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Tari Gandrung Banyuwangi as A Social Studies Learning Resource: Cultural Values and Local Identity

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ABSTRACT

This article examines the cultural values and local identity embedded in the Gandrung Banyuwangi dance, mapping its potential as an exploratory and contextual learning resource for Social Studies (IPS). The term "learning resource" is used here to denote an analytical mapping rather than a validated educational product. The study employs a qualitative, descriptive-interpretative approach with an ethnographic orientation. Data were gathered through semi-structured interviews with six informants including two primary sources (a performing artist and dance educator from Banyuwangi, and a Social Studies teacher) whose insights were analyzed in depth as well as limited non-participant observation of Gandrung Sewu rehearsal sessions, supplemented by relevant documents and literature. Analysis was conducted through data condensation, thematic organization, interpretation, and the examination of evidence. The findings identify nine interrelated themes: performance functions; repertoire evolution; socio-spatial relationships; collective identity; acculturation; contested historical narratives; religious-ecological values; gender negotiation; and cultural economics. Perspectives from the Social Studies teacher suggest incorporating dance practices, videos, local cuisine, source inquiry, discussions, and cross-cultural comparisons. These themes are mapped onto Social Studies concepts and proposed as a sequence for learning. Given the limited field evidence, these proposed activities serve as implications for further development and testing, rather than as proven learning outcomes or generalizable findings.

Artikel ini mengkaji nilai-nilai budaya dan identitas lokal yang terkandung dalam tari Gandrung Banyuwangi, serta memetakan potensinya sebagai sumber belajar yang bersifat eksploratif dan kontekstual untuk mata pelajaran Ilmu Pengetahuan Sosial (IPS). Istilah "sumber belajar" di sini digunakan untuk merujuk pada pemetaan analitis, bukan sebagai produk pendidikan yang telah tervalidasi. Studi ini menggunakan pendekatan kualitatif deskriptif-interpretatif dengan orientasi etnografis. Data dikumpulkan melalui wawancara semi-terstruktur dengan enam informan termasuk dua narasumber utama (seorang seniman pertunjukan sekaligus pendidik tari dari Banyuwangi, dan seorang guru IPS) yang wawasannya dianalisis secara mendalam serta observasi non-partisipan terbatas pada sesi latihan Gandrung Sewu, yang dilengkapi dengan dokumen dan literatur terkait. Analisis dilakukan melalui kondensasi data, pengorganisasian tematik, interpretasi, dan pemeriksaan bukti. Hasil penelitian mengidentifikasi sembilan tema yang saling berkaitan: fungsi pertunjukan; evolusi repertoar; hubungan sosio-spasial; identitas kolektif; akulturasi; narasi sejarah yang diperdebatkan; nilai-nilai religius-ekologis; negosiasi gender; dan ekonomi budaya. Perspektif dari guru IPS menyarankan integrasi praktik tari, video, kuliner lokal, penelusuran sumber, diskusi, dan perbandingan lintas budaya. Tema-tema ini dipetakan ke dalam konsep-konsep IPS dan diusulkan sebagai urutan pembelajaran. Mengingat terbatasnya bukti lapangan, kegiatan-kegiatan yang diusulkan ini berfungsi sebagai implikasi untuk pengembangan dan pengujian lebih lanjut, bukan sebagai hasil pembelajaran yang telah terbukti atau temuan yang dapat digeneralisasi.

Keywords: cultural values, ethnopedagogy, local identity, social studies, tari gandrung banyuwangi

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Introduction

Social Social studies education plays an important role in helping students understand the relationships between individuals, communities, social institutions, geographical environments, historical developments, and cultural values. Through social studies, students are expected not only to acquire factual knowledge but also to develop the ability to interpret social phenomena, recognize cultural diversity, and critically examine changes within their surrounding communities. However, learning that relies predominantly on textbooks and abstract explanations may limit opportunities for students to connect academic concepts with their everyday experiences. Integrating local cultural knowledge into social studies therefore provides an alternative approach to contextual learning, enabling students to explore social realities through practices and traditions that exist within their communities (Rachmadtullah et al., 2022; Sapriya, 2022). This approach is consistent with the principles of ethnopedagogy, which emphasize the educational significance of local knowledge, cultural practices, and community experiences as meaningful sources of learning (Fajarini, 2022; Kusumawardani et al., 2023).

