

Ethno pedagogy and conservation practices of the erai-erai dance in the Lematang Malay Community, Lahat District, South Sumatra Indonesia



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ABSTRACT

Ethno pedagogy examines the interaction of pedagogical and cultural traditions as well as social and pedagogical processes and examines educational methods and solutions used by the Lematang people in Lahat District. This study aims to analyze the application of Ethno pedagogy in learning erai-erai dance. Art-based qualitative methods with an ethnopedagogical approach as a data collection strategy based on observation, interviews and document research. Several stages of the interview activities included interview planning, conducting interviews, recording interview data and activities after the interview, namely checking the validity of the data and making systematic data so that it was ready to be used as material for further analysis. Source triangulation techniques to check data accuracy and test the credibility of data from various sources, then to compare the results of interviews between informants who are directly or indirectly involved. The results of this study are the dissemination of erai-erai dance performances through a socialization process so that ethnopedagogical practices emerge in the community with various learning strategies for erai-erai dance practised by each social class with their respective roles, thus directly or indirectly creating ethnopedagogical practices. Then, a conservation strategy involving ethnopedagogical practices in erai-erai dance is implemented using social media. The discussion above shows the contribution of research, although, on the other hand, this research has many weaknesses.



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1. Introduction

Ethno pedagogy explores the interaction of traditions and pedagogical culture to examine methods and education solutions which are used by society. To apply the education of art in the community in an effort to improve local arts occurs in several studios and social groups as a tool for ethnopedagogical in teaching and learning erai-erai dance. Efforts to transmit traditional knowledge through the custom of pedagogy in the formal education system are mostly focused on nomadic children who involve indigenous teachers [1]. This research reviews erai-erai dance performances, learning activities in the society, and social interactions between communities and surrounding societies, which are discussed through ethnopedagogical practices and information from the local Lematang community in Lahat Regency and internationally in explaining this phenomenon. Sandor emphasizes that Ethno pedagogy examines the content and methodological peculiarities of people's traditions, examines the differences in teaching methods from various ethnic/ cultural groups and compares them with modern education [2]. Based on the phenomena that have been described, then the problem of this research is how to apply Ethno pedagogy in learning erai-erai dance. Various previous research results related to this article include an article by Calamoneri [3], with the title Ethical Dance Pedagogy: Bodies as Sites of Social Change; there are several findings in this article in

the form of dance teaching in universities raising political and ethical questions about the process of cultural transmission. Framed by the pedagogical theories of Benedict de Spinoza, Paolo Friere and Henry A. Giroux, as well as two case studies, these three authors examine the intersection of race, class, gender and religion. This article has contributions and similarities regarding the analysis of erai-erai dance pedagogy in identity and cultural communication, but there are also differences related to the object of research explaining dance pedagogy in higher education, while this paper is based on art education in society.

Another article on Activities for Humanizing Dance Pedagogy: Immersive Learning in Practice with these findings is based on Paulo Freire's humanizing theory of pedagogy. This article offers two immersive learning experiences where students engage and question the history, beliefs, and values of education, challenge their assumptions, connect emerging ideas with themselves and others, and consider how their teaching can evolve as their careers progress. The contribution of this article in order to expand pedagogical awareness as well as people's understanding of social and cultural issues in order to develop their dance values [4]. The article Dancing from Policy to Pedagogy in China: Transgressions, surveillance and Resistance from Students, teachers and institutional leaders examines the challenges university teachers face when trying to implement education reform in China. Looking at this culture of learning through a Foucaultian lens, we critically question how authoritarian discourse permeates the tertiary dance education system as an orientation and constant comparison (between students, teachers and educational institutions). The difference is between the phenomenon of dance pedagogy that occurs in China and the authoritarian application of an agency. The contributions and similarities of this article can be seen from reconstructing their pedagogical understanding of what dance is and their own abilities as dancers [5].

