

# IMPLEMENTATION OF THE PAIKEM MODEL IN DANCE EXTRACURRICULAR ACTIVITIES IN PRESERVING LOCAL CULTURE AT SD NEGERI 1 BANCARKEMBAR

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**Abstract:** In order to preserve local culture in the educational setting, this research aims to analyze the implementation of the Active, Innovative, Creative, Effective, and Fun Learning (PAIKEM) model in the implementation of extracurricular dance activities at the elementary school level and find various supporting and inhibiting aspects. A specific kind of qualitative research is used in this study. This study involved 28 students in grades III and IV who participated in extracurricular dance programs at SD N 1 Bancarkembar. In order to collect data for this study, observation, interviewing, and documenting methods were used. By gathering data, reducing data, presenting data, and drawing conclusions, data analysis was completed. Three sources were used to collect the data: the principal, dancing instructors, and students. Triangulation of methods through the use of observations, interviews, and documentation of activities while doing source-based research. The inclusion of extracurricular dance in SD N 1 Bancarkembar's curriculum serves as both a platform for students' potential and a way for the school to preserve local culture. Extracurricular dance activities to preserve local culture run by applying active, innovative, creative, effective, and fun elements, applying the principles of experience, communication, interaction, reflection, and evaluation in the PAIKEM model. The results of the implementation of the PAIKEM model in extracurricular dance activities are that students have good dance skills, knowledge about the identity and description of dance, and enthusiasm for preserving traditional dance. The inhibiting factors in this study come from teachers who have not implemented creative and innovative principles in the elements of PAIKEM and the lack of interest in extracurricular dance for male students.

**Keywords:** PAIKEM Model, Extracurricular Dance, Preservation of Local Culture

## **INTRODUCTION**

Dance education, especially traditional dance, goes hand in hand with local culture. Local culture is a characteristic that exists in society in certain regions in the form of customs, arts, and so on. Local culture characterizes a society, one of which is traditional dance, which is one of the local cultures that has characteristics in each region (Amanda R. et al., 2019: 108). The concept of traditional dance education in schools should use strategies and methods that are fun and interesting. The use of creative teaching methods and styles, such as music-movement education and creative dance, can improve and save most cultural heritage. (Georgios, 2018)

Culture should be included in education because culture can have an impact on students growth and development both behaviorally and attitudinally. (Yuwono et al., 2019) Regulation of the Minister of Education and Culture Number 23 of 2017 concerning School Days, Article 5, Paragraph 5, describes extracurricular activities as school activities that aim to optimally develop students' potential, talents, interests, abilities, personalities, cooperation, and independence. Extracurricular activities function as a forum for students to be creative and develop their potential according to their talents and interests.

One of the extracurricular activities in elementary schools in the field of art is dance. Dance extracurricular activities can train students to explore and develop their dance potential. The organization of dance extracurricular activities can also be used as a forum to develop student potential. The organization of extracurricular activities can also support students' character development by providing them with the skills needed for personal success, such as leadership skills, time management skills, and the ability to accept constructive criticism (Christison, 2013). (Christison, 2013) In addition, dance activities can also provide a form of student characterization that has a sense of love for the country. In line with Rahmawati et al. (2020) learning traditional dance can be said to be not just practicing dance but indirectly building a character that reflects a dignified nation.

The implementation of extracurricular activities can have an additional positive impact, depending on the type of extracurricular activities organized by the school. Extracurricular art activities related to traditional arts can have an impact on the preservation of local culture in the school environment. Therefore, the implementation

of extracurricular activities related to traditional dance in schools can have an impact on the preservation of local culture in the school environment.

One of the studies that supports the idea that extracurricular activities can be a medium in efforts to preserve local culture is research conducted by Amanda R. et al. (2019) with the title "Extracurricular Dance as an Effort to Preserve Local Culture at SD Negeri Sawah Besar 02". The results of the study stated that the impact of extracurricular activities at the school was an increase in students' appreciation of local culture by accommodating students to appreciate one of the local cultures, namely traditional dance.

The implementation of extracurricular activities in an effort to preserve local culture in terms of dance teachers or trainers has an important role in its implementation. Where a dance teacher must have the right learning model so that it can achieve the expected goals. The learning model is the right way to do learning so that the end result is in accordance with what is expected. The learning model is a form of learning that is illustrated from start to finish which is presented characteristically by the teacher (Haerullah A and Hasan S: 2017: 5).

At SD Negeri 1 Bancarkembar, the dance teacher initially used several learning models, such as lectures, demonstrations, and discussions, before implementing the PAIKEM model. The results were considered inappropriate because students tended to be passive in dance extracurricular activities. The teacher is the only one who actively speaks and demonstrates, while the students just follow without interacting much. Even during the discussion session, no students asked questions, even though it was seen that there were still students who did not understand it. This creates a saturated and boring dance learning atmosphere due to the lack of good interaction between teachers and students, as well as between students and fellow students.

Based on this problem, the dance teacher then looked for the right learning model to use for extracurricular activities, with the aim of preserving local culture and creating conducive and active classroom conditions. After finding the PAIKEM model, the teacher began to apply it by emphasizing the elements of active, effective, and fun and the principles of experience and communication. The evaluation showed good development, with a more active class even though there were only a few students. Over time, the application of the PAIKEM model in extracurricular dance activities at SDN 1 Bancarkembar became more organized and comprehensive, with good results.

The PAIKEM model consists of active, innovative, creative, effective, and fun elements. Active learning should foster a conducive atmosphere so that students actively ask and answer questions related to the material. Innovative learning is the process by which students are able to give birth to ideas. Creative learning is to develop the level of imagination and creativity of students. Effective learning should be able to achieve the desired learning objectives. Fun: learning should be fun and leave an impression on students (Aswan, 2016: 46–47).

The PAIKEM model stands for Active, Innovative, Creative, Effective, and fun learning. In research conducted by Rizki Dermawan M. et al. (2022), it was explained that all elements in the PAIKEM model must be present at the stages or steps of applying it. The elements in the PAIKEM model are not always entirely dominant in learning activities, but all of these elements must still be present in every lesson even though they are not in the spotlight (Aswan, 2016: 43). In dance extracurricular activities, the PAIKEM model is implemented by using six stages in its learning. The PAIKEM stages include the introduction stage, the material presentation stage, the guiding training stage, the stage of reviewing understanding and providing feedback, the development and application stage, and the stage of learning activities, analyzing, and evaluating. (Hasanah & Ain, 2022)

Based on the description above, researchers are interested in conducting research on extracurricular dance activities that run at the elementary school level in the context of efforts to preserve local culture in Indonesia. In this study, researchers aim to analyze the application of the PAIKEM model in the implementation of extracurricular dance activities at the elementary school level so that it can be an effort to preserve Indonesian local culture at the elementary school education level and find various supporting and inhibiting aspects in extracurricular dance activities in elementary schools in an effort to preserve local culture.

## **RESEARCH METHODS**

This study uses a type of qualitative research using descriptive research methods. Murdiyanto E. (2020) argues that qualitative research is research that produces findings and phenomena that cannot be achieved using statistical procedures or other quantification methods. The object of research is an active, innovative, creative, effective, and fun learning model (PAIKEM) in extracurricular dance activities at SD

N 1 Bancarkembar, with the research subjects being the principal, extracurricular dance teachers, and extracurricular dance students.

