

Design-Based Development of Traditional Game-Based Creative Dance Pedagogy in Indonesian Elementary Schools

Rivaldi Indra Hapidzin¹, Trianti Nugraheni², Ayo Sunaryo³,

¹ Universitas Pendidikan Indonesia, Bandung, Indonesia; rivaldi_indra@upi.edu

² Universitas Pendidikan Indonesia, Bandung, Indonesia; trianti_nugraheni@upi.edu

³ Universitas Pendidikan Indonesia, Bandung, Indonesia; ayosekolah@upi.edu

ARTICLE INFO

Keywords:

traditional games;
dance education;
culturally responsive
pedagogy;
student creativity

Article history:

Received 2025-11-05

Revised 2026-04-11

Accepted 2026-06-29

ABSTRACT

Dance education in elementary schools has considerable potential to foster creativity, cultural awareness, and collaboration; however, pedagogical models that systematically integrate traditional games into creative dance learning remain limited. This study aimed to develop and validate a traditional game-based creative dance pedagogy that promotes embodied learning and culturally responsive teaching. A Design-Based Research (DBR) approach was employed through iterative cycles of analysis, design, implementation, reflection, and refinement in an authentic classroom setting. The study involved one dance teacher and 24 fourth-grade students at an Indonesian elementary school. Data were collected through classroom observations, semi-structured interviews, reflective journals, video documentation, and performance assessments, and analyzed using thematic analysis supported by triangulation, member checking, and peer debriefing. The findings demonstrate that traditional games, including *engklek*, *oray-orayan*, and *sondah*, effectively functioned as movement stimuli that enhanced students' creativity, collaboration, confidence, and cultural meaning-making. Across iterative learning cycles, students progressed from movement imitation to improvisation and composition, indicating the emergence of embodied and deep learning. The study produced a validated Traditional Play-Based Creative Dance Pedagogy model that integrates cultural practices, creative movement exploration, collaborative reflection, and teacher-guided learning. The proposed model extends embodied learning and culturally responsive pedagogy by positioning traditional games as pedagogical resources for creative dance education. It provides a transferable framework for integrating local cultural heritage into arts education while supporting more meaningful, inclusive, and contextually grounded learning experiences.

This is an open access article under the [CC BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license.



Corresponding Author:

Trianti Nugraheni

Universitas Pendidikan Indonesia, Bandung, Indonesia; rivaldi_indra@upi.edu

1. INTRODUCTION

Art education, particularly dance education, plays a vital role in shaping students' cognitive, emotional, social, and cultural development from an early age. As a form of aesthetic expression and non-verbal communication, dance not only supports creativity but also serves as a medium for

internalizing cultural and social values that form the foundation of a community's collective identity (Payne & Costas, 2020; Sunaryo et al., 2023). In a global context, dance education has evolved beyond mere physical activity toward a pedagogical approach emphasizing embodied learning, where learning is understood as the holistic engagement of the body, mind, and emotion. This shift highlights the importance of meaningful, experiential, and culturally grounded learning in arts education, positioning dance not only as an artistic practice but also as a transformative educational medium.

However, despite these global developments, the implementation of dance education in many formal contexts remains limited. In Indonesia, dance education continues to face challenges in integrating pedagogical approaches that align with the social and cultural realities of learners. The Merdeka Curriculum, which highlights project-based learning, offers opportunities for arts education to emphasize creativity, collaboration, and cultural reflection. However, at the implementation level, dance learning in elementary schools often remains oriented toward movement reproduction rather than creative exploration that fosters imagination and cultural understanding (El-Sherif, 2016; Haidar et al., 2024; Umah, 2020). This condition is further compounded by limited resources and the lack of teacher competence, as many educators do not have a dance background, causing dance materials to be subordinated under general arts education. Consequently, the potential of dance as a medium for meaningful and transformative deep learning has not been fully utilized within Indonesia's primary education system.

Existing studies have shown that dance can contribute significantly to students' motor, cognitive, and socio-emotional development, yet its pedagogical potential is not always fully realized in classroom practice. Teachers often lack adequate training to implement creative dance approaches effectively, leading to a disconnect between theoretical potential and classroom realities (Engdahl et al., 2024; Morgan, 2018; Yamashita et al., 2021; Zhang et al., 2021). One promising solution highlighted in the literature is the integration of traditional games as pedagogical resources for creative dance learning. Studies indicate that traditional games can stimulate imagination, spontaneous movement, and social interaction, providing a natural foundation for embodied learning processes (Saearani et al., 2024). Traditional games such as *engklek*, *oray-orayan*, and *sondah* function not only as physical activities but also as media for understanding cooperation, social interaction, and leadership, which can be transformed into creative movement exploration (Lee, 2021; Martadi & Sampurno, 2025; Restrepo-Widney & Sembiente, 2023).

