

## Educational Strategy for Regeneration of Child Dancers in Satrio Bokor Tumpang Group

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**How to cite:** Suprihatin, E.W., Sumarwahyudi., Hidajat, R., Zandra, R.A., Yatim, H., & Rahman, A.A. (2024). Educational Strategy for Regeneration of Child Dancers in Satrio Bokor Tumpang Group. *Gondang: Jurnal Seni dan Budaya*, Vol 8(2): Page. 397-409

**Article History :** Received: Jun 25, 2024. Revised: Sept 11, 2024. Accepted: Dec 13, 2024

### ABSTRACT

*Regeneration of traditional arts is an important thing that really needs to be done because it is a strategic step in maintaining the sustainability of local culture. Jaranan thrives in the Tumpang area, but only the Satri Bokor group has a group of children aged 6 to 15 years. This research was specifically conducted to analyse the regeneration strategy for child Jaranan dancers carried out in the Satrio Bokor Tumpang Group, Malang Regency. The research method uses a qualitative descriptive approach, where data is obtained through observation, interviews and documentation. The research results show that the regeneration strategy is carried out through routine training every afternoon after school, a family approach, and involvement in Jaranan performances and YouTube social media promotions. The main challenges faced are competition with other emerging arts, namely Bantengan, limited funds, and children's time commitment. However, this regeneration has had a positive impact on preserving culture and forming the character of the younger generation. In conclusion, the regeneration strategy implemented by the Satrio Bokor Group is effective in involving children in loving and preserving Jaranan art, although further support from various parties is needed.*

### KEYWORDS

Regeneration  
Jaranan Anak  
Satrio Bokor  
Educational Strategy

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### INTRODUCTION

Traditional art is one of Indonesia's cultural heritages that have educational and aesthetic values when viewed from various aspects that support it. Traditional art, such as Jaranan, is one form of Indonesian cultural heritage that is rich in educational and aesthetic values. Educational values in conventional art in Indonesia are a means of character, moral, and social education for the general public and its supporters, especially for the younger generation as the successors to the sustainability of the Indonesian nation. (Supriadi & Wardo, 2015) . Through traditional arts, individuals can learn values such as cooperation, discipline, courage, and respect for ancestors, which are very relevant in community life. The traditional art of Jaranan, which grew in Tumpang, is unique because to carry out the performance, the Jaranan team first performs a *nyetren* ritual, namely praying at the punden, which is the tomb of the village ancestors (WARA, 2021). Meanwhile, the dancers themselves have to undergo a series of treatments, namely herbal medicine (*njamu*), so that they can experience a state of frenzy (*kalap*). (Dp et al., 2022).

From an aesthetic perspective, traditional art offers beauty in the movements, music, and symbolism contained within it, and we can see the application of simple dance composition elements in it. (Suwaji, 2012b). Jaranan Art combines elements of dance, music, and rituals, each of which has a symbolic meaning and high cultural value. Aspects of musical instruments and dance properties become a medium of aesthetic expression that not only entertains but also represents local cultural identity. The properties used by the dancers are *Kepang* with red, white and black colours, each of which has a symbol. (WARA, 2021). For Jaranan Satrio Bokor itself, apart from using *Kepang* props, it also uses whip props (*Pecut*) (Suprihatin & Hidajat, 2024).

More broadly, traditional arts also have economic and social dimensions that support the continuity of culture. It can be seen that every time there is a Jaranan performance, residents are enthusiastic to watch. (Dp et al., 2022). From the observation of the jaranan show, the parking officer can earn 25 million in one performance. So economically, Jaranan has a very high economic value. (Dp et al., 2022). Meanwhile, from the social dimension, traditional Jaranan art has a role as a medium to strengthen relations between members of society. (Fitriah, 2011). Traditional arts are often part of customary rituals or community celebrations that strengthen social solidarity, such as in the Jaranan performance. When the performance takes place, elements of society, ranging from traders, spectators, fans, and YouTubers, come together to form a separate community. This incidental community supports a sense of belonging that is very important for the sustainability of traditional arts. (Suwaji, 2012b).

