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Mass Wisisi Performance as Embodied Multicultural Education in Papua

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ABSTRACT

In contemporary Papua, Wisisi has moved beyond ritual settings into educational and public performance, opening a culture-based pathway for multicultural learning. This study analyzes how mass Wisisi performance functions as embodied pedagogy among students in Papua. It uses a qualitative approach combining digital ethnography and autoethnographic reflection. Data were drawn from audiovisual documentation of the 2025 MURI record performance in Wamena, a schoolchildren's Wisisi performance in Tiom, a Kompas.com report, supporting documents, and interview material with artist and music producer Asep Nayak. The data were collected through digital observation, repeated viewing, note-taking, and source comparison, then interpreted thematically through embodied pedagogy and multicultural education. The findings show that synchronized movement, collective rhythm, and spatial restructuring transform Wisisi into a living medium for solidarity, cultural transmission, and interethnic learning. This article recommends culturally rooted performance as a pedagogical infrastructure for Papuan education.

Keywords:

Wisisi, embodied pedagogy, multicultural education, Papua, mass performance

INTRODUCTION

In Papua, traditional performance is not only present as an aesthetic expression passed down from one generation to the next, but also as a space in which collective memory, cultural identity, and social values are continually produced and negotiated. Within Dani society, Wisisi holds an important position as a form of dance-music inseparable from communal life. Wisisi appears in celebrations, social encounters, and various customary events, so its presence cannot be understood merely as entertainment, but rather as a cultural practice that sustains social connectedness. A number of studies have shown that traditional performance in Indonesia is currently undergoing changes in function and context in response to social shifts, the institutionalization of performance, and increasingly powerful forms of digital mediation (Anoegrajekti et al., 2021; Apriyulia et al., 2025, p. 262; Murda, 2025, p. 123; Syakhruni et al., 2023, p. 428). In this situation, Wisisi no longer belongs exclusively to ritual space, but has also moved into public, educational, and broader cultural representational spaces.

This shift is particularly important in contemporary Papua, where education continues to face questions of cultural relevance, character formation, and social cohesion. Formal education often operates through abstract curricular language, whereas the lived experience of Papuan students is more closely tied to communal, embodied, and experience-based modes of learning. Several studies have emphasized that education in Papua requires approaches that are more culturally contextualized so that learning remains connected to students' social realities rather than being dependent solely on standardized pedagogical models (Dabamona et al., 2021; Pakabu et al., 2024, p. 264; Silaban, 2023, p. 63; Sobon et al., 2025). This concern is reinforced by recent scholarship on Indigenous knowledge in education, which shows that integrating Indigenous perspectives into educational practice is not a symbolic addition, but a substantive pedagogical move that reshapes how knowledge, identity, and relationality are understood in formal learning environments (Yip & Chakma, 2024, p. 294). In a similar vein, research from indigenous regions in Papua has demonstrated that local culture-based education can function as an alternative pedagogical model when schools are willing to treat local knowledge, community participation, and cultural practice as part of the learning environment rather than as external cultural decoration (Maturbongs & Lestari, 2025, p. 4152). In this framework, local performance traditions should not be placed at the margins of education, but be understood as potentially valuable pedagogical resources. Through rhythm, repetition, bodily discipline, and collective participation, traditional performance can transmit values directly and affectively, even when those values are not always articulated verbally.

The relevance of Wisisi has become increasingly visible through large-scale student performances in Papua, especially the 2025 MURI record Wisisi event in Wamena involving 1,140 students and the combined schoolchildren's performance in Tiom, Lanny Jaya. These two events show that Wisisi has entered educational and public celebratory spaces as an organized form of collective performance. The Wamena case is particularly significant because it exists

not only as a local cultural phenomenon, but also as an event documented audiovisually and reported openly by national online media. In this sense, mass Wisisi can be understood as a contemporary cultural phenomenon with visual, textual, and social traces that can be examined academically. In this context, students do not merely observe culture; they learn it through the body: they enter rhythm, maintain formation, adjust their movements, and participate in a shared performative experience.

