

THE CREATION OF JABATIM DANCE AS A NUSANTARA CREATIVE DANCE FOR DISTANCE LEARNING

Pamela Mikaresti¹, Herlinda Mansyur², Elizar³, Gunawan Wiradharma⁴

^{1, 4}*Universitas Terbuka (INDONESIA)*

²*Padang State University (INDONESIA)*

³*Institut Seni Indonesia Padangpanjang (INDONESIA)*

pamela@ecampus.ut.ac.id

Abstract

The lack of understanding and mastery of traditional dance skills among Universitas Terbuka (UT) students, who also serve as elementary school teachers, presents a significant challenge in the preservation of Nusantara culture. To address this issue, an innovative solution is needed to integrate traditional dance into effective and interactive distance learning through the creation of a new dance, the Jabatim Dance. Jabatim, which represents Java, Batak, and Minang, is a newly developed dance inspired by traditional movements from East Java, West Java, North Sumatra, and West Sumatra. The methodology employed in this research is based on Alma Hawkins' theory of dance creation, which encompasses three stages: exploration, improvisation, and composition. These stages involve examining traditional dance movements that are subsequently developed into new creations through improvisation and composition, thereby balancing traditional elements with modern innovation. The research findings indicate that Jabatim Dance can be integrated into the Arts, Culture, and Crafts or Seni Budaya and Prakarya (SBdP) curriculum in elementary schools through interactive video media, enabling students to learn independently. This interactive video supports UT students, who are also teachers, in learning and instructing traditional dance to their students, even in remote areas. Consequently, Jabatim Dance functions not only as a tool for cultural preservation but also as an innovation in distance education.

Keyword: Distance Education, Elementary Education, Digital Learning, Traditional Dance

1 INTRODUCTION

The lack of understanding and mastery of traditional dance skills among Universitas Terbuka (UT) students, who also serve as elementary school teachers, presents a significant challenge to the preservation of Nusantara culture, particularly in the context of distance learning. Many teachers lack access to resources that facilitate practical dance education, resulting in insufficient learning experiences for students in appreciating and practicing traditional dance. This issue stems from the perception that the Arts Education course in elementary schools is not a practical subject, leading tutors, both online and in face-to-face settings, to view practical

material as non-essential. In light of this, there is a pressing need for an innovative solution to effectively and interactively integrate traditional dance into distance learning.

Traditional dance is a vital component of intangible cultural heritage (ICH), reflecting the identity, values, and morals of the communities that uphold it. It is transmitted through generations and safeguarded by communities that recognize the significance of preserving the cultural traditions of the regions from which the dances originate and develop (Mikaresti & Mansyur, 2022; Wei & Xiaojun, 2015; Yan & Li, 2023). The diversity of traditional dances, including Tari Remo from East Java, Tari Jaipong from West Java, Tari Tortor from North Sumatra, and Tari Piring from West Sumatra, underscores the richness of Nusantara's cultural heritage, which must be preserved and sustained (Mikaresti et al., 2023).

Efforts to preserve culture, particularly traditional dance, can be realized by safeguarding Nusantara's cultural heritage. A key method to protect and sustain the values of this heritage is through education (Qoyyimah, 2020). Integrating traditional dance into the Arts, Culture, and Crafts curriculum in elementary schools is an effective strategy for instilling cultural values from an early age. Through arts education, students not only develop psychomotor skills but also cultivate an appreciation for national culture (Yu, 2014).

However, the implementation of traditional dance education in elementary schools encounters several challenges. Previous studies indicate that many teachers, particularly those who graduated from the Elementary School Teacher Education (PGSD) program at Universitas Terbuka (UT), receive primarily theoretical training with insufficient practical skills (Mikaresti et al., 2023). Consequently, their capacity to teach traditional dance to students is limited. Furthermore, the lack of resources and innovation in leveraging technology for distance learning impedes the effective delivery of dance education.

As technology continues to evolve, distance learning has become an integral component of the modern education system, including the arts. One proposed solution to enhance the quality of traditional dance education in elementary schools is the development of interactive video-based learning media, enabling students to engage in independent learning. Utilizing audiovisual media not only broadens access for students in remote areas but also enriches their learning experience by providing clearer and more engaging visualizations of dance movements (Hasprita, et al., 2022).

In response to these challenges, the development of Tari Jabatim, a new dance that integrates elements of traditional dances from East Java, West Java, North Sumatra, and West Sumatra,

has been initiated. Tari Jabatim aims to facilitate distance learning by enabling students to learn traditional dance movements through interactive video lessons. This new dance creation takes into account both aesthetic and innovative aspects, making it appealing to younger generations while providing an enjoyable and educational learning experience. This study intends to serve as a reference for distance education, particularly for university students and elementary school teachers, thereby ensuring the continued preservation of Nusantara's traditional cultural heritage.

2 METHODOLOGY

This study utilized a dance creation method grounded in Alma Hawkins' (1964) theory, which encompasses three primary stages: exploration, improvisation, and composition. Each stage is essential in the production of an original artistic work while adhering to traditional values (Ann, 1997; Pérez Testor & Griñó Roca, 2015).

1. **Exploration:** This stage involves the collection and analysis of traditional dance movements from the four regions that serve as inspiration for Tari Jabatim. Tari Remo from East Java offers dynamic and energetic movements, particularly through the utilization of "trising" footwork and the "ngithing" hand gesture, where the middle and thumb fingers meet. Tari Jaipong from West Java contributes vigorous and sensual movements, characterized by the distinct "geol" and "gitek" hip movements. Tari Tor-Tor from North Sumatra emphasizes harmonious and symbolic hand and foot movements in Batak ritual ceremonies, while Tari Piring from West Sumatra showcases the dancers' dexterity in handling and playing with plates, symbolizing gratitude for a bountiful harvest.
2. **Improvisation:** In this stage, researchers and choreographers spontaneously manipulate the foundational movements from traditional dances to create new expressions. Improvisation is executed by considering the three principal elements of dance: space, time, and energy. The movements generated during the exploration stage are further developed through dynamic and flexible movement experiments, while still preserving the essence of each traditional dance form. (Sunaryo, 2021)
3. **Composition:** In this final stage, the movements that have been created are arranged and assembled into a cohesive choreography. This process involves evaluating the movements, organizing movement patterns, and coordinating supporting elements such as music, makeup, costumes, and props. *Tari Jabatim* is crafted with meticulous attention to both

aesthetic and symbolic aspects, ensuring that each element contributes meaningfully to the overall interpretation and artistic expression of the dance (Mikaresti et al., 2023).

In addition to the dance creation process, this study developed interactive video-based learning media that encompasses all stages of the dance creation process and includes instructional materials related to traditional dance (Primadiana & Astuti, 2023). This instructional video is designed to be accessible online for students and teachers, enabling students to independently learn the newly created dance within the framework of distance education.

3 FINDINGS AND DISCUSSION

3.1 Sources of the Creation of Tari Jabatim

Based on the findings from field research, the creation of Tari Jabatim is inspired by traditional Nusantara dances, specifically from East Java, West Java, North Sumatra, and West Sumatra. Tari Jabatim represents a new dance form that has emerged and evolved from the cultural practices of the Javanese, Batak, and Minangkabau peoples. Its primary movements are adapted from Tari Remo (East Java), Tari Jaipong (West Java), Tari Tor-Tor (North Sumatra), and Tari Piring (West Sumatra).

3.1.1 Tari Remo from East Java

Tari Remo is a traditional dance originating from East Java, particularly the Surabaya region. The movements in Tari Remo are characterized by strength and courage. The dominant foot movement, known as "trisig," consists of small running steps performed on the balls of the feet. Dancers move forward, backward, and spin quickly to a lively rhythm. Additionally, the dancer's body often lowers and leans forward, adding a dynamic impression to the performance. The hand movement called "ngithing" is executed by bringing the middle finger and thumb together to form a circle, while the other fingers curve to create a half-circle.

According to Densi (personal interview, March 1, 2024), a key element of Tari Remo is the use of "sampur" (a scarf) in the choreography. The "njimpit" movement involves gripping the edge of the sampur with the thumb and middle finger, allowing the remaining fabric to flow freely. This action showcases the dancer's agility in manipulating the sampur, often followed by the "nyathok sampur" movement, wherein the sampur is wrapped around the wrist. Tari Remo also includes symbolic gestures, such as the face-painting motion, which reflects a warrior's readiness and pride.

3.1.2 *Tari Jaipong from West Java*

Tari Jaipong represents a development of traditional Sundanese dances, including Ketuk Tilu and Kliningan. According to Ririn (personal interview, April 1, 2024), Tari Jaipong is part of an initiative to revitalize Sundanese culture, integrating traditional movements with more contemporary and rhythmic music. It has gained significant popularity in West Java and throughout Indonesia due to its energetic and lively movements. One of its primary movements is "pancungan," characterized by quick steps accompanied by hand gestures. The "ngala" movement features rapid point-to-point footwork, creating a rhythmic and dynamic pattern. Furthermore, the "mincid" and "lontang" movements involve coordinated use of the head, hands, and feet, resulting in a harmonious and well-coordinated performance.

These movements are often performed quickly and rhythmically, reflecting the vitality and enthusiasm of the Sundanese people. Tari Jaipong is notable for its distinctive hip movements, known as "geol" and "gitek," in which the dancer swings their hips with a gentle yet powerful motion. These movements contribute a sensual and graceful quality to the dance. Additionally, there is a hand movement called "capang," where one hand remains straight while the other is bent, alternating to create an engaging pattern. Another hand movement, "nyawang," depicts the dancer looking into the distance, adding a dramatic dimension to the performance.

3.1.3 *Tari Tortor from North Sumatra*

Tari Tortor is a traditional dance from the Batak people of North Sumatra. This dance has a long history and is closely tied to the rituals and beliefs of the Batak community. Each movement in this dance holds profound symbolic meaning and is often utilized as a medium for communicating with ancestral spirits, who are believed to bring blessings or protection. According to Elya Siska (personal interview, April 1, 2024), Tari Tortor serves as a vehicle for the Batak people to express their hopes, prayers, and requests for protection.

As time has passed, Tari Tortor has remained an integral part of Batak culture. Initially performed solely in rituals or religious ceremonies, it is now often showcased in celebrations, cultural festivals, and state events. The accompanying music has diversified over time but retains its traditional essence. Tari Tortor not only symbolizes Batak pride but also represents the richness of Indonesian culture as a whole. The dancer's stance, known as "Hasamian," requires calmness. The key movements in Tari Tortor that inspired Tari Jabatim include "Mangurdot" (footwork), "Somba" (greeting gesture), "Mambuka Tortor" (opening gesture),

"Manggebeng" (hands placed on the sides of the hips with palms facing downward), and "Marembas" (crossed hands with a jump beginning from the right foot).

3.1.4 Tari Piring from West Sumatra

Tari Piring is a traditional dance from Minangkabau, West Sumatra, characterized by the use of plates as props, which is a distinctive feature of the dance. The history of Tari Piring originates from the Minangkabau community's tradition of celebrating the harvest as a form of gratitude to God. The dancers use plates to symbolize the abundance of the harvest. Over time, Tari Piring has evolved to be performed not only in harvest celebrations but also in various traditional ceremonies, weddings, and festivals.

According to Desfiarni (personal interview, April 24, 2024), the movements in Tari Piring are dynamic and necessitate specialized skills. The dancer must adeptly grip the plates in both hands while executing fast and agile movements. One of the primary movements is "pado-pado," in which the plates are spun rapidly in the dancer's hands, showcasing the dancer's dexterity and control over the plates. Additionally, the "saluang" movement features quick footwork that is synchronized with the plates being swung up and down. The "rendang" and "kambang" movements, which involve spinning the body while maintaining a steady rhythm with the swinging plates, contribute to the dance's dynamism and variety, enhancing the beauty and significance of each movement. In Tari Piring, the "panyuang" movement also plays a crucial role, as it involves the dancer moving the plates up and down in conjunction with rapid footwork.

3.2 The Stages of Creating Jabatim Dance

The development of this new dance is an integral part of the effort to preserve the cultural heritage of Nusantara and to engage students, as the future custodians of this culture, in learning about creative dance while indirectly gaining an understanding of the fundamentals of dance creation. The stages involved in the creation of this new dance are grounded in Alma M. Hawkins' theory, which encompasses: 1) Exploration Stage; 2) Improvisation Stage; and 3) Composition Stage (Primadiana & Astuti, 2023; Putra, 2022; Sunaryo, 2021).

3.2.1 Exploration Stage

The exploration stage is a critical initial step in the dance creation process, during which the choreographer investigates movements to uncover new and innovative gestures. The theory employed in this stage is grounded in Jacqueline Smith's kinesthetic construction method,

which highlights the exploration of space, time, and energy in movement (Suharto, 1985) This stage emphasizes the exploration of space, time, and energy. The exploration in dance contributes to the pursuit of kinesthetic creativity, which necessitates freedom of movement to cultivate spatial and temporal awareness (Pérez Testor & Griño Roca, 2015). In this context, the choreographer utilizes movements from Tari Remo, Jaipong, Tortor, and Piring as a foundation for developing new movements. It is essential for the choreographer to evolve one core movement into several new variations at this stage.

This approach aligns with findings from (Haryati et al., 2022), which underscore that creative exploration requires an in-depth imaginative process. The choreographer's creative mindset during this exploration phase is vital in fostering innovation, as (Primadiana & Astuti, 2023) emphasize that creativity depends not only on technique but also on the choreographer's ability to envision and convey meaning through movement.

3.2.2 Improvisation Stage

The improvisation stage follows the exploration phase, during which the choreographer spontaneously discovers new movements using a movement-by-chance approach. This aligns with (Malarsih, 2014) perspective that improvisation in dance functions as a movement laboratory, allowing the choreographer to experiment with various possibilities without limitations while still considering aesthetic elements. At this stage, the choreographer continues to utilize space, time, and energy, as articulated by Kearns (2019) in the International Journal of Performing Arts. Kearns emphasizes that improvisation is not only about discovering new movements but also about developing sensitivity to movement composition with high aesthetic value. This process focuses on the choreographer's ability to maintain spontaneity and creativity two crucial elements in the creation of fresh and innovative movements (Nelson, 2020, in Dance Studies).

3.2.3 Composition Stage

The composition stage is where the movements generated from exploration and improvisation are arranged into a cohesive choreography. In this phase, the choreographer organizes and sequences movement motifs while considering supporting elements such as music, makeup, costumes, props, and floor patterns. Ellfeldt (2021) in the Dance Composition Journal highlights the significance of this stage as a process of integrating various artistic elements to achieve harmony in performance. The composition stage also emphasizes the evaluation of movements to create a cohesive narrative, as detailed by Hamilton (2018) in Performance

Research Journal, which illustrates that this phase necessitates careful attention to movement details and supporting elements to craft a complete aesthetic experience for the audience. At this stage, aspects of dance presentation such as floor patterns and stage settings become crucial elements in establishing visual and rhythmic dynamics (Smith, 2019, in Journal of Creative Dance).

3.3 Presentation Structure of Tari Jabatim

Tari Jabatim consists of four main sections that reflect the richness of Indonesian culture by combining various movement elements from traditional Nusantara dances. Each section of Tari Jabatim is meticulously designed to highlight the uniqueness and characteristics of dances from different regions while creating harmony in a performance that integrates tradition with innovation. These four sections represent distinct cultural expressions yet remain unified in a dynamic choreography. Drawing inspiration from the graceful movements of court dances, the vibrant energy of folk dances, and the sacred nature of ceremonial dances, Tari Jabatim symbolizes Indonesia's cultural diversity, rich in both philosophical and aesthetic significance. Each movement in this dance not only results from artistic exploration but also embodies cultural values that have been passed down through generations, revitalized in a modern context.