Traditional arts activities such as Jaranan Satrio Bokor can provide space for the younger generation to learn and work together, creating harmonious cross-generational relationships. (Elina et al., 2018). In the context of regeneration, traditional arts help build a sense of identity and pride in local culture while also being a means of keeping ancestral heritage alive amidst the dynamics of changing times. (Rosanda Putri Cahyani, 2023).

The traditional art that is developing rapidly in the Malang Regency area, especially Tumpang, is Jaranan. (WARA, 2021), a performing art that combines elements of dance, music, and ritual. Jaranan that grows and develops in Malang has two categories, namely traditional jaranan and conventional jaranan (Dp et al., 2022). Both display different creations and presentations in terms of movement structure, but one thing in common is the existence of rituals and kalapan sessions that characterise Jaranan in Tumpang, Malang Regency. The musical instruments that characterise Jaranan in Tumpang are Jidor and angklung so Jaranan in Tumpang is better known as Jaran Dor (Suprihatin et al., 2023).

However, in the midst of the development of modern culture, the sustainability of this art is increasingly threatened. So, the regeneration of artists, especially children, is the main challenge. Jaranan that has developed only has a group of adult male dancers (H Gumelar, 2024), but different from the Satrio Bokor Tumpang Group, it is a community that seeks to involve the younger generation in the art of Jaranan. (Suprihatin & Hidajat, 2024). The regeneration process is carried out not only through technical training but also through cultural values education. This article aims to identify the educational strategies implemented by the Satrio Bokor Tumpang Group in building the regeneration of child Jaranan dancers.

## METHOD

This study applies a qualitative descriptive method to explore the educational strategies implemented in the Jaranan Satrio Bokor group. Data collection techniques were carried out through in-depth interviews, direct observation, and documentation. Interviews were conducted with five primary informants who played central roles in the Satrio Bokor group, namely Muhtar (56 years old), as the owner and leader of the group; Ojik (27 years old), a trainer and drummer; Yoga Pratama (25 years old), a Jaranan dancer and assistant trainer; and Amanda Niken (19 years old), a sinden.

Observations were conducted on various occasions to directly observe the regeneration strategies of dancers in this group, supplemented by documentation in the form of photos and videos to support visual data related to the training process and regeneration activities (Wayan Suwendra, 2018). Data obtained from interviews were transcribed, categorised, and interpreted better to understand the dynamics of regeneration in Satrio Bokor. Meanwhile, the validity of the data was verified through source triangulation and method triangulation by comparing information from various sources and using several data collection methods to ensure the validity of the data obtained.

Data analysis was carried out using a mesh analysis model, where the analysis process includes three main stages: data reduction, data presentation, and concluding. These three stages are carried out continuously to build a complete and in-depth understanding of the educational strategy for the regeneration of Jaranan dancers in the Satrio Bokor group. The results of this study can accurately describe the educational strategy in the regeneration of children's Jaranan groups, which have great potential in preserving traditional culture. In accordance with the characteristics of qualitative research, the steps or procedures are carried out through interviews, observations, and document studies. This research is a follow-up study by the research team that has been carried out since 2021 until this year. With an extended period, the accuracy of the data can be accepted. Given that the research team is a group that is consistent with Jaranan's research. Meanwhile, data verification is carried out by implementing source triangulation and method triangulation. Source verification is carried out by confirming and checking between sources. In contrast, for method triangulation, interview data is confirmed with documents and observation results carried out by the research team, as explained above. (Wayan Suwendra, 2018).