However, what remains insufficiently addressed is how these elements can be systematically integrated into a coherent pedagogical model within formal education settings. While previous studies have explored creative dance, traditional games, or movement-based learning independently, there is still a lack of an integrated framework that combines these components into a structured pedagogical model. This reveals a clear research gap in developing a design-based model that integrates traditional games, creative dance pedagogy, and deep learning within elementary education contexts.

To address this gap, this study develops a Traditional Play-Based Creative Dance Pedagogy model using a Design-Based Research approach. The novelty of this study lies in its interdisciplinary integration of cultural heritage, movement-based learning, and reflective pedagogy within a structured design framework. This study contributes by providing a pedagogical model that integrates local cultural practices, embodied learning principles, and creative exploration into a unified system. The model is designed to support students' creativity, collaboration, and cultural understanding through meaningful movement experiences, while also strengthening the role of dance as a medium for deep learning.

This study is guided by the following research objectives:

- 1) To develop a traditional game-based creative dance learning model for elementary education.
- 2) To examine how traditional games can function as movement stimuli in fostering creativity and collaboration.
- 3) To analyze the role of the model in supporting deep learning through exploration, improvisation, and reflection.

2. METHODS

2.1 Research Approach

This study employed a Design-Based Research (DBR) approach to develop and refine a traditional game-based creative dance learning model for elementary education. DBR was selected because it enables iterative integration between theoretical frameworks and practical implementation within authentic classroom settings (Bhattacharya et al., 2024; Martini & Datt, 2022; Naghshbandi, 2022).

2.2 Location and Participants

The research was conducted at SD Negeri Karamat Randu, Sukabumi City, which was purposively selected due to its art learning practices that predominantly emphasize appreciation rather than creative production. The participants consisted of one dance teacher and 24 fourth-grade students aged 9–10 years. The student group included 13 female and 11 male students. The teacher acted as a collaborative partner in designing and implementing the learning process, while the students served as the primary subjects in movement exploration, improvisation, and creative dance composition based on traditional games.

2.3 Data Collection Techniques

Data were collected through participatory observation, semi-structured interviews with the teacher, video documentation, student learning journals, and performance-based assessments. Observations focused on classroom interaction, student engagement, and movement exploration processes. Interviews were conducted to capture the teacher's pedagogical reflections and evaluation of the learning model. Video analysis was used to identify patterns of movement development and improvisation. Student journals documented reflective learning experiences, while performance assessments were conducted using criteria related to creativity, coordination, and cultural expression.

2.4 Instrument Validity and Reliability

To ensure the credibility of the data, instruments were developed based on relevant theoretical frameworks, including embodied learning and creative dance pedagogy. Content validity was established through expert judgment involving two dance education specialists who reviewed the observation guidelines, interview protocols, and assessment rubrics. Reliability was strengthened through consistent data collection procedures and cross-validation across multiple data sources.

2.5 Data Analysis

Data were analyzed qualitatively using a thematic analysis approach. The analysis followed several stages, including data reduction, open coding, categorization, and theme development. First, raw data from observations, interviews, and journals were transcribed and organized. Second, open coding was conducted to identify meaningful units related to creativity, collaboration, and cultural understanding. Third, codes were grouped into categories, which were then synthesized into broader themes. The findings were interpreted through reflective triangulation across data sources. To enhance trustworthiness, member checking was conducted with the teacher, and peer debriefing was carried out with experts in dance education.

2.6 Research Procedure

The research procedure followed the DBR model proposed by McKenney and Reeves (2019), consisting of four main stages: analysis of practical problems, design and development, iterative testing, and reflection with theory refinement. The study was conducted over four weeks, with three iterative learning cycles implemented in the classroom. Each cycle consisted of one to two learning sessions of approximately 90 minutes.

