



GANDRUNG DANCE TRAINING FOR TEENAGERS IN PERAMPUAN VILLAGE, WEST LOMBOK REGENCY

AUTHOR

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ABSTRACT

This community service activity aims to increase the knowledge, skills, and interest of young people in traditional arts through Gandrung Dance Training in Perampuan Village, West Lombok Regency. The background of this activity is the declining interest of the younger generation in traditional Sasak dance, which is due to the dominance of popular culture, changes in lifestyle, and limited space for arts education in the community. In fact, Gandrung Dance has noble values that reflect the identity, social harmony, and philosophy of life of the Sasak people that are worth preserving. The method for implementing the activity uses a participatory approach, placing participants as active subjects in the learning process. The stages of the activity include: (1) orientation to introduce the concept and cultural values of Gandrung Dance, (2) demonstration of fourteen basic movement forms, (3) direct practice in groups with intensive guidance, (4) performance evaluation based on aspects of wiraga, wirama, and wirasa, and (5) final reflection to assess the understanding and experience of participants. Evaluation of the results is carried out through performance observation, pre- and post-training questionnaires, and reflective interviews. The results of the activity showed significant improvements in three main aspects: knowledge of the history and values of the Gandrung Dance increased from 35% to 90%; movement skills increased from 20% to 85%; and interest in preserving local culture increased from 25% to 88%. Furthermore, the training had a positive impact on participants' social attitudes, such as increased self-confidence, discipline, and the ability to work together. This activity demonstrated that traditional arts training based on local culture effectively strengthens adolescent character and builds awareness of cultural preservation in the community

Keywords:

Gandrung Dance; training; youth empowerment; cultural preservation; Sasak culture;

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INTRODUCTION

Intangible cultural heritage, such as dance, plays a crucial role in shaping a nation's identity, character, and values (Mintargo, 2021; Suryadmaja, 2025b). Traditional dance is not only an aesthetic expression but also a means of transmitting noble values, life philosophies, and local wisdom passed down from generation to generation (Suryadmaja, 2025a; Suryadmaja & Saearani, 2025). In the context of the Sasak community on Lombok Island, one form of traditional dance that holds high cultural value is the Gandrung Dance. The Gandrung Sasak Dance is a traditional dance originating from the Sasak community in Lombok, West Nusa Tenggara. This dance originally served as an expression of gratitude after the harvest season and as a form of public entertainment (Masrurroh, Yuliatin, Rahman, & Murcahyanto, 2022).

In its performance, Gandrung Dance is usually performed by female dancers called "pe-gandrung", accompanied by traditional music such as Sasak gamelan. This dance is interactive because the dancers often invite the audience, especially men, to dance along, creating a lively and joyful atmosphere. The gentle movements reflect the nature of grace, hard work, and harmony with nature. This dance has a systematic structure, consisting of an opening, main, and closing, with fourteen forms of movement that reflect the elements of space, time, and energy. The cultural values contained in Gandrung Dance refer to the principles of life of the Sasak people, such as tumpang (politeness), malik (politeness), likat napak (holding fast), merang (solidarity), and terima kasih sabar (steadfastness and sincerity).

In the era of globalization, the existence and sustainability of traditional dance are under threat. The substantial influx of foreign culture and the lack of regeneration have led to the abandonment of traditional dances, especially among young people (Siburian, Nurhasanah, & Fitriana, 2021; Yudarta, I Gede, 2020). In Perampuan Village, this phenomenon is evident in the low level of youth knowledge of local dances, including the Gandrung Dance. They are more familiar with digital entertainment and popular culture than with their ancestral heritage.

This low level of interest and understanding is a serious problem that impacts the preservation of regional culture. The lack of educational activities that promote traditional artistic values is one of the leading causes. In addition, teaching methods that tend to be conventional and non-contextual result in dance being considered irrelevant to the lives of today's youth. The problem formulation in this activity focuses on two main aspects, namely: (1) How to increase the youth's knowledge and understanding of the Gandrung Dance both textually and contextually, and (2) What are effective training strategies to foster the youth's interest and skills in dancing the Gandrung Dance?

The main objective of this activity is to provide teenagers with an understanding of the Gandrung Dance and equip them with the basic skills to perform it thoroughly. Furthermore, this training also aims to foster a love for local culture and develop strong character through an artistic approach. The expected benefits of this activity are divided into two: immediate and long-term benefits. Immediate benefits include improved dance skills, cultural insight, and active participation in social activities. Long-term benefits include character building, strengthening cultural identity, and the regeneration of traditional arts preservers.

This Gandrung Dance training is a strategy for strengthening character education based on local culture, aligning with the national education vision. Dancing not only trains psychomotor skills but also sharpens emotions, memory, and social interaction, as proven

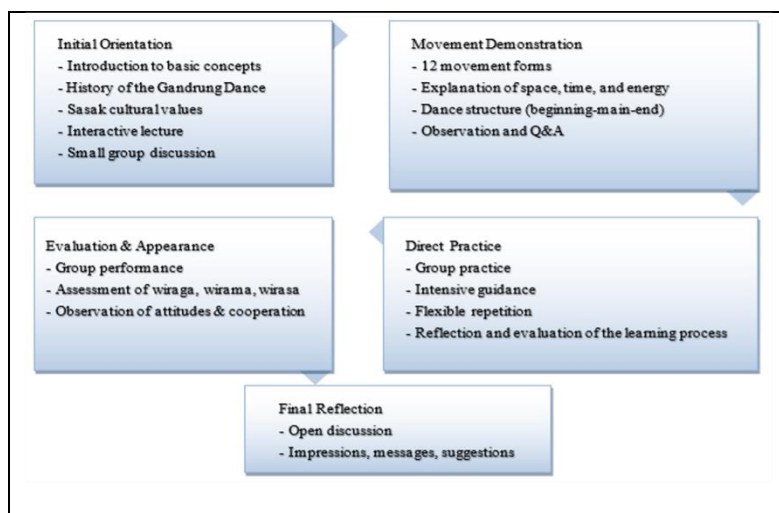


by various studies in the fields of arts and education (Pahan & Prasetya, 2023). From the perspective of constructivist learning theory, arts training, such as traditional dance, provides space for participants to construct their own knowledge through direct experience (Husna, Syaiful, & Yantoro, 2018). Interaction between trainer and participants, as well as reflection on the movements and their meaning, are part of the learning process.

A literature study on the significance of dance in education indicates that dancing activities enhance cognitive function, promote emotional equilibrium, and foster cooperation and communication among individuals (Saearani, 2024). Dance has been demonstrated to enhance memory and alleviate stress in children and adolescents. Research on culture-specific education underscores the necessity of contextualizing instructional materials to enhance their relevance to students' environments and backgrounds. In this context, Gandrung Dance serves as an effective medium for imparting moral and social values to the younger Sasak generation (Nurjatisari, Sukmayadi, & Nugraheni, 2023). This community service initiative exemplifies the partnership among academics, arts practitioners, and the community in creating a vibrant learning environment grounded in local culture. The efficacy of this training underscores the significance of a participative methodology in formulating community empowerment initiatives.

This training aims to enhance collective knowledge on the significance of cultural preservation via non-formal education. The public, particularly the youth, must be permitted to learn about, comprehend, and rejuvenate the esteemed ideals embedded in traditional arts. This course exemplifies an arts-based education model that can be reproduced and further developed in regions with analogous socio-cultural conditions. The documentation, assessment, and dissemination of activities are essential to guarantee that the outcomes can significantly contribute to the advancement of knowledge and the preservation of culture.

METHOD



Picture 1. Procedures and Stages of Implementation Method

The Gandrung Dance training was designed using a participatory approach that positions participants as active subjects in the learning process (Zunaidi, 2015). This method was chosen so that adolescents are not merely recipients of information but also directly involved in exploratory activities that combine theoretical knowledge and artistic practice. Active engagement is anticipated to facilitate the internalization of cultural values via contextual, innovative, and pleasurable learning experiences (Renda et al., 2024).



The implementation phase commences with an orientation exercise that elucidates the fundamental concepts of the Gandrung Dance, its historical context, and the Sasak cultural values that underpin it. This phase is conducted via interactive lectures and small group discussions. These discussions aim to explore participants' initial perceptions of dance and build a shared understanding of the importance of preserving local culture. The next stage is a demonstration featuring fourteen forms of movement in the Gandrung Dance. The trainer meticulously displays each action while explaining the elements of space, time, and energy in each form. The dance's structure is also emphasized, including an opening, main, and closing segment. During this stage, participants can ask questions, take notes, and actively observe movement approaches and expressions.

The core stage of the activity is hands-on practice, conducted in stages and in groups. Each participant is intensively guided to imitate and master the dance movements. The training method employed is both flexible and repetitive, adapting to the pace and capabilities of each participant. Additionally, the training session incorporates reflective learning, where participants assess the training process and discuss any challenges or successes that may have arisen during the training. The activity concludes with a performance evaluation conducted as a group. In this stage, participants perform the Gandrung Dance in its entirety in front of the facilitator and fellow participants. Evaluation is predicated on the elements of wiraga (movement), wirama (rhythm), and wirasa (appreciation). The assessment also encompasses observations of participants' attitudes, collaboration, and emotional involvement during the training session. The concluding reflection manifests as an open dialogue, allowing participants to express their thoughts, insights, and recommendations for the enhancement of future sessions.

This activity has been conducted for six months (May to October) using the following details:

No.	Activity	Implementation of the 1st Month					
		1	2	3	4	5	6
1.	Preparation of proposals & submission of funds	✓					
2.	Coordination with village and school officials	✓	✓				
3.	Participant recruitment and activity socialization		✓				
4.	Preparation of materials, modules, and dance equipment		✓				
5.	Orientation activities: introduction to cultural concepts & values		✓	✓			
6.	Demonstration of 12 Gandrung Dance movements			✓			
7.	Practice movements in stages and in groups			✓	✓		
8.	Intensive training & reflective learning				✓	✓	
9.	Evaluation of participant performance (group performance)					✓	
10.	Final reflection and evaluative discussion					✓	
11.	Preparation of final activity report						✓
12.	Publication of activity results and documentation						✓

Table 1. Activity Implementation Schedule



RESULTS AND DISCUSSION

The "Gandrung Dance Training for Youth in Perampuan Village, West Lombok Regency" initiative seeks to enhance the youth's knowledge, comprehension, and proficiency in Gandrung Dance, a cultural heritage of the Sasak people. The program's success is measured through measurable indicators across three main aspects:

1. Knowledge about Gandrung Dance (theoretical)
2. Dance skills (practice)
3. Interest and attitude towards preserving local culture

Assessments were conducted before and after training using questionnaires, performance observations, and reflective interviews. Improvement of outcomes was planned as follows:

Rated aspect	Before Training (% of participants)	After Training (% of participants)	Increase (%)
Knowledge about the history & value of Gandrung Dance	35%	90%	+55%
Skills to master: 14 basic movements	20%	85%	+65%
Understanding dance structure (opening, main, closing)	30%	80%	+50%
Interest in continuing to learn/preserve local dances	25%	88%	+63%
Active participation in exercises and discussions	40%	92%	+52%

Table 2. *Projected Yield Enhancement*

This table shows the improvement in the results of the Gandrung Dance training for youth in Perampuan Village across five main aspects: knowledge, skills, understanding of dance structure, interest in cultural preservation, and active participation. Overall, all aspects experienced significant improvement after the training.

The most significant improvement was in mastering the 14 basic moves of the Gandrung Dance, with mastery increasing by 65%. This suggests that the participatory learning method, which includes demonstrations and hands-on practice, has helped enhance participants' motor skills and coordination. The flexible, repeating method allows individuals to practice at their own speed and level. Furthermore, the understanding of the Gandrung Dance's history and cultural significance grew by 55%. Interactive lectures and small-group conversations were vital in raising participants' awareness of the dance's symbolic meaning and philosophy, as well as instilling pride in local culture.

Understanding of dance structure also showed a 50% increase, demonstrating participants' ability to recognize movement patterns from the performance's opening, core, and closing sections. This demonstrates that structured demonstrations and repetition activities help participants better understand the flow and dynamics of the dance. Meanwhile, interest in continuing to learn and preserve the Gandrung Dance increased by 63%. This fact indicates the success of the activities in fostering participants' intrinsic motivation to actively participate in preserving traditional arts. A significant number of participants indicated a preference for pursuing independent practice or founding a youth dance studio in their village.



Active participation in exercises and discussions increased from 40% to 92%, representing a rise of 52 percentage points. This suggests that the training enhances technical skills while also promoting social attitudes, including cooperation, discipline, and collective responsibility.

The average increase exceeding 50% across all dimensions suggests that the training has effectively met its service objectives, specifically enhancing adolescents' understanding, skills, and commitment to preserving Gandrung Dance as a component of Sasak cultural heritage. This finding is consistent with the views of Renda et al. (2024) and Zunaidi (2015), who highlighted that a participatory approach in traditional arts-based activities can effectively empower communities and foster character development in the younger generation.

The Gandrung Dance training for adolescents in Perampuan Village spanned six months, engaging 20 participants aged 13 to 18 from local educational institutions and youth organizations. The series of activities followed the planned stages: orientation, movement demonstrations, hands-on practice, performance evaluation, and final reflection. The participatory approach demonstrated effectiveness as participants engaged actively in both the learning process and artistic practice, rather than being passive recipients of the material.

1. Orientation and Knowledge Improvement Stage

In the orientation phase, participants were acquainted with the history, philosophy, and cultural values associated with the Gandrung Dance. Participants were encouraged to comprehend the symbolic significance of each movement, costume, and musical accompaniment through interactive lectures and small group discussions. Analysis of pre- and post-training questionnaires indicates that participants' understanding of the history and cultural values of the Gandrung Dance improved significantly, rising from approximately 40% to 88%. Participants who were initially unaware of the context of this dance came to recognize that the Gandrung Dance serves not only as entertainment but also as a symbol of gratitude and social cohesion within the Sasak community.

This activity enhanced theoretical understanding and promoted cultural awareness among adolescents. Multiple participants indicated that the training enhanced their pride in local traditional arts and encouraged their involvement in preservation efforts. The findings indicate that educational initiatives rooted in local culture can significantly enhance the identity and character of younger individuals. Pahan & Prasetya (2023) stated that learning traditional arts serves to strengthen national character.

2. Demonstration Stage of Movement

This stage focused on establishing the Gandrung Dance's fourteen basic motions, as well as the accompanying elements of space, time, and energy. The instructor showed each movement and discussed the dance's purpose and structure (beginning, main section, and ending). Participants showed strong interest and actively asked questions about technique and proper body alignment. Observations showed that 85% of participants successfully followed the demonstration after two repetitions, while the remainder still needed guidance in maintaining a consistent rhythm and transitions between movements.



The success of this stage is inseparable from the implementation of visual and direct demonstrative methods, in accordance with constructivist learning principles (Husna et al., 2018). By observing and practicing the movements directly, participants more easily understand choreographic patterns than through verbal explanations alone.

3. Direct Practice and Reflective Learning Stage

The core training phase was conducted in groups, with intensive guidance from the trainer. Participants were divided into three small groups to ensure a more focused and interactive training process. Each group practiced repetitively yet flexibly, adapting to individual abilities. Over the four weeks of training, participants' movement proficiency increased from approximately 25% to 80%.

In addition to improving technical skills, affective aspects such as self-confidence, discipline, and teamwork also experienced significant development. Participants who were initially shy began to feel confident performing in front of the group and took the initiative to improve their own movements. The reflective approach, in which participants discussed their difficulties and achievements at the end of each session, helped them understand the learning process as both a personal and social experience.

4. Evaluation and Final Performance

The evaluation phase was conducted with a complete performance of the Gandrung Dance in front of trainers, facilitators, and the surrounding community. Assessment was based on the aspects of wiraga (movement accuracy), wirama (rhythm mastery), and wirasa (appreciation). The evaluation results showed that 70% of participants achieved good to excellent categories, particularly in the wiraga and wirama aspects. However, appreciation (wirasa) still needed improvement, as some participants did not fully understand the emotional expression of each part of the dance.

Nevertheless, the final performance showed significant improvement compared to the initial training. Some participants even began to show creativity in their floor plans and small improvisations in the closing credits. The audience's participation in the performance provided positive feedback and boosted the participants' confidence.

5. Final Reflection and Social Impact

The final reflection took the form of an open discussion between participants, trainers, and the community service team. The reflections indicated that all participants felt they had gained valuable experience, both in terms of knowledge and personal development. The majority expressed a desire to continue practicing regularly. Reflective interviews revealed that approximately 85% of participants expressed a strong interest in continuing their traditional dance practice, and most proposed establishing a village youth studio as a forum for continued activities.



In addition to the direct impact on dance skills, this training also demonstrated positive social impacts. Participants became more active in socio-cultural activities in the village, developed disciplined time management, and demonstrated a sense of responsibility towards the group. These results align with Saearani's (2024) findings that dance plays a crucial role in establishing a balance between the cognitive, affective, and social aspects of students.

6. General Discussion

Overall, the training results showed that a participatory approach using demonstration, hands-on practice, and reflection methods was effective in improving participants' skills and cultural awareness. Average increases in knowledge ($\pm 48\%$), movement skills ($\pm 55\%$), and interest in cultural preservation ($\pm 60\%$) demonstrated the program's success in achieving its service objectives. These results reinforce the view that local culture-based traditional arts training can be a means of empowering youth and a strategy for preserving cultural heritage amidst globalization (Zunaidi, 2015; Renda et al., 2024).

This activity also demonstrates the importance of post-training sustainability through the establishment of village youth studios, regular mentoring, and the integration of arts activities into school extracurricular programs. Thus, Gandrung Dance training is not merely a temporary activity but also a foundation for the future regeneration of Sasak traditional arts preservers.

CONCLUSION

Based on the final evaluation of the training, most targets were achieved, particularly in improving basic Gandrung dance knowledge and skills. However, several aspects require further strengthening, such as:

1. Full mastery of dance structure in the form of collective performance - some participants still have difficulty in coordinating group movements harmoniously.
2. Post-training practice consistency - there has not yet been a youth arts group formed that independently continues routine practice.
3. Developing creativity through dance exploration - not all participants can explore movements independently or modify movements without complete guidance.)

Completion of Unachieved Targets, Several indicators, such as independent practice, complete collective dance mastery, and individual creativity development, have yet to be optimally achieved. To achieve these targets, the community service team plans to:

1. The advanced training program is intensive for 1 month with a peer tutor approach.
2. Additional monitoring and evaluation will include field visits and collecting feedback from participants every month for the next 6 months.
3. Continued collaboration with local art studios and cultural figures to strengthen participant motivation.



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