



MAK LODEH DANCE AS A MEDIUM OF SOCIAL INTERACTION AND EDUCATION IN AN OPEN CLASSROOM SETTING

Elza Dewi Syofyana*, Faculty of Teacher Training and Education, Mathematics Education Study Program, Universitas Riau Kepulauan, Indonesia

Retno Sulistiana Anzani Putri, Faculty of Teacher Training and Education, Mathematics Education Study Program, Universitas Riau Kepulauan, Indonesia

Maya Syafitrah, Faculty of Economics and Business, Management Study Program, Universitas Riau Kepulauan, Indonesia

Alifah Azharaani Ramadhan, Faculty of Economics and Business, Management Study Program, Universitas Riau Kepulauan, Indonesia

Farah Dieba Nasya Syahrila, Faculty of Economics and Business, Management Study Program, Universitas Riau Kepulauan, Indonesia

Monica Inryani Tampubolon, Faculty of Economics and Business, Management Study Program, Universitas Riau Kepulauan, Indonesia

*Corresponding Author: edsyofyana@gmail.com

Abstract. The Open Class of Mak Lodeh Dance in Setokok Village was carried out as a community service activity aimed at preserving local culture through traditional dance education. Using a participatory and cultural-based learning approach, the program involved children in learning basic dance movements while exploring the cultural values of cooperation and togetherness. The implementation consisted of four stages: preparation, implementation, evaluation, and follow-up. The results showed that the activity successfully increased participants' interest in traditional dance, improved their confidence, and fostered a deeper appreciation for local cultural heritage. This program demonstrated that integrating education and local art can be an effective strategy for cultural preservation and character development among the younger generation.

Keyword: Community Service, Participatory Learning, Cultural-Based Education, Mak Lodeh Dance, Cultural Preservation

INTRODUCTION

Setokok Island is one of the villages located in Bulang District, Batam City, Riau Islands, Indonesia (Yanti, et al., 2022). This island is known as a hinterland area with a community that still strongly maintains Malay cultural values and a spirit of mutual cooperation in their daily lives. Most of the residents work as fishermen and farmers, and consider cultural activities an important part of strengthening social cohesion. One form of local cultural preservation is reflected in the Mak Lodeh dance, a traditional dance of the Malay coastal community that depicts joy, intimacy, and cooperation among residents. This dance not only serves as entertainment, but also has strong educational and social values, especially in strengthening the cultural identity of the Setokok community. Therefore, the preservation and reintroduction of the Mak Lodeh dance on Setokok Island is an important part of efforts to revitalize local wisdom that is relevant to the character development of the younger generation and the strengthening of the value of togetherness in coastal communities.

However, amid the tide of modernization and technological advances, interest in local



arts has begun to decline, especially among the younger generation. This has led to a decrease in children's participation in traditional arts, including the Mak Lodeh dance, which is part of the cultural identity of the coastal Malay community. The preservation of traditional arts cannot be separated from the active participation of the community as the owners of the culture itself. According to Smith and Robinson (2006), the community-based cultural preservation approach emphasizes the involvement of local communities as the main driving force in cultural inheritance, not just as recipients of programs. This is in line with the research by Prakoso, et al (2025), which shows that community empowerment through a participatory and collaborative approach is an effective strategy in maintaining the sustainability of traditional arts.

In many regions in Indonesia, local art groups such as dance studios, schools, and cultural communities play an important role as partners in the preservation of traditional culture, especially dance. For example, in Sarolangun Regency, the Gunung Kembang Studio strives to preserve the Sekapur Sirih dance so that it remains known to the local community, despite facing challenges of regeneration and changing cultural values (Annisa and Mansyur, 2025). Similarly, in Empelu Hamlet, Bungo, there is the Pinang Gayo Art Studio, which is a center for practice and appreciation of the Tauh Dance among children (Mastur, et al., 2024).

Although culture plays an important role in shaping the character and identity of a nation, in reality, the younger generation's interest in traditional dance is declining. This phenomenon is influenced by the dominance of popular culture and the limited space for learning based on local culture. As a result, the regeneration process for preserving regional dances such as Mak Lodeh is slow and potentially stalled. As stated by Damayanti, et al (2022), dance is not merely an aesthetic expression, but also a means of teaching values and character development through the elements of wiraga, wirasa, and wirama. A lack of understanding of the philosophical and cultural values in dance has led to this art form being underappreciated by the younger generation.