The integration of local culture into social studies should extend beyond introducing traditional performances, cultural symbols, or regional customs as supplementary classroom materials. Instead, cultural practices need to be examined as social phenomena that contain historical experiences, patterns of interaction, collective values, processes of identity formation, and relationships between communities and their environments. From this perspective, local culture can provide opportunities for students to investigate how traditions are maintained, transmitted, interpreted, and transformed across generations. The funds-of-knowledge perspective explains that households and communities possess knowledge and experiences that can enrich formal education when these resources are meaningfully connected with academic learning (Moll et al., 1992). Similarly, situated learning emphasizes that knowledge develops through participation and interaction within particular social and cultural contexts (Lave & Wenger, 1991). These perspectives suggest that the educational value of local traditions lies not merely in their cultural representation but also in their capacity to facilitate critical inquiry into social relationships and cultural change.

Tari Gandrung Banyuwangi represents a relevant cultural practice for examining these dimensions. As a traditional performing art associated with Banyuwangi and the cultural identity of the Osing community, Gandrung encompasses various aspects of social life, including artistic expression, cultural transmission, historical memory, community interaction, and regional representation. Its development also reflects encounters between cultural traditions and changing social circumstances, particularly through transformations in performance practices, festivals, tourism, and contemporary cultural production. Previous studies have examined Gandrung from different perspectives, including the contestation and representation of Using identity (Anoegrajekti, 2011), the historical transformation of female dancers' identities (Arisandi et al., 2023), and changes in the meaning of Gandrung within contemporary cultural contexts (Clairine et al., 2024; Nurullita et al., 2025). These studies demonstrate that Gandrung is not simply an inherited artistic tradition but a cultural practice whose meanings and representations continue to develop through social interaction and historical change.

Despite the growing scholarly attention given to Gandrung, its cultural dimensions still offer opportunities for further examination within the context of social studies education. Previous research has primarily contributed to understanding its cultural identity, historical

development, gender representation, and transformation within the performing arts and tourism sectors. However, the relationship between these cultural dimensions and their systematic translation into social studies concepts and learning activities requires further elaboration. In particular, the potential connections between Gandrung and the study of social interaction, cultural diversity, historical literacy, geographical relationships, gender roles, and local economic activities need to be articulated more explicitly. This distinction is important because cultural heritage should not automatically be regarded as an effective educational resource without considering its relevance to learning objectives, the availability of reliable sources, and the social contexts in which cultural knowledge is produced. Accordingly, the present study approaches Gandrung as a contextual source of social studies inquiry rather than as a predetermined instructional medium or a universally representative account of Banyuwangi culture.

The analysis is informed by ethnopedagogy, the funds-of-knowledge perspective, and situated learning, which provide complementary explanations of the relationship between community culture and educational practice. Ethnopedagogy provides the foundation for recognizing local cultural knowledge as a meaningful source of educational content while maintaining awareness of cultural diversity and contextual differences (Fajarini, 2022; Kusumawardani et al., 2023). The funds-of-knowledge perspective helps explain how students' experiences within families and communities can become starting points for connecting everyday knowledge with formal social studies concepts (Moll et al., 1992). Meanwhile, situated learning emphasizes the importance of social participation, interaction, and engagement with cultural practitioners in understanding how knowledge is developed and transmitted (Lave & Wenger, 1991). These perspectives are further supported by sociocultural constructivism, particularly the concepts of interaction and scaffolding in the development of understanding (Vygotsky, 1978; Wood et al., 1976). Taken together, these perspectives guide the interpretation of Gandrung's cultural dimensions and the formulation of possible learning activities that encourage students to examine evidence, compare perspectives, and understand cultural processes within their social contexts.