## RESULT AND DISCUSSION

### 1. Internal and External Community-Based Training Educational Strategies Implemented

The Jaranan Satrio Bokor Group does not provide a special room for training members of the group, so to practice, dancers do not need a special room, as is the case for dance training in dance studios in general. (Effort et al., 2024). From the results of the initial research, it is known that the Satrio Bokor group has two groups of dancers, namely adult dancers and child dancers. However, the focus of this research is related to the Jaranan children's dancer group, which has a total of approximately 50 children aged 6 to 15 years. The children come from the Tumpang area and its surroundings. They come in the afternoon after school and practice together using Jaranan music in the form of recordings. (Suprihatin & Hidajat, 2024).

The training was accompanied by the Group leader, Muhtar, who facilitated the time, as well as the equipment needed and the food provided. It can be said that Muhtar was a patron of the arts or Maecenas. (Wiratama, 2021). Muhtar is a farmer and has a tooth making business in his village. With a simple family economy, Muhtar is supported by his wife and

children to develop Jaranan anak independently. His wife supports consumption facilities, while his children support the provision of infrastructure facilities.

### Community-Based Training

Training in the concept of regeneration carried out in the Satrio Bokor group is community-based training. The communities referred to here are internal and external communities. The internal community is the community of the Satrio Bokor Group, both children's groups and adult groups. What this means is that, in addition to independent training with children's groups, there is a direct training concept where they are directly involved in performances that are carried out live. The training undergone by children's group dancers in undergoing regeneration consists of two things, namely practicing together with peers and repeatedly applying the drill method (Devyanti, 2023) and practicing with adult Jaranan dancers in the performances that are held. Satrio Bokor Group has often been called everywhere, both in the Tumpang area and outside Tumpang. The number of dancers involved is a multiple of 6, according to the request of the responder. Of the number of requests, one-third are members of the child Jaranan dancers. They dance from the beginning to the end of the performance. Jaranan, as a traditional art form, performs for a long time. Session one is carried out from 14.00 to 18.00 (during the Maghrib call to prayer), and then the second session is carried out again, starting from 20.00 to 00.00 in the morning.

The children's group dancers follow the performance from beginning to end. Even during the kalapan session, they also follow it, as if experiencing kalapan. It is said that in the kalapan session, the children's group does not experience it directly because to be able to go kalapan, the dancers must perform a special ritual. The special ritual is called nyetren, where the dancers njamu to be able to be possessed or go crazy while dancing Jaranan.

So, the regeneration of dancers is not done in a standard way like the school curriculum, but the children practice independently every afternoon with their peers. In addition, they also practice direct object learning when they are included when the community responds to the Group. With the existence of a routine and incidental training system (according to the response schedule) involving local community members, this approach creates a sense of togetherness and collective responsibility for the preservation of the performing arts in which they are involved. (Kusumastuti et al., 2023).

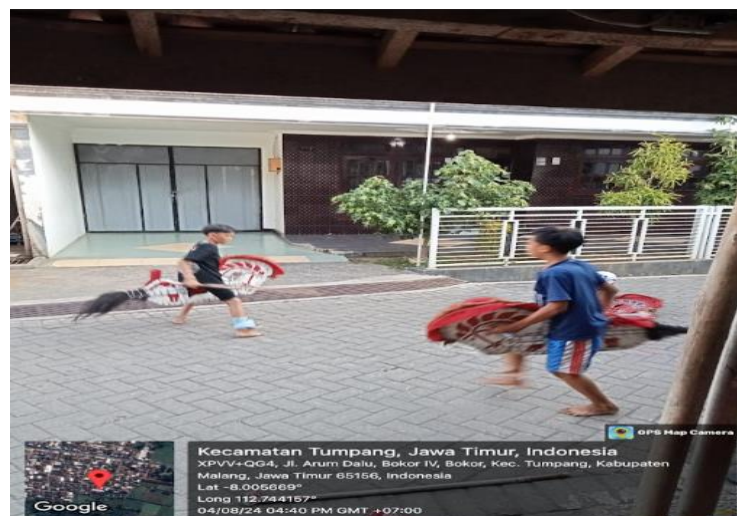


Figure 1. Peer Training (Doc. Suprihatin, 2024)

