed physically and psychologically prepared, the teacher initiated the lesson by posing stimulus questions that connected the current topic with the previous session's content, thus providing a smooth transition into the core material.



Figure 2. The Process of Endeng-Endeng Dance Learning
(Doc. Researcher Archive, 2023)

The main learning activity focused on the study of the Endeng-endeng Dance. This component was conducted through an interactive and participatory approach, encouraging active student engagement and dialogue between the teacher and learners. Mr. Panca employed this approach to enhance conceptual understanding and cultural appreciation. In the concluding segment of the lesson, Mr. Panca invited students to reflect critically on the material covered, facilitating a question-and-answer session to assess comprehension and elicit feedback for the enhancement of future learning activities. The session was formally closed with a communal prayer, reinforcing the integration of educational and cultural values.

As a part of this instructional process, interviews were conducted with selected students, teachers, and parents to gather diverse perspectives on the teaching and learning of the Endeng-endeng Dance. These interview findings are elaborated and analyzed in the subsequent discussion section to provide deeper insight into the educational, cultural, and social dimensions of the learning experience.

The Endeng-Endeng Dance Movement

The movements performed by Mr. Panca and his students reflect a sense of joy and delight, as the Endeng-endeng dance fundamentally symbolizes happiness in carrying out everyday activities within the community. As illustrated in Figure 4 below, the students also exhibit expressions of cheerfulness, largely due to the teacher's direct demonstration of the dance. Traditionally, this dance is performed during circumcision ceremonies or wedding celebrations, particularly within the Mandailing cultural context. Consequently, the dancers are expected to convey an atmosphere of joy, as though they are free from any burdens or worries.



Figure 3. Endeng-endeng Dance Movement (Doc. Researcher Archive, 2023)

The Local Wisdom Preservation through the Endeng-Endeng Dance Learning

The learning process of the Endeng-endeng dance at SMPN 1 Rantau Selatan was conducted effectively, as evidenced by students' solid understanding of the dance and their ability to perform it proficiently. The engaging teaching methods employed by Mr. Panca

fostered a more active and critical learning environment, helping students overcome potential fatigue or disinterest. Notably, Mr. Panca adopted a relaxed yet purposeful instructional approach, enabling students to better grasp the material. The researcher directly observed the instructional process at the school, noting a supportive learning environment and high levels of student enthusiasm during Endeng-endeng dance sessions. Mr. Panca demonstrated considerable expertise in the dance, as reflected in the clarity and accuracy of his instructions, which significantly facilitated student comprehension.



Figure 5. The Learning Outcomes of the Endeng-endeng Dance Learning
(Doc. Researcher Archive, 2023)

Observational and Interview Findings

The implementation of a subject's instructional process can be evaluated by examining the Lesson Plan (Rencana Pelaksanaan Pembelajaran, RPP) to assess the extent to which the teaching practices align with the planned objectives and activities. In this study, data were collected through interviews, direct observation, and document analysis. At SMPN 1 Rantau Selatan, the instructional process for the Endeng-endeng dance was designed and documented within the established lesson plan. For the purposes of this research, interviews were conducted with a single teacher responsible for delivering the subject. The subsequent sections present and analyze the research findings related to the teaching and learning process of the Endeng-endeng dance at SMPN 1 Rantau Selatan, located in Rantau Selatan District, Labuhan Batu Regency.

Observational findings

The first observation was conducted on Thursday, March 9, 2023, at SMPN 1 Rantau Selatan. The school environment appeared clean and well-maintained, and it is strategically located near the city center. The second observation focused specifically on the teaching and learning process of the Endeng-endeng dance. Most students in the class were already familiar with the dance movements, as the majority of them belong to the Mandailing ethnic group. This cultural familiarity contributed to a smooth learning process. The third observation emphasized student engagement. The students demonstrated enthusiasm and active participation throughout the lesson, as evidenced by their ability to respond accurately to the teacher's questions. The art teacher, Mr. Panca, delivered the dance material clearly using well-prepared teaching aids. His relaxed yet structured approach fostered an enjoyable

learning atmosphere, and he concluded the session by encouraging students to remain motivated in their learning. The researcher also observed the school principal, who expressed strong support for the inclusion of Endeng-endeng dance in the curriculum, citing its importance as a cultural heritage that must be preserved. The fourth observation pertained to the overall school environment. The school is spacious, clean, and equipped with waste bins and handwashing stations in front of each classroom. A large parking area is also available. While the classrooms are well-organized, some walls The fifth observation aimed to identify the instructional process of the Endeng-endeng dance in the classroom. The learning process was structured into three main stages: introduction, core activities, and closing. During the introductory stage, Mr. Panca initiated the lesson with a prayer and a roll call to check student attendance. Following this, he prepared the students both physically and psychologically for the lesson by posing several questions designed to bridge the previous material with the current topic. He proceeded by introducing the various ethnic groups in the region, with a particular emphasis on the Mandailing ethnic group and its artistic traditions, especially the Endeng-endeng dance. The core learning activities involved several elements, including singing the song Endeng Ni Endeng, as a means of contextualizing the dance within its cultural framework.