It is at this point that the concept of embodied pedagogy becomes relevant. Embodied pedagogy regards the body not as a passive medium that receives instruction, but as a site where knowledge, discipline, relationships, and social meaning are formed through action. In studies of physical education and dance, the body is understood as a vehicle of learning that allows knowledge to emerge through direct experience, coordination, persistence, and affective engagement (Aartun et al., 2022, p. 5; Engdahl et al., 2023, p. 621; Schupp, 2024, p. 260). Recent work on dance teacher competency in school education also suggests that effective dance pedagogy requires not only subject knowledge, but also inclusive instructional competence, pedagogical adaptability, and the capacity to integrate dance meaningfully into school learning contexts (Shen et al., 2026, p. 8). In mass Wisisi performance, learning takes place not primarily through lectures or conceptual explanation, but through repetition of movement, synchronized stepping, rhythmic accuracy, and the willingness of the individual to become part of the collective body. Accordingly, Wisisi can be discussed not only as an object of performance studies, but also as a learning practice that instills values through shared bodily experience.

This bodily dimension is closely related to multicultural education. Papua is a region marked by social diversity, histories of identity tension, and an ongoing need for more inclusive forms of coexistence. Under such conditions, multicultural education cannot be reduced to discursive lessons about tolerance alone. It must also create situations in which togetherness is experienced directly. Research on movement synchrony, dance participation, and social bonding has shown that coordinated movement can strengthen mutual attention, group affiliation, and a sense of connectedness among participants (Bamford et al., 2023; Fischer & Kruekaew, 2020, p. 414; Tunçgenç et al., 2024, p. 1923; Yu et al., 2025, p. 123). Meanwhile, the concept of collective effervescence explains that shared rhythmic activity can generate emotional intensity that reinforces the feeling of being part of something larger than oneself (McPherson & Blackman, 2025, p. 27; Pizarro et al., 2022, p. 9). More recent findings also indicate that collective effervescence in live performance settings is associated with lasting positive outcomes and a heightened sense of connection, suggesting that affective togetherness is not incidental to performance, but one of its most socially consequential dimensions (Koepler et al., 2026, p. 552). From this perspective, mass Wisisi performance can be understood as a pedagogical space in which solidarity, discipline, and collective awareness are practiced in embodied form.

However, Wisisi cannot be reduced to mass choreography alone. Its significance also lies in its song, symbolic meaning, and surrounding social context. Interview material with artist

and music producer Asep Nayak indicates that each element in Wisisi can be understood as an interconnected sign system representing the cultural reality of Wamena society. Its lyrics carry messages about togetherness, solidarity, respect for nature, and the importance of maintaining social balance. Wisisi is also performed in bakar batu, guest receptions, and other customary celebrations, which means that it functions not only as performance, but also as a medium through which history, ethics, and norms are transmitted from elders to younger generations. This perspective clarifies that the educational value of Wisisi lies not only in its performance form, but also in the social meaning that remains embedded within it. For that reason, when Wisisi enters schools or mass public stages, the issue is no longer simply one of preserving form, but also of reinterpreting the values embedded within it.

A number of previous studies have discussed the transformation of traditional performance, the pedagogical potential of dance, and intercultural collaboration in artistic practice. Research on the changing functions of traditional performance shows that many ritual forms have shifted into new public, institutional, and representational contexts as a result of broader social change (Anoegrajekti et al., 2021; Apriyulia et al., 2025, p. 263; Garwa, 2021, p. 390). Other studies indicate that dance can serve as an effective pedagogical medium for developing bodily awareness, creativity, discipline, and social participation (Budiman et al., 2020; Engdahl et al., 2023, p. 621; Jindan, 2022, p. 74; Schupp, 2024, p. 260). In addition, studies of intercultural choreography have shown that collaborative artistic work can strengthen cultural identity and social cohesion (Sunaryo et al., 2024, p. 78). Studies on Indigenous knowledge and local culture-based education have likewise demonstrated that educational practice becomes more meaningful when it is anchored in local epistemologies and community-based cultural forms rather than detached from them (Yip & Chakma, 2024, p. 294; Maturbongs & Lestari, 2025, p. 4152). Nevertheless, discussions that specifically position mass Wisisi performance by students in Papua as a form of embodied multicultural education remain limited. Some studies address the transformation of Wisisi in the digital era, while others discuss character education in Papua more generally. The intersection of mass choreography, embodied pedagogy, and multicultural learning in the Papuan context therefore remains insufficiently explored.