Based on this background, the study addresses two research questions: (1) What cultural values and dimensions of local identity are reflected in Tari Gandrung Banyuwangi? and (2) How can these cultural values and dimensions be connected to social studies learning through contextual and evidence-based educational activities? The study aims to identify and interpret the cultural meanings associated with Gandrung and to examine their relevance to social studies concepts and potential classroom applications. Its contribution lies in connecting cultural interpretation with an educational mapping that translates identified themes into disciplinary concepts, inquiry questions, and possible learning activities. Unlike studies that primarily examine Gandrung as a cultural or performing art phenomenon, this study emphasizes how its social and cultural dimensions can support the development of contextual social studies learning while encouraging critical engagement with historical sources, cultural representations, and differing community perspectives. The proposed learning activities are presented as analytical and pedagogical possibilities that require further development and empirical testing, rather than as evidence of established learning effectiveness.

Methods

This study employed a qualitative descriptive–interpretive approach with a cultural-ethnographic orientation to examine the cultural values and local identity reflected in Tari

Gandrung Banyuwangi and its potential use as a social studies learning resource. This approach was considered appropriate because the research focused on understanding participants' experiences, perspectives, and interpretations within their socio-cultural contexts rather than testing variables or measuring learning effectiveness (Creswell & Poth, 2018; Moleong, 2021). The research was situated in Banyuwangi, East Java, and involved seven informants selected through purposive sampling based on their knowledge, experience, and relevance to the research objectives (Raco, 2021). Although seven informants participated in the fieldwork, this article presents an in-depth analysis of two primary informants: an artist and arts educator, and a social studies teacher. These two informants were selected because their accounts directly addressed the two main dimensions of the study: the cultural values and local identity reflected in Gandrung, and the use of local culture in social studies learning. The other informants provided supplementary background information and supported the verification of specific details. The profiles and analytical focus of the two primary informants are presented in Table 1.

Table 1. Profiles of the two primary informants

Primary informant	Role	Focus in this article
Artist informant	Artist and arts educator	Cultural values and local identity
Teacher informant	Social studies teacher	Use of local culture in learning

Data were collected through semi-structured interviews, limited non-participant observation, and a review of relevant documents and literature. The interview with the artist informant explored the functions of Gandrung, repertoire and performance forms, cultural spaces, acculturation, historical narratives, spiritual values, gender relations, the cultural economy, and regeneration. Meanwhile, the interview with the teacher informant focused on the use of the socio-cultural environment as a learning resource, learning activities previously implemented, relevant social studies topics, and challenges in accessing cultural resources and resource persons. The observation was conducted during a Gandrung Sewu rehearsal at GOR Tawang Alun and provided contextual information about rehearsal activities and the coordination of a mass performance. The observation was limited in scope and was not intended to represent an in-depth examination of dance studios, regular performances, or social studies classroom practices. The research context and actual data collection sites were distinguished to avoid conflating the broader social setting with the locations where interviews and observations took place. Interview quotations were lightly edited for readability without changing their intended meaning, and written consent was obtained from the informants for the use of their statements.

Data analysis involved data condensation, thematic organization, interpretation, and verification against the available evidence (Rijali, 2022). Information obtained from interviews, observations, documents, and relevant literature was compared to identify convergences and differences among the sources. The analysis was organized around nine interrelated themes: performance functions, repertoire changes, socio-spatial relations, collective identity, acculturation, contested historical narratives, religious-ecological values, gender negotiation, and the cultural economy. These themes were subsequently interpreted in relation to social studies concepts and their potential application in learning activities. The analysis distinguished between informants' accounts, the researchers' interpretations, and proposed educational implications. Oral accounts concerning historical origins and cultural meanings were treated as expressions of informants' experiences rather than definitive historical facts when supporting documentary evidence was insufficient. Similarly, statements about students' interest,

understanding, and learning experiences were presented as the teacher's perceptions rather than measured learning outcomes. Since the study did not include systematic classroom observations, student interviews, or learning assessments, its findings were interpreted contextually and do not establish the effectiveness of Gandrung-based social studies learning.