In the first stage, analysis of practical problems was conducted through classroom observation and teacher interviews to identify existing challenges in dance learning. The second stage involved the design and development of the learning model, which integrated traditional games such as *engklek* and *oray-orayan*, and was grounded in embodied learning principles and culturally responsive pedagogy (Chapman-Hilliard & Parker, 2022; Chicho, 2021; Melchior, 2011). The third stage consisted of iterative testing using three cycles of implementation following the plan–act–observe–reflect framework. Each cycle involved planning the lesson, implementing the learning activities, observing student responses, and reflecting on the outcomes to refine the model. The final stage focused on reflection and theory refinement, where the researcher and teacher collaboratively evaluated the effectiveness of the model in terms of cognitive, affective, and psychomotor development. This process resulted in the formulation of the Traditional Play-Based Creative Dance Pedagogy model adapted to the Indonesian elementary education context.

2.7 Ethical Considerations

This study adhered to ethical research standards. Informed consent was obtained from the school, the participating teacher, and the students' parents. Participants' identities were kept confidential through anonymization in all data records and reports. The research ensured that all activities were conducted in a safe, respectful, and educationally appropriate environment.

3. FINDINGS AND DISCUSSION

3.1 Findings

3.1.1 Traditional Games in Creative Dance Learning

This study demonstrates that Indonesian traditional games such as *engklek*, *oray-orayan*, and *sondah* function as movement stimuli in creative dance learning in elementary schools. Each game contributed specific movement characteristics. *Engklek* emphasized balance and coordination through one-legged hopping patterns. *Oray-orayan* supported group synchronization and rhythmic coordination. *Sondah* contributed to spatial awareness and floor pattern organization in group formations.



Figure 1. Students Performing the Oray-orayan Game

The transformation of game elements into dance components followed three observable stages: observation, adaptation, and improvisation. Students first reproduced movements from the games, then modified them into structured rhythmic sequences, and later developed expressive variations. The transformation process is summarized in Table 1.

Table 1. Transformation of Traditional Games into Dance Elements

Traditional Game	Movement Characteristics	Dance Elements Developed
<i>Engklek</i>	One-legged hopping	Balance, rhythm, coordination
<i>Oray-orayan</i>	Group snake-like motion	Synchronization, group choreography
<i>Sondah</i>	Spatial stepping patterns	Floor patterns, spatial awareness

Classroom observations showed that students were more active and engaged when traditional games were used. Students participated in movement exploration and demonstrated spontaneous

interaction. One student wrote in a learning journal, "I like dancing because it feels like playing with my friends." Another student noted, "The game helps me remember the movements better." These excerpts indicate increased engagement and motivation during the learning process. During reflection sessions, students were able to identify cultural meanings embedded in their movements, such as cooperation and togetherness. One student stated in an interview, "We worked together like in the game when we made the dance." These responses show that students connected movement experiences with social values.

3.1.2 Student Engagement in Game-Based Dance Learning

Student engagement increased across four learning sessions. In the first session, several students appeared hesitant and required guidance. In subsequent sessions, students demonstrated increased participation, collaboration, and confidence. During the Navigation stage, students were able to imitate movements but often showed uncontrolled energy. By the Googling, Knitting, and Validation stage, students began to regulate their movements and engage in structured improvisation. In the final session (Locking and Presenting), all groups successfully presented their dance compositions (Sunaryo, Hapidzin, Dyani, et al., 2024; Sunaryo, Hapidzin, Jaohari, et al., 2024).



Figure 2. Creative Process in Transforming Game Elements into Dance Components

Student journals and observations provide evidence of increased engagement. One student wrote, "At first I was shy, but now I am brave to perform." Another noted, "We made movements together and it was fun." These excerpts indicate changes in confidence, collaboration, and emotional involvement.

The findings indicate that implementing a deep learning approach in dance education encourages students not only to memorize movements but also to understand the meanings and values behind them. This process involves bodily reflection, meaning exploration, and group collaboration. Within this context, the *embodied learning* approach, plays a key role, allowing students to learn directly through bodily experiences. For instance, during improvisation activities, students learned to connect emotions with movement, understand spatial patterns, and create new forms of motion based on their own experiences.

The shift from imitation-based to improvisation and composition-based learning emerged as one of the key achievements of this study. Initially, students tended to imitate the teacher's movements, but after several sessions, they began to explore and create variations independently. This aligns with Hsia & Sung (2020), who found that reflective approaches in dance education enhance students' self-awareness and independent thinking. Moreover, the use of creative problem-solving strategies in group activities proved effective in developing students' critical and collaborative thinking skills (Purvis, 2021; Whatley, 2022). Students who were initially passive in following instructions began to take initiative in leading, adapting movements, and coordinating their peers.