Against this background, this study aims to analyze how mass Wisisi performance functions as a form of embodied pedagogy in multicultural education in Papua. More specifically, it examines how movement structure, collective rhythm, spatial formation, and performance organization create a learning experience that cultivates solidarity, discipline, cultural transmission, and interethnic awareness. It also seeks to explain how the transformation of Wisisi from customary practice into large-scale student performance reshapes its cultural meaning without severing its relationship to the social roots from which it emerged. In this sense, the focus of this article moves beyond preservation as documentation and toward preservation as a living experience that is practiced, inhabited, and reinterpreted in contemporary contexts.

To address these aims, the study employs a qualitative approach that combines digital

ethnography and autoethnographic reflection. The main data consist of audiovisual recordings of Wisisi performances in Wamena and Tiom, a Kompas.com online news report on the MURI record event in Wamena, supporting documents, and interview material with Asep Nayak. Digital ethnography is used because contemporary performance increasingly appears through visual traces and media narratives that are openly accessible, while autoethnographic reflection deepens interpretation through the researcher's embodied familiarity with Papuan performance contexts. With this strategy, the article is grounded not only in conceptual reading, but also in audiovisual, textual, and interpretive data that can be identified, classified, and systematically examined.

The contribution of this study operates at least three levels. First, within performance studies, it shows that Wisisi in the context of mass educational performance should be read not merely as cultural spectacle, but as a restructured practice with pedagogical and social consequences. Second, within educational discourse, it argues that multicultural learning in Papua can emerge through bodily participation and collective experience, rather than through verbal instruction alone. Third, within discussions of local knowledge and cultural sustainability, it emphasizes that the continuity of tradition cannot be maintained by recording form alone, but must also be sustained through the meanings, relationships, and values embedded in practice. From this perspective, mass Wisisi performance becomes important not because it symbolically magnifies tradition, but because it turns tradition into a living experience that can be taught and made relevant to the formation of togetherness in contemporary Papua.

METHOD

This study employed a qualitative approach combining digital ethnography and autoethnographic reflection. This approach was selected because Wisisi exists not only as a living cultural practice within the community, but also as a public event documented and circulated through digital media. In this context, digital ethnography was used to examine Wisisi as a performance practice observable through audiovisual traces, media narratives, and online documentation, while autoethnographic reflection was used to deepen interpretation through the researcher's embodied familiarity with Papuan performance contexts. This methodological combination enabled the study to move beyond visual description toward an interpretation of rhythm, collective energy, and the pedagogical function of performance grounded in the researcher's cultural experience.

The data consisted of three types. First, the audiovisual data included recordings of Wisisi performances uploaded to YouTube. The primary materials were the video *Rekor Muri Wisisi 1140 Siswa Siswi Papua Wamena* on Asep Nayak's channel, available at <https://www.youtube.com/watch?v=K8GBdvpX2II>, and the video *Tarian Wisisi, Gabungan Anak-Anak Sekolah di Tiom Lanny Jaya* on Nuken Channel, available at <https://www.youtube.com/>

[watch?v=D44CoGItEeU&t=6s](#) . Second, the textual data consisted of online news reports and supporting documents that provided contextual information about the performances. One important source was the Kompas.com news article titled “Pecahkan Rekor MURI, Tarian Wisisi di Wamena Papua Pegunungan Libatkan 1.140 Pelajar,” which reported that the performance took place at Lapangan Pendidikan Wamena on March 20, 2025, and involved 1,140 students from various schools in Wamena. The article was accessed through <https://regional.kompas.com/read/2025/03/20/220420978/pecahkan-rekor-muri-tarian-wisisi-di-wamena-papua-pegunungan-libatkan-1140>. Third, the interview data consisted of material from artist and music producer Asep Nayak concerning the meaning of Wisisi songs, their social functions, and their role in transmitting cultural values.

