Asian Multidisciplinary Research Journal of Economy and Learning

Volume 3, Issue 10, 2026 Page 01-09, 2026, Article No. AMJEL.118
ISSN: 3063-1424

Situated Cultural Learning through Music and Pantun in Tanjung Katung/Lagu Dua Materials Attributed to Guru Sauti (1957)

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Authors' contributions

The sole author designed the study, conducted the analysis, prepared the figures, and wrote and approved the final manuscript.

Article Information

https://doi.org/10.70471/gmvq4h41

Original Research Article

Received: 27/09/2026
Published: 31/10/2026

ABSTRACT

This article presents a secondary document analysis of an undated, unversioned report whose compiler is not identified on its title page, *Naskah hasil kajian manuskrif tari Tanjung Katung/Lagu Dua karya almarhum Guru Sauti 1957*. The physical object attributed in the report to 1957 was not examined. The study asks what musical and movement materials the report presents and what limited learning use can be proposed without asserting a score-to-step match; how its four pantun stanzas are labelled and interpreted; and how the materials can inform a source-aware learning sequence. The report reproduces movement directions (PDF pp. 18–21), score images and later staff arrangements (pp. 22–23), an account of later accompaniment (p. 27), and four pantun stanzas (p. 28). It does not cross-reference a notated passage to a specific movement count. The analysis distinguishes content visible in the supplied copy, claims made by the report, and interpretations proposed here. It offers a five-stage learning design with candidate assessment indicators, none of which have been tested. The contribution is a bounded method for teaching with uncertain documentary materials; neither historical authenticity nor educational effectiveness is established.

Keywords: cultural pedagogy; ethnomusicology; Malay pantun; situated learning; Tanjung Katung/Lagu Dua

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Cite as: *Kurnia, M. (2026). Music, Moral Philosophy, and Situated Cultural Learning in Guru Sauti's 1957 Tanjung Katung Manuscript. Asian Multidisciplinary Research Journal of Economy and Learning, 3(10). https://doi.org/10.70471/gmvq4h41*

1. Introduction

Traditional dance is not simply movement performed to accompaniment. Its rhythmic organization, poetic texts, bodily coordination, and conventions of social encounter form an integrated performance practice. Merriam (1964) and Blacking (1973) situate musical sound within the concepts and behaviors through which people give it meaning, while Small (1998) and Turino (2008) direct attention to the relationships and forms of participation enacted through music-making. These perspectives make dance-music interdependence a productive object of inquiry: the educational value of a tradition lies not only in what a performer executes, but also in what participation requires a learner to listen for, interpret, negotiate, and remember.

The primary document examined here is an undated Word report titled *Naskah hasil kajian manuskrif tari Tanjung Katung/Lagu Dua karya almarhum Guru Sauti 1957*. Its title page calls it an ethnochoreological study but names no compiler; the supplied copy gives no version or custodian information. It reproduces descriptions of movement, four pantun stanzas, photographs of handwritten musical material, and later staff arrangements. The report attributes the materials to Guru Sauti and 1957, but neither attribution nor date has been independently authenticated. The physical manuscript and any historical performance recording were not examined.

Two earlier studies by Kurnia address the documentary tradition from different angles. Kurnia (2026b) discusses the evidentiary and preservation status of the materials, whereas Kurnia (2026a) examines movement notation and mnemonic structure. This article builds on those accounts by mapping source statements to precise report locations, showing where the report does not connect musical notation to a particular movement count, and deriving a learning proposal that preserves that gap. Its contribution is a source-located pedagogical synthesis, not a new authentication or reconstruction of the attributed 1957 manuscript.

Music education scholarship cautions against extracting repertory from the circumstances in which it is learned. Campbell (2004) argues for experience with musical cultures rather than isolated sound examples, and Schippers (2010) connects modes of transmission with choices about context, continuity, and adaptation. Recent research also highlights multimodal meaning-making across music-learning contexts (Barton & Riddle, 2022), including multimodal teaching materials for Malay dance (Maharani et al., 2026), and the importance of handling language and authenticity carefully in culturally responsive music lessons (Allan, 2022). The situated-learning perspective of Lave and Wenger (1991) and Wenger (1998) further suggests that competence is gained through participation in shared practice. For a paired dance, competence is thus distributed across rhythmic attention, bodily interaction, culturally appropriate conduct, and an ability to read the meanings attached to words and gestures.

Pantun provides a verbal dimension to the materials. Table 4.7 of the supplied report reproduces four stanzas and assigns them segment labels (PDF p. 28). The article presents the wording with literal working English renderings so that readers can assess the interpretation. The renderings do not establish the intention of Guru Sauti or the meanings performers attached to the verses. The report labels the fourth stanza Ragam IV but notes that it belongs to Ragam III in the choreography; the analysis preserves both statements rather than treating the fourth verse as proof of a fourth principal movement complex.

Learning from this material requires attention to both participation and interpretation. Dewey (1938) and Kolb (1984) connect experience with reflection, while Bruner (1996) treats cultural meaning as interpretive. Situated learning also directs attention to participation in shared practice (Lave & Wenger, 1991; Wenger, 1998). Here these theories inform a proposed sequence of source inspection, movement reading, pantun interpretation, reflection, and practitioner review. The sequence is a conceptual design and has not been validated with practitioners or learners.

The study asks three questions: (1) what musical and movement materials appear in the supplied report, and what limited learning use can be proposed without asserting a

score-to-step match; (2) how are the four report-reproduced pantun stanzas labelled and interpreted, and what ambiguity do those labels create; and (3) how can these materials inform a proposed, source-aware learning sequence? The article's contribution is an evidence-located synthesis that separates visible content, report-level claims, and present interpretation. It does not report a tested intervention or a verified historical reconstruction.

2. Methods

This single-author qualitative document analysis examined an undated Word report titled *Naskah hasil kajian manuskrif tari Tanjung Katung/Lagu Dua karya almarhum Guru Sauti 1957*. The title page describes an ethnochoreological study but does not identify a compiler. File metadata provides no verifiable compiler identity, version, or custodian. The supplied Word copy rendered as a 37-page PDF for this analysis; all page locators below refer to that render. Detailed examination covered movement Tables 4.2–4.4 (PDF pp. 18–21), the four musical images and arrangement labels in Table 4.5 (pp. 22–23), the account of later accompaniment (p. 27), pantun Table 4.7 (p. 28), and the report's cultural-value discussion (pp. 30–33). The physical manuscript was not available.

The inventory recorded each relevant image, table entry, or narrative statement with its report location and source layer. D marks wording or an image directly visible in the supplied report copy; R marks a claim made by the report about authorship, date, manuscript content, or later practice; and I marks an interpretation or teaching use proposed in this article. The labels describe the article's relation to the report and do not authenticate the object described by it. The article's sole author served as the single analyst; no second coder or reliability statistic was used. The Malay wording in Table 4.7 was transcribed from the report. Literal English renderings were prepared with AI assistance as working translations; "penjah" is retained because its sense could not be established from the supplied copy.

The analysis did not include examination of the physical manuscript, audio transcription, tempo measurement from a recording, new interviews, participant observation, or learner testing. The report does not cross-reference a bar or notated phrase to a specific movement count. It describes later accompaniment practices but does not identify the informants in the relevant passage. Accordingly, the study treats notation and movement directions as separate documentary layers and narrows the first research question to their potential use in source-aware teaching.

Ambiguity was retained rather than resolved by assumption. For example, Table 4.7 labels the fourth stanza Ragam IV and its note assigns that verse to Ragam III in the choreography; both statements are reported in Table 2. The analysis distinguishes the visible text of the report from the report's attribution of that text to an earlier manuscript, then identifies any teaching implication as I. The proposed stages draw on reflective inquiry (Dewey, 1938; Kolb, 1984), interpretation (Bruner, 1996), and situated participation (Lave & Wenger, 1991; Wenger, 1998).

3. Results

3.1 Source Records and Limits of Musical Movement Comparison

The supplied report's Table 4.5 contains four score images and labels staff arrangements for flute, saxophone, trombone, and trumpet (PDF pp. 22–23). The report attributes the arrangements to Usman, but it does not provide a date or independent provenance for each image. The images and labels are directly visible in the supplied copy (D); their attribution to the 1957 manuscript remains a report-level claim (R). The article therefore describes them as reproduced musical materials, not as authenticated evidence of an ensemble heard in 1957.

The report presents movement directions separately in Tables 4.3–4.4 (PDF pp. 19–21). For Ragam 2a, it describes an eight-count in-place phrase, a diagonal advance of about 45 degrees, and a four-count return (Table 4.4, p. 20). Table 4.5 does not link that sequence to a measure or phrase in a score. The report documents music and movement in one file,

but it does not establish their moment-to-moment alignment. In the D/R/I scheme, the reproduced words and images are D, the historical attribution is R, and asking learners to compare the two records while noting the missing link is I. This example supports a source-comparison task, not a demonstrated music–movement relationship.

Table 1. Documentary layers in the supplied report and the limits of historical interpretation

Report layer and locator	Content visible or stated in the supplied copy	Evidence status	What it permits
Movement directions: Tables 4.3–4.4, PDF pp. 19–21	Ragam 2a includes an eight-count in-place phrase, a diagonal advance of about 45 degrees, and a four-count return.	D: wording visible; R: attribution to manuscript	Supports a text-based movement task; no score passage is linked to these counts.
Score photographs and staff parts: Table 4.5, PDF pp. 22–23	The report reproduces four score images and labels staff arrangements for flute, saxophone, trombone, and trumpet; Usman is named as arranger.	D: images and labels visible; R: attribution and date claims	Shows musical documents in the report; it does not authenticate date, authorship, original forces, or performance.
Later re-scoring: PDF p. 23	The report says a trombone part was adapted for congas and violin; it includes no separate congas-and-violin score image.	R: report prose	May be described, but it cannot support score analysis or a sound claim.
Later accompaniment: PDF p. 27	The report attributes gendang, violin, and accordion practice to unnamed informants.	R: report narrative	No systematic performance sample, informant details, or recording is supplied.

Note. D means directly visible in the supplied report; R means stated by the report; I means interpretation proposed in this article. These labels do not authenticate the physical manuscript.

Figure 1 shows two of the report's score photographs from Table 4.5 (PDF p. 22); their appearance in the report establishes only that the images occur in the supplied copy.



Figure 1. Two photographic score reproductions shown in Table 4.5 of the supplied report (PDF p. 22)

Source: Naskah hasil kajian manuskrif (n.d., Table 4.5, PDF p. 22). The report presents the images as Tanjung Katung musical materials; their date, authorship, and custody have not been independently authenticated.

The report states that a Tanjung Katung part was later adapted for congas and violin using the trombone part (PDF p. 23). It does not include a separate score image for that version. It also discusses gendang, violin, and accordion practice on the basis of unnamed informants (PDF p. 27). This article reports those statements without presenting a reconstructed congas-and-violin score or claiming a verified sound.

3.2 Pantun Wording and Segment Labels

Table 2 reproduces the four stanza texts as they appear in Table 4.7 of the supplied report (PDF p. 28) and gives literal working English renderings. The first three report rows are labelled Ragam I, II, and III. The fourth is labelled Ragam IV, while the note in the same row says it belongs to Ragam III for the antar-jemput pattern. The report's movement table presents three principal ragam (Tables 4.4, PDF pp. 20–21). The article preserves the difference between a verse label and a choreographic assignment rather than inferring a fourth principal movement complex.

The interpretations in Table 2 follow the wording of the supplied text. They do not establish the historical performer's intention or a single authoritative meaning. The word "penjah" in stanza IV is retained in the English rendering because the supplied report does not clarify its sense. The working translations were prepared with AI assistance and serve as literal aids to analysis rather than as authoritative or literary translations.

Table 2. Pantun wording and labels from Table 4.7 of the supplied report (PDF p. 28)

Report label and locator	Malay text as reproduced	Literal English rendering	Analytical boundary
Ragam I, Table 4.7, PDF p. 28	Tanjung katung pantainya lebar Bunga selasih terbang melayang Mata memandang darah berdebar Terbitlah kasih dengan sayang	Tanjung Katung's shore is wide Basil blossoms float through the air A glance makes the blood race Love and affection arise	The wording supports a reading of attraction; it does not establish historical intent.
Ragam II, Table 4.7, PDF p. 28	Payung kain bertangkai tanduk Bertepi putih benang berpintal Gelak senyum di bawa tunduk Sebagai tanda belajar kenal	A cloth parasol with a horn handle Bordered in twisted white thread A smile and laughter, with gaze lowered As a sign of beginning to know one another	The social reading follows the verse wording; the movement-value link remains interpretive.
Ragam III, Table 4.7, PDF p. 28	Kiri jalan kanan pun jalan Ditengah-tengah pohon kemiri Kirim jangan pesan pun jangan Kalua rindu datang sendiri	The left road and the right road too A candlenut tree stands between them Send no letter or message If longing comes, let it come on its own	The text suggests longing; no claim is made about performers' historical responses.
Ragam IV in the table; note assigns it to Ragam III	Bunga melur di atas peti Bunga pala jatuh ke penjah Dalam telur lagi di nanti Konon pula sudah memecah	Jasmine flowers on a chest Nutmeg flowers fall to "penjah" [term retained] Still awaited while inside the egg How much more once it has cracked open	The report preserves both labels; the article does not infer a fourth principal movement complex.

Note. English renderings are literal working translations prepared with AI assistance. The term "penjah" is retained because its sense is unclear in the supplied copy.

3.3 Values and Ethics in the Report

Sections 5.1–5.3 of the report link "gerak halus" with courtesy and self-restraint and discuss adat and religious etiquette (PDF pp. 30–33). These are the report compiler's interpretations, not meanings independently validated by practitioners in this study. Table 3 separates those report statements from the present article's discussion prompts. Terms such as respect, reciprocity, and restraint are used as questions for interpretation, not as proven meanings of individual steps.

For example, the movement directions specify shared paths, turns, and returns (Tables 4.2 and 4.4, PDF pp. 18 and 20–21). A class might discuss how dancers attend to

a partner and shared space. That discussion is an interpretation (I), not a measurable score fact or a community-validated moral claim. The distinction allows learners to engage the report's ethical language while asking who makes each claim and what evidence supports it.

Table 3. Report statements and bounded discussion prompts for ethical interpretation

Feature and locator	Report statement and evidence status	Cautious discussion prompt and limit
Partner pathways: Tables 4.2 and 4.4, PDF pp. 18 and 20–21	R: the report attributes directions to the manuscript; the text is visible in the supplied copy.	Ask how dancers attend to shared space. Reciprocity is an interpretation (I), not a proven intention of a step.
Gerak halus: report section 5.1, PDF pp. 30–31	R: the report links soft movement with courtesy and self-restraint.	Discuss how the report explains conduct; do not present that explanation as community-validated meaning.
Adat and religious etiquette: report section 5.2, PDF pp. 32–33	R: the report describes prayer, intention, and modesty as part of performance practice.	Attribute these claims to the report. No independent practitioner evidence was collected.
Pantun wording: Table 4.7, PDF p. 28	D: four stanzas are reproduced; I: thematic readings are based on their wording.	Compare alternative readings and retain the Ragam IV/Ragam III discrepancy; do not infer historical performer psychology.

3.4 Proposed Learning Framework

Figure 2 and Table 4 present a five-stage learning proposal linked to specific report elements and learning theories. Learners first inspect the score photographs and distinguish visible marks from report attribution; they then read movement counts without claiming a score match, examine pantun wording and labels, and discuss the report's ethical interpretations as interpretations. The final stage invites practitioners to review the proposed readings before any classroom pilot. All assessment indicators are candidates for future evaluation; none were measured in this document analysis.

Table 4 links each proposed stage to a report location, a theoretical rationale, and a candidate indicator. The framework is a conceptual design only; no practitioner validation, feasibility study, or learner outcome was collected.

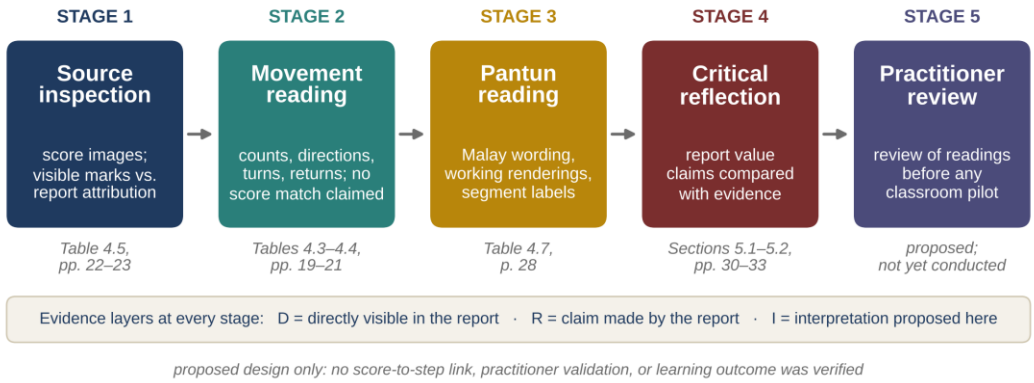


Figure 2. Proposed five-stage source-aware learning sequence

Source: Author's conceptual synthesis. The stages are unvalidated and do not reconstruct an authenticated 1957 performance.

Table 4. Proposed learning tasks, assessment artefacts and evidentiary safeguards

Stage and source anchor	Proposed task and theoretical rationale	Candidate evidence	Safeguard
1. Source inspection Table 4.5, PDF pp. 22–23	Separate visible marks from report attribution; use source criticism (Merriam, 1964; Rice, 1987).	Annotated source sheet distinguishing D and R.	No date or authenticity claim.
2. Movement reading Tables 4.3–4.4, PDF pp. 19–21	Mark counts, directions, turns, and returns; connect practice with reflection (Dewey, 1938; Kolb, 1984).	A text-based account of one movement sequence.	Do not claim score alignment without a source cross-reference.
3. Pantun reading Table 4.7, PDF p. 28	Compare Malay wording with working renderings and discuss interpretive choices (Bruner, 1996).	A text-supported reading that identifies uncertainty.	Preserve the Ragam IV label and the Ragam III note.
4. Critical reflection Report sections 5.1–5.2, PDF pp. 30–33	Compare report-level value claims with evidence and interpretation (Campbell, 2004; Lave & Wenger, 1991).	A reflection that separates report claim from inference.	Do not present values as timeless or community-validated.
5. Practitioner review No practitioner evidence in this corpus	Invite knowledgeable practitioners to review the source reading before a future classroom pilot (Lave & Wenger, 1991; Schippers, 2010).	Practitioner feedback, followed by pilot indicators if approved.	Future validation only; no current learner or practitioner outcomes.

4. Discussion

The article's distinct contribution is a source-located account of how an undated report can inform cultural-learning design while preserving the boundary between reproduced material, report claims, and current interpretation. Kurnia (2026a, 2026b) examines movement notation and documentary preservation; the present analysis addresses how those materials may be used pedagogically and where the report does not establish a connection. It adds no authentication of the alleged 1957 manuscript.

The report contains both score images and movement directions, but the two are not cross-referenced at passage level. The eight-count and diagonal movement description for Ragam 2a (PDF p. 20) can be read alongside the score images (PDF pp. 22–23), yet the report does not identify which notes accompany those counts. The materials can prompt comparison and source criticism. They cannot support a claim that a particular score passage produced a specific movement or sound. This distinction is consistent with treating music as social practice rather than treating notation as a self-sufficient performance record (Small, 1998; Schippers, 2010).

The four pantun stanzas make the report's wording available for analysis, while the conflicting Ragam IV label and Ragam III note expose a problem of segmentation (Table 4.7, PDF p. 28). The article keeps both source statements visible and limits its interpretation to the wording and report note. Without performance evidence or practitioner accounts, the verses do not establish how historical performers understood them. This source-critical treatment follows broader ethnomusicological cautions about separating text, performance context, and later interpretation (Merriam, 1964; Rice, 1987).

The report itself makes broad claims about courtesy, self-restraint, adat, and religious practice (PDF pp. 30–33). The present article attributes those statements to the report and does not treat them as a community-validated or timeless philosophy. Learners may examine how a report connects gesture, etiquette, and values, then distinguish that claim from their own reading. This use of moral language is interpretive and should be reviewed with cultural practitioners before it informs instruction (Bruner, 1996).

The five-stage proposal connects document inspection, movement reading, pantun interpretation, reflection, and practitioner review to the source elements listed in Table 4.

Reflective inquiry and experiential learning inform the movement and reflection stages (Dewey, 1938; Kolb, 1984); interpretation informs pantun discussion (Bruner, 1996); and situated participation informs the proposed practitioner review (Lave & Wenger, 1991; Wenger, 1998). Candidate indicators include annotated source sheets and text-based explanations. Because the article includes no learners, practitioners, or outcome measures, these indicators are not results.

Before classroom use, educators should secure permission for source images, identify any modern musical reconstruction, and invite knowledgeable practitioners to review translations and interpretations. A later pilot could examine whether learners can distinguish reproduced evidence, report claims, and interpretation. Such a pilot would test the design; the present analysis does not establish educational benefit (Campbell, 2004; UNESCO, 2006, 2024).

This study is limited to an undated, unversioned report whose compiler and image custodian are not identified in the supplied copy. The file rendered as 37 PDF pages, but the physical manuscript was not examined and its reported 1957 date and authorship were not verified. The report supplies no historical audio, no passage-level score-to-movement link, and no identified informant details for its account of later accompaniment. The pantun translations are literal working renderings and have not received independent linguistic review. The proposed framework has not undergone practitioner validation, feasibility testing, or outcome evaluation.

5. Conclusion

The supplied report documents score images, movement directions, and four pantun stanzas, but it does not establish a timed relationship between a specific notated passage and a specific movement count. Its pantun table labels a fourth stanza Ragam IV while noting that it belongs to Ragam III. These records support source-aware comparison and cautious interpretation; they do not authenticate the alleged 1957 object or a single moral meaning.

The article proposes a five-stage learning sequence that links source inspection, movement reading, pantun interpretation, reflection, and practitioner review. This is a conceptual design with candidate indicators, not evidence of learning gains. Further work requires independent linguistic review of the translations, identification of the custodian of the score images, practitioner review, and a prospective classroom study.

Declarations

Ethics and consent: No human participants were recruited, interviewed, or observed for this document analysis.

Source and image rights: Figure 1 reproduces two score images from the source report (*Naskah hasil kajian manuskrif*, n.d., Table 4.5, PDF p. 22) for the purpose of scholarly analysis; the captions identify the source report and page. The supplied report does not name the image custodian.

Funding: This research was funded by the Ministry of Culture of the Republic of Indonesia and the Indonesia Endowment Fund for Education (LPDP) through the Dana Indonesiana program.

Competing interests: The author declares no competing interests.

Data availability: The analysis used an unpublished report supplied for this study. The report is not identified as publicly archived, and access to its embedded images is subject to the relevant custodian's rights.

AI-assisted preparation: AI assistance was used for English editing, restructuring, source-locator integration, working English renderings of the Malay pantun, table revision, and the conceptual figure. The author takes full responsibility for the analysis, translations, citations, and the final manuscript.

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