Students' cognitive and affective aspects also developed significantly. Cognitively, they showed improved ability to recognize movement patterns, understand tempo, and connect cultural themes to the dances they created. Affectively, they demonstrated greater confidence, cooperation, and empathy in group interactions. That expressive dance activities can enhance students' creativity, emotional engagement, and social relationships. Overall, deep learning-based dance education enables a reflective, meaningful, and personality-oriented learning process (Hendrawan et al., 2023; Liu et al., 2024; Lolotandung et al., 2025).

3.2 Discussion

3.2.1 Integration of Traditional Games as a Pedagogical Strategy in Dance Education

The findings indicate that traditional games such as *engklek*, *oray-orayan*, and *sondah* operate as embodied learning environments rather than merely physical activities. The transformation of jumping patterns, rhythmic coordination, and spatial arrangements into dance movement reflects how knowledge is constructed through bodily experience. This directly reinforces the framework of embodied learning, where cognition emerges through the integration of movement, perception, and social interaction. In this study, students did not only perform movements but learned through the body as a site of meaning-making, demonstrating that dance learning becomes experiential rather than reproductive.

This finding also strengthens the application of culturally responsive pedagogy (CRP), as learning was grounded in students' cultural context. Unlike conventional dance instruction that often relies on decontextualized imitation, the use of traditional games positioned students' lived cultural experiences as legitimate knowledge sources. Compared to Kosma et al. (2020), who emphasize cultural relevance in physical education, this study extends CRP into creative dance by demonstrating how cultural practices can be transformed into choreographic structures, not merely contextual references (Kosma et al., 2020).

When compared with previous studies, this research both confirms and extends existing findings. Studies by Fitri et al. (2020) and Purwanto et al. (2025) confirm that traditional games foster cooperation and social values (Fitri et al., 2020; Purwanto et al., 2025). However, this study advances those findings by showing how these values are operationalized within choreographic processes. Rather than remaining at the level of social interaction, cooperation and empathy became compositional principles that shaped group choreography. This indicates a shift from value transmission to value embodiment in artistic practice (Hauw & Halafoff, 2025).

Similarly, research in physical education highlights improvements in motor skills and physical fitness. This study confirms those outcomes but contributes new insight by demonstrating that motor patterns from traditional games can be recontextualized as aesthetic and expressive elements in dance (Aliriad et al., 2024; Appiah et al., 2023; Fitri et al., 2020; Russo et al., 2025). The analytical contribution here lies in identifying the transformation pathway from motor skill development to artistic composition, which has been underexplored in previous international studies.

Comparatively, studies from Peru emphasize the socio-cultural benefits of traditional play, particularly in early childhood contexts (Frawley, 2013). While those studies focus on developmental outcomes, this research adds a pedagogical dimension by showing that teacher-mediated design is crucial in translating play into structured learning. The co-design process between teacher and researcher in this study highlights that cultural resources do not automatically become pedagogical tools; they require intentional transformation through instructional design. This represents a key distinction from prior studies that treat traditional games as naturally educational.

From a pedagogical perspective, the findings partially align with the Teaching Games for Understanding (TGfU) model (Dania, 2025), particularly in emphasizing contextual and meaning-based learning. However, this study extends TGfU by integrating creative dance processes such as improvisation and composition. While TGfU focuses on understanding game structures, this model

demonstrates how game structures can evolve into artistic creation. Thus, the novelty lies in bridging game-based pedagogy with choreographic pedagogy (Barr & Risner, 2023; Mabingo, 2015; Riley, 2023).

Despite these contributions, the findings also reveal structural challenges. Consistent with cross-national research, teacher competence remains a critical factor in implementation. Unlike studies that identify this as a limitation, this research provides evidence that collaborative design and iterative refinement can mitigate this issue. This suggests that professional development should not only focus on training but also on participatory design practices involving teachers.

In the Indonesian context, the findings confirm previous research (Martadi & Sampurno, 2025) regarding the importance of culturally grounded arts education. However, this study contributes a more explicit pedagogical model that operationalizes cultural content into learning sequences. The integration of *kaulinan barudak* into structured dance learning demonstrates a concrete pathway for embedding local culture into formal curricula, addressing the gap between policy and classroom practice.

3.2.2 Theoretical Implications for Arts Education and Culturally Based Learning

This study strengthens the theoretical linkage between embodied cognition, arts-based learning, and culturally responsive pedagogy. The findings show that bodily engagement in traditional games functions as a cognitive process, supporting the argument that learning is not solely mental but also physical and social. Compared to Rosala and Budiman (2020), who emphasize cultural understanding, this study advances the discussion by demonstrating how cultural knowledge is constructed through movement creation rather than passive reception (Rosala & Budiman, 2020).

From a cultural pedagogy perspective, the study confirms that context-specific approaches enhance learning relevance (Charbonneau et al., 2023; Davis & Subramaniam, 2026; Lestari et al., 2024). However, the novelty lies in demonstrating that cultural practices can be transformed into creative processes, not only instructional content. The use of traditional games illustrates how community knowledge can be recontextualized into academic settings without losing its meaning, offering a model for culturally sustaining pedagogy in practice.

The findings also contribute to the discourse on creativity and problem-solving in arts education. While Polska and Konovalova (2021) highlight the role of traditional techniques in fostering creativity, this study provides empirical evidence of how creativity emerges through collaborative improvisation and movement negotiation (Polska & Konovalova, 2021). The analytical contribution is the identification of creative agency as a collective and embodied process rather than an individual cognitive skill.

In relation to interdisciplinary arts education, this study reinforces the role of community-based knowledge in shaping educational practices (Poduval et al., 2022; Stone, 2023; Zhou & Bakhir, 2024). However, it advances the discussion by proposing a structured pedagogical model that connects local practice with global discourse. The Traditional Play-Based Creative Dance Pedagogy model represents a contextual contribution from Southeast Asia, addressing the underrepresentation of non-Western pedagogical frameworks in dance education research (Jusslin & Höglund, 2020; Masunah et al., 2020; Vasilopoulos & Dumontheil, 2025).

Finally, the study highlights the role of dance as a medium for cultural literacy and creative agency. Dance contributes to multidimensional student development. However, this study adds that cultural literacy is actively constructed through movement creation. Students do not only interpret culture but produce cultural meaning through embodied expression. This distinction marks a shift from consumption-based to production-based cultural learning, positioning dance as a central component in contemporary education.

4. CONCLUSION

This study concludes that the integration of traditional games such as *engklek*, *oray-orayan*, and *sondah* into creative dance learning contributes significantly to the development of students' motor,

social, and cognitive skills in elementary education. Through a Design-Based Research approach, the findings demonstrate that traditional games can be systematically transformed into pedagogical resources that support creative movement, collaboration, and cultural meaning-making. The learning process enabled students to move beyond imitation toward improvisation and composition, indicating the emergence of deep learning through embodied experience. The findings also contribute to the advancement of arts education theory by strengthening the relationship between embodied learning and culturally responsive pedagogy. The proposed Traditional Play-Based Creative Dance Pedagogy model shows that cultural knowledge is not only transmitted cognitively but constructed through bodily experience and creative practice. Unlike previous studies that position traditional games primarily as tools for motor or social development, this research highlights their function as choreographic and epistemic resources, offering a more integrated pedagogical framework within the Southeast Asian context.

From a practical perspective, the study highlights the importance of teacher capacity in implementing culturally grounded dance learning. Teachers play a crucial role in transforming traditional games into structured learning experiences through facilitation, reflection, and iterative design. The integration of simple digital tools for documentation and reflection also presents opportunities to support students' creative processes and continuous learning. However, this study has several limitations. The research was conducted in a single elementary school with a relatively small sample size, limiting the generalizability of the findings. The duration of the intervention was relatively short, and the reliance on qualitative data may not fully capture measurable learning outcomes across broader contexts. Future research is recommended to examine the scalability of this model across different educational levels, including secondary and higher education. Further studies using quantitative or mixed-method approaches are needed to measure its impact on creativity, cultural literacy, and collaboration. In addition, cross-cultural research can explore how similar pedagogical models may be adapted in diverse cultural contexts, while future work may also investigate the integration of digital technologies to enhance embodied learning and creative reflection in dance education.

Acknowledgments: The author extends sincere gratitude to the resource persons, the dance teacher, and all students of SDN Karamat Randu, Sukabumi City, for their active participation and support throughout the research process.

Conflicts of Interest: The authors declare no conflict of interest.

REFERENCES

- Aliriad, H., Adi, S., Manullang, J. G., Endrawan, I. B., & Satria, M. H. (2024). Improvement of Motor Skills and Motivation to Learn Physical Education Through the Use of Traditional Games. *Physical Education Theory and Methodology*, 24(1), 32–40. <https://doi.org/10.17309/tmfv.2024.1.04>
- Appiah, K. N., Aboagye, E., & Mensah, D. D. (2023). Students' Perception of Integration of Physical Education, Music, and Dance (PEMD) as a Course in Colleges of Education in Ghana. *European Journal of Education and Pedagogy*, 4(2), 237–245. <https://doi.org/10.24018/ejedu.2023.4.2.627>
- Barr, S., & Risner, D. (2023). Weaving social foundations through dance pedagogy: A pedagogy of uncovering. *Dancing Mind, Minding Dance*. <https://doi.org/10.4324/9781003343950-10>
- Bhattacharya, S., Czejdo, B., Zulli, R. A., & Smith, A. (2024). Enhancing AI Education at an MSI: A Design-Based Research Approach. *Aaai-Ss*, 3(1), 467–472. <https://doi.org/10.1609/aaaiss.v3i1.31258>
- Chapman-Hilliard, C., & Parker, B. (2022). Embodied Social Justice Learning: Considerations for Curriculum Development and Training in Counseling Programs. *Journal for Social Action in Counseling & Psychology*, 14(1), 77–93. <https://doi.org/10.33043/jsacp.14.1.77-93>

- Charbonneau, M., Curioni, A., McEllin, L. S., & Strachan, J. W. A. (2023). Flexible Cultural Learning Through Action Coordination. *Perspectives on Psychological Science*, 19(1), 201–222. <https://doi.org/10.1177/17456916231182923>
- Chicho, K. Z. H. (2021). Embodied Learning Implementation in EFL Classroom: A Qualitative Study. *International Journal of Social Sciences and Educational Studies*, 8(1). <https://doi.org/10.23918/ijsses.v8i1p51>
- Dania, A. (2025). Dance and body expression: A play-based approach (Greece). In *Game-based Approaches in Physical Education: International Applications* (pp. 283–295). <https://doi.org/10.4324/9781032723327-26>
- Davis, V. D., & Subramaniam, K. (2026). Urban early childhood teachers' perceptions of culturally responsive pedagogy: leveraging students' cultural capital for instruction. *International Journal of Early Childhood*. <https://doi.org/10.1007/s13158-026-00484-2>
- El-Sherif, J. L. (2016). Learning, Teaching and Assessing Dance in Physical Education. *Strategies*, 29(5), 31–36. <https://doi.org/10.1080/08924562.2016.1205540>
- Engdahl, C., Lundvall, S., & Barker, D. (2024). Dancing as searching with Deleuze—a study of what students in physical education teacher education express and experience in creative dance lessons. *Research in Dance Education*, 25(4), 375–390. <https://doi.org/10.1080/14647893.2022.2144195>
- Fitri, M., Nur, H. A., & Putri, W. (2020). The Commemoration of Independence Day: Recalling Indonesian Traditional Games. *Frontiers in Psychology*. <https://doi.org/10.3389/fpsyg.2020.587196>
- Frawley, T. J. (2013). Aesthetic education: Its place in teacher training. *Art Education*. <https://doi.org/10.1080/00043125.2013.11519220>
- Haidar, A., Herindar, E., & Chairiyati, F. (2024). Understanding Kompangan as Jambi-Malay Traditional Arts and Cultural Heritage: An Anthropological Research. *Sunan Kalijaga International Journal of Islamic Civilization*, 6(2), 232–254. <https://doi.org/10.14421/skijic.v6i2.2828>
- Hauw, S., & Halafoff, A. (2025). 5Rhythms dance as lived spirituality: women, embodiment, and relational wellbeing. *Journal of Contemporary Religion*, 40(1), 127–145. <https://doi.org/10.1080/13537903.2025.2480923>
- Hendrawan, J. H., Halimah, L., & Kokom, K. (2023). Strengthening the Character of Patriotism Through the Narantika Rarangganis Dance at a Senior High School in Cimahi. *AL-ISHLAH: Jurnal Pendidikan*, 15(2), 1958–1964. <https://doi.org/10.35445/alishlah.v15i2.2232>
- Hsia, L.-H., & Sung, H.-Y. (2020). Effects of a mobile technology-supported peer assessment approach on students' learning motivation and perceptions in a college flipped dance class. *International Journal of Mobile Learning and Organisation*, 14(1), 99–113. <https://doi.org/10.1504/IJML0.2020.103892>
- Jusslin, S., & Höglund, H. (2020). Entanglements of dance/poetry: Creative dance in students' poetry reading and writing. *Research in Dance Education*, 1–19. <https://doi.org/10.1080/14647893.2020.1789088>
- Kosma, M., Erickson, N., Savoie, C. J., & Gibson, M. (2020). Skill Development Versus Performativity Among Beginners in Aerial Practice: An Embodied and Meaningful Learning Experience. *International Quarterly of Community Health Education*, 41(2), 173–187. <https://doi.org/10.1177/0272684x20918053>
- Lee, A. (2021). Teacher Embodiment of Culturally Responsive Pedagogies in a Fifth Grade Classroom. *Profesorado Revista De Currículum Y Formación Del Profesorado*, 25(3), 91–110. <https://doi.org/10.30827/profesorado.v25i3.21461>
- Lestari, D. P., Anwar, L., Sa'dijah, C., Rahim, S. S. A., & Hafizh, M. (2024). Cultural Integration on Geometry Lesson: The Impact of Traditional Game-Based Learning on Students' Creative Thinking. *Journal of Ecohumanism*, 3(8), 12285–12299. <https://doi.org/10.62754/joe.v3i8.5834>
- Liu, W., Xue, H., & Wang, Z. Y. (2024). A systematic comparison of intercultural and indigenous cultural dance education from a global perspective (2010–2024). *Frontiers in Psychology*, 15. <https://doi.org/10.3389/fpsyg.2024.1493457>