The data were collected through several stages. The first stage involved tracing digital sources to identify Wisisi documentation relevant to the focus of the study, namely student mass performances and the transformation of Wisisi within educational contexts. At this stage, videos were selected based on their relevance to the research topic, their visual quality for observing formations and movement patterns, and their accessibility to readers and reviewers. The second stage consisted of repeated digital observation of the selected audiovisual materials. The researcher watched the videos several times in order to document floor patterns, movement synchrony, foot-stomping rhythms, the number and spatial distribution of participants, the relationship between the individual body and the collective body, and visual indications of Wisisi’s restructuring from a communal context into a mass-performance setting. The third stage involved collecting textual data from online news, documentation, and other supporting materials to strengthen the reading of the event context. The fourth stage involved gathering interview-based material from Asep Nayak, which was used to enrich the analysis of meaning, particularly the relationship between Wisisi songs, moral values, and the intergenerational transmission of culture.

Data analysis was carried out in stages through identification, classification, interpretation, and presentation of findings. At the identification stage, all audiovisual, textual, and interview materials were reviewed in order to locate data units relevant to the research questions. These units included movement elements, spatial formations, collective rhythm, expressions of togetherness, performance context, and verbal explanations concerning the meaning of Wisisi songs. At the classification stage, the data were organized into several analytical categories: (1) the transformation of performance structure, especially the shift from a more fluid communal structure to a more regulated mass formation; (2) bodily synchrony and collective rhythm; (3) the pedagogical function of Wisisi as a medium of learning through the body; (4) the social and multicultural meanings of collective participation; and (5) the symbolic dimension of Wisisi songs as a sign system carrying values of togetherness, solidarity, respect for nature, and social balance. This classification was necessary to ensure that the reading of the data did not remain impressionistic, but proceeded through categories that could be traced and compared across

sources.

At the interpretive stage, the data were understood by relating visual findings, news texts, and interview materials to the frameworks of embodied pedagogy and multicultural education. Elements such as movement repetition, synchronized foot-stomping, adherence to formation, and collective participation were read not only as choreographic features, but also as social actions that produce discipline, solidarity, and a sense of togetherness. Within this framework, Wisisi was understood as a mode of learning that operates through physical experience rather than verbal instruction alone. At the same time, Asep Nayak's account of the lyrics and social context of Wisisi was used to interpret the performance not merely as a ceremonial mass event, but also as a space for transmitting cultural values. The interpretation therefore moved across two interconnected levels: the performative level visible in the body and the level of meaning embedded in the social and cultural context of Wisisi.

The findings of this study are presented in a descriptive-analytical form. Each finding is first explained through data-based narrative description and then followed by a conceptual reading of its meaning. In response to the reviewer's comments, the presentation of results is also designed to be supported by nonverbal visual data, such as screenshots, documentary photographs, and accessible digital links. This form of presentation is important so that discussions of spatial restructuring, movement synchrony, and collective effervescence do not rely solely on verbal narration, but are grounded in concrete visual evidence. In this way, the method section not only explains how the data were collected and analyzed, but also ensures that the results can be read more openly, systematically, and verifiably.

RESULT AND DISCUSSION

Kinetic Synthesis: The Spatial Metamorphosis of Tradition

The findings indicate that the most visible transformation in mass Wisisi performance lies in its spatial restructuring. In its customary setting, Wisisi is more closely associated with a communal arrangement shaped by proximity, mutual attention, and the rhythm of collective participation. Its spatial organization is relatively fluid, responsive, and community-facing. In such a setting, Wisisi is not primarily structured for external audiences. It circulates within the social body of the community itself, and its meaning is inseparable from participation, social interaction, and ritual context. This reading is consistent with broader studies on the transformation of traditional performance, which show that ritual forms often change their function and structure when they move into institutional, representational, and public settings (Anoegrajekti et al., 2021; Apriyulia et al., 2025, p. 263; Garwa, 2021, p. 390).

