



Planning, Implementation, and Reflection on the Teaching of the Ringkang Jawari Dance at a Senior High School in Serang Regency

Wiwin Purwinarti^{1,*}, Asep Muhyidin¹, Aan Hendriyana¹, Zahra Al Zadjali²

¹Doctoral Education, Universitas Sultan Ageng Tirtayasa, Indonesia

²Department of Art Education, Sultan Qaboos University, Oman

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*Corresponding Author:

wiwinpurwinarti@untirta.ac.id

ABSTRACT

Culture-based arts education is gaining increasing attention in the development of contextual education focused on cultural preservation. However, research on teachers' experiences in teaching traditional dance, particularly the Ringkang Jawari dance, remains relatively limited. This study aims to explore the experiences of arts and culture teachers in planning, implementing, and reflecting on Ringkang Jawari dance lessons in secondary schools. The study employed a qualitative, phenomenological approach to understand teachers' subjective experiences in the learning process. Data were collected through in-depth interviews, participant observation, and documentation of cultural arts teachers involved in traditional dance instruction. Data analysis was conducted thematically through the processes of reduction, categorization, and interpretation of participants' experiences. The research findings revealed four main themes. Firstly, lesson planning was understood as a process of adapting the school curriculum to the local cultural values embodied in the Ringkang Jawari dance. Secondly, the implementation of the learning process demonstrated experience-based pedagogical practices that emphasized students' active engagement through the exploration of movement, collective work, and cultural interpretation. Thirdly, teachers' reflections were an important part of learning evaluation and a means of continuous professional development. Fourthly, emotional and social dimensions emerge as integral elements that foster interpersonal relationships, self-confidence, and cultural appreciation among students. The research findings indicate that traditional dance learning is not merely focused on technical skills but is also a cultural, reflective, and social process. This research contributes to the development of the Experiential Reflective Cultural Pedagogy Model (ERCP) as a contextual, participatory, and reflective model of arts and culture education and provides implications for strengthening culture-based arts education in schools.

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■ INTRODUCTION

The international discourse on arts education continues to grow as an important part of the development of students' creativity, cultural identity, and 21st-century competencies (Eisner, 1993). Arts education is viewed not only as a means of developing aesthetic abilities, but also as a medium for building social sensitivity, reflective capacity, communication, collaboration, and multicultural awareness. In the context of globalization characterized by increasingly open cultural exchanges, arts education plays a strategic role in sustaining local cultures against the homogenization brought about by global cultural flows. Accordingly, various international education policies have begun to

position arts and culture as integral parts of learning, oriented towards strengthening students' character, identity, and cultural literacy.

Culture-based learning mechanisms have received significant attention in educational practice over recent decades, particularly regarding how the cultural values of local communities are integrated into formal learning (Gay, 2018). This approach emphasizes the importance of students' cultural experiences as relevant and contextual learning resources. Culture-based education is believed to enhance student engagement because the material studied is closely connected to their social lives and cultural environments. In this context, teachers function not only as transmitters of

content but also as cultural mediators who help students understand the social meaning and cultural values embedded in traditional artistic practices.

Arts education can no longer be positioned merely as technical or aesthetic practice; it is a space for constructing social and cultural meaning relevant to learners' lives (Bamford, 2006). Through arts learning, students develop self-expression, social empathy, and an understanding of cultural diversity. Culture-based arts education also helps shape collective identity and strengthen a sense of belonging to local culture. In this regard, traditional art forms serve as an important medium in the intergenerational transmission of cultural values.

One of the most promising forms of local culture-based arts education is traditional dance. Traditional dance not only encompasses aesthetic movement but also represents history, social values, philosophy, and the identity of the communities from which it originates. The process of learning traditional dance allows students to understand culture through direct experience through movement practice, musical accompaniment, costumes, and social interaction during rehearsals. Smith & Dean (2021) and Risner (2014) explain that dance education can simultaneously build cultural identity awareness and develop students' emotional, social, and creative dimensions.

Traditional dance learning holds an important position given that regional cultural diversity is part of the national heritage that must be preserved through education. One traditional dance developed in Banten Province is the Ringkang Jawari dance. This dance represents the spirit of collectivity, courage, agility, and community solidarity of the Banten people. The Ringkang Jawari dance has evolved as a form of local cultural expression that integrates traditional elements with contemporary creative approaches, making it highly relevant to teach to young generations in schools. Beyond serving as a vehicle for cultural preservation, learning the Ringkang Jawari dance instills in students the values of discipline, teamwork, responsibility, and appreciation for local culture.

The phenomenon of traditional dance learning in schools demonstrates that arts and culture teachers play a crucial role in bridging formal curricula with local cultural contexts. Teachers are required to adapt learning materials so that they are not merely oriented towards achieving technical competencies, but also towards creating meaningful learning experiences. In practice, teachers frequently encounter various challenges, including limited

instructional time, a scarcity of locally based learning resources, and low student interest in traditional arts due to the influence of popular culture and digital media. Nonetheless, traditional dance learning also opens up pedagogical spaces that allow for social interaction, reflective experience, and students' emotional engagement in the learning process (Clandinin & Connelly, 2000).

Several earlier studies have examined culture-based arts education in the context of creativity development, cultural identity, and student engagement. Cone (2020), for instance, affirmed that arts experiential learning can enhance students' emotional engagement and strengthen the connection between personal experience and cultural understanding. That study demonstrated that artistic practices involving direct experiential reflection help students construct deeper learning meaning than purely technical instructional approaches. Cone also found that teachers play an important role as facilitators of reflection, enabling students to connect their artistic activities with their social and cultural contexts. However, Cone's research focused more broadly on arts education and did not specifically examine teachers' experiences teaching locally based traditional dance at the secondary school level.

Other research conducted by Bamford (2006) demonstrated that arts education integrated with local cultural contexts can increase student participation, collaborative ability, and appreciation for cultural diversity. Risner (2014) further emphasized that dance education is not merely concerned with mastery of movement but also shapes students' emotional, social, and identity dimensions. A UNESCO (2022) report emphasized that arts education rooted in culture significantly enhances students' global skills, cultural understanding, and character development in the 21st century.

Previous research has predominantly focused on the effectiveness of learning models, the development of student creativity, or the cultural preservation function of arts education. Studies that specifically explore teachers' experiences in planning, implementing, and reflecting on locally based traditional dance learning remain relatively limited. Furthermore, research on the Ringkang Jawari dance as part of arts and culture learning practice in secondary schools has seldom appeared in the academic literature.

This study aims to thoroughly explore the experiences of arts and culture teachers in teaching Ringkang Jawari dance at secondary schools. The study focuses on how teachers construct meaning from the processes of

planning, implementing, and reflecting on locally based traditional dance learning within their everyday pedagogical practice. Additionally, it attempts to reveal how emotional, social, and cultural dimensions are present and influence teachers' experiences throughout the learning process. Accordingly, this study is directed towards addressing how arts and culture teachers experience managing Ringkang Jawari dance learning as an educational practice oriented not only towards technical dance skills but also as a cultural, reflective, and social process within the school environment. Through this focus, the study aims to provide a more comprehensive understanding of locally based traditional dance learning practice while strengthening the development of the *Experiential Reflective Cultural Pedagogy Model* (ERCP) in arts and culture education.

■ METHOD

This study employed a qualitative phenomenological design, using Interpretative Phenomenological Analysis (IPA) to understand the meaning teachers attributed to their experiences. The phenomenological approach was selected because it facilitates reflective and interpretive examination of lived experience (Van Manen, 1990). IPA is particularly useful for analyzing how teachers interpret their experiences in planning, implementing, and reflecting on locally based traditional dance learning.

Participants

Participants in this study were arts and culture teachers who taught the Ringkang Jawari dance at the secondary school level in Banten Province. The study involved eight teachers selected through purposive sampling, based on the suitability of participants' experiences for the phenomenological research focus. Inclusion criteria were: (1) a minimum of three years' experience teaching arts and culture; (2) current or prior experience teaching Ringkang Jawari dance within school learning activities or extracurricular programs; and (3) willingness to participate in all stages of the research, including interviews, observation, and documentation (Creswell, 2013).

In terms of demographics, participants comprised five female and three male teachers, aged 29 to 47 years. Educational backgrounds included graduates with Bachelor's Degrees in Dance Education and Master's Degrees in Arts Education. Participants were drawn from several public and private secondary schools offering traditional dance-based arts and culture programs in the Serang area and its

surroundings. Variation in teaching experience, institutional context, and involvement in traditional artistic practice was considered to achieve diversity in pedagogical experience in Ringkang Jawari dance learning. The number of participants was determined purposively based on two considerations: first, the principle of data saturation, whereby the data showed recurring experience patterns with no significant new themes emerging (Creswell, 2013); and second, the availability of teachers meeting all inclusion criteria in the Serang area. Although Smith et al. (2009) recommend 3–6 participants for IPA doctoral studies with a focus on in-depth per-case analysis, Pietkiewicz and Smith (2014) acknowledge that larger numbers can be justified when the diversity of participants' experiences is an important consideration. In this study, variation in educational background (Bachelor's and Master's levels), school type (public and private), and teaching experience (3–20 years) prompted the inclusion of eight participants to capture a broader range of pedagogical experience. Thematic saturation was empirically reached at the seventh participant; the eighth participant's interview was conducted to verify that no new themes emerged.

Research Design and Procedures

This study employed a qualitative approach using an Interpretative Phenomenological Analysis (IPA) design to understand the meaning of teachers' experiences in learning the Ringkang Jawari dance. This approach was selected because it allows researchers to explore teachers' lived experiences reflectively and interpretively in relation to the processes of planning, implementing, and reflecting on locally based arts learning (Van Manen, 1990).

The research was conducted over eight months, from September 2023 to April 2024, at several secondary schools implementing traditional dance-based arts and culture learning. This timeframe was designed to allow for prolonged engagement with participants, encompassing initial interviews, repeated observations, reflection-based follow-up interviews, and iterative analysis processes as recommended in IPA studies (Smith et al., 2009). Research procedures were carried out in stages. The first stage involved identifying schools and selecting participants according to the inclusion criteria. Recruitment was conducted through a community-network approach: the researcher contacted the Arts and Culture MGMP (Subject Teacher Working Group) in Serang Regency and local Banten

arts communities to obtain referrals to teachers who had taught or were currently teaching the Ringkang Jawari dance. Of twelve teachers identified, eight met all inclusion criteria and agreed to participate. This approach enabled the researcher to locate qualified participants despite limited academic literature on this specific dance, as the scarcity of literature was precisely the primary justification for this empirical exploration. The second stage involved data collection through semi-structured in-depth interviews, participatory observation, and documentary study. Interviews were conducted individually, lasting 45–60 minutes each, to explore teachers' experiences related to developing lesson plans, dance teaching strategies, interactions with students, reflective learning, and emotional and social experiences during teaching.

The observation stage was conducted directly during the Ringkang Jawari dance learning process in both classroom and rehearsal settings. Observations focused on teachers' pedagogical practices, teacher-student interaction patterns, use of learning media, student engagement, and the application of local cultural values in learning. The documentation stage involved collecting Lesson Plans, teaching modules, learning media, photographs of activities, and teachers' reflective journals. The entire research process was conducted in stages and iteratively to allow the researcher to develop a deep understanding of participants' experiences within the school's social and cultural context.

Instruments

The primary instrument in this study was the researcher, serving as the human instrument responsible for collecting, interpreting, and analyzing the research data. Three supporting instruments were used to ensure consistency in data collection: a semi-structured interview guide, a participatory observation sheet, and a documentary study format.

The semi-structured interview guide was developed based on concepts of reflective pedagogy and culture-based arts learning, drawing on Kolb's Experiential Learning theory, van Manen's (1990) reflective pedagogy, and UNESCO's (2021) approach to arts and culture education. The interview guide comprised 18 main questions covering four indicators: (1) locally based cultural learning planning, (2) implementation of traditional dance learning, (3) teachers' pedagogical reflection, and (4) emotional and social experiences during learning. Each indicator was designed to elicit the meaning of teachers' experiences in Ringkang Jawari dance learning

practice. The complete interview guide is included in Appendix A of this manuscript to demonstrate methodological transparency.

The observation sheet was used to observe teachers' pedagogical behaviors during the learning process. Observations focused on five main indicators: teaching strategies, student engagement, use of media and learning space, integration of local cultural values, and social interaction in dance learning. Observations were conducted in a participatory manner, with learning activities recorded descriptively in field notes.

The documentary instrument was used to analyze the alignment between learning practice and the teaching tools teachers use. Documents analyzed included lesson plans, teaching modules, learning media, teachers' reflective journals, and visual documentation of dance learning activities. Instrument validity was established through expert judgment by two arts education lecturers and one expert in qualitative research methodology. Data reliability was strengthened through the consistency of interview, observation, and documentary results, which were compared iteratively throughout the research process.

Data Analysis

Data analysis followed the Interpretative Phenomenological Analysis (IPA) procedure as outlined by Smith, Flowers, and Larkin (2009). The process began with repeatedly reading and re-reading each interview transcript, without applying a predetermined coding framework, to develop deep familiarity with participants' accounts. This was followed by initial noting, in which exploratory comments (observations on content and language), descriptive comments (paraphrases of key meanings), and conceptual comments (interpretive observations linking to broader themes) were noted alongside the transcripts.

Following initial noting, emerging themes were identified for each participant individually by grouping interrelated notes into coherent units of meaning. These themes were then mapped to identify connections, clusters, and tensions within one participant's account. Only after idiographic analysis for one participant was complete did the researcher move to the next case, repeating the process from the beginning with a fresh perspective for each transcript.

After all eight transcripts were analyzed individually, a cross-case analysis was conducted to identify convergence and divergence across participants' experiences. Themes with commonalities were retained and refined into superordinate themes that represent

collective patterns, while divergences were noted to capture the diversity of individual experiences. NVivo 14 was used to organize, store, and visualize coded data through node management and query functions; however, all interpretive and thematic decisions were made by the researcher through reflective manual analysis rather than automated coding. To strengthen the credibility of the analysis, the initial coding process was discussed with one qualitative research colleague not involved in the study (peer debriefing). Any interpretive differences between the primary researcher and the peer reviewer were discussed until consensus was reached, so that the resulting codes reflected a more critical and unbiased analytical perspective.

All interview data were recorded, transcribed verbatim, and analyzed using NVivo 14 to facilitate the management and organization of thematic data. The first stage was data reduction: repeatedly reading interview transcripts and observation notes to identify units of meaning relevant to teachers' experiences of learning Ringkang Jawari dance. At this stage, the researcher marked important statements, including teachers' experiences adapting dance movements to students' abilities, strategies for building student engagement during rehearsals, and teachers' reflections on learning challenges. These statements were then given initial codes (open coding) to group similar meanings. The second stage involved presenting the data by grouping codes into categories and themes. Related categories, such as cultural curriculum adaptation, teachers' reflective experiences, and social interaction during dance rehearsals, were then developed into the study's main themes. NVivo was used to visualize relationships between categories and to help the researcher trace experience patterns emerging from all participants. The third stage involved drawing conclusions and phenomenological interpretation. The researcher interpreted the emerging themes to understand the meaning of teachers' experiences in locally based cultural dance learning. The interpretation process was conducted reflectively by linking empirical data, the school's cultural context, and the study's theoretical framework.

Data validity was strengthened through method triangulation, source triangulation, selective member checking, and an audit trail. Triangulation was conducted by cross-comparing results from interviews, observations, and documentation. For example, when a teacher stated in an interview that Ringkang Jawari dance learning was conducted through a collaborative, group-based approach,

the researcher verified this through observations of students' rehearsal activities in class and analysis of lesson plans that demonstrated the use of group-work methods in teaching. Member checking was implemented by returning descriptive summaries of participants' experiences to them to verify the accuracy of their factual reconstructions, rather than seeking approval of the researcher's analytical interpretations. This approach acknowledges the methodological debate in IPA regarding member checking, as cautioned by Smith et al. (2009): phenomenological interpretation is reflective and goes beyond participants' immediate awareness, so a participant's rejection of the researcher's interpretation does not automatically invalidate its validity (Finlay, 2011). Additionally, peer debriefing was conducted through code discussions with one qualitative research colleague to enhance the credibility of the thematic analysis. The audit trail systematically and transparently documented the entire research process, while researcher reflexivity was practiced to minimize interpretive bias during data analysis.

■ RESULT AND DISCUSSION

The research findings indicate that arts and culture teachers' experiences in teaching the Ringkang Jawari dance are shaped by four main themes: learning planning, learning implementation, pedagogical reflection, and the emotional and social dimensions of dance learning. These four themes are interconnected and form a holistic pedagogical experience within the practice of locally based cultural learning. Teachers' experiences not only reveal technical aspects of dance instruction but also show how teachers construct meaning from the learning process as a reflective, social, and cultural experience. These findings demonstrate that traditional dance learning is influenced by the interplay among teachers' pedagogical experiences, the school's cultural context, and the social interactions that occur throughout the learning process (Borg, 2006).

Learning Planning as Curriculum and Local Cultural Adaptation

The research findings show that teachers perceived the planning of Ringkang Jawari dance learning as a process of adapting to the demands of the formal curriculum and their students' local cultural context. In developing learning tools, teachers considered not only learning competency outcomes but also the cultural values embedded in the dance. They adjusted movement materials, rehearsal patterns, and learning approaches to students'

characteristics and their school social environments.

Interview results showed that the majority of teachers began the planning process by identifying local cultural elements relevant to introduce to students. Teachers endeavored to make the Ringkang Jawari dance not merely a dance-practice subject but also a medium for introducing students to Banten's cultural identity. Classroom observations revealed that teachers employed a contextual approach by explaining the symbolic meaning of movements, the value of togetherness, and the philosophy embedded in the dance before practice commenced. These findings demonstrate that the process of planning culture-based arts learning is not purely administrative in nature, but constitutes a space for cultural interpretation undertaken by teachers within their pedagogical practice (Simon et al., 2024).

These findings are consistent with Gay's (2018) research, which emphasizes the importance of culture-based learning in building connections between students' experiences and their socio-cultural contexts. In this context, teachers function as cultural mediators who bridge the school curriculum with students' local cultural experience through traditional dance learning.

Learning Implementation as Experience-Based Pedagogical Practice

The research findings show that the Ringkang Jawari dance learning was implemented through experience-based pedagogical practice (experiential learning). Teachers applied teaching strategies that emphasized active student engagement through movement practice, group rehearsals, demonstrations, and exploration of dance expression. Learning was not solely focused on technical mastery of movement but also on learning experiences that enabled students to understand cultural meaning through direct practice (Yulyansi, 2022). Observations showed that teachers frequently used demonstration methods and collaborative learning to build student participation. During rehearsals, students were guided to observe movements, imitate them, and gradually develop their understanding of their meanings. Teachers also provided brief reflective moments during rehearsals so that students could share their experiences and difficulties in learning dance (Amanda, 2024).

Teachers' experiences indicated that students' emotional engagement increased when learning was connected to cultural experiences close to their lives. Teachers

perceived traditional dance learning to be more effective when students felt an emotional connection to the culture they were studying. These findings are consistent with Cone's (2021) perspective, which, while addressing experience-based arts education in general, affirms the central role of the teacher as a facilitator of reflection who connects students' artistic activities with their social and cultural contexts, a dimension directly relevant to the teachers' experiences in this study. Furthermore, research results showed that traditional dance learning practices could create a collaborative space that strengthened social interaction and cooperation among students (Álvarez et al., 2023)

Teachers' Pedagogical Reflection in Traditional Dance Learning

The third theme indicates that reflection constitutes an important part of teachers' pedagogical experience. Teachers actively evaluated their teaching strategies, student responses, and the effectiveness of the cultural approaches used during the learning process. Reflection was conducted both individually and through discussions with fellow arts and culture teachers (Egana-delSol, 2023). Interview results showed that teachers frequently reflected on how particular teaching methods influenced student engagement in dance rehearsals. Several teachers stated that they needed to adjust their learning approaches when students encountered difficulties understanding the meaning of movements or showed limited interest in traditional dance. Examination of teachers' reflective journals revealed that teaching the Ringkang Jawari dance encouraged teachers to continually develop their pedagogical creativity, making learning more contextual and engaging for students (Martadi, 2025).

Pedagogical reflection was also connected to teachers' awareness of the importance of arts learning as a space for shaping students' character and cultural identity. Teachers evaluated the success of learning not only in students' mastery of dance movements but also in emotional engagement, self-confidence, and capacity for teamwork throughout the rehearsal process. These findings demonstrate that reflection constitutes an important mechanism in the professional development of arts and culture teachers and simultaneously reinforces the practice of reflective learning as described by van Manen (1990).

Emotional and Social Dimensions in Ringkang Jawari Dance Learning

The final theme indicates that teachers'

experiences in Ringkang Jawari dance learning were strongly influenced by emotional and social dimensions that emerged during the learning process. Teachers described dance learning as a social interaction space that built closeness between teacher and student while simultaneously strengthening a sense of community within the classroom (Prameswari, 2020). Observations showed that the atmosphere of dance learning tended to be more communicative and collaborative than that of theoretical classroom instruction. Students appeared more actively interactive, cooperating during group rehearsals and helping one another memorize dance movement patterns. Teachers perceived these social dynamics as an important part of building a positive learning experience. Teachers also expressed emotional attachment when they observed students beginning to demonstrate self-confidence and pride in the local culture they were learning through dance (Braun & Clarke, 2006).

The emotional dimension in dance learning also emerged through teachers'

experiences when facing learning challenges, such as low student interest in traditional dance due to the influence of modern popular culture. Nonetheless, teachers endeavored to develop more communicative and contextual learning approaches so that students continued to feel connected to their local culture. These findings demonstrate that Ringkang Jawari dance learning functions not merely as a process of transferring dance skills but also as a space for forming social relationships, cultural identity, and meaningful emotional experiences for both teachers and students (Litaay, 2025).

Cross-case analysis revealed meaningful convergence and divergence across the eight participants. All participants experienced the four main themes, but with differing intensities and manifestations. Teachers with a Master's degree background (P2, P4, P6) demonstrated more systematic and theoretically grounded articulation of pedagogical reflection. In contrast, teachers with a Bachelor's degree and longer field experience (P1, P3, P7) demonstrated richer, more intuitively practical cultural adaptation. Teachers in private schools

Table 1. Thematic findings of teachers' experiences in Ringkang Jawari dance learning

Theme	Subtheme	Description of Findings
Planning of Learning	Curriculum adaptation	Teachers adapted curriculum objectives to local cultural values embedded in Ringkang Jawari Dance.
	Cultural contextualization	Learning materials were connected to students' cultural backgrounds and local identity.
Implementation of Learning	Experiential pedagogy	Teachers used demonstrations, collaborative practice, and reflective activities during dance instruction.
	Student engagement	Students actively participated through group interaction and movement exploration.
Pedagogical Reflection	Evaluation of teaching practice	Teachers reflected on teaching strategies, student responses, and learning effectiveness.
	Professional development	Reflection encouraged teachers to improve creativity and contextual teaching approaches.
Emotional and Social Dimensions	Emotional engagement	Dance learning fostered students' confidence, motivation, and emotional connection to culture.
	Social interaction	Collaborative dance practice strengthened communication and social relationships among students.

(P5, P8) reported greater curricular flexibility in integrating local values than public school teachers, who are bound by stricter regulations. This divergence reinforces the value of IPA in capturing individual experiential diversity without sacrificing the identification of collective patterns. Overall, the research findings show that teachers' experiences in Ringkang Jawari dance learning constitute a complex, multidimensional pedagogical experience shaped by the interrelationships among learning practice, pedagogical reflection, and the cultural and social contexts surrounding the learning process. These findings strengthen the development of the *Experiential Reflective Cultural Pedagogy Model* (ERCP) as an approach to arts and culture education that places experience, reflection, and local culture at the core of pedagogical practice (Purwinarti, 2026)

Learning Planning as Curriculum and Local Cultural Adaptation

To complement the findings in Table 1, representative verbatim quotations from participants are presented for each main theme. On the theme of Learning Planning, P3 stated: *"I cannot teach the movements straightaway without first explaining their cultural values. If students do not understand the meaning, the movements will feel empty."* P6 added: *"The lesson plans I prepare are always adjusted to the students' conditions and cultural environment, not just copied from previous years."* On the theme of Learning Implementation, P1 stated: *"Students learn best when they practice directly, so I make extensive use of demonstrations combined with guided practice."* P4 stated: *"Group work in this dance is different; they are not just rehearsing together; they are also watching out for one another to keep the dance cohesive."* On the theme of Pedagogical Reflection, P5 stated: *"After teaching, I always evaluate what was lacking, so the next session can be better."* P2 added: *"My reflective notes are full of questions I ask myself: Has my approach truly helped students understand this culture?"* On the theme of Emotional and Social Dimensions, P7 stated: *"When students manage to understand it, it feels wonderful for me too, a kind of satisfaction that grades cannot measure."* P8 stated: *"There was a student who was initially very reluctant to perform in front of others, but after continuous group rehearsals, she became the most enthusiastic. That is what keeps me motivated to teach traditional dance."*

Learning planning is an adaptive process that teachers understand as a negotiation

between curriculum demands and local cultural contexts. Beyond implementing lesson plans formally, teachers also adjusted content to suit students' character and the cultural values embedded in the Ringkang Jawari dance. Teacher experiences also encompass how learning can be managed and what pedagogical implications it entails. Teachers have endeavored to embed cultural elements to make learning activities more relevant, demonstrating that planning is a flexible, context-dependent process.

"Rather than following the lesson plan directly, I adjust the lesson to the students' 2019 conditions and culture, so they can better connect with the meaning behind the dance." (P3, interview, 2024)

This quotation demonstrates that teachers do not regard lesson plans as rigid administrative documents but as frameworks open to contextual interpretation. From the perspective of teacher cognition, a teacher's knowledge, beliefs, and experiences shape planning decisions (Borg, 2006; Freeman, 2002). Planning is therefore not merely a technical aspect of teaching, but a cognitively demanding and complex task in which teachers actively engage with strategies relevant to students as cultural beings. This finding challenges the assumption that planning practice in culture-based arts education is mediated between curriculum structures and teachers' professional interpretive flexibility (Edwin et al, 2025)

Concept Map of Learning Planning Adaptation in Culture-Based Dance Learning

To clarify the relationships among the curriculum, local culture, and pedagogical practice in Ringkang Jawari dance learning, the research findings are presented not only in a linear table but also visualized through a concept or thematic map. This visualization demonstrates the interconnections among the main concepts emerging from teachers' interviews, observations, and documentation. (De La Rasilla, 2018). The concept map shows that the process of learning planning adaptation begins with the formal curriculum, which teachers then interpret by integrating Banten local cultural values into Ringkang Jawari dance materials. In this process, teachers function as cultural mediators connecting learning objectives with students' social contexts and cultural experiences. Cultural integration is realized through the selection of dance movement materials, the use of

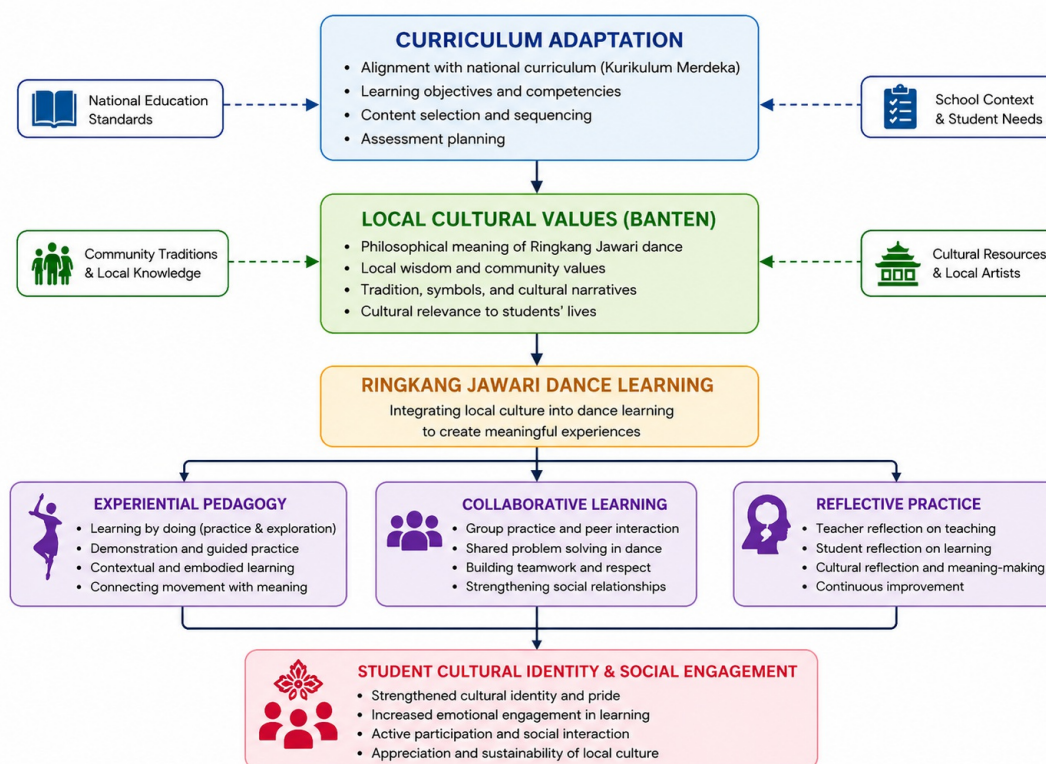


Figure 1. Experiential Reflective Cultural Pedagogy (ERCP) Model in Ringkang Jawari Dance Learning

collaborative approaches, the cultivation of shared values, and cultural reflection throughout the learning process (Malarsih et al., 2025).

The concept map also illustrates the relationship between experiential pedagogy, students' emotional engagement, and the formation of cultural identity. Traditional dance learning is understood not merely as a technical activity, but as a pedagogical space that builds social interaction, cultural reflection, and students' emotional experience in understanding local culture. This conceptual visualization thus helps explain that the adaptation of Ringkang Jawari dance learning is a multidimensional process involving dynamic relationships among the curriculum, local culture, teachers' experience, and pedagogical practice at school (Lobo, 2023)

Learning Implementation as Experience-Based Pedagogical Practice

The learning implemented by teachers demonstrates a shift from passive to active experience-based learning. Teachers made greater use of direct practice, movement demonstration, guided rehearsal, and social interaction among students throughout the Ringkang Jawari dance learning process. Observation results show that in a single approximately 90-minute learning session,

teachers performed movement demonstrations an average of 5–7 times per core section, particularly when introducing new movement sequences or correcting the synchronization of students' group movements. Demonstrations were typically performed at the front of the class repeatedly, then followed by group practice and small-group activities so students could imitate and gradually explore movements (Hendrawan et al., 2023).

Field observations revealed that student interaction in the dance space was active and collaborative. Students not only followed the teacher's instructions but also engaged in discussion, helped correct each other's movement positions, and responded to the rhythm and dance expression being performed. In some situations, teachers created space for students to attempt modifications to movement dynamics based on their own understanding of the dance's meaning. This created a more communicative learning atmosphere compared to theoretical classroom instruction. Teachers also appeared more in the role of facilitator, guiding the movement exploration process, than as instructors fully controlling learning (Zhang, 2023).

Field notes show that during group rehearsals, some students actively corrected their peers' movement tempo while discussing how expression aligns with the character of the

Ringkang Jawari dance. This phenomenon does not merely demonstrate collaborative behavior but, from the IPA phenomenological perspective, reflects how teachers interpret these moments as confirmation of the success of their pedagogical approach. In follow-up interviews, teacher P3 shared that these moments of students correcting one another were interpreted as a sign that the values of togetherness and collective responsibility embedded in the Ringkang Jawari dance were beginning to be internalized by students not merely as technical instructions, but as a living cultural consciousness. This observation thus captures the interpretive dimension of teachers' experiences beyond mere behavioral description. At the same time, teachers walked around the rehearsal space to provide individual and group feedback. In one observation, a teacher paused the rehearsal for several minutes to demonstrate hand movements and floor patterns again because students were having difficulty maintaining uniformity in movement. After the re-demonstration, students repeated the movements until the group's rhythm and cohesion began to take shape (Li & Chinpong, 2025).

The technical aspects of dance learning also revealed strong emotional and social dimensions. Several students appeared more confident after mastering certain movement sequences and receiving appreciation from peers and teachers. Teachers perceived this kind of learning experience as important because dance learning is not oriented solely towards movement accuracy, but also towards developing self-expression, the courage to perform, and the ability to work collaboratively. One teacher stated:

"Overall, learning is not only a technical process but also a broader social and cultural one. Students learn best when they practice directly, so I make extensive use of demonstrations combined with guided practice." (P1, interview, 2024)

These findings show that Ringkang Jawari dance learning occurs through an experience-based pedagogical practice that integrates demonstration, active participation, social interaction, and students' emotional experiences into locally based cultural arts learning. The following quotation illustrates that students who are directly involved in learning experiences will be aware of higher-quality learning processes. This aligns with the notion of experiential learning, which holds that knowledge is created through the

transformation of concrete experience and reflective observation (Dewey, 1934). In the context of dance learning, physically embodied experience is the primary modality for interpreting the meaning of movements and the values they represent. Transformative learning thus functions both as a skill-transfer process and as simultaneously constructed knowledge, wherein cognitive presence can be represented in various affective forms. These findings provide additional validation for the view that arts education is a discipline in its own right, where direct experience provides artistic knowledge at the center of learning (Elita & Subiyantoro, 2021).

Learning Reflection as a Process of Evaluation and Professional Development

Reflection on learning constitutes a key component of teachers' experiences in evaluating their applied practices. They considered what worked well and what did not in the delivery of the instruction. This reflection enabled teachers to refine their teaching strategies for future activities. Reflection also enhanced teachers' professional awareness in arts and culture instruction. The reflective processes demonstrated that teachers' experiences are not static but continually evolving.

"After teaching, I always evaluate what was lacking, so the next session can be better." (P5, interview, 2024)

This quotation affirms that reflection is not merely an evaluative activity at a particular point in time, but a continuous cognitive and professional process. This aligns with the definition of reflective practice in which teachers learn from experience by deliberating on what they have done (Schön, 1983). Reflection thus enables teachers to analyze the strengths and weaknesses of their teaching and to develop better strategies for future interactions. Furthermore, reflection serves as a transformer of experience: past experiences are processed and converted into new knowledge that can contribute to teachers' pedagogical competence. In this way, reflection is not only retrospective but also prospective, aimed at improving future practice (Farrell, 2015).

The Role of Affective and Social Aspects in Dance Learning

Emotional and social elements constitute an important part of teachers' experiences in teaching the Ringkang Jawari dance. Teachers not only focused on achieving cognitive, psychomotor, and technical dance movement

outcomes but also endeavored to foster students' emotional engagement throughout the learning process. Observation results showed that teachers actively employed supportive approaches to maintain students' emotional state during dance rehearsals, particularly when students had difficulty memorizing movements, lost self-confidence, or felt embarrassed performing in front of peers.

Teachers' instructional practice involved providing direct positive feedback such as praising students' courage in attempting new movements, offering verbal encouragement when students made errors, and adopting a more relaxed interpersonal approach so students felt comfortable during rehearsals. Teachers also used group rehearsals and simple rhythmic games at the beginning of lessons to create a more relaxed learning atmosphere and reduce student tension. Field observations showed that when some students appeared hesitant about performing certain movements, teachers invited them to rehearse together in small groups before performing in front of the entire class. This strategy helped students feel more socially secure by providing peer support.

Social interaction in the dance space also displayed strong collaborative dynamics. During group rehearsals, students could be seen helping one another correct movement positions, demonstrating movement tempo, and offering verbal encouragement to peers experiencing difficulties. In one field note, a student who was initially reluctant to perform began to show confidence after receiving appreciation from their group for correctly following the floor pattern. This situation demonstrates that dance learning is not only a space for mastering artistic skills but also a social space in which students build self-confidence, group solidarity, and the capacity for collective interaction.

These phenomena reveal that the affective dimension of dance learning is closely connected to social processes in the classroom. Teachers function as emotional facilitators who help create a supportive, safe, and participatory learning environment. Students' emotional engagement emerges through interpersonal relationships built during rehearsals, while social experience develops through cooperation and collective interaction among students during the dance learning process. Ringkang Jawari dance learning thus produces a learning experience that is not merely technical but also fosters emotional and social connectedness within the classroom learning community.

"Seeing them understand feels wonderful." (P7, interview, 2024)

This statement demonstrates that teachers define the success of learning not merely as the achievement of dance movement mastery, but also as the development of positive emotional experiences and harmonious social relationships between teachers and students throughout the learning process (Elliott, D. J., 2005).

The findings indicate that teachers' experiences in planning Ringkang Jawari dance learning are not linear but rather an adaptive process shaped by the interaction among the curriculum, the cultural context, and each teacher's individual experience. This is consistent with teacher cognition theory, which holds that teachers' pedagogical decisions are shaped by their knowledge, beliefs, and experiences (Freeman, D., 2022). Here, teachers are not merely technicians of the curriculum, but interpretive agents who subjectively actualize and give meaning to curriculum materials in relation to local cultural values. These findings also confirm the belief that culture-based learning requires curricular flexibility to engage students in ways that are meaningful based on their experiential contexts (Ladson-Billings, 1995). Accordingly, learning planning in arts education needs to be understood in relation to reflective practice across cognitive and cultural dimensions.

The implementation phase findings affirm experience-based dance learning as a pedagogical practice that supports students in becoming active social-emotional beings. These findings reinforce arts education theory that views genuine aesthetic experience as the core of the learning process (Elliott, D. J., 2005). Teachers play an active role not only as coaches but also as facilitators, creating a participatory and meaningful learning environment. This is connected to the experiential learning approach, which emphasizes the value of experience in shaping knowledge (Kolb, 1984). Furthermore, students' emotional engagement in the dance learning process demonstrates how arts education accommodates learners' affective and social development (Winner et al., 2013). Dance learning approaches are therefore not merely skill-based but are holistic in nature (OECD, 2023).

The reflection practiced by teachers in this study reveals how significantly it can improve the quality of learning. Teachers conducted continuous self-assessment of their teaching experiences, using this reflection to inform future practice. Schön (1983) argues that reflection is central to good professional practice, and these findings support this view. Furthermore, reflection serves as a bridge



Reflective Practice Cycle in Cultural-Based Dance Learning

The figure illustrates the cyclical process through which teachers plan, implement, reflect on, and renew their teaching practice within the cultural context of Ringkang Jawari dance learning.

Figure 2. Reflective Practice Cycle in Cultural-Based Dance Learning

between experience and new knowledge, enhancing teachers' professional pedagogical growth (Farrell, 2015; Loughran, 2002). Reflection in culture-based arts education enables teachers to negotiate curriculum demands with local cultural values embedded in learning (UNESCO, 2022). Reflection thus serves not only as an evaluation but also as an integral component of how we construct meaning in practice.

The presence of emotional and social dimensions in dance learning means that teachers cannot separate experience from the interpersonal exchanges that occur in the classroom. This reinforces the phenomenological view of human experience as relational and contextual (Finlay, L, 2011). Teachers not only teach but also learn alongside

students, forming emotional bonds in the process. These findings align with other recent studies showing that arts education contributes to students' development of empathy, collaborative ability, and a sense of social identity (Bautista et al., 2021). Dance learning can thus be understood as a social interaction space that helps both teachers and students deepen their learning experiences.

Teacher professionalism as an active agent who constructs learning through the interaction between professional knowledge and cultural values in teaching experience. This model not only depicts conceptual relationships among dimensions but is also supported by empirical evidence that connects the main themes identified in the analysis, thereby contributing new insights to a more integrated

view of culture-based arts education. This research presents new knowledge because the Experiential Reflective Cultural Pedagogy Model (ERCP) was developed inductively from research data rather than as a predetermined framework. It must be emphasized that although the interview guide was designed based on the theories of Kolb (1984), van Manen (1990), and UNESCO (2021) to ensure conceptually relevant questions, these theoretical frameworks served as sensitizing concepts rather than as an analytic mould prescribing findings. The four main themes and elements of ERCP were identified through an inductive IPA analysis of empirical data and then retroductively positioned in dialogue with existing theories. ERCP is therefore a theoretical proposal derived from empirical findings and is not claimed as a model whose effectiveness has been tested. This study does not test ERCP; rather, it proposes the model as an analytical implication of the teacher experiences found in the data, a contribution consistent with phenomenological research oriented towards grounded theory (Charmaz, 2014). In this way, this research not only confirms previous theories but also extends them with empirical findings grounded in the specific context of Ringkang Jawari dance learning.

The Experiential Reflective Cultural Pedagogy (ERCP) Model in Ringkang Jawari dance learning operates not merely as a general pedagogical cycle, but as a learning mechanism that specifically accommodates the cultural character, collectivity, and symbolic expression inherent in this dance. In practice, teachers do not simply observe students' success in imitating dance movements but also attend to how students develop emotional engagement, group cooperation, and an understanding of the cultural meaning embedded in each movement sequence of the Ringkang Jawari dance. The observation stage in the ERCP model, therefore, becomes important as teachers read students' responses not only in terms of technical movement but also in how students interact, demonstrate self-confidence, and express their cultural identity during rehearsals (Guberina, 2023).

The character of the Ringkang Jawari dance, which emphasizes cohesion, collective movement dynamics, and a spirit of togetherness, makes teachers' reflection more oriented towards classroom social dynamics than towards mere technical dance evaluation. Teachers reflect on how group rehearsal patterns influence student participation, how initially passive students become more engaged through peer support, and how students can

understand local cultural values through direct practice. In this context, pedagogical reflection not only functions to improve teaching methods but also to understand how cultural experiences can shape students' social and emotional relationships in the dance learning space (Wesley-Nero & Donley, 2024).

The ERCP model operates contextually as teachers continually adjust teaching strategies to student characteristics and classroom situations. In Ringkang Jawari dance learning, teachers frequently modify demonstration patterns, rehearsal rhythms, and group work formats in response to students' emotional and social responses during rehearsals. For instance, when students experienced embarrassment or a lack of confidence in performing dance movements, teachers employed a collaborative approach through small-group rehearsals to help students feel more socially secure. The cycle of experience, reflection, and adaptation in ERCP thus becomes a dynamic and iterative process for creating more participatory and meaningful dance learning (Gulya & Fehérvári, 2023).

Through this model, Ringkang Jawari dance learning is understood not merely as a transfer of traditional movement skills, but as a process of forming a living cultural experience. ERCP enables teachers to connect dance practice with the values of togetherness, local cultural identity, and students' social experiences, making learning more relevant to their everyday lives. Based on the empirical findings of this study, the ERCP model proposes that locally based, culture-based arts learning can serve as a pedagogical space integrating technical, reflective, emotional, and social dimensions. It is important to emphasize that this proposition constitutes a theoretical implication of phenomenological data, not a claim of effectiveness tested experimentally; further empirical testing of this model is necessary in broader and more diverse contexts (Allen et al, 2017).

■ CONCLUSION

The phenomenological design used in this study aimed to understand arts and culture teachers' experiences in learning Ringkang Jawari dance, encompassing the processes of planning, implementing, and reflecting on learning. The research findings indicate that teachers' pedagogical experiences are dynamic and shaped through four main interconnected dimensions: curriculum adaptation to local cultural contexts, experience-based pedagogical practice, reflection as a mechanism for learning transformation, and emotional and social engagement in the learning process. These

findings demonstrate that traditional dance learning does not occur merely as a process of transferring movement skills, but also as a space for constructing cultural meaning through the interrelationship among teachers' experiences, pedagogical practice, social interaction, and the school's local cultural context.

This research contributes to the development of the Experiential Reflective Cultural Pedagogy Model (ERCP), an arts and culture pedagogy that places experience, reflection, and local culture at the core of learning. Within the broader theoretical landscape, ERCP positions itself as an extension of the culturally responsive teaching tradition (Gay, 2018), by integrating the dimensions of experiential learning (Kolb, 1984) and reflective pedagogy (van Manen, 1990). Unlike culturally sustaining pedagogy (Paris & Alim, 2017), which focuses more on preserving community cultural practices, ERCP emphasises the experience–reflection–adaptation cycle occurring within teachers as active pedagogical agents in the context of traditional arts. With this phenomenological–epistemological stance, ERCP is closer to the ethnopedagogy tradition in its respect for local knowledge, but places greater emphasis on teachers' interpretive processes rather than on the mere reproduction of cultural practices. This model demonstrates that locally based, culture-based dance learning can build students' emotional engagement, reinforce cultural identity, and foster more participatory, contextual learning. Accordingly, arts learning is no longer understood merely as an aesthetic and technical activity but as a social and cultural practice that shapes students' character, social relationships, and cultural awareness within the school environment.

This research also provides practical implications for the development of arts education policy in public schools. The research recommends that arts and culture curriculum development provide greater space for integrating local culture into formal learning through experience-based and reflective approaches. Arts and culture teachers need to be encouraged to develop more collaborative, reflective, and contextual teaching strategies so that students not only master dance skills but also understand the social and cultural values embedded within them. Furthermore, schools and education policymakers need to provide support through cultural pedagogy training, strengthen cooperation with local arts communities, and develop regionally based learning resources to ensure that traditional arts learning remains

relevant and sustainable within modern education.

Based on these findings, this research proposes that locally based, culture-based arts education has strategic potential, as experienced by the teacher participants, for building adaptive, humanistic learning oriented towards strengthening students' cultural identity. The ERCP model is proposed as a conceptual framework for developing arts and culture education in schools. Nonetheless, further research employing different designs, including longitudinal studies and comparative studies across cultural contexts, is necessary to test and validate the relevance and effectiveness of this model in the broader context of 21st-century education. Future research is also recommended for publication in reputable journals, such as *Research in Dance Education*, *Arts Education Policy Review*, and the *International Journal of Education and the Arts*, so that this contribution may receive wider recognition within the international academic community.

■ DECLARATION OF GENERATIVE AI IN SCIENTIFIC WRITING

During the writing of this manuscript, the authors employed AI tool to assist with language refinement. The author(s) have reviewed and edited the content generated by this tool and assume full responsibility for the content of the published article.

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