The data collection techniques in this study include observation during routine dance extracurricular activities, interviews with the principal, extracurricular teachers, and students, and documentation obtained during observations and interviews. This research has two data sources, namely primary data and secondary data. Primary data was obtained from interviews with resource persons, namely principals, extracurricular teachers, and students. Meanwhile, secondary data is obtained from the results of documentation, namely photos and videos taken during extracurricular dance training with Gembira dance material. The data validation technique used is the triangulation technique. Data collection using different techniques to get data from the same source. In this study, researchers refer to Miles and Huberman's (1984) statement that activities in qualitative data analysis are carried out interactively and take place continuously until completion. Activities in data analysis are carried out in four stages, namely: Data collection for the preservation of local culture through the PAIKEM model in extracurricular dance activities includes observation of the implementation of the model. Data reduction involves selecting relevant data and grouping it, which makes it easier for researchers to draw conclusions. Data presentation is done by organizing data systematically in tabular form to facilitate reader understanding. At this stage, the researcher summarizes the data both in narrative and tabular form regarding the application of the elements, principles, and stages of the PAIKEM model in extracurricular dance activities for the preservation of local culture at SDN 1 Bancarkembar.

## **RESULTS AND DISCUSSION**

### **1. Application of PAIKEM Model in Dance Extracurricular Activities at SD Negeri 1 Bancarkembar as an Effort to Preserve Local Culture**

SD Negeri 1 Bancarkembar has succeeded in preserving local culture through extracurricular dance. Students achievements in the fields of art and local culture are proven by winning in various competitions, such as FLS2N at the sub-district level. Students interest in extracurricular dance at this school also shows the success of efforts to preserve local culture. SD Negeri 1 Bancarkembar has routinely carried out dance extracurricular activities since around 2015 until now, not only when there will be a

competition. This extracurricular activity is attended by around 28 students, mainly female students from grades 3 and 4. The school provides adequate facilities, such as practice rooms, sound systems, external dance trainers, and competition funding. The cost of students participation in the competition is borne by the school using BOS funds. Traditional dance extracurricular activities are conducted every Monday at 12:30–14:00 with the dance material "Gembira," which is a new creation dance with a low level of difficulty. This activity follows the PAIKEM model and targets five meetings to teach the dance.

Figure 1. Dance extracurricular activities

**a. Stages of PAIKEM**

The implementation of PAIKEM must be applied in order to meet the expected goals. Dance extracurricular activities at SD Negeri 1 Bancarkembar have implemented the PAIKEM model. There are 6 PAIKEM steps, among others:



Table 1. Stages of PAIKEM Learning in Dance Extracurricular at SD N 1 Bancarkembar

PAIKEM Learning Stage	Application in Dance Extracurricular at SD N 1 Bancarkembar
<b>Preliminary Stage</b>	Dance extracurricular activities begin with a prayer before starting all activities. The dance teacher contacts the students, motivates them, and explains the learning mechanism and competencies to be achieved. In the first meeting, basic dance movement material is given, while in the next meeting, the focus is on dance form material with a duration of about 1-2 minutes. The teacher always asks the students' understanding of the previous material in meetings 2 and 3. If there are still those who do not understand, the teacher gives a brief explanation to clarify the students' understanding. The application is in line with Hasanah & Ain (2022), where in the introductory stage, the teacher motivates students and explains the objectives of the lesson to be learned.

## Material Presentation Stages

Material presentation activities are carried out by the dance teacher by providing material, and the teacher also conveys what dance skills must be mastered by students at the meeting at that time, namely basic motion material such as *ukel*, *mendhak*, *ngrayung*, *ulap-ulap*, and *trisig*. This is in line with Hasanah & Ain (2022) which explain that at the material presentation stage, the teacher provides an explanation of the skills and concepts of the material that must be mastered by students based on basic competencies. In the second meeting, the dance teacher introduced the dance material Gembira," which is a type of Javanese traditional dance, not Banyumasan. The teacher explained the various movements, such as *ngrayung*, *ukel*, *nyekithing*, and *mendhak*. There are differences in *ngrayung* movements between Javanese and Banyumasan dance, as well as an explanation of creation dance and classical dance. The presentation of the material is done in gradual steps, starting with hand, foot, and combined movements, and using music after the movements are synchronized. Teachers and students perform the movements together, creating a relaxed and fun learning atmosphere. Students showed enthusiasm for this extracurricular activity.

## Stages Guiding Practice

of Teachers in extracurricular dance guide students to learn various movements such as *ngrayung*, *ukel*, and *mendhak* in detail. Learning is done in a relaxed, calm, and fun manner. Students are given the opportunity to move independently with monitoring from the teacher. They are also divided into groups to explore the material with friends. The purpose of group formation is for students to be active in joint training. During group learning, students can ask questions, and two groups asked questions related to the *mendhak* position and the level of *ngrayung* movements that were confusing. The teacher re-explained the questions and practiced them with the students who asked them. The implementation is in line with Hasanah & Ain's (2022) that at the stage of guiding practice, during the learning process, not only does the teacher provide explanations, but the teacher also provides opportunities for students to be active in the training.

<b>Reviewing Understanding and Providing Feedback Stage</b>	<p>At the stage of reviewing understanding and feedback, the teacher asks students to present the movements of <i>ngerayung</i>, <i>ukel</i>, <i>mendhak</i>, head movements such as looking right and left, and a combination of several movements combined with movement to the right, left, front, and back in groups according to the groups that have been made. Then other students gave responses. After other students respond, the teacher provides corrections and input. In line with Hasanah &amp; Ain (2022) in the stage of reviewing understanding and providing feedback, several steps have been taken, such as providing opportunities for groups to present their work, providing opportunities for other groups to respond to presentation results, and providing confirmation of student work.</p>
<b>Development and Implementation Phase</b>	<p>At this stage, students are no longer grouped, and the teacher, together with the students, concludes what dance material has been learned that day. At the first meeting regarding basic movements, the second meeting of Gembira dance learning took 1-2 minutes, and the third meeting took 2 minutes until completion. At the 4th meeting, the material is finished so that preparations can be made for the final evaluation. At this stage, at meetings 1–3, the dance teacher always gives additional assignments in the form of repeating the movements that have been learned and giving some movements that will be learned at the next meeting. This is in line with the statement (Hasanah &amp; Ain, 2022) that the development and application stages of the teacher should guide students to summarize all the learning material that has been learned and provide tasks to make learning more embedded in students' memories.</p>
<b>Evaluation Stage</b>	<p>At the evaluation stage of each meeting, the teacher evaluates the movements learned and combines them with the previous material. The first meeting evaluation is done by practicing the <i>ukel</i> movement. In the second to fourth meetings, the evaluation is done per row, where students perform the movements and receive guidance from the teacher as a daily evaluation. After the students have performed the entire material for the day, the teacher provides reflection and feedback, such as the need for improvement in the rhythm and count of the <i>ukel</i> movement. The daily evaluation focuses on providing comments and revising movements that need to be improved. This is in line with Hasanah &amp; Ain's (2022) at the evaluation stage, the teacher helps students reflect after undergoing a series of learning activities. After that, the teacher will only be able to carry out the assessment at the end of the lesson.</p>



**b. Elements of PAIKEM**

**1) Active learning**

Active learning is found in the introduction, guidance and practice, and understanding and feedback stages. In the introduction stage, the teacher makes students curious about the material to be learned, such as by giving dance instructions that will be learned from Java and others. This makes students curious and active in answering. The guidance and practice stages, as well as understanding and feedback on active elements, are realized in the form of quizzes about the material that has been given and questions and answers related to material that has not been understood. For students who answer the quiz correctly, they will get rewards from the teacher in the form of snacks. These rewards make students enthusiastic about traditional dance extracurricular activities. The application is in line with Aswan's (2016: 44) concept of active learning, in which students are invited to participate in the learning process both mentally and physically.

**2) Innovative Learning**

Innovative learning in the implementation of extracurricular activities has not been implemented properly. From the results of the research, teachers only create a flexible and relaxed learning concept by positioning the teacher as a student who is equally learning, thus making students comfortable in learning. However, innovative learning should be unique, efficient, and at least have novelty value in the implementation of dance extracurricular activities themselves. This is in line with Aswan (2016: 44), who says that the innovative element is a way to find something in a new way. However, at the guidance stage, the enthusiasm of students to learn dance is very high. In line with Dermawan et al. (2022), innovative learning is found in teacher innovation to foster learner motivation at the mentoring stage.