The article At the Crossroads of Intersecting Ideologies: Community-Based Art Education, Community Engagement, and Social Practice Art, examines the intersection between the ideologies and practices of community participation, the art of social practice, and the education of community art through social interaction and collaboration. The differences in articles are that democratic notions of civic responsibility, social justice, the general themes of human experience, and the creation of meaning through art and art in schools, museums, and communities integrating their artists, teachers, and researchers holistically can be personally transformative, professional and social [6]. This Pedagogical Perspective on Developing Creativity in Dance Students article presents a study of the three perspectives of somatic dance teachers on the development of dance students' creativity. Its differences from Somatic Movement Dance Education train dancers to be more sensitive to their own observations, allowing them to manifest themselves in more subtle moments. Contributed to several perspectives of dance education on the development of erai-erai dance creativity [7].

The article The Value of the Caci dance performance: changing the Perspective of cultural violence on fighting dance performances in Manggarai Indonesia, findings regarding the values contained in Caci are able to strengthen the socio-cultural values of the Manggarai community, in this case, able to maintain its existence in a real way as a culturally Caci dance with life values contained in it [8]—the commonality in maintaining local cultural values and contributing to the pattern of their relationships in society. The difference is the practice of Ethno pedagogy to the pattern of relations in society. Different values and standards make social cohesion difficult. We come to a dead-end when we evaluate different moral standards and value systems from the perspective of relativity and absoluteness. Therefore, nations need shared values, such as a common language. People have both shared needs and values [9]. Contribute to the value that arises from community involvement and social engagement by believing that education can transform individuals and societies.

2. Method

This research uses art-based qualitative methods with an ethnopedagogical approach to examine ethnopedagogical practices in learning erai-erai dance [10]. The data collection strategy in this study was obtained from observation, interviews and document studies. The observation step of this research was to observe and check with three stages, and the first stage was done from the research location, the second stage is the researchers observed art in the groups and studios, the third stage is the researchers observed the socio-cultural conditions of the Lematang people, Lahat Regency. The interview activities in the research were carried out in four steps, including interview planning, conducting interviews, recording interview data and activities after the interview, namely checking

the validity of the data and making the data system so that it is ready to be used as material for further analysis. Document study by making a list of data related to documents, stories, photos and videos of erai-erai dance performances and ethnopedagogical practices. The researcher used a source triangulation technique to cross-check the data's validity and test the data's credibility through several sources, then compared the results of the interviews between key informants who were directly or indirectly involved. The process of data analysis consists of four stages; those are (1) introduction and description of the components of the performance, namely the research location and presentation of the observations, (2) understanding the relationship between components, namely ethnopedagogical practices with erai-erai dance performances, (3) interpretation of data regarding the relationship between parts of ethnopedagogical practices in erai-erai dance learning and (4) evaluation of data related to ethnopedagogical practices in erai-erai dance performances and ethnopedagogical practices in erai-erai dance learning [11]. See Fig 1.

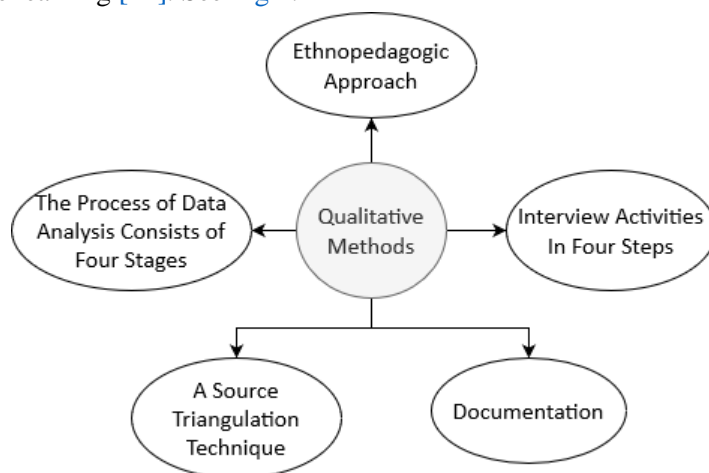


Fig. 1. Methodological Framework

3. Results and Discussion

Based on the data that has been collected and data analysis has been carried out to answer research questions, so it is obtained the results from the discussion regarding ethnopedagogical practices in learning erai- erai dance. The discussion is divided into three parts as follows:

3.1. Ethno pedagogy Practice in Erai-erai Dance Performance

Erai-erai dance is a dance that grows and develops among the Lematang Malay community in Tanjung Enim District, Muara Enim Regency. Erai-erai was originally a part of the eight *antan* art that developed in the Liot area, Tanjung Enim District, Muara Enim Regency. *Antan* Eight performs dances with distinctive musical accompaniment in the form of songs or songs containing rhymes about real life in rural communities. Eight of the *antan* songs include *ribulah-ribu*, *ngibing* and erai-erai. The erai-erai dance was originally introduced by Muara Enim artists to the people of Lahat Regency in 1950 during a wedding ceremony. The process of socializing the erai-erai dance is carried out when the wedding ceremony during the Lingku'an session (the name for the event for young people in Lahat) is accompanied by rhymes *besaut* (reciprocating rhymes) and simple movements that are characteristic of the erai-erai dance to invite young people in the past in art and united one area with another [12]. The erai-erai dance performance is used as a social dance for single girls (youth), as a means of communication to get a partner or friend, and as a binder of solidarity between communities. The initial spread of the erai-erai dance occurred in Merapi District, Gumai Talang District and Lahat District. After that, it was spread again with different songs such as the Ayek Selabu song from the Pulau Pinang sub-district, the Seranti song from the Kota Agung sub-district, the thousand-thousand padang song from the Muara Enim sub-district. Along with the times, this dance is increasingly in demand by the community in line with the characteristics of the Lematang people, who are very open and always friendly in welcoming every guest in their area. The erai-erai dance is believed to be a unifier between the Lematang people, seen when there is an erai-erai dance performance; the dancers are not only from one village but from various villages [13]. Fig. 2 is the practice of dancing with each other and practising with each other.



Fig. 2. Dancers train each other.

Besides that, it was also seen that when the erai-erai dance performance was held in one village, it was not only dancers from the next village who came, but the enthusiasm of the audience, namely the Lematang people, was also very high; they flocked from various villages to watch the erai-erai dance, of course when watching the show the audience meets many people who will create brotherhood and indirectly attract the interest of the existing community [14]. Image documentation carried out by researchers can be seen in the joint practice activities before performing dance performances, dancers teaching each other, reminding each other of the sequence of movements and the count of movements. The two dancers only met and got to know each other during a rehearsal, where the practice will be shown at a mass erai-erai dance event at the sub-district office. Therefore, inter-village dancers gather and practice dance together.

3.2. Learning Patterns of Erai-erai Dance in Ethnopedagogy

Erai-erai dance is a medium for people to express, be creative and improvise in the process independently, starting from learning to dance to performing dances in front of their supporting community [13]. The process of learning erai-erai dance in Ethno pedagogy practice can take place formally or informally through the government in Lahat district, artists, dance groups and the community related to various strategies in learning erai-erai dance having erai-erai dance groups, both active and already vacuumed. Fig. 3 shows the Erai-Erai Dance's socialisation by the Kota Agung District Government.



Fig. 3. Socialization of Erai-Erai Dance by Kota Agung District Government

The role of the local government in socializing the erai-erai dance on a regular basis and holding erai-erai dance competitions to increase love for local culture. Not only that, by socializing the erai-erai dance, there is a value of friendship that exists between the dancers and the dancers as well as the dancers and the audience [15]. People who did not know each other eventually got to know each other and became *deng behadeng* (brotherhood) because of the enthusiasm of the Lematang people for the erai-erai dance; they did not want to miss a bit and took the time to participate in the event. The educational process of erai-erai dance apart from the activities carried out by the local government, the learning of erai-erai dance is also carried out in traditional studios, such as the Pesona Nusantara

Studio, which makes erai-erai dance the basis or main art that students must master and this dance used as an opening before starting other dance material. The simple erai-erai dance movements make students quickly memorize dances. Erai-erai dance is currently more in demand among elementary school students. The erai dancers in this studio are children and teenagers. They took the time to practice the erai-erai dance on Saturday afternoon. The involvement of the younger generation in the studio as erai-erai dancers is one of the aspects that supports the development and preservation of art in the Lahat district so that it is maintained [16]. Not only that, the role of the family is needed to inherit an art, especially the erai-erai dance—for example, the role of the women's dance group in Kebur village [17]. Erai-erai dance learning in Kebur village takes place traditionally and runs according to kinship lines or blood relations, such as from parents to their children and grandchildren, in this case by inviting children to see their mother dance so that it creates special interest and provides motivation to learn to dance erai-erai. Fig. 4 is a routine practice for the erai-erai dance group.



Fig. 4. Erai-Erai Dance Group Routine Practice

Based on the informants and the documentation in the picture above, it can be seen that children are watching their mothers dance, and indirectly, these children gain knowledge and skills when children see their parents' performances during dance practice performed by mothers on Tuesdays and Saturdays. The erai-erai dance has become a special characteristic for the Lematang people in Lahat Regency; this can be seen when the community participates by holding events involving the erai-erai dance so that its sustainability is maintained. High awareness to preserve the erai-erai dance is a very good step for the process of art learning and regeneration, which is carried out by various related parties.

3.3. Implications of Erai-erai Dance Ethnopedagogy Practices as a conservation strategy

This strategy encourages people to participate so that they can value their own cultural heritage and face challenges with confidence by nurturing, developing, sharing and targeting other cultures [18]. Art education process conservation strategies are deliberately prepared or planned, such as using current social media technology developments in providing options for various platforms to provide access, build social networks and as promotional media [19]. For example, the Instagram platform is one of the social media that facilitates users to share photos and videos and can be a marketing tool when spreading information about dance, especially the erai-erai dance, see Fig. 5. Through the use of social media that is used to demonstrate its existence, for example, an Instagram page on an image with the name Lahat Culture Sector as a means of sharing information about the culture of the Lahat district, especially the erai-erai dance and also as a means of promotion so that people who are interested in erai-erai dance can join to participate in preserving the erai-erai dance. A member of the dance group in Kebur village named Melinda joined the dance group because she saw the information on Instagram [20]. Melinda received information that the Lahat cultural service would be holding a performance, then the next day, Melinda saw the erai-erai dance performance at the art building, as well as Melinda looking for a place to practice the erai-erai dance close to where she lived. Her interest in traditional art, especially the erai-erai dance, made Melinda join the Kebur village dance group to gain experience in art and hone her interests and talents in an effort to preserve the erai-erai dance. Publications via WhatsApp are also routinely carried out to introduce the erai-erai dance to the outside world, especially to artists and the arts community.



Fig. 5. Lahat Culture Field Instagram page

3.4. Art Education in the Lematang Malay Community as an Ethnopedagogic Practice of Erai-erai Dance

Community-based education is education carried out by planning, implementing, evaluating and developing activities by the community so that it is focused on responding to challenges and opportunities in a particular community environment oriented towards the future [21]. Community-based education is part of the erai-erai dance ethnopedagogical practice agenda, which tries to implement the educational process by involving the Malay Lematang community. The restlessness of Lematang Malay artists or community leaders towards the next generation who were initially less active in supporting traditional arts. They made a plan so they could invite the local community, especially children, to take part in training so that the process of art education would occur. The people involved in the training are children and youth. Practice is held on Sundays. People take part in the exercises because they feel happy and make dance practice as entertainment [22]. The erai-erai dance practice activities were carried out near a multi-purpose field where the community gathered to take part in the exercises led by Mrs Saibah, see Fig. 6. The practice of erai-erai dance is realized by participating and motivating children to always take part in the exercises. After the training activities, an evaluation will usually be carried out by involving children who can already dance to perform at weddings or inter-village competitions. This activity aims to build interest in children so that they are interested in and have a love for traditional arts.



Fig. 6. Dance Practice Activities

4. Conclusion

Ethno pedagogy explores the interaction of tradition in pedagogical culture and examines educational methods and solutions used by society. This study reviews erai-erai dance performances in an effort to improve local arts. Some of the findings from this research are the spread of erai-erai

dance performances through a socialization process so that ethnopedagogical practices emerge in society. Various erai-erai dance learning strategies are carried out by every layer of society with their respective roles, therefore creating ethnopedagogical practices directly or indirectly. Then a conservation strategy to implicate ethnopedagogical practices in erai-erai dance is carried out through the help of social media. The discussion above is sufficient to prove the contribution of the research although on the other hand there are many weaknesses in this research such as the exploration of the erai-erai dance which has not yet reached the realm of formal education and has not yet covered the entire area in Lahat District.

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