To overcome this problem, an educational approach is needed that can integrate dance into community learning activities. One strategic step is through open Mak Lodeh dance classes, which not only serve as a means of dance practice but also as a medium for learning local cultural values. Hamna, et al (2025) emphasize that the integration of local cultural elements, including traditional dance, into school learning plays an important role in strengthening cultural awareness, fostering pride in regional heritage, and serving as an educational medium for the transmission of moral, social, and cultural values. In addition, this activity also strengthens the role of the



community as agents of cultural preservation by actively involving children in traditional arts practices (Restaningrum, 2025).

The Mak Lodeh dance open class aims to: 1) Foster interest and appreciation among the younger generation for traditional regional arts; 2) Instill local cultural values such as togetherness, discipline, and local wisdom through dancing activities; 3) Develop an applicable and enjoyable culture-based learning model for children; and 4) Support efforts to preserve regional cultural heritage through the active participation of the community and the younger generation. Thus, this activity is a concrete implementation of community-based cultural education oriented towards strengthening local character and identity in the modern era (Damayanti, Sarjiwo, and Probosini, 2022).

METHODOLOGY

The Mak Lodeh Dance Open Class is a tangible form of community service oriented towards preserving local culture through traditional dance. This program is organized with the aim of introducing and fostering children's love for regional cultural heritage, especially Mak Lodeh dance.

In its implementation, this activity uses a participatory and cultural-based educational approach. This approach places participants, especially children, not only as recipients of material, but also as active subjects in the learning process. They are directly involved in training, movement introduction, and understanding the philosophy contained in each element of dance.

The participatory-educational approach aims to create a meaningful, enjoyable, and contextual learning experience. Children are invited to interact directly with teachers and fellow participants, imitate the basic movements of Mak Lodeh dance, and learn about the cultural values contained therein, such as togetherness, responsibility, and pride in local culture.

There are three main aspects that form the pillars of this approach, namely:

1. Participatory

Participants are actively involved from the early stages, starting from learning the basic movements to a mini performance at the end of the activity. This aims to foster a sense of ownership and responsibility in preserving regional culture.

2. Educational

Each activity is designed with systematic learning content. Children not only dance, but also learn to recognize the meaning of the movements, rhythms, and cultural symbols



contained in the Mak Lodeh dance.

3. Cultural

All elements of the activity, including the music, costumes, and dance movements, are sourced directly from the richness of local culture, thereby strengthening the relationship between participants and their own environment.

Thus, this activity not only serves as a forum for learning dance, but also as a means of instilling cultural values and local identity from an early age. The program was implemented through several stages, namely:

1. Preparation

This stage began with coordination between the team and community partners in Setokok Village to develop an activity plan. The team conducted a needs analysis to determine the children's interest and readiness to participate in traditional dance lessons. Based on the results of the analysis, dance movements appropriate for the participants' ages were developed, instructors with basic dance skills were selected from the team, and the location for the activities was determined to be the Fasum RW 02 field. In addition, the team also prepared facilities and infrastructure such as musical instruments, a sound system, and documentation equipment to ensure that the activities ran smoothly.

2. Implementation

The implementation stage was the core of the community service activity, where all plans were directly applied. The activity was carried out in several sessions, including an introduction to Mak Lodeh dance, basic movement practice, repetition of movements accompanied by traditional music, and small group practice to train the children's teamwork and confidence. The highlight of the activity was a mini-performance in front of the community, which served as a forum for appreciating the participants' learning outcomes while strengthening the values of togetherness and love for local culture.

3. Evaluation

An evaluation was conducted to assess the extent to which the activity achieved its objectives. The assessment was carried out through direct observation of the participants' participation and abilities during the training, as well as joint reflection with the children and their companions. The aspects evaluated included active involvement, movement coordination, understanding of rhythm, group cooperation, and absorption of cultural values in Mak Lodeh dance. The results of this evaluation served as a basis for determining



the effectiveness of the methods used and the potential for future program development.

4. (Follow-up)

As a follow-up, all activities were documented in the form of photos and videos that can be used as media for publication and learning. The community service team plans to make the Mak Lodeh Dance Open Class a regular annual program with a wider range of participants. In addition, a simple learning module was developed that can be used by schools or art studios in Setokok Village, so that efforts to preserve Mak Lodeh dance can continue independently within the community.

The main target of the Mak Lodeh Dance Open Class program is children residing in Setokok Village, Bulang District, Batam City. They are active participants who are directly involved in the learning process and practice of traditional Mak Lodeh dance under the guidance of a team of volunteers. In addition, this activity also involves the surrounding community, including the participants' parents and local residents, who provide moral support and encouragement to the children during the activity. Community involvement aims to foster cultural awareness, increase appreciation for regional arts, and strengthen cross-generational collaboration in preserving local traditions.