**3) Creative Learning**

Creative learning in traditional dance extracurricular activities has not been implemented. According to Aswan (2016: 44), creative learning functions to develop students' creativity and imagination. The implementation of this dance extracurricular activity has not developed students' imaginations, and the teacher has not encouraged students to find their own way of solving problems and difficulties because the activities are still fixated on teacher direction. In addition, she was fixated on teacher direction.

**4) Effective Learning**

Effective learning involves the presentation of material, mentoring, and evaluation. Each meeting has a target achievement, with the possibility of adding new material at the next meeting. The duration of extracurricular activities is 90 minutes. Teachers teach dance movements from basic to complex forms. The guidance and practice stage is important to ensure students' understanding and skills. Evaluation is conducted periodically to measure the achievement of learning objectives. The evaluation results show that students understand and are proficient in performing the material at each meeting. The application of effective elements is in line with Aswan's (2016) statement that effective learning means that whatever learning model is used must be able to achieve the learning objectives set.

### **5) Fun Learning**

Fun learning is found in all stages of implementing the Paikem model. At each stage, the teacher always prioritizes the condition of the students in the implementation of extracurricular activities. This is in accordance with (Çetin & Erdem Çevikbaş, 2020) comfort between children and creative dance can be associated with the concept of play. So that students are more comfortable, not awkward, and not depressed during extracurricular activities. In line with Rosala & Budiman (2020) fun learning helps students understand the material provided by the teacher. This can be seen during extracurricular activities; all students are enthusiastic and enjoy participating in these activities, in line with Aswan's statement (2016: 47) that fun learning is learning that creates a pleasant learning atmosphere.

### **c. Principles of PAIKEM**

#### **1) Experiencing Principle**

The principle of experience is found in the stages of material presentation, guidance, and practice, as well as development and application. In both stages, students participate and play an active role in activities. Not only the teacher continuously models movements, but students also participate in practice so that they have physical experience. The concept of learning in a comfortable atmosphere always makes students excited when implementing extracurricular activities. When extracurricular activities are canceled due to obstacles, students are disappointed. The emotional impact shows the emotional involvement of students in extracurricular activities. This is in line with Aswan (2016: 48–49) stated that, according to the principle of experience, students must be physically, mentally, and emotionally involved in learning.

## **2) Principles of Communication and Interaction**

Extracurricular dance learning at SDN 1 Bancarkembar applies the principles of good communication and interaction between teachers and students at all stages. The dance teacher successfully fights the "fierce" stigma by positioning herself as a student's learning friend. Communication and interaction without pressure create a conducive and warm environment. Students enjoy extracurricular dance activities with this positive communication and interaction. This is in line with Aswan (2016: 48–49) statement that the principles of communication and interaction in PAIKEM learning emphasize two-way interaction between teachers and students and even multi-directional interaction so as to create conducive communication and interaction.

## **3) Reflection Principle**

The principle of reflection is integrated into the guidance and feedback, development and application, and evaluation stages of extracurricular dance learning. Students review the movement material taught and present the results. The teacher provides corrections and comments and encourages students to do independent practice at home. This reflection principle aims to measure students' understanding of the material that has been taught. It is very important to create students who are able to develop their potential optimally. (Ubaidah, 2020). This reflection principle serves to measure students' understanding of the material that has been taught. This is in line with Aswan (2016: 48–49) statement that reflection is needed because it is used to determine the extent of learning achievement.

## **d. Preserving Local Culture Using the PAIKEM Model**

### **1) Learn to recognize and appreciate culture**

In the introduction stage, the teacher creates fun learning experiences and provides basic materials that interest students. The material presentation stage is about the dance being studied, including its origins and categories. The appreciating aspect occurs at the practice guidance, review, and feedback stages. Students present dance movements independently and receive assessment from the teacher. The teacher also encourages students to assess the learned dance and self-assess themselves regarding their dance presentation. This activity aims to enable students to appreciate and provide an assessment of traditional dance as part of local culture. This is in line with the statement (Aisara & Widodo, 2020) that in the aspect of getting to know it by fostering curiosity,

then getting to know the culture, and then being able to appreciate it by watching, finding out, and giving an assessment of the culture they witness or see.

**2) Cultivate a love for local culture.**

The implementation of the PAIKEM model in extracurricular dance focuses on fostering a sense of love for local culture. Teachers present material, guide practice, and discuss understanding in a fun atmosphere. Teachers also act as students to create interesting concepts. As a result, students are very happy to learn traditional dance. This is in line with the statement (Aisara & Widodo, 2020), namely, loving our own culture without having to belittle and demean other cultures. In line with Elita & Subiyantoro (2021), extracurricular traditional arts activities need to be given to elementary school students to introduce them to the traditional culture of their region and train them to love and be proud of what their region has.

**3) Participate in preserving local culture**

The aspect of participating in preserving local culture is included in the evaluation stage of the implementation of the PAIKEM model. The presentation of traditional dance forms is one of the efforts to preserve local culture. In addition, the *output* produced in extracurricular dance activities allows students to participate in traditional dance competitions or traditional dance performances organized by schools and other institutions. This is in line with the statement (Aisara & Widodo, 2020), namely, preserving local culture in the form of participating in activities in the context of preserving culture, for example, presenting a traditional dance when participating in competencies on culture or presenting a folk song.

**e. Supporting Factors and Obstacles**

**a. Supporting Factors**

- 1) Schools are very supportive of extracurricular activities to provide a forum for the potential and preservation of local culture. The provision of quite complete facilities, including rooms and sound systems, and bringing in traditional dance teachers who are experienced and experts in their fields can improve the output of students who take part in extracurricular dance activities.
- 2) The very high enthusiasm of students coupled with the concept of PAIKEM learning that suits student conditions makes extracurricular activities at SD N 1 Bancarkembar one of the favorite extracurricular activities because of the large number of participants.

### **b. Inhibiting Factors**

- 1) Teachers have not implemented the innovative and creative elements of the PAIKEM model well, so teachers need to do innovative and creative learning.
- 2) Traditional dance extracurricular enthusiasts are predominantly female. In fact, there are no men joining the traditional dance extracurricular.

### **CONCLUSIONS**

Dance extracurricular activities at SDN 1 Bancarkembar apply the PAIKEM model by using appropriate elements, principles, and stages. This model provides a platform for students to recognize, appreciate, and love local culture. However, the application of innovative and creative elements in the PAIKEM model still needs to be improved. In addition, another inhibiting factor is limited participation especially from men students. The results of this study can provide benefits for teachers and educators in implementing extracurricular activities that are fun and effective so that students can develop attitudes, skills, and understanding independently.

### **ACKNOWLEDGMENTS**

The researcher would like to express the deepest gratitude to all those who have contributed to the preparation of this article. The preparation of this article is inseparable from the help of several parties who helped both directly and indirectly. In connection with this, on this good opportunity the researcher would like to thank:

1. Assoc. Prof. Dr Jebul Suroso, Rector of Muhammadiyah Purwokerto University.
2. Drs. Eko Suroso, M.Pd., Dean of the Faculty of Teacher Training and Education, University of Muhammadiyah Purwokerto.
3. Dedy Irawan, M.Pd., Head of the Elementary School Teacher Education study program at Muhammadiyah Purwokerto University.
4. Okto Wijayanti, M.A., Supervisor who has provided guidance, motivation, direction, and suggestions for compiling this article.
5. All PGSD FKIP UMP lecturers who have provided advice, motivation, and useful knowledge.
6. Darso, S.Pd, Principal of SDN 1 Bancarkembar who gave permission for this research.

7. Amanda Putri, Dance Teacher of SDN 1 Bancarkembar who has helped with the data acquisition for this research.
8. Class III and IV students of SDN 1 Bancarkembar who participated in dance extracurricular activities involved in this research Family who always provide support in this research.

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