To enhance their understanding and skills in performing the Jaranan dance, the young dancers in the Satrio Bokor group regularly observe performances from other Jaranan groups, both within and outside the Tumpang area. This practice allows them to gain insights into different styles and interpretations of the dance. Additionally, they actively utilize social media platforms, particularly YouTube, to watch and learn from various performances. For example, they have accessed videos such as [Jaranan Performance 1](#), [Jaranan Performance 2](#), and [Jaranan Performance 3](#). This combination of direct observation and indirect learning through digital media helps the children deepen their understanding of movement and music, broadening their appreciation of the art form while refining their skills.

The instructor and trainer direct them to do it in the two ways above. This is done to strengthen the absorption of cultural and aesthetic values from Jaranan. It should be conveyed that the presentation of jaranan in Tumpang follows the presentation of Gaya Dor and has the same sequence structure, namely, first Kembangan 1, Kembangan 2 and kalapan. The musical instruments played are also the same: kendang, Jidor, and angklung. The songs performed include songs: cat ireng, wendit Wisata (WARA, 2021). Some of the movements performed in Jaranan Gaya Dor Tumpang have many similarities. If there are differences, they are not too significant because the emphasis is on the strength of the legs, which follows the drumming pattern and the fall of the jidor. The following is the training conducted in the Satrio Bokor Group.



**Figure 2.** Joint Practice of Peer Groups in Games With Adult Groups (Doc. Suprihatin, 2024)

### Introduction to Cultural Values

The dancers who are members of the children's group are taught not only dance movements but also the philosophy contained in Jaranan art, such as the values of courage, togetherness, and respect for ancestors. (Zulkifli et al., 2023). The learning is done directly and indirectly directly when they practice together and indirectly when they follow the pre-event, event and post-event.

During the pre-event, the adult dancers perform the Nyetren and Njamu rituals. (Dp et al., 2022) kalap. For child Jaranan dancers, their parents do not allow them to do nyetren. So that the group of children do not experience true kalap. The kalap event is a moment awaited by the audience, because it is considered unique and very interesting. Sometimes the audience whistles to tease the dancer who is going crazy, because if a whistle is heard, the crazy dancer will chase. This chasing action is the peak of the uniqueness of the jaranan performance in Tumpang. Aksi kalap yang dilakukan oleh para penari anak tersebut sangat

menarik, dimana mereka dengan keping ukuran kecil dan caplokan ukuran kecil, mereka bergerak seolah kalap. Bagi penonton yang tidak paham, aksi tersebut dianggap kalap, sehingga benar-benar menjadi saat yang ditunggu-tunggu.

There is a routine ritual carried out by members of the Satrio Bokor group after the event namely, after the performance is over, they (children and adults) together help return the properties that have been used to be returned to the storage place. The togetherness and responsibility carried out are cooperation education as an Indonesian culture that is introduced from an early age.

Meanwhile, from the Jaran property side, the colors are fixed and related to the symbol and philosophy. For example, white Jaran / braid gives meaning associated with the birth of a human being who is still white, clean and holy. At the same time, the red colour implies the meaning of human life in a world that experiences many challenges of life. In contrast, the black colour symbolizes that humans will eventually die and can no longer contribute to their worldly life. (WARA, 2021) (Karma, 2017).

An introduction of the importance of praying to God Almighty and also the ancestors in the Bokor Tumpang area is also done before the event begins. This prayer session, or *ujub donga*, is an introduction to the culture of respecting and appreciating the Almighty and the ruler of the area who is considered to have a role for the village at that time. The prayer ritual is always done before the performance begins, accompanied by the burning of incense. The chanting of prayers begins to be said by the elders or elders of Satrio Bokor. The red, black and white colours that are characteristic of Jaranan Dor Tumpang, including the Satrio Bokor group, are also applied to the properties used, namely black, red and white as follows.



