

## Guyub Rukun Dance to Form Learning Motivation and Collaboration Ability Learners

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### ABSTRACT

This study examines the integration of *guyub rukun* dance in elementary school learning as an effort to preserve local culture and strengthen character education. *guyub rukun* dance was chosen because it contains noble values such as togetherness, mutual cooperation, and social harmony that are relevant to the character formation of elementary school students. In addition, the simple dance movements and dynamic music are in accordance with the characteristics of elementary school-age students. This study uses a qualitative approach with a descriptive research type. The research data is in the form of information about the form of presentation, values, and the process of integrating *guyub rukun* dance in learning. Data sources include teachers, students, dance artists, and related documents. Data collection was carried out through participatory observation of the learning process, in-depth interviews with informants, photo and video documentation, and literature studies related to *guyub rukun* dance. Data validity was obtained through triangulation of sources, methods, and theories. The data analysis technique used the Miles and Huberman interactive model which includes data reduction, data presentation, and drawing conclusions. The results of the study indicate that the integration of *guyub rukun* dance is effective in: (1) increasing students' understanding of local culture, (2) developing motor skills and creativity, (3) fostering character values such as cooperation, tolerance, and responsibility, and (4) creating a fun and meaningful learning atmosphere. This study recommends the importance of integrating traditional arts in learning to preserve local culture while forming positive character in students.

**Keywords:** dance, learning, education, preservation, culture

## INTRODUCTION

The era of globalization has brought significant changes in various aspects of life, including in the world of education. Advances in technology and the increasingly massive flow of information present their own challenges for efforts to preserve local cultural values. Research by Widodo et al. (2020) revealed a worrying phenomenon, where around 65% of elementary school students in Indonesia are more familiar with and fond of popular culture than their own traditional culture. This condition is further exacerbated by the lack of exposure to traditional arts in formal educational environments. This shows that there is an urgent need to integrate local cultural values into the formal education system so

that students do not lose their cultural roots. Rapid technological developments should be used as a means to strengthen, not weaken, students' understanding and appreciation of their cultural heritage.

In the context of character education, traditional arts have a strategic position as an effective learning medium. Rahman (2021) emphasized that traditional dance is not just an expression of movement, but a manifestation of noble values that are passed down from generation to generation. The *guyub rukun* dance, as one of the local cultural heritages, contains a deep philosophy about togetherness, mutual cooperation, and social harmony that is very relevant to the character formation of elementary school students. These values are becoming increasingly important in the modern era where individualism is getting stronger. Through learning traditional dance, students not only learn physical movements, but also internalize social values that are important for community life. Learning traditional dance also helps develop students' kinesthetic and musical intelligence, while strengthening their understanding of the importance of cooperation and coordination in achieving common goals.

Several previous studies have examined the effectiveness of integrating traditional arts into learning. Nugroho and Setiawati (2022) found that traditional arts-based learning can significantly improve students' cultural understanding and social skills. This is reinforced by the findings of Kusumastuti (2021) which show the potential of traditional arts-based learning in developing students' multiple intelligence while strengthening their cultural identity. These studies confirm that a traditional arts-based learning approach provides multidimensional benefits for student development. Not only does it increase their understanding of cultural heritage, but it also develops social skills that are essential for community life. The researchers also found that students involved in traditional arts learning showed improvements in aspects of self-confidence, communication skills, and awareness of their cultural identity.

However, the implementation of traditional arts-based learning still faces various obstacles. Pratiwi (2023) identified several main challenges, including: (1) limited teacher competence in integrating traditional arts into learning, (2) minimal systematic and measurable learning models, and (3) lack of infrastructure and resource support. This creates a gap between the ideal potential of traditional arts as a learning medium and the reality of its implementation in the field. These challenges are further complicated by the demands of a dense curriculum and the pressure to meet conventional academic targets. Many schools still consider traditional arts learning as an extracurricular activity alone, not as an integral part of the core curriculum. A paradigm shift and systemic support are needed to optimize the role of traditional arts in formal education. In addition, there needs to be a continuous professional development program for teachers to improve their competence in integrating traditional arts into learning.

A preliminary study conducted in five elementary schools in District X showed that only 20% of schools actively integrated traditional dance into the learning process. In fact, according to Suryani (2023), the integration of traditional arts in learning can provide multiple benefits, including: strengthening cultural identity, developing motor skills, stimulating creativity, and forming positive

character. This low level of integration reflects the gap between theoretical understanding of the benefits of traditional arts and their practical implementation in the field. Factors such as limited time, human resources, and infrastructure are often the main reasons for the minimal integration of traditional arts in learning. This condition requires serious attention from various stakeholders, including local governments, education offices, and education communities, to find effective and sustainable solutions. Teacher training programs, providing adequate facilities and infrastructure, and developing adaptive learning models need to be priorities in efforts to increase the integration of traditional arts in formal education.

Based on these gaps, this study has three main objectives. First, to analyze the forms and strategies of *guyub rukun* dance integration in elementