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Seri Iskandar Campus, Perak, MALAYSIA



**PROCEEDINGS OF THE 16TH REGIONAL
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SIMPORA XVI: 2025**

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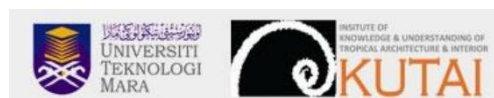
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al., 2016). Ethnomathematics bridges abstract mathematics with everyday life, making mathematics learning more enjoyable and addressing student boredom, which often seems difficult to understand (Knowe, 2024; Yanti, 2025).

The existence of ethnomathematics explains that mathematics has been explored in various eras and throughout the history of human civilization (D'Ambrosio, 2018, 2020). However, the general public has not been able to generate concepts from what is produced by culture itself. Modern mathematics is beginning to seek, understand, and explore various mathematical concepts that are the body of culture (Ascher, 2018; Gamwell, 2016). One cultural activity that involves mathematical concepts is the Ratoh Jaro dance. This dance is a typical Acehese group dance performed sitting in rows with simultaneous, dynamic, and rhythmic movements. Ratoh Jaroe is known not only as entertainment, but also as a medium of cultural expression rich in the values of togetherness, discipline, and solidarity (Ishiguro, 2019). The beauty of the Ratoh Jaroe Dance is born from the harmony of collective movements that are simultaneous, repetitive, and full of variety (Fadhillah & Larasaty, 2024; Martini et al., 2024). This is what makes the dance highly relevant to study from the perspective of ethnomathematics.

Upon closer examination, the movements in the Ratoh Jaroe Dance exhibit mathematical regularity (Febriyan et al., 2025). This dance incorporates elements related to mathematical concepts such as geometry, symmetry, and number patterns (Hanum, 2024). In this study, researchers specifically examined the concept of sequence and number series patterns. These patterns can be found in the repetition of hand claps, chest stomps, or arm swings performed with a specific count. For example, a basic movement is repeated every four counts, then continued with the next eight counts, thus forming a simple arithmetic sequence pattern. Furthermore, the regularity of the formations and the increasingly complex variations of collective movements reflect the concept of series addition. These mathematical patterns not only present visual aesthetics but also serve as evidence that mathematics is naturally present in traditional arts.

The ethnomathematics study of the Ratoh Jaroe Dance holds significant academic and practical significance. Academically, this research enriches the literature on the relationship between Acehese culture and mathematical concepts. Practically, this research can provide alternative media for contextual, enjoyable, and meaningful mathematics learning. By utilizing the Ratoh Jaroe Dance as a teaching material, teachers can foster students' appreciation for local culture while enhancing their understanding of the concepts of sequences and number series.

Previous research conducted by Febriyan et al., (2025) identified mathematical concepts in the Ratoh Jaroe Dance in the form of geometry, sets and transformations. This study aims to identify and analyze the pattern of number sequences in the Ratoh Jaroe Dance. Then it will also provide a description of the potential application of the concept of sequences and series in ethnomathematics-based mathematics learning through local Acehese culture. It is hoped that the results of this study will not only show the close relationship between mathematics

and culture, but also open up space for innovation in the development of learning based on local wisdom.

METHODE

This research was written with a qualitative approach to gain in-depth credibility regarding the mathematical concepts contained in the Ratoh Jaroe dance. This study uses an ethnographic method to reveal the mathematical ideas contained in local culture, especially the Ratoh Jaroe dance. This research will extract data from the results of in-depth interviews, direct observations and documentation from various reliable sources. The subjects in this study are a group of Ratoh Jaroe Dance dancers and trainers who are experienced in performances and training, so they are able to provide information related to the structure of the dance movements and patterns. Meanwhile, the object focuses on the movements, formations, and rhythms in the Ratoh Jaroe Dance which are analyzed to find connections with the concept of sequences and number series. This study selected subjects who had been directly involved in or had extensive knowledge of the Ratoh Jaroe dance. In this case, we selected former members of the Mirah Delima Studio at Almuslim University, Aceh.

RESULT AND DISCUSSION

1. Result

There are clearly mathematical elements evident in the compactness and orderliness of the dancers in the Ratoh Jaroe Dance. The simultaneous, harmonious, and repetitive movements demonstrate a regularity that can be analyzed through the concept of sequences and number series. Furthermore, the increasing number of movements along with the variations in the dancers' formations can be understood as a representation of a number series. This mathematical pattern not only creates artistic beauty but also holds great potential for use in mathematics learning. The Ratoh Jaroe dance can be used as an alternative medium in mathematics learning, particularly in the topic of number patterns, sequences, and series. By bringing the local cultural context into the classroom, students not only learn to understand abstract mathematical concepts but also can feel the relevance of mathematics to their own lives and culture. This kind of learning media functions as an aid in the teaching and learning process that makes concepts more concrete, easier to understand, and meaningful. Through an ethnomathematics approach, the objectives of mathematics learning are not only achieved effectively and efficiently, but also able to foster students' appreciation for Aceh's cultural heritage reflected in the Ratoh Jaroe dance.

The application of number sequences in the Ratoh Jaroe Dance can be seen through the formation of the dancers, who usually sit in a straight line and wear clothing of certain colors. The color patterns of the dancers' clothing can be used to represent number patterns. For example, consider the formation of the Ratoh Jaroe dancers in Figure 1. If each dancer is assigned a number from left to right, and the colors of their clothing are arranged according to a certain pattern, then the pattern can be analyzed as a number sequence.



Sumber : @nuryadigremlin (2016)

Figure 1 pattern: Green, Blue, and Pink

As an illustration, consider the Ratoh Jaroe dancer formation in Figure 1. Each dancer is assigned a number from left to right. Furthermore, it is assumed that the dancers' clothing colors are arranged alternately in a repeating pattern: Green, Blue, and Pink, then green again. Thus, every three dancers form a cycle of color patterns. If there are 35 dancers in a line, the teacher can ask students contextual questions, for example: "What color clothing are the 31st and 34th dancers wearing?" This question encourages students to apply the concept of number patterns in real life. To complete it, students first understand that the color pattern is formed from a repeating cycle of 3. Next, the dancers' sequence numbers are divided by 3 to determine their position in the cycle:

- 31st dancer: $31 \div 3 = 10$ with the remainder 1, so it falls in first place, namely green.
- 34st dancer : $34 \div 3 = 11$ with the remainder 1, so it falls in first place, namely green

Thus, both the 31st and 34st dancers will wear red clothing.

This simple example demonstrates how the concepts of number patterns, sequences, and series can be found in the Ratoh Jaroe dance. By integrating culture into learning, students not only gain a more concrete mathematical understanding but also learn to appreciate Acehese cultural values. This approach aligns with the principles of ethnomathematics, where mathematics is learned through cultural activities, making learning objectives more effective, efficient, and meaningful.



Sumber: @ratohjaroe_albin (2017)

Figure 1 hand claps in a regular sequence

Another phenomenon that demonstrates an arithmetic sequence pattern in the Ratoh Jaroe Dance is the repetition of hand claps in a regular sequence. At the beginning of the movement, the dancer claps once, Then twice in the next movement, Then three times, and so on. So the clapping sequence can be described as 1, 2, 3, 4, 5, ...

This is an arithmetic sequence with a constant difference ($d = 1$).

When connected to the series, the number of claps for up to n movements can be calculated using the formula:

$$S_n = \frac{n}{2}(a_1 + a_n)$$

That $a_1 = 1$ and $a_n = n$



Sumber: @ratenta10 (2015)

Figure 1 Moves Head

There are also sections of the movement where the number of chest claps or head movements increases in multiples, forming a geometric sequence pattern. For example, the first movement is performed once, the next twice, then four times. Then eight times, and so on. So the pola is 1, 2, 4, 8, 16, ...

This is a geometric sequence with ratio ($r = 2$). The sum of all movements up to the n th term can be calculated by

$$S_n = a \frac{r^n - 1}{r - 1}$$

That $a = 1$



source: @samtuci (2018)

Figure 1 up-and-down pattern

The image shows the up-and-down pattern of the dancer's hand movements (top-middle-bottom).

We assign the following values top (wave crest) = 3, middle (normal position) = 2, bottom (wave trough) = 1. So the sequence of movements can be written as 1, 2, 3, 2, 1, 2, 3, 2, 1, ... This is a periodic sequence with a period of 4 steps:

$$a_n = \begin{cases} 1 & \text{if } n = 1(\text{mod } 4) \\ 2 & \text{if } n = 2 \text{ or } 0(\text{mod } 4) \\ 3 & \text{if } n = 3(\text{mod } 4) \end{cases}$$

In other words, the pattern is always up-down-up-down repeatedly. The wave pattern in the Ratoh Jaroe Dance can be mathematically formulated as a periodic sequence with a period of 4. This pattern can be used as teaching material to introduce the concept of periodic sequences to junior high school students. Serve as a concrete example of the sinusoidal function for high school students.

These conditions demonstrate a connection between cultural arts and mathematical concepts. The Ratoh Jaroe dance not only showcases the visual beauty and cohesiveness of the dancers, but also presents a concrete representation of the concepts of sequences, series, and periodic functions. This makes the dance highly potential as a contextual learning medium, enabling students to understand mathematical concepts through real-life experiences that are more engaging, meaningful, and closely related to socio-cultural life.

2. Discussion

Ethnomathematics serves as an approach that bridges the gap between abstract mathematical concepts and students' everyday experiences (Machaba & Dhlamini, 2021). Through ethnomathematics, mathematics can be viewed not only as a formal science, but also as a cultural product that lives in community activities, such as architecture, traditional games, art, and dance. The Ratoh Jaroe dance is a creative dance created by Yusri Saleh (Murtala et al., 2019). This dance is usually performed in groups sitting in rows and featuring various energetic, meaningful movements. This dance is known for its compact, fast, and varied hand, head, and body movements. The rhythm of the lyrics and hand clapping are the main accompaniment to the dance, creating a harmonious and energetic impression. From a mathematical perspective, the Ratoh Jaroe Dance is imbued with regularity (Raihan et al., 2023). The cohesiveness of the dancers' collective movements demonstrates the principle of synchronization, which can be linked to the concepts of patterns, sequences, and number series. For example, the repetition of certain movements every 4, 8, or 16 counts forms an arithmetic sequence, while variations in the number of claps and beats can be analyzed as a number series.

For teachers, utilizing the Ratoh Jaroe Dance as a medium for mathematics learning can be an innovative strategy for creating a more interactive, contextual, and enjoyable classroom atmosphere. Teachers can use the movement patterns and counts in the dance as concrete examples to explain the concepts of sequences and series, thus helping students more easily

understand the regularity of numbers. Furthermore, the use of this dance also supports the implementation of local culture-based learning (ethnomathematics-based learning), which aligns with the Independent Curriculum, which integrates local wisdom into learning.

For students, the application of the Ratoh Jaroe Dance in mathematics learning provides an opportunity to learn through direct experience. Students can observe, calculate, and even practice movements to find number patterns in the dance. Thus, students not only master the material on sequences and series theoretically, but also are able to relate it to the cultural reality they are familiar with. This can foster learning motivation, creativity, and a sense of pride in Acehese culture. Ultimately, learning that combines mathematics and cultural arts such as the Ratoh Jaroe Dance will help students understand that mathematics is not a dry science and separate from life, but rather exists in the harmony of movement, rhythm, and togetherness.

This research is still limited to visual observation of the Ratoh Jaroe Dance movement patterns without a more in-depth quantitative analysis of movement frequency, duration, or consistency of formations between dancers. Furthermore, the implementation of the use of dance as a medium for mathematics learning has not been widely tested in the classroom context, so its effectiveness is limited to theoretical studies. Further research is needed to determine the extent to which the Ratoh Jaroe dance, performed live in schools, can improve students' understanding of the concepts of sequences and wave functions. This research should include a trial of ethnomathematics-based learning. Furthermore, there are recommendations for the use of technology such as video recording and motion analysis software to enable more accurate analysis of wave patterns and to support the development of interactive learning media. For the integration of local culture in learning, collaboration between mathematics teachers and dance practitioners is crucial.

CONCLUSIONS

Based on the findings, it can be concluded that the wave motion reflected in this dance not only displays artistic and cultural values, but also holds important mathematical values. The dancers' regular up-and-down movements form a periodic wave pattern, which can be modeled into the concept of number sequences and series. This pattern reflects regularity, compactness, and harmonious rhythm that resembles the sinusoidal function in mathematics. Overall, the results show that the Ratoh Jaroe Dance can be used as a contextual alternative educational medium to teach mathematical concepts, especially number patterns, sequences, series, and wave functions. Students not only learn abstract concepts but also learn how mathematics is used in everyday life by incorporating local culture into learning. Therefore, ethnomathematics can be used in the wave motion of the Ratoh Jaroe Dance to enhance students' learning experiences, support the preservation of local culture, and make learning more meaningful and effective.

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