The first section of Tari Jabatim, which is developed from traditional dance movements of East Java, introduces four new movement motifs derived from the "Trisig" movement. This particular movement involves small, tiptoe steps with the body slightly lowered and serves as a transition between motifs. Additionally, there is the "Hoyog" movement, characterized by the body leaning to the right or left, and the "Ngithing" movement, where the middle finger and thumb form a circle, thus creating new motifs within Tari Jabatim. Furthermore, the "Nyawang" movement depicts the dancer gazing into the distance, while the "Ogek Lambung" entails torso movements that alternate to the right and left, thereby adding dynamism to the performance. Finally, the combination of the "Njimpit," "Nyatok Sampur," and "Ngithing" movements enhances complexity through the incorporation of a sampur held between the thumb and middle finger.

In the second section, Tari Jabatim incorporates movements from West Java's Tari Jaipong, resulting in seven new movement motifs that embody the characteristics of energetic and independent Sundanese women. The Jaipong movements such as "Pancungan" and "Giclek" are executed at a brisk pace, creating a lively rhythm. The "Geol" and "Gitek" hip swings

contribute to the dance's dynamic and sensual quality. Additionally, the "Capang" movement, where one hand bends while the other remains straight, along with the "Mincid" and "Lontang Kiri/Kanan" movements that coordinate the head, hands, and feet, adds diversity to the choreography. The "Ukel" movement, which involves rotating fingers, and "Ngala," characterized by a rapid shift from one point to another, contribute to the uniqueness of this section through their broken and quick rhythms.

The third section of Tari Jabatim draws inspiration from North Sumatra's Tari Tortor, generating five new movement motifs that reflect Batak culture and life. A distinctive feature of Tari Tortor is its symbolic hand and arm movements, which often signify respect or prayer. These movements are performed slowly, with the hands moving forward and upward, as if engaging in communication with ancestral spirits. Furthermore, the foot movements, where the dancer gently shifts on the heels both forward and backward, symbolize calmness and balance. The dancer's upright posture conveys authority, while a serene facial expression enhances the sacredness of the performance. Repeated movements such as "Mangurdot," "Somba," "Marembas," "Mambuka Tortor," and "Manggebeng" further deepen the spiritual essence of the dance.

The fourth section of Tari Jabatim draws inspiration from West Sumatra's Tari Piring, resulting in the creation of ten new movement motifs. Tari Piring is renowned for its dynamic and intricate movements, which require skilled dexterity in holding and spinning plates while executing agile motions. In adapting the movements of Tari Piring for Tari Jabatim, the "Pado-Pado" and "Kambang" movements have been reinterpreted into new motifs, including "Galuik Samo-Samo" and "Antak Siku."

The ten new movement motifs range from "Gerak Tujuh Belas," characterized by swinging and spinning the plates from the left and right hips toward the dancer's face, to "Gerak Dua Puluh Enam," which involves plate manipulation at low and medium body levels, creating circular floor patterns. These movements not only provide captivating visuals but also demand a high level of skill from the dancers, thereby enhancing the complexity and beauty of the overall performance. For a comprehensive view of Tari Jabatim, please visit the following link: Link to Tari Jabatim https://sl.ut.ac.id/tari_jabatim



Result In Our Research, 2024

3.4 Discussion

The lack of understanding and mastery of traditional dance skills among Universitas Terbuka (UT) students, particularly those who are elementary school teachers, presents a significant challenge in preserving Nusantara culture, especially within the context of distance learning. This challenge primarily arises from limited access to resources that support practical dance education. In response, Tari Jabatim has been developed as an innovative solution to effectively and interactively integrate traditional dance into distance learning (Hasprita, 2022). Tari Jabatim consists of movements from four traditional Nusantara dances—Tari Remo (East Java), Tari Jaipong (West Java), Tari Tor-Tor (North Sumatra), and Tari Piring (West Sumatra) each representing diverse cultural wealth with profound aesthetic and philosophical values. By combining movements from different regions, Tari Jabatim not only emerges as an engaging dance creation but also serves as a medium for teaching and preserving Nusantara's cultural heritage (Plevin & Zhou, 2020). This study aims for Tari Jabatim to be incorporated into the Arts, Culture, and Crafts (SBdP) curriculum taught via distance learning at UT, specifically targeting students in the Elementary School Teacher Education (PGSD) program who are already teaching in schools.

Dance education within distance learning frameworks often encounters challenges due to the absence of practical components, as the Arts Education course in UT's PGSD program is not explicitly designed for practical application. Therefore, innovative learning media are essential to address this issue (Rowena, 2020). One solution proposed by this study is the utilization of interactive video-based learning resources (Milanda, 2019; Raihan Sabili et al., 2023; UNS, 2020). The Tari Jabatim instructional video offers detailed and engaging visualizations of dance movements, enabling students to learn independently. Consequently, Tari Jabatim effectively

aids UT students, particularly those who are teachers, in mastering traditional dance skills and applying them in their instructional practices.

As a novel creative form of traditional dance, Tari Jabatim is designed to support UT's mission of providing high-quality and accessible education to all through open and flexible approaches. By presenting dance materials in an interactive video format accessible online, Tari Jabatim aligns with UT's commitment to leveraging technology in distance education. It is anticipated that this video will facilitate students in remote areas to learn traditional dance without the limitations imposed by space and time. Furthermore, the Tari Jabatim instructional video can be effectively delivered through various UT learning support services, including Online Tutorials (Tuton), Tutorial Webinars (Tuweb), and face-to-face tutorials (TTM).

Tuweb, as an interactive method, enables students to receive detailed explanations of dance movements directly from tutors in real-time webinars, allowing for real-time questions and discussions on any aspects that may pose challenges to understanding. Meanwhile, TTM, although conducted in person, provides flexibility for students to engage directly with tutors and receive more intensive practical guidance. Thus, the Tari Jabatim instructional video serves as supplementary material, complemented by direct guidance from tutors in both Tuweb and TTM, offering a richer and more comprehensive learning experience in both theory and practice.

For PGSD students at UT who are already teaching in elementary schools, Tari Jabatim presents dual benefits. First, students can utilize this dance as interactive teaching material (Martínez et al., 2023) to instruct elementary school students. With the support of the instructional video, educators can employ Tari Jabatim as a tool to teach foundational traditional dance movements to their students, even if they themselves do not possess strong dance skills (Raza et al., 2024). This aligns with the SBdP curriculum in elementary schools, which emphasizes the introduction of Nusantara culture from an early age. Second, Tari Jabatim enhances the learning process by providing a fun and educational experience, allowing students to engage in independent and repetitive learning that is beneficial for developing motor skills and cultural appreciation (Yan & Li, 2023).

Moreover, the utilization of the Tari Jabatim video in the context of UT's distance education contributes to the preservation of traditional dance in the modern era (Wei & Xiaojun, 2015). Educators trained through this video are expected to become cultural preservation agents within their communities by introducing traditional dance to younger generations. In this respect, Tari

Jabatim serves not only as an educational tool but also as a proactive measure to maintain the sustainability of intangible cultural heritage (WBTB), which is intrinsic to the nation's identity (Qoyyimah, 2020).

In conclusion, this study offers a significant contribution to the development of distance education at UT while supporting the preservation of Nusantara culture. Through interactive video-based learning, Tari Jabatim addresses the challenges of limited practical dance instruction among PGSD students and provides an innovative solution for educators across Indonesia to teach cultural arts to elementary school students.

4 CONCLUSION

The creation of Tari Jabatim, a new dance that combines elements of traditional Nusantara dances, has emerged as an innovative solution for cultural preservation within the context of distance education. By integrating movements from Tari Remo, Jaipong, Tortor, and Piring, Tari Jabatim serves not only as a medium for teaching the arts and culture to Universitas Terbuka (UT) students, particularly those training to become elementary school teachers, but also as an effective tool for introducing and preserving intangible cultural heritage in the modern era.

The implementation of interactive video-based learning in distance dance education enables students to learn independently and develop psychomotor skills and cultural appreciation in a more engaging and accessible manner. Consequently, Tari Jabatim supports UT's vision of providing high-quality and sustainable education through flexible, technology-driven approaches. In this way, UT not only enhances the learning process but also encourages students to become agents of cultural preservation for Nusantara.

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