- Lolotandung, R., Trivena, T., Hakpantria, H., Tadius, T., Patintingan, M. L., Dari, I. B., Sharma, B., & Prall, E. (2025). Teaching Pedagogical Approaches to Teaching the Pa'gellu'Dance to International Students in the BIPA Program. *AL-ISHLAH: Jurnal Pendidikan*, 17(3), 3852–3860. <https://doi.org/10.35445/alishlah.v17i3.5901>
- Mabingo, A. (2015). Decolonizing dance pedagogy: Application of pedagogies of Ugandan traditional dances in formal dance education. *Journal of Dance Education*. <https://doi.org/10.1080/15290824.2015.1023953>
- Martadi, M., & Sampurno, M. B. T. (2025). Culturally Sustaining Pedagogy through Banyuwangi Arts in Elementary Education. *Harmonia: Journal of Arts Research and Education*, 25(1), 44–58. <https://doi.org/10.15294/harmonia.v25i1.17020>
- Martini, N., & Datt, A. (2022). Virtual Patients in Clinical Decision Making – A Design-Based Research Approach. *Pharmacy Education*, 22(1), 129–141. <https://doi.org/10.46542/pe.2022.221.129141>
- Masunah, J., Narawati, T., & Agustin, M. (2020). Analysis of The Implementation of Creative Dance in Early Childhood Education. *Indonesian Jour-Nal of Early Childhood Education Studies*, 9(2), 105–111. <https://doi.org/10.15294/ijeces.v9i2.40930>
- Melchior, E. (2011). Culturally responsive dance pedagogy in the primary classroom. *Research in Dance Education*, 12(2), 119–135. <https://doi.org/10.1080/14647893.2011.575223>
- Morgan, I. (2018). Arts Education and Citizenship: A Pedagogical Framework. *Journal of Dance Education*, 18(3), 95–102. <https://doi.org/10.1080/15290824.2018.1481964>
- Naghshbandi, S. (2022). Adopting Design-Based Research to Conduct a Doctoral Study as a Micro-Cycle of Design – A Practice Illustration. *Eder Educational Design Research*, 6(3). <https://doi.org/10.15460/eder.6.3.1681>
- Payne, H., & Costas, B. (2020). Creative Dance as Experiential Learning in State Primary Education: The Potential Benefits for Children. *Journal of Experiential Education*, 44(3), 277–292. <https://doi.org/10.1177/1053825920968587>
- Poduval, S., Ross, J., Pal, K., Newhouse, N., Hamilton, F., & Murray, E. (2022). Web-Based Structured Education for Type 2 Diabetes: Interdisciplinary User-Centered Design Approach. *Jmir Human Factors*, 9(1), e31567. <https://doi.org/10.2196/31567>
- Polska, I., & Konovalova, I. (2021). *Modern Higher Musicological Education (Phd) in Ukraine: Traditions and Innovations*. 291–298. <https://doi.org/10.46299/isg.2021.mono.ped.iii.4.3>
- Purvis, D. (2021). Creating Thinking: Immersive Dance Theater as 4E Cognition in the Wild. *Journal of Dance Education*, 21(3), 149–157. <https://doi.org/10.1080/15290824.2021.1928675>
- Purwanto, D., Sianto, M. I., & Perdana, R. P. (2025). Enhancing Long Jump Performance through Traditional Games: A Study on Motor Skill Development in Elementary Schools Students. *International Journal of Human Movement and Sports Sciences*, 13(3), 552–562. <https://doi.org/10.13189/saj.2025.130308>
- Restrepo-Widney, C., & Sembiente, S. F. (2023). Culturally Sustaining Practices in a Culturally and Linguistically Diverse Preschool Classroom. In *Handbook of Multilingual TESOL in Practice* (pp. 23–40). https://doi.org/10.1007/978-981-19-9350-3_2
- Riley, K. (2023). Etuaptmumk (Two-Eyed Seeing) in Nature's Way-Our Way: braiding physical literacy and risky play through Indigenous games, activities, cultural connections, and traditional teachings. *Alternative*, 19(2), 426–436. <https://doi.org/10.1177/11771801231167881>
- Rosala, D., & Budiman, A. (2020). Local Wisdom-Based Dance Learning: Teaching Characters to Children through Movements. *Elementary School Forum (Mimbar Sekolah Dasar)*. <https://eric.ed.gov/?id=EJ1280444>. <https://doi.org/10.17509/mimbar-sd.v7i3.28185>
- Russo, G., Paganelli, V., & Ceciliani, A. (2025). Building respect, fairness, and collaboration through physical education: A primary school intervention. *Acta Psychologica*, 258. <https://doi.org/10.1016/j.actpsy.2025.105187>
- Stone, S. (2023). The Interdisciplinary Nature of Dance Scholarship as Seen Through a Citation Analysis of MFA Theses. *Notes*, 79(4), 475–494. <https://doi.org/10.1353/not.2023.a897454>