The Mak Lodeh Dance Open Class is held at the Public Facility Field (Fasum) RW 02, Setokok Village, Bulang District, Batam City. This location was chosen because it has a large, open area that allows the children to move freely while practicing dance. In addition, its easily accessible location makes it convenient for the surrounding community to watch and support the activities. The use of this public space is also a strategy to introduce traditional arts and culture directly into the community.

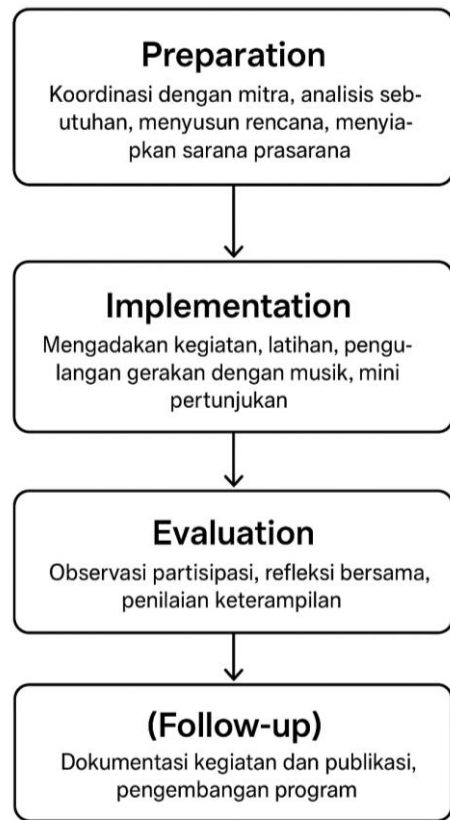
The activity was held for two days, from September 13 to 14, 2025, with a schedule designed to make the learning process enjoyable and focused.

1. First Day (Saturday, September 13, 2025): The activity began with participant registration and opening remarks, followed by basic movement practice, repetition of movements with traditional music, and concluded with a brief reflection.
2. Day Two (Sunday, September 14, 2025): Participants took part in a warm-up session, advanced practice, a dress rehearsal, and an internal performance to conclude the event.

Throughout the event, activities proceeded smoothly despite facing some challenges such as unpredictable weather and limited traditional musical instruments. These challenges were addressed by using recorded music as accompaniment, without diminishing the spirit and



significance of the Mak Lodeh dance preservation activity. To illustrate the process, the following flow diagram outlines the steps undertaken to address the partner's problems.



RESULT AND DISSCUSION

The Mak Lodeh Dance Open Class in Setokok Village went smoothly and received positive responses from participants and the surrounding community. Children from RW 02 actively participated in each practice session, from learning the basic movements to performing a mini show at the end of the activity. On the first day, participants were introduced to the basic movements and rhythms of Mak Lodeh dance under the guidance of a team of volunteers who also served as instructors. Through repetition and intensive practice, the children began to get used to the rhythm and showed improvement in their motor skills. The second day focused on small group exercises to practice cooperation, confidence, and teamwork. As the highlight of the activity, an internal performance was held where the children showed the results of their practice in front of the community. Participation data can be seen in Table 1, which shows that this activity was attended by 6 students as the implementing team and 15 children as the main participants,



illustrating the active involvement of academics and the community in a collaborative activity.

Table 1. Number of Participants

Type	Jumlah	Persentase
a) Mahasiswa	6	28.6 %
b) Anak-anak	15	71.4 %
Total	21	100 %

This activity had a significant positive impact on participants and the community. Based on field observations, children showed an increased interest in traditional dance, especially Mak Lodeh dance, which they had not been familiar with before. Through repeated practice and a participatory approach, children not only learned to dance, but also developed values of togetherness, self-confidence, and mutual cooperation. Support from parents and the surrounding community further strengthened the children's enthusiasm for participating in the activity. The graph in Figure 1 shows a comparison of participation and enthusiasm levels between the two days of the activity, revealing an increase in participants' enthusiasm and activity on the second day. This demonstrates that hands-on learning methods and a fun learning environment are effective in increasing participant engagement.