Upon completing the instructional component, Mr. Panca provided students with written questions related to the Endeng-endeng dance to assess their comprehension and critical thinking. He then read some student responses aloud, engaging the class in a collective discussion to clarify any misconceptions and deepen understanding. Feedback was provided to students, enabling them to self-evaluate and reflect on their answers, with particular attention given to correcting inaccurate responses. The closing activities included a collaborative summary of the day's material between the teacher and students. Mr. Panca also posed a series of spontaneous review questions to further assess understanding, conducted an informal evaluation, and concluded by giving instructions for students to prepare for the subsequent lesson. The sixth observation focused on identifying factors that influence the effectiveness of the Endeng-endeng dance learning process.

Interview with the Headmaster of SMPN 1 Rantau Selatan

The interview was conducted on Tuesday, March 21, 2023. When questioned about the school's environment, the headmaster remarked, "I believe the school's environment is conducive, as it is equipped with sufficient facilities that support the learning process, thereby facilitating optimal learning outcomes." The second question addressed the teaching of Endeng-endeng dance at the school. The headmaster responded, "Endeng-endeng dance instruction has been implemented at this school, and its effectiveness is evident, as the teacher employs a syllabus-based approach." The subsequent inquiry explored the benefits of teaching Endeng-endeng dance. The headmaster explained, "First and foremost, it serves as a means of preserving ancestral culture for future generations, particularly in Labuhan Batu, which is home to diverse ethnic groups. Endeng-endeng dance is an integral part of Tapanuli Selatan (Tapsel) culture."

The fourth question examined the factors that either support or hinder the teaching of Endeng-endeng dance at the school. The headmaster identified a key hindrance: "One challenge is student motivation, as contemporary dances like K-POP, easily accessible through social media, are more popular among students. A contributing factor to the success of teaching Endeng-endeng dance is the pedagogical approach, which not only demonstrates the dance but also engages students by teaching them the process, allowing for active

participation". Lastly, the interview explored the differences between teaching Endeng-endeng dance and other forms of dance at the school. The headmaster noted, "The main difference lies in the movements of the Endeng-endeng dance, which are simpler for students to follow compared to other types of dance".

Interview with the Art Teacher

The interview with the art teacher, Mr. Panca, consisted of six questions. The first question aimed to explore the students' response to the teaching of Endeng-endeng dance. He stated, "The students are very enthusiastic because this learning process involves not only theory but also hands-on practice, which increases their knowledge of one of the ethnic groups in Labuhan Batu: the Mandailing." The second question focused on the teaching process of Endeng-endeng dance, to which he replied, "Certainly, the learning process is carried out step by step, starting with exercises and the introduction to the Tapanuli Selatan ethnic group, followed by the authentic movements of the Mandailing people, and then choreographing these movements into a performance." The next question addressed factors influencing the teaching of Endeng-endeng dance movements, and he explained, "A contextual teaching strategy connects students with the real world. The purpose of the teacher's explanation and demonstration is to ensure that students understand the lesson. This is achieved by asking students to visualize the material being taught. Students benefit from using both expository and contextual teaching strategies because they can understand the meaning behind certain movements, grasp the lesson more quickly, and express themselves through dance."

The fourth question focused on the benefits and challenges of the learning process, to which Mr. Panca responded, "The benefit of teaching Endeng-endeng dance is that students' knowledge of the Mandailing ethnic group increases, and learning dance provides them with a positive activity amidst rapid societal developments. On the other hand, the challenge lies in how to enhance students' character. Self-confidence, attention, tolerance, and responsibility are character traits that can be observed during the learning process and are the result of character development. Each dance movement can express self-confidence, affection, tolerance, and responsibility in a particular way." The fifth question discussed the efficiency of the learning process. Mr. Panca shared, "This learning is relatively fast because students are able to master it within a month, from the introduction to the Endeng-endeng dance training."

Finally, when asked about the evaluation system to assess student competency, he explained, "My evaluation for students in learning Endeng-endeng dance includes both structured and unstructured observation. Students' knowledge of the dance is observed by whether they can fully express the dance. This process is used to evaluate an individual's ability to perform expressive dance. When students imitate the movements of their teacher, in this case, the dance movements, expressive dance evaluation (structured observation) can be outlined. While it may seem global, some students may be able to follow the movements, and it is not always necessary for them to replicate the teacher's movements exactly. Students' attitudes can be seen in their confidence (in class), attention (reminding peers when they make mistakes), tolerance (helping peers in need, carrying equipment), and responsibility (paying attention to the teacher's responsibilities)".