- Sunaryo, A., Hapidzin, R. I., Dyani, P. L., & Santana, F. D. T. (2024). Glorification Of Local Cultural Wisdom In The Implementation Of Fls2n In The Field Of Creative Dance. *Al-Tsaqafa: Jurnal Ilmiah Peradaban Islam*, 21(1), 28–38. <https://doi.org/10.15575/al-tsaqafa.v21i1.31092>
- Sunaryo, A., Hapidzin, R. I., Jaohari, E. J., Endrayanto, Y., & Santana, F. D. T. (2024). Koreografi Interkultural: Mengokohkan Identitas Budaya melalui Kolaborasi Seni pada Bandung Isola Performing Art Festival (BIPAF). *Panggung*, 34(1), 70–86. <https://doi.org/10.26742/panggung.v34i1.2830>
- Sunaryo, A., Hapidzin, R. I., & Permata, S. (2023). Koreografi Permainan Tradisi Anak Membentuk Karakter Kebersamaan pada Pasca Pandemi. *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini*, 7(2), 1897–1909. <https://doi.org/10.31004/obsesi.v7i2.4296>
- Umah, R. Y. H. (2020). Character Education Based On Local Wisdom: Exploring The "Dongkreng Dance" Culture As An Effort To Internalize Character Values In Learning Arts In Elementary *Al-Bidayah: Jurnal Pendidikan Dasar Islam*. <https://ejournal.uin-suka.ac.id/tarbiyah/albidayah/article/view/9184>
- Vasilopoulos, F., & Dumontheil, I. (2025). Effect of a Creative Dance-Based Physical Education Intervention on Primary School Children's Creativity and Self-Regulation: A Pilot Study. *Psychology of Aesthetics, Creativity, and the Arts*. <https://doi.org/10.1037/aca0000732>
- Whatley, S. (2022). Approaches to Dance (4): Moving, Teaching, Thinking, Writing: A Minor Excavation. *Dance Research*, 40(1), 1–10. <https://doi.org/10.3366/drs.2022.0355>
- Yamashita, T., Zhang, J., Sun, N., & Cummins, P. (2021). Sociodemographic and Socioeconomic Characteristics, and Basic Skills of the Nonformal Distance Education Participants Among Adults in the US. *Adult Education Quarterly*. <https://doi.org/10.1177/07417136211044509>
- Zhang, N., Southcott, J., & Gindidis, M. (2021). Integrating Dance and Language Education: A Pedagogical Epiphany. *The Qualitative Report*. <https://doi.org/10.46743/2160-3715/2021.4835>
- Zhou, S., & Bakhir, N. M. (2024). Interdisciplinary Art Learning Through Artistic Digital Game-Based Learning (DGBL): Evaluating Learning Outcomes and Processes Among Science and Engineering Students. *Empirical Studies of the Arts*. <https://doi.org/10.1177/02762374241246948>