Figure 3. Ujub Donga (Doc. Suprihatin, 2024)

### Social Media as a Means of Promotion

The Satrio Bokor group, supported by a research team in 2024, successfully developed a children's Jaranan dance, which was later showcased on YouTube. This initiative not only documented the group's activities but also utilized social media as a tool to spark children's interest in traditional arts while increasing public appreciation for Jaranan. YouTube was chosen as the primary platform due to its popularity and accessibility, allowing the performance to reach a global audience. By leveraging this widely used medium, the group aimed to ensure that their efforts to preserve and promote traditional arts could resonate beyond the local community. The documentation of their research and creative process can

be viewed on YouTube through this link: [Children's Jaranan Dance - Satrio Bokor](#). In addition to publication via YouTube media, the dance resulting from the research has also been registered with the HKI as a form of protection for the Satrio Bokor opening dance with certificate number: 000790260 so that the Satrio Bokor Version of the Kembangan Pembuka dance can be registered and properly inventoried.

## 2. Challenges in Regeneration

### Low Interest in Traditional Arts in Children

Children are unstable figures who still like things that are considered new to them, without realising that not everything new can contribute to the preservation of traditional arts. So that the existence of art that is regarded as more popular will be followed without thinking about the future. There are even children who have the idea that studying traditional dance is a very low thing, because it is not in accordance with the current era, so children must continue to be supported by educators (Ibrahim, 2013) at school and parental involvement. Several factors, such as lack of exposure to traditional arts in everyday environments and the dominance of media that displays more modern culture, could be factors that influence children's interest in traditional arts. In addition, traditional arts are often considered old-fashioned and irrelevant to the lives of today's youth. The lack of introduction to the aesthetic and educational value of traditional arts in schools also worsens this situation. Most children tend to choose activities that are considered more in line with current trends, such as playing online games or watching digital entertainment content, rather than participating in traditional arts activities.

But there are still some children around the Tumpang area, especially the village of Bokor who are very interested in learning Jaranan. This could be due to the support of the culture of the community in the Tumpang area, which likes and idolizes Jaranan dancers as famous and popular figures. Because the jaranan culture is robust there, they are very sincere and enthusiastic in learning it, without coercion. (Sofyan et al., 2021) (Suprihatin & Hidajat, 2024) More interested in popular culture than traditional arts. In addition, from the results of interviews during the research, it was conveyed by Muhtar the leader of the Sanggar Group, that adult Jaranan dancers become like idols and are considered artists in their village. They are widely known by the general public, especially if the dancer has a desirable performance ability when experiencing a frenzy. For example, if the dancer is able to pull out coconut trees, salak trees, and others, then the dancer is considered an idol. This is also a factor that influences the desire of children to become Jaranan dancers.

### Limited Resources

The Satrio Bokor Group faces significant challenges in their efforts to train and preserve the children's Jaranan dance, primarily stemming from financial and resource limitations. A lack of funds for costumes and properties has long hampered the training process, creating barriers to the group's ability to organize effective and engaging practices. Recognizing these obstacles, a research team from Malang State University, led by Suprihatin and Hidajat in 2024, intervened to provide critical assistance. Their contributions included costumes and whips, essential elements in Jaranan performances, which significantly boosted the motivation and enthusiasm of the children involved. This external support marked a pivotal moment for the group, offering relief to some of their most pressing needs.

One of the most immediate and practical challenges in training is the absence of suitable materials to create a safe dance environment. The children often perform barefoot, and during the "kalapan" segment—a heightened, trance-like part of the dance—they frequently

roll on the ground. Without a proper base, such as sand or sawdust, dancers are at risk of injuries caused by hard or uneven surfaces. This issue is especially pressing as Jaranan performances typically last from 2:00 PM until midnight, spanning hours of intense physical activity. Without sufficient funds to procure these materials, the group struggles to ensure the safety and comfort of their young dancers during both training and performances.