The available documentation from Wamena and Tiom, however, shows that when Wisisi is transferred into school-based mass performance, that customary spatial logic is reorganized into a more regulated, frontal, and visually legible formation. The 2025 Wamena event, involving



Figure 1. Mass Wisisi formation in Wamena showing frontal alignment and large-scale block organization.

Source: *Rekor Muri Wisisi 1140 Siswa Siswi Papua Wamena* (Nayak, 2025); screenshot taken by author on 21 April 2026.



Figure 2. Student Wisisi performance in Tiom, Lanny Jaya, showing collective alignment and school-based staging.

Source: *Tarian Wisisi, Gabungan Anak-Anak Sekolah di Tiom Lanny Jaya* (Nuken Channel, 2025); screenshot taken by author on 21 April 2026.

1,140 students, required an arrangement based on rows, blocks, and coordinated spacing rather than the more fluid logic of customary gathering. This is not merely a technical adjustment caused by scale. It is a structural shift that changes how the dance is seen, coordinated, and socially experienced. In other words, the mass version does not simply enlarge the customary form; it reformats Wisisi into a collective composition suitable for public ceremony, institutional organization, and digital circulation. Murda (2025, p. 123) has already shown that Wisisi has moved from ritual space into broader public and digital visibility. The present findings extend that argument by showing that such movement also entails a spatial and pedagogical reorganization of the dance itself.

This restructuring affects at least four dimensions of performance. First, it changes orientation: customary Wisisi privileges internal relationality, whereas the mass version is more outward-facing and spectator-aware. Second, it changes spatial density: the collective body is distributed systematically so that movement remains readable at scale. Third, it changes discipline: the success of the mass format depends on controlled repetition, synchronized stepping, and

adherence to formation. Fourth, it changes representation: Wisisi no longer functions only as a lived cultural practice, but also as a public image of Papuan unity and institutional coordination. These changes do not necessarily diminish its cultural value. On the contrary, they demonstrate how a traditional form can remain socially relevant by adapting its performative structure to new educational and civic contexts.

The distinction between the “initial” and “restructured” forms of Wisisi can therefore be articulated more precisely. The initial form refers to a culturally embedded, community-oriented arrangement shaped by participatory interaction and customary relationality. The restructured form refers to a school-based, mass-organized, and publicly legible composition marked by frontal alignment, spacing discipline, and collective visual order. The importance of this transition lies in the fact that it turns Wisisi into a teachable form without erasing its social memory. The dance remains culturally rooted, but its structure is reformulated so that it can operate within educational performance. See Images 1 and 2.

Embodied Pedagogy: Rhythm, Repetition, and Collective Discipline

The second major finding concerns the pedagogical force of bodily participation. In both Wamena and Tiom, students do not learn Wisisi merely as a sequence of imitated movements. They learn through rhythm, repetition, timing, and coordinated bodily adjustment. This process supports the central claim of embodied pedagogy: the body is not a passive receiver of instruction, but a site through which knowledge, discipline, and social meaning are formed through action (Aartun et al., 2022, p. 5; Schupp, 2024, p. 260). In Wisisi, bodily learning takes place through the repeated synchronization of steps, the maintenance of collective tempo, and the constant adjustment of individual movement to the presence of others. What is acquired is not only choreographic competence, but also a practical ethics of coordination.

This interpretation is reinforced by recent scholarship on dance education in schools. Shen et al. (2026, p. 8) argue that meaningful dance pedagogy in formal education depends not only on technical mastery, but also on inclusive pedagogical competence, adaptability, and the ability to make dance socially and educationally meaningful within school environments. This perspective is highly relevant to mass Wisisi performance. Students are not only trained to reproduce movement accurately. They are formed into a shared bodily relationship in which discipline, attentiveness, and mutual dependence are necessary for the performance to hold together. In this sense, Wisisi exemplifies a local and culturally specific form of school-based embodied learning: knowledge is practiced before it is abstracted, and value is entered through bodily participation before it is verbally explained.

The pedagogical significance of this process is particularly important in Papua, where context-sensitive education remains a central concern. Research on Papua-based educational practice has emphasized that learning becomes more meaningful when it is rooted in students’ cultural environments rather than detached from them (Pakabu et al., 2024, p. 264; Silaban, 2023,

p. 63; Sobon et al., 2025). This is why Wisisi should not be treated as an ornamental cultural addition to school events. It functions as a pedagogical resource precisely because it organizes learning through forms that are culturally recognizable, socially embodied, and ethically charged. Through repetition and synchronization, students are trained not only in movement discipline, but also in how to inhabit a collective rhythm. That rhythm becomes an educational medium.

Interview material with Asep Nayak further clarifies this point. According to Nayak, Wisisi carries moral messages concerning togetherness, solidarity, respect for nature, and social balance. This means that its educational significance operates on two levels at once: through the symbolic content of the song and through the bodily enactment of coordinated collectivity. Students do not merely perform a cultural artifact. They enter a value-bearing structure in which movement repetition becomes a way of learning social meaning. Jindan (2022, p. 74), in discussing the educational role of large-scale drama performance, similarly suggests that collective performance can operate as a practical medium of value formation rather than mere spectacle. In the case of Wisisi, bodily participation becomes the means through which culture is not only represented but internalized.

Collective Effervescence and the Dissolution of the “Other”

A third major finding concerns the affective intensity generated by large-scale participation. The Wamena event demonstrates how collective rhythmic action can create a strong sense of shared presence. At this scale, Wisisi becomes more than choreographic organization. It becomes a concentrated public event in which movement, rhythm, and visual density combine to produce an atmosphere of heightened togetherness. This is where the concept of collective effervescence becomes especially useful. Pizarro et al. (2022, p. 9) and McPherson and Blackman (2025, p. 27) describe collective effervescence as a condition in which shared rhythmic or performative engagement intensifies emotional connection and reinforces group belonging. Koefer et al. (2026, p. 552) strengthen this argument further by showing that collective effervescence in live cultural events is associated with durable positive outcomes and deeper social connection. These insights are highly relevant to the Wamena case, where the massed movement of students suggests not only visual coordination, but also a collectively experienced emotional field.

The phrase “the dissolution of the other” therefore needs to be interpreted carefully. This study does not claim that social difference disappears permanently through performance. Rather, the findings suggest that mass Wisisi creates a temporary experiential condition in which individual separation is softened through coordinated movement. Students from different schools and backgrounds enter the same rhythmic field, maintain the same spatial order, and contribute to the same visible collective body. In that setting, difference is not erased as identity, but reorganized through a common performative task. The “other” is not abolished; distance is reduced through simultaneity, mutual dependence, and shared direction. This is



Figure 3. News coverage of the 2025 MURI Wisisi event in Wamena highlighting the public framing of the performance.

Source: Kompas.com report, 20 March 2025; screenshot taken by author on 21 April 2026.



Figure 4. Screenshot of the Wamena Wisisi video showing the scale of student participation and the visual density of the collective formation.

Source: Rekor MURI Wisisi 1140 Siswa Siswi Papua Wamena (Nayak, 2025); screenshot taken by author on 21 April 2026.

why Wisisi can be discussed as a meaningful medium for multicultural education: it does not preach togetherness from outside experience, but makes togetherness temporarily inhabitable through embodied participation.