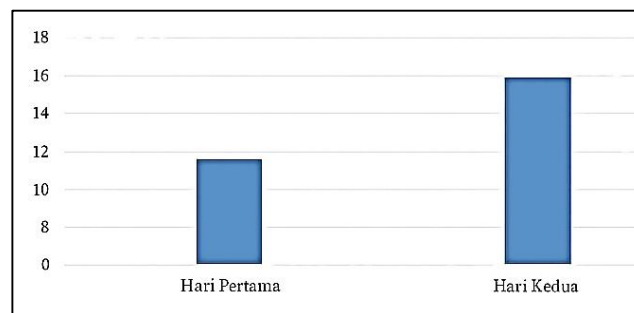


Figure 1. Level of Participant Involvement

Theoretically, the results of this activity support the view of Ni Luh et al. (2020) that local culture-based education can strengthen the character and identity of students, and is in line with Hanifah et al. (2022), who emphasize that dance plays a role as a medium for learning social and cultural values. Through a participatory-educational approach, this activity is not only a means of dance training, but also a medium for cultural preservation that brings together students, children, and the community in a lively learning space. With the documentation of activities in the form of



tables and graphs, it can be concluded that the Mak Lodeh Dance Open Class has successfully created synergy between education, art, and the preservation of local culture oriented towards character building in the younger generation.



Group Practice



Team Practice

Mini Performance

CONCLUSION AND RECOMMENDATION

Conclusion

The Mak Lodeh Dance Open Class activity in Setokok Village successfully became an educational and enjoyable learning medium. Children actively participated in learning traditional dances while fostering a sense of togetherness and love for local culture. This activity shows that cultural preservation can be done through simple but meaningful activities.

Recommendations

This activity should be carried out on an ongoing basis by involving schools, the village government, and the community. A simple module should also be developed so that Mak Lodeh dance can be taught independently in the surrounding environment.

ACKNOWLEDGMENT

The community service team would like to thank the Setokok Village Administration, the community of RW 02, the parents of the participants, and the children who actively participated in this activity. We would also like to thank the University of Riau Islands for their moral support and the facilities provided, so that the Mak Lodeh Dance Open Class could be carried out well and provide real benefits to the community.

REFERENCES

- Annisa, N., dan Mansyur, H. (2025). Pelestarian Tari Sekapur Sirih di Sanggar Gunung Kembang Kabupaten Sarolangun Provinsi Jambi. *Jurnal Pendidikan Tambusai*, 9(2), 21452-21457.
- Damayanti, H. W., Sarjiwo, dan Probosini, A. R. (2022). Nilai-Nilai Pendidikan Karakter Pada Tari Sekar Pudyastuti Dan Relevansinya Dalam Pembelajaran Seni. *Indonesian Journal of*



Performing Arts Education, 2(1), 20-26.

- Hamna, Handayani, M. I., Rusli, N. F., dan Araroh, W. (2025). Peran Pendidikan IPS dalam Menguatkan Identitas Budaya Masyarakat Tolitoli: Perspektif Guru dan Siswa. *Jurnal Pengabdian Masyarakat dan Riset Pendidikan*, 3(4), 4404-4410.
- Hanifah, A., Nuraini, S., dan Pratiwi, R. (2022). Eksplorasi Unsur Estetika dalam Gerak Tari Tradisional Indonesia. *Jurnal Pendidikan Seni*, 5(1), 45–53.
- Luh, N. S., Gede, I. O. S. N., Sumarno, R., dan Supardan, A. N. (2020). Merangkai Nusantara Melalui Seni Wadantara. *MUDRA Jurnal Seni Budaya*, 35(2), 189–195.
- Mastur, A. K., Saputri, D. M., Rosyadi, A. F., Irlanda, A., Perdana, M., Mizwar, D., . . . Aelani, A. (2024). Pelestarian dan Peningkatan Minat Anak terhadap Tari Daerah di Dusun Empelu, Bungo. *Jurnal Pengembangan dan Pengabdian Masyarakat*, 3(1), 62-69.
- Prakoso, M. A., Setiage, A., Meilani, D. A., dan Berandini, D. S. (2025). Upaya Pemberdayaan Masyarakat dalam Pelestarian Seni Tari Reog di Desa Kalongan. *Jurnal Pengabdian Kepada Masyarakat*, 6(1), 115-131.
- Restaningrum, R. O. (2025). Dinamika Seni Tari Kenaren Desa Brumbung Kecamatan Kepung Kabupaten Kediri Tahun 2015-2021. *Avatara: E-Journal Pendidikan Sejarah*, 16(2), 69-78.
- Smith, M. K., & Robinson, M. (2006). Cultural tourism in a changing world: Politics, participation and (re) presentation. Channel view publications.
- Yanti, S., Dewi, N. P., Satriawan, B., Ngaliman, H. R., Sriwahyuni, E., dan Kurniawati, E. (2022). Upaya Peningkatan Ekonomi Umkm Ikan Tamban Menari Pasca Covid Dkampung Setokok, Kelurahan Bulang, Kota Batam. *Jurnal Pengabdian Ibnu Sina Fakultas Ekonomi Dan Bisnis*, 1(1), 14-19.