In addition to safety considerations, the group also requires funds to support the logistical demands of long training sessions, which often necessitate the provision of food and beverages for participants. The duration and intensity of the practices underscore the need for significant resources, which are currently beyond the group's financial means. Unfortunately, the Satrio Bokor Group has not yet established partnerships with sponsors or external funders, leaving them reliant on limited internal resources.

Beyond financial constraints, the group also faces challenges related to human resources. Since its establishment, Satrio Bokor has relied on a single trainer, Ojik, who is a graduate of the Dance and Music Study Program at Malang State University with a concentration in music. While Ojik's dedication and expertise have been instrumental in sustaining the group, the lack of additional trainers with specialized dance competence limits the diversity and depth of instruction that can be provided to the children. This limitation not only affects the quality of training but also places a significant burden on Ojik, who must singlehandedly manage the entire process.

The lack of adequate practice space further compounds these challenges. The children currently train in an open area beside the house of Muhtar, one of the group's members, in the middle of a densely populated neighborhood. This informal setting poses logistical and environmental difficulties, such as noise disturbances and limited room for movement. An appropriate and dedicated practice space would provide the children with a more conducive environment for honing their skills and preparing for performances.

The group's resource challenges also extend to the availability of properties. Although the recent provision of whips and costumes by the research team has alleviated some of the burden, the group still lacks other essential items necessary for comprehensive training and performances. The scarcity of these properties forces the children to share or improvise, which can hinder the flow and authenticity of their practice sessions.

Finally, the children's school commitments present an additional hurdle to maintaining a consistent training schedule. As students, their mornings are occupied with academic responsibilities, and in the afternoons, they often have homework or other school-related activities. This limits their availability and sometimes leads to inconsistent attendance, making it difficult to sustain a cohesive group dynamic during practice sessions.

Despite these challenges, the Satrio Bokor Group remains committed to preserving and revitalizing the art of children's Jaranan. The external support they have received has provided a much-needed boost, but their ongoing struggles highlight the importance of developing sustainable strategies for funding, resource acquisition, and community support. By addressing these limitations, the group could enhance the quality of their training and performances, ensuring that this traditional art form continues to thrive for future generations.

### **3. Time Commitment and External Support**

The children's Jaranan dance group in the Satrio Bokor community consists primarily of elementary and junior high school students. Their young age and the demands of academic and extracurricular activities often hinder their participation in training sessions. Balancing school commitments with cultural pursuits can be challenging, and this underscores the need



for schools to play an active role in supporting traditional arts like Jaranan. Schools, as formal institutions, have the potential to contribute significantly to preserving and promoting traditional culture. As Ibrahim (2013) argues, integrating Jaranan into the local curriculum or offering it as an extracurricular activity can help bridge the gap between education and cultural preservation.

Schools could collaborate with local dance studios to create meaningful opportunities for students to engage with Jaranan. For example, students might be directed to practice in designated studios as part of their extracurricular activities, or professional trainers from local studios could be invited to teach at the schools. As Rochmi (2023) notes, this collaboration not only fosters cultural continuity but also builds stronger connections between formal education and the community. Furthermore, schools could provide moral support and recognition, such as awarding certificates or giving praise to students actively involved in traditional dance. These gestures of encouragement can significantly enhance children's enthusiasm and motivation to learn and perform Jaranan. Regular school-hosted cultural festivals featuring traditional arts, including Jaranan, could further cement its importance in the students' lives, making it an integral part of cultural education.

In addition to schools, parental support plays a crucial role in encouraging children to participate in traditional arts. Parents' involvement greatly influences children's interest in learning Jaranan, as Gujarati and Porter (2010) emphasize. From the research findings, it is evident that parents contribute in various ways to supporting their children's participation. Many parents accompany their children to training sessions, waiting patiently until the practice is over. This act of presence demonstrates a strong sense of encouragement and appreciation, which motivates children to stay committed. Moreover, parents often provide financial support to cover the costs associated with training and performances. Some parents, particularly those whose children travel from outside the Tumpang area to practice, even go the extra mile by preparing food and other necessities for the training sessions.