Result

1. Cultural Values and Local Identity Reflected in Tari Gandrung Banyuwangi

Tari Gandrung Banyuwangi reflects cultural values that extend beyond its function as a performing art. Based on the artist's account, Gandrung carries three interconnected functions, commonly expressed through the terms *tatanan*, *tuntunan*, and *tontonan*. These functions represent the relationship between social order, guidance, and public entertainment within cultural performance. The performance involves more than the presentation of dance movements, as it also requires discipline, coordination, cooperation, and an understanding of established performance conventions. These elements demonstrate how cultural values are communicated through collective artistic practices. The performance therefore provides a context for understanding the relationship between individual participation and shared cultural expectations, in which performers contribute to maintaining the continuity and social meaning of the tradition.

The relationship between Gandrung and local identity is also reflected in its connection with Banyuwangi's social and cultural environment. The artist described the region as a space characterized by cultural diversity, involving communities with Javanese, Madurese, Balinese, Bugis, Mandarese, Arab, and Chinese backgrounds. In this context, Gandrung functions as one of the cultural expressions through which local identity is represented and negotiated. The artist's description of Banyuwangi as "a second Indonesia" illustrates how cultural diversity is perceived as part of the region's social character. The development of Gandrung Sewu and the public representation of Banyuwangi as the City of Gandrung further demonstrate the relationship between cultural performance, regional identity, and public cultural recognition. Nevertheless, participation in large-scale performances may involve financial and organizational requirements, including costs that can limit opportunities for dancers from outside particular groups or locations. This suggests that cultural representation is also influenced by access, resources, and the social conditions surrounding participation.

Cultural continuity in Gandrung is accompanied by processes of adaptation and transformation. The artist's explanation of the *omprog*, particularly its decorative and carving features, included a comparison with local craft skills and knowledge passed through families. This account offers an indication of possible cultural connections, although it does not independently establish the historical origin of the technique. Changes in performance arrangements, repertoire, and supporting media also illustrate how the tradition responds to contemporary circumstances. Repertoires such as Jejer Gandrung, Podononton, and Kembang Dermo remain part of the cultural discussion, while recordings, music devices, and coordinated mass performances have influenced the ways in which Gandrung is presented and experienced. Costume components, including *omprog*, *jamang*, *kembang goyang*, *ilat-ilat*, *sampur*, and fans, also contribute to the visual identity of the performance. Meanwhile, narratives associated with Kembang Dermo, Seblang, and Blambangan demonstrate the importance of historical memory in interpreting the tradition. Such narratives should be examined through comparisons with available documentation, including attention to the creator, date, purpose, and context of

historical photographs, rather than being accepted as definitive evidence without further verification.

Other dimensions of Gandrung reveal the relationship between cultural values and changing social circumstances. The artist connected certain cultural expressions with agricultural gratitude and beliefs associated with Dewi Sri, while Petik Laut was mentioned as an example of thanksgiving within coastal communities. These practices provide different contexts for examining relationships between belief, livelihood, and the environment; they should not be treated as identical traditions. Gender negotiation also emerged through the artist's account of the experiences of male performers, including disparaging comments and changing forms of social acceptance. This account illustrates the existence of gender-related perceptions surrounding artistic participation, although it cannot represent the experiences of all dancers. In addition, Gandrung is associated with a network of cultural and economic activities involving dancers, musicians, make-up artists, costume providers, studios, transportation, promotion, and performance services. Festivals may create opportunities for cultural visibility and economic activity, but the available data do not establish the amount of income generated or how benefits are distributed. The issue of regeneration further illustrates the importance of transmission between generations, particularly through studios, direct guidance, and performing arts education. The artist's preference for face-to-face learning and personal interaction reflects one practitioner's perspective on cultural transmission rather than a general assessment of all learning practices.

2. The Use of Tari Gandrung as a Social Studies Learning Resource

The teacher's account demonstrates how local cultural practices can be introduced into social studies learning through activities connected with students' surrounding environment. Bu Vita described using cultural examples such as Gandrung, jaranan, audiovisual materials, and regional specialty foods to introduce students to local knowledge. In one learning activity, students were encouraged to investigate the origins of regional foods, understand why particular foods became associated with a region, and examine their relationship with local wisdom. The teacher explained the experience by stating, “In the end they get it oh, so that is what Tari Gandrung is, where it comes from, and how to preserve it.” She also described the learning experience as something that could become “stuck in the heart.” These statements represent the teacher's professional perceptions of students' responses and should not be interpreted as measured evidence of improved learning outcomes. Her concern that some students may have limited familiarity with regional culture also indicates the importance of providing opportunities for students to explore their own experiences and relationships with local traditions.

The cultural dimensions of Gandrung can be connected with several social studies concepts, particularly local identity, socio-cultural diversity, social interaction, norms, and cultural change. Its presence in different social spaces provides an opportunity to examine how cultural expressions contribute to regional identity and how communities represent their cultural characteristics. The performance process can also be studied in relation to social organization, cooperation, shared expectations, and the roles of individuals within a collective activity. Changes in repertoire, performance arrangements, and supporting technologies offer examples for discussing socio-cultural transformation and the interaction between tradition and contemporary developments. In addition, the relationship between Gandrung and different cultural communities in Banyuwangi can support discussions of multiculturalism, cultural

contact, and acculturation. Through these connections, students can examine culture as a social process shaped by interaction and historical circumstances rather than as a fixed collection of traditional objects or performances.

The potential use of Gandrung as a learning resource also extends to historical, geographical, environmental, gender, and economic dimensions of social studies. Historical narratives surrounding the tradition can provide opportunities for students to compare oral accounts, photographs, documents, and academic literature while distinguishing historical evidence from interpretation. Its cultural spaces can be examined through maps that identify locations, performance settings, and the movement of cultural practitioners. Discussions of agricultural gratitude and coastal thanksgiving can introduce relationships between communities, livelihoods, environmental conditions, and belief systems without equating traditions that have different contexts. The experiences of male and female performers may also provide a starting point for examining social roles, stereotypes, and changing norms. Meanwhile, the network of activities supporting performances can be connected with local economic concepts, including occupations, services, production costs, and the creative economy. These topics can be explored through source comparison, cultural mapping, interviews with practitioners, local food investigations, group discussions, and student presentations. The activities are proposed as possible forms of contextual learning and have not been tested as a complete instructional model in this study.

The use of Gandrung in social studies learning requires attention to the accuracy of information and the cultural context from which learning materials are developed. Photographs, videos, oral accounts, and written documents should be accompanied by information about their sources, creators, dates, and contexts so that students can distinguish documented information from personal interpretation or historical claims that require further investigation. Teachers also need to consider the diversity of students' experiences and avoid assuming that every student has the same degree of familiarity with, or personal attachment to, Gandrung. Learning activities should therefore provide alternative forms of participation, including observation, source analysis, mapping, discussion, and interviews, rather than requiring all students to perform the dance or express a particular cultural identity. Engagement with cultural practitioners and respect for community knowledge are also important when documenting or presenting cultural practices in educational settings. Accordingly, Gandrung can serve as a contextual resource for developing students' understanding of social and cultural life when its use is supported by clear learning objectives, reliable evidence, and appropriate ethical considerations.

Table 2. Mapping Tari Gandrung Values to Social Studies Concepts and Learning Activities

Cultural theme/source	Social studies concepts that can be examined	Sample activities and cautions
Identity and diversity	Local identity, socio-cultural diversity, representation, multiculturalism	Map the locations of the tradition; compare representations of Gandrung at festivals, in studios, and in other sources; explain the data sources.
Order–guidance–spectacle	Norms, values, institutions, social interaction	Observe formation rules, messages stated by practitioners, and the entertainment function; distinguish observation from interpretation.
Changes in repertoire and media	Socio-cultural change, technology, occupations	Compare two documentations from different times or contexts; identify elements that have changed and those that have been retained.
Banyuwangi's cultural space	Social geography, region, mobility, spatial identity	Create a source-based map of the arts; mark regional variations and avoid rigid cultural boundaries.