Interview with the Selected Students and Parent

Several students, considered proficient both in their knowledge of Endeng-endeng dance and in performing the movements, were interviewed. The first question for Syukur (13 years old), aimed to explore the benefits of learning Endeng-endeng dance. Syukur responded, "We have gained a deeper understanding of the culture in Labuhan Batu, where Endeng-endeng is an integral part of the Mandailing or Tapanuli Selatan ethnic group's cultural heritage." The second question for Anstar (14 years old) focused on the challenges they encountered during the learning process. The students noted, "Currently, the main difficulty lies in mastering the rhythm in unison; we can follow everything else, but synchronizing the rhythm is challenging." The subsequent question for Dame (13 years old) assessed whether the Endeng-endeng dance lessons met their expectations. She expressed, "I believe the teacher has succeeded because students are able to perform all the movements and synchronize the Endeng-endeng dance."

Cognitively, the students were introduced to the history, meaning, and philosophy behind the movements of Endeng-endeng dance. This included understanding the origins of the name, the significance of the hand and foot movements, and the cultural context behind them. The affective aspect was evaluated through the students' participation, their interest in engaging with the lessons, and their appreciation of their local dance traditions. The psychomotor aspect was assessed based on their ability to replicate the movements with technical accuracy, their synchronization with the rhythm, and their expressive quality in performing the dance. The final question sought to capture the students' perspectives on learning Endeng-endeng dance. Their response was, "By learning Endeng-endeng, we have become more familiar with the traditional dances in our region. This dance has allowed us to uncover many aspects of the Tapanuli Selatan ethnic group that we were previously unaware of".

Several parents of students also shared their opinions regarding the teaching of Endeng-Endeng dance at SMPN 1 Rantau Selatan. One parent, Mrs. Irma (40 years old), stated, "I am happy that my child is learning traditional dances like Endeng-Endeng. However, nowadays, children are more interested in foreign cultures, such as Korean culture. I hope the school can make traditional dances more appealing to the students, perhaps by incorporating modern music or engaging visuals."

Interview with the Cultural Expert or Local Artist

An interview with a local cultural figure was conducted to gain insights into the cultural and social perceptions surrounding the teaching of the Endeng-Endeng dance by Mr. Panca at SMPN 1 Rantau Selatan. This perspective is considered essential in supporting efforts to preserve the traditional dance. During the interview, Ms. Ara (28 years old) shared her thoughts on the philosophy of the Endeng-Endeng dance, stating, "The philosophy of the Endeng-Endeng dance is rich in cultural and historical values. Its movements reflect the spirit, togetherness, and joy of the local community. Historically, this dance was frequently performed at traditional ceremonies, but over time, it has evolved into a form of entertainment. Nevertheless, it still carries a strong sense of respect for tradition. The dance symbolizes joy, communal cooperation, and regional cultural identity. The movements are energetic yet graceful, illustrating the harmonious and supportive way of life in the community. It also expresses gratitude for bountiful harvests and the blessings of everyday life."

When asked about her perception of incorporating the Endeng-Endeng dance into the formal school curriculum, Ms. Ara expressed strong support, stating, “I believe it is an excellent initiative to introduce the Endeng-Endeng dance in schools. Not only does it promote local culture among the younger generation, but it also offers an engaging medium for students to express themselves. However, it is important to present it in a compelling way to ensure its appeal remains strong in comparison to foreign cultural influences such as K-pop—for example, by creating a fusion between traditional and modern dance elements.”

CONCLUSIONS

The instructional design for the Endeng-Endeng dance at SMPN 1 Rantau Selatan is structured into three key phases: the introductory phase, the core learning activities, and the closing session. Mr. Panca, the cultural arts instructor, demonstrated thorough pedagogical preparation by developing a comprehensive lesson plan prior to classroom implementation. The lesson commenced with a prayer and an attendance check to ensure student readiness. Once students were mentally and physically prepared, the teacher initiated the lesson by posing review questions that connected prior learning to the new material. The core phase involved an in-depth exploration of the Endeng-Endeng dance, supported by interactive activities, including games, which were strategically incorporated to maintain student engagement and alleviate monotony. In the concluding phase, Mr. Panca encouraged students to critically reflect on the material covered, facilitated a discussion about forthcoming topics, and closed the session with a prayer.

The effectiveness of the Endeng-Endeng dance instruction was evidenced by students' ability to articulate their understanding of the dance and perform it with competence. Mr. Panca's instructional approach fostered active student participation, critical thinking, and mitigated classroom disengagement. The learning process was influenced by a range of factors, including internal (student-related) and external (contextual) variables. These comprised the school environment, family background, and the broader community context. Each of these elements contributed significantly to shaping the students' learning experiences, particularly in cultivating an appreciation for and proficiency in the traditional Endeng-Endeng dance.

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