Despite this strong parental backing, logistical challenges sometimes arise due to the children's and their families' busy schedules. Practices are typically held after school hours, but delays often occur as members juggle schoolwork and other responsibilities. To address this, Ojik, the group's trainer, created a WhatsApp group to improve communication and coordination. The group serves as a platform to share information about training schedules and other group activities, ensuring that members and their families are kept informed and can plan accordingly. This digital initiative has proven to be an effective tool in fostering discipline and ensuring the smooth running of the training process.

Beyond the immediate efforts of schools and parents, external support from regional institutions also contributes to the preservation of Jaranan. The Malang Raya regional government, for instance, organizes an annual Jaranan festival that serves as a platform for showcasing and celebrating this traditional art form. These festivals not only provide performance opportunities for groups like Satrio Bokor but also help to raise public awareness and appreciation of Jaranan. Such events are essential for keeping the tradition alive and relevant in contemporary society. For those interested, the vibrant atmosphere of these festivals can be witnessed through recordings available online, such as the [Jaranan Festival in MalangCity](#) and the [Jaranan Festival in Batu Malang](#).

The preservation and development of Jaranan among children require a collaborative effort from various stakeholders, including schools, parents, and local governments. Schools can provide structural and educational support by integrating Jaranan into the curriculum and organizing cultural festivals. Parents, on the other hand, play an indispensable role in motivating and supporting their children both emotionally and materially. Meanwhile,

external initiatives like government-sponsored festivals offer platforms to showcase and celebrate this art form, ensuring its continuity and relevance. By working together, these stakeholders can overcome the challenges faced by groups like Satrio Bokor and ensure that the rich cultural heritage of Jaranan is passed down to future generations.

### **Positive Impact of Educational Strategy**

The educational strategies implemented by the Satrio Bokor Group for training and regenerating young Jaranan dancers have been carefully designed to achieve specific objectives. As Darmawan et al. (2021) describe, these strategies aim to enhance the children's skills while strengthening their understanding of local cultural wisdom. In the Satrio Bokor Group, the training approach emphasizes practical engagement, character development, and cultural preservation. Each strategy contributes uniquely to the overall goal of not just forming skilled performers but also fostering a young generation that values and perpetuates traditional arts.

One key strategy employed is direct instruction. The trainer, Ojik, delivers material directly during practice, offering clear and straightforward commands to guide the dancers. For instance, he uses simple directives such as "do congklangan" to instruct movement sequences (Suwaji, 2012a). This approach is complemented by the assistant trainer, Yoga, who provides hands-on demonstrations of the movements, ensuring the children have a clear understanding of what is expected. This face-to-face and demonstration-based methodology ensures that the children grasp the essence of Jaranan dance and are able to replicate it with precision.

Another core strategy is participatory training, which involves the young dancers in real-life performances. These performances are not limited to their local area but extend to other regions, exposing the children to diverse audiences and settings. Through this participatory approach, they gain first-hand experience of the dynamics of live performances, helping them build stage confidence and a deeper connection to the art form. This exposure also strengthens their motivation to continue practicing, as they see the tangible impact of their efforts in the form of audience appreciation and applause.

Practice-based training forms the backbone of their skill development. The children regularly rehearse movements with their peers and, at times, alongside adult dancers. This hands-on approach allows them to refine their techniques through repetition and collaboration, fostering a sense of camaraderie within the group. Mistakes or missteps during practice are addressed through a collaborative strategy. The assistant trainer, Yoga, provides personal guidance to those struggling, offering constructive feedback to help them improve. This individualized attention ensures that each dancer receives the support they need to excel.

A self-development-based strategy further enriches the children's learning experience by giving them opportunities to perform alongside adult Jaranan dancers. This interaction not only boosts their confidence but also provides them with role models to emulate. Dancing with seasoned performers allows the children to observe advanced techniques and adapt them to their own performances, thus accelerating their growth as dancers.

The impact of these educational strategies extends beyond technical skill development. The children have developed a strong understanding of the Jaranan Dor art form unique to the Tumpang region, memorizing movement patterns and sequences with ease. However, the benefits are not limited to artistic knowledge. Their participation in the training and performances also builds character traits such as discipline and responsibility (Yuliani et al.,

2024; Sofyan et al., 2021). They learn to value punctuality, cooperation, and dedication, all of which are integral to their roles as members of the Satrio Bokor Group.

One notable observation from the research is the increased social solidarity and teamwork among the children. This is particularly evident during preparations for performances, where mutual cooperation and support are the norm. For instance, the children assist one another in putting on costumes and handling props, often without any instructions from the trainer or group leader. These spontaneous acts of teamwork highlight the positive influence of the group's culture on their social skills. On one occasion, when a fellow dancer appeared tired, others instinctively fetched water for him. In another instance, a misplaced cellphone was safeguarded and handed over to the group leader, demonstrating a strong sense of responsibility and trust within the group. Such behaviors indicate that the training not only nurtures artistic talent but also fosters a sense of community and mutual care.

Parental involvement further reinforces the success of these strategies. Many parents actively support their children by accompanying them to practice sessions, providing moral encouragement, and covering the costs associated with training and performances. Some parents go above and beyond by preparing meals or even arranging transportation for other children whose parents are unable to bring them. This collective effort underscores the importance of family and community support in sustaining traditional arts like Jaranan.

The implementation of these strategies has yielded significant outcomes. First, the children have gained a deeper understanding of the Jaranan dance, mastering its intricate movements and patterns. Second, their participation in live performances has enhanced their motivation to continue training and pursuing excellence in their craft. Third, the training encourages the development of life skills and prepares them for potential careers as Jaranan dancers, trainers, or cultural advocates. Fourth, their involvement in the art form has fostered self-confidence and creativity, equipping them to face challenges both on and off the stage. Finally, the strategies have instilled in them a greater appreciation for the local arts and culture of Tumpang, ensuring that they grow into individuals who respect and preserve their cultural heritage.

Moreover, the group's collaborative and inclusive environment has nurtured leadership qualities among the young dancers. For example, one child, idolized as a natural leader by his peers, often sets the tone for the group by guiding floor patterns, movement levels, and the use of props. His influence fosters a sense of unity and purpose among the children, encouraging them to follow his example and work together harmoniously. This leadership dynamic further strengthens the social fabric of the group and enhances the overall effectiveness of the training.

The educational strategies implemented by the Satrio Bokor Group demonstrate a holistic approach to training that goes beyond technical mastery. By combining direct instruction, participatory experiences, practice-based learning, collaborative guidance, and self-development opportunities, the group has succeeded in nurturing not only skilled performers but also individuals of strong character and social responsibility. The support of parents and the broader community plays a crucial role in this process, ensuring that the children have the resources and encouragement needed to thrive. These strategies not only preserve the Jaranan Dor tradition but also prepare the young dancers to carry forward this cultural legacy with pride and confidence.

## CONCLUSIONS

The educational strategy in training implemented by the Satrio Bokor Tumpang Group in the regeneration of child Jaranan dancers includes the following steps: 1) internal and external community-based training, 2) introduction and understanding of local culture through art, and 3) utilization of YouTube social media to document activities and media appreciation. There are several obstacles related to the low interest of children, limited resources because all regeneration/training activities carried out are all personal funds from Muhtar as the leader of the Group. However, this strategy has succeeded in creating a young generation who understands and loves Jaranan art, as evidenced by the increasing number of child members in the Satrio Bokor group. Collaboration between communities, schools, and the government is needed to strengthen traditional arts education as part of cultural preservation. The recommendation from this study is the need for integration of traditional arts in the formal education curriculum, especially related to local wisdom culture, as well as policy support from the government to fund local cultural preservation activities.

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