Acculturation and the *omprog*	Cultural contact, diffusion, acculturation, identity	Trace the origins of techniques and artifacts through interviews with craftspeople, photographs, and literature; show differences among sources.
Memory and history	Local history, primary and secondary sources, historical literacy	Test historical claims; identify the maker, time, context, and limitations of photographs or testimony.
Thanksgiving traditions and the environment	Human–nature relations, livelihoods, values, and beliefs	Compare agrarian and coastal contexts respectfully; do not equate Petik Laut with Gandrung.
Gender and dancers	Social norms, stigma, roles, changing values	Compare the varied experiences of practitioners; discuss stereotypes without labeling students or communities.
Tourism and the creative economy	Local economy, services, markets, globalization, policy	Map actors, costs, opportunities, risks, and the benefit data that still needs to be gathered.

Discussion

The findings of this study reinforce the understanding that Tari Gandrung Banyuwangi should be regarded not merely as a performing art but as a dynamic social and cultural practice through which collective identity is continuously constructed, negotiated, and represented. This perspective is consistent with Anoegrajekti's (2011) analysis of Gandrung as a site of cultural contestation and the representation of Using identity. Rather than existing as an isolated artistic expression, Gandrung operates within broader social relationships involving cultural memory, community participation, public representation, and changing interpretations of local traditions. Its significance therefore extends beyond the aesthetic dimensions of dance to include the social meanings attached to performance, cultural participation, and the recognition of shared heritage. This interpretation also corresponds with Clairine et al. (2024), who discuss the transformation of meaning in Gandrung within the context of cultural sociology, and Nurullita et al. (2025), whose study further illustrates the continuing relevance of Gandrung in contemporary cultural life. Taken together, these perspectives suggest that local identity is not a fixed characteristic inherited unchanged from previous generations. Instead, it is reproduced through social practices and collective interpretations that respond to changing circumstances. The findings of this study contribute to this discussion by showing how Gandrung provides a cultural space in which historical references, community values, artistic expression, and contemporary public representation intersect. Consequently, the dance can be understood as a medium through which Banyuwangi's cultural identity is communicated while remaining open to reinterpretation by different generations and social groups.

The relationship between cultural continuity and transformation in Gandrung can also be interpreted through the discussion of authenticity and cultural commoditization proposed by Cohen (1988) and the analysis of cultural representation in tourism by Salazar (2012). These perspectives help explain why changes in performance arrangements, artistic presentation, and public visibility should not automatically be interpreted as evidence of cultural decline. Cultural practices frequently undergo adaptation as they encounter new audiences, institutional settings, technologies, and economic opportunities. In this context, the incorporation of recording technologies, coordinated mass performances, and festival-based presentations may expand the ways in which Gandrung is experienced and transmitted. Nevertheless, adaptation also raises questions concerning which elements are retained, modified, emphasized, or presented as representative of tradition. The discussion of the *omprog*, for example, illustrates the importance of distinguishing practitioners' interpretations from historically verified explanations. A comparison made by an artist between a carving technique and a local family skill offers valuable insight into how cultural knowledge is understood and communicated

within a community; however, such an account should not be treated as conclusive evidence of the historical origin of the object. A similar caution applies to narratives connecting Gandrung with particular historical events or figures. Historical claims require attention to the provenance, authorship, date, and context of supporting materials. This distinction is important because cultural preservation involves more than maintaining visible performance elements. It also requires responsible interpretation of the knowledge, memories, and historical narratives associated with them. Thus, the findings support an understanding of cultural preservation as a process that accommodates transformation while maintaining critical awareness of authenticity, representation, and historical evidence.