The Tiom performance provides an important comparative case because it shows that this logic is not confined to the monumental scale of Wamena. Even in a smaller school-based setting, the visual arrangement of children performing together in a shared Wisisi sequence indicates that the dance functions as a form of socialization. Participants are invited into a common rhythm before they are differentiated as individuals. This is pedagogically significant because it suggests that belonging can be cultivated not only through discourse about tolerance, but also through patterned, repeated, and affectively resonant practice. Studies on movement synchrony and social bonding support this interpretation. Coordinated movement has been shown to strengthen group affiliation, mutual attention, and connectedness among participants (Bamford et al., 2023; Tunçgenç et al., 2024, p. 1923; Yu et al., 2025, p. 123). Wisisi offers a culturally

grounded example of this process in Papuan educational life.

This interpretation remains grounded in observable features of the event, including scale, density, alignment, repetition, and public staging. The aim is not to speculate about private emotion beyond the data, but to show that the visible organization of the performance creates plausible conditions for collective affect. The news framing, the mass arrangement of bodies, and the public character of the event all contribute to this reading. See Images 3 and 4.

Wisisi as Cultural Transmission and Multicultural Learning

The final finding concerns cultural transmission. Wisisi is significant not only because it can be staged on a public scale, but because it carries an ethical and cultural vocabulary that remains meaningful within the community. Its presence in bakar batu, guest receptions, and other customary events shows that it has long functioned as a medium through which values are communicated across generations. When this form enters school-based mass performance, that transmission does not disappear. Instead, it is reframed institutionally. Students inherit cultural knowledge not only by receiving explanation, but by inhabiting a structure of movement and song already loaded with communal meaning. This makes Wisisi especially relevant to current discussions of Indigenous and local knowledge in education.

Yip and Chakma (2024, p. 294) argue that the inclusion of Indigenous knowledge in education becomes meaningful when it changes how knowledge is taught and related to community, rather than being treated as token cultural content. Maturbongs and Lestari (2025, p. 4152) similarly show that local culture-based education in indigenous regions can function as an alternative pedagogical model when schools are willing to work with local practices, community involvement, and culturally grounded learning environments. These arguments help clarify why Wisisi matters educationally. It does not teach multiculturalism merely through external ideological language. It does so by offering a local form through which students learn to move with others, remain attentive to collective rhythm, and participate in a shared symbolic world. In this sense, Wisisi is not simply heritage on display. It is a pedagogical infrastructure through which local knowledge becomes learnable, relational, and socially active.

This also means that the educational significance of Wisisi extends beyond preservation understood as documentation. The findings suggest that cultural continuity depends on keeping practice meaningful within new settings, not merely recording its external form. Mass Wisisi performance does not preserve tradition by freezing it. It preserves tradition by reorganizing it into a form that can still generate discipline, solidarity, transmission, and belonging under contemporary conditions. That is why the article's central argument moves beyond spectacle. Wisisi should be understood as an embodied educational practice whose significance lies not only in what it represents, but in what it asks its participants to do together. Its relevance for multicultural education in Papua emerges precisely from this double capacity: it remains culturally rooted while becoming pedagogically generative.

CONCLUSION

This study concludes that the significance of mass Wisisi performance in Papua lies not merely in its role as a visible expression of cultural preservation, but in its capacity to convert tradition into a socially operative mode of learning. What becomes decisive is not the enlargement of scale alone, but the transformation of Wisisi into a pedagogical form through which students experience discipline, solidarity, and cultural belonging as embodied practice. In this sense, Wisisi should not be reduced to a symbolic display of multicultural harmony. Its deeper importance lies in the way it organizes bodies, relations, and values into a shared experiential field where togetherness is not simply declared, but enacted.

From this perspective, the study offers a broader argument: local performance traditions in indigenous regions should be understood as pedagogical infrastructures rather than as supplementary cultural materials within formal education. The case of Wisisi shows that multicultural education in Papua can be grounded in locally meaningful forms that already contain ethical, relational, and communal knowledge. This shifts the discussion from preservation as documentation toward preservation as pedagogical continuity. The wider implication is that culturally rooted performance can serve as a critical resource for designing more context-sensitive, relational, and socially responsive educational practices, not only in Papua, but also in other settings where local knowledge remains central to the formation of collective life.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest related to the research process, authorship, and publication of this article.

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