From an educational perspective, the findings can be connected to the concept of *funds of knowledge* developed by Moll et al. (1992). This concept emphasizes that learners' households and communities possess historically accumulated knowledge, skills, experiences, and cultural practices that can become meaningful resources for formal education. Tari Gandrung provides an example of such community-based knowledge because it encompasses artistic skills, social values, historical narratives, patterns of cooperation, cultural symbols, and forms of economic activity. These dimensions offer opportunities to connect classroom concepts with social realities that students may encounter in their everyday environments. The relevance of this approach is also supported by ethnopedagogy, which recognizes local cultural knowledge as a potential foundation for contextual learning and the development of culturally meaningful educational experiences (Fajarini, 2022; Kusumawardani et al., 2023). In the context of social studies, Gandrung can therefore serve as an entry point for examining how communities construct identity, maintain social relationships, negotiate cultural differences, and respond to social change. Its educational value does not arise simply from introducing traditional dance as an additional classroom topic. Rather, it emerges when teachers guide students to investigate the social processes and meanings embedded in the cultural practice. For example, students may examine how artistic traditions are transmitted, how cultural performances represent local identity, or how changes in technology and public events influence the ways traditions are presented. Such activities allow local culture to function as a source of inquiry through which students develop connections between abstract social studies concepts and observable social phenomena. In this sense, the study extends the application of *funds of knowledge* by illustrating how a community-based cultural practice can be interpreted as an interdisciplinary learning resource without reducing its complexity to a collection of cultural symbols.

The potential use of Gandrung in social studies learning can further be understood through situated learning theory, particularly the argument advanced by Lave and Wenger (1991) that knowledge develops through participation in meaningful social practices. From this perspective, learning is not confined to the transmission of information from teachers to students; it also involves engagement with the contexts, activities, and social relationships through which knowledge acquires meaning. This approach is relevant to the teacher's account of using local cultural materials, including Gandrung, audiovisual resources, and regional food, to introduce students to their surrounding social environment. Nevertheless, the educational significance of such activities depends on the quality of instructional guidance and the opportunities provided for students to interpret what they observe. Vygotsky's (1978) sociocultural perspective emphasizes the role of social interaction and cultural mediation in the development of understanding, while Wood et al. (1976) explain how structured assistance can support learners as they engage with tasks that may initially exceed their independent capabilities. These theoretical perspectives suggest that cultural materials become

educationally productive when teachers facilitate observation, questioning, comparison, discussion, and reflection. A video of Gandrung, for instance, should not be treated merely as an entertaining substitute for direct experience. It can instead become an object of guided inquiry through which students identify performance elements, examine social roles, interpret cultural symbols, and consider the relationship between tradition and contemporary society. Similarly, cultural mapping or source-comparison activities can help students recognize that cultural identity is shaped by particular historical and geographical contexts. The role of the teacher is therefore essential in connecting cultural experiences with disciplinary concepts and helping students distinguish between observation, interpretation, and evidence. However, the present study identifies these possibilities as instructional implications rather than demonstrated learning outcomes, because it did not involve a systematic classroom intervention or an assessment of changes in students' knowledge and attitudes.

The interdisciplinary character of social studies provides a further basis for interpreting the educational relevance of Gandrung. Social studies integrates perspectives from sociology, history, geography, economics, and citizenship education to help learners understand the relationships between individuals, communities, institutions, and their environments (Sapriya, 2022). The cultural practice examined in this study offers opportunities to connect these dimensions through a single local context. Its relationship with collective identity and cultural diversity can be discussed through sociological concepts concerning social interaction, values, norms, and group relations. Its historical narratives provide opportunities to introduce historical inquiry, particularly the evaluation of sources and the distinction between collective memory and verifiable historical evidence. Its geographical dimensions can be explored through the relationship between cultural space, place identity, mobility, and the circulation of cultural practices. Meanwhile, the involvement of performers, musicians, costume providers, make-up artists, studios, and other service providers illustrates how cultural activities are connected with local economic relations and creative work. These connections are consistent with discussions of contextual and interdisciplinary social studies learning presented by Munandar et al. (2023) and Prasetyo and Anggraeni (2022). Importantly, the integration of these dimensions should not turn Gandrung into a simplified illustration of predetermined textbook concepts. Instead, the cultural practice should be approached as a social phenomenon that enables students to examine relationships among different aspects of community life. Teachers may, for example, invite students to map cultural actors and performance spaces, compare historical representations, investigate the organization of cultural events, or discuss how economic opportunities and participation costs affect access to cultural activities. Through such inquiry, students can develop a more comprehensive understanding of how cultural heritage is maintained, represented, and negotiated within changing social and economic conditions.

Despite its educational potential, the use of Gandrung as a social studies learning resource requires methodological caution and ethical sensitivity. The findings are based on a limited number of primary accounts, supporting interviews, document review, and brief non-participant observation. Accordingly, the interpretations presented here should be understood as contextually grounded insights rather than comprehensive representations of all Gandrung practitioners, community members, or students in Banyuwangi. The teacher's observations concerning students' familiarity with local culture, for instance, provide an important account of classroom experience but cannot establish the level of cultural knowledge or identity among the wider student population. Likewise, an individual artist's experiences of gender-related stigma and cultural transmission should not be generalized to all performers. These limitations

indicate the need for further research involving a broader range of cultural practitioners, students, teachers, and community stakeholders, as well as classroom-based investigations that examine how particular learning activities are implemented and evaluated. Ethical considerations are equally important. The use of cultural materials should involve appropriate attribution, attention to the provenance of photographs and audiovisual records, and respect for the knowledge and perspectives of the communities concerned. This approach is consistent with the UNESCO (2003) framework for safeguarding intangible cultural heritage, which emphasizes the role of communities in identifying and sustaining their cultural practices, and with UNESCO's (2024) continuing emphasis on culturally responsive and inclusive approaches to education. Teachers should therefore avoid presenting local traditions as static, homogeneous, or uncontested representations of a community. Students should also be given alternative ways to engage with cultural materials, such as source analysis, interviews, mapping, and discussion, without being compelled to perform a dance or publicly declare a particular cultural identity. Ultimately, the contribution of this study lies in identifying the cultural and pedagogical dimensions of Tari Gandrung as a potential resource for contextual social studies learning, while recognizing that its effective and ethical implementation requires further educational testing, historical verification, and meaningful engagement with the communities whose cultural knowledge is being represented.

Conclusion

This study concludes that Tari Gandrung Banyuwangi represents more than a traditional performing art, as it embodies cultural values, collective identity, social relationships, and the ongoing negotiation between cultural continuity and change. Its significance is reflected in the ways artistic practices, community participation, historical narratives, religious and ecological values, gender relations, and local economic activities intersect within the cultural life of Banyuwangi. These dimensions demonstrate that Gandrung can be understood as a living cultural practice whose meanings are continuously interpreted and transmitted across generations. In relation to social studies education, the findings indicate that Gandrung has considerable potential as a contextual learning resource for introducing students to local identity, cultural diversity, social values, historical awareness, geographical contexts, socio-cultural change, and local economic activities. By connecting these cultural dimensions with relevant social studies concepts, teachers can create opportunities for students to examine social phenomena through knowledge rooted in their surrounding communities. However, this potential depends on how cultural materials are selected, interpreted, and integrated into learning activities, rather than on the mere inclusion of traditional dance as classroom content.

This study is limited by the scope of its primary informants, supporting interviews, document analysis, and brief non-participant observation. Therefore, its findings should not be interpreted as representing all perspectives within the Gandrung community or as evidence of improved student learning outcomes. Further research is needed to involve a wider range of cultural practitioners, educators, students, and community members, as well as to examine the implementation of Gandrung-based learning activities in actual social studies classrooms. Such research could investigate students' understanding of local identity, cultural diversity, historical interpretation, and social participation through systematically designed instructional activities. In practical terms, teachers and educational institutions are encouraged to develop learning materials that are culturally responsive, historically responsible, and sensitive to community perspectives. The use of photographs, audiovisual documentation, historical narratives, and

other cultural materials should consider their sources, accuracy, attribution, and appropriate permissions. Students should also be provided with varied opportunities to engage with Gandrung through observation, discussion, mapping, interviews, and source analysis, without being required to participate in dance performances. Through these considerations, Tari Gandrung can be introduced as a meaningful local cultural resource while respecting its complexity as a living heritage and strengthening the connection between social studies education and the students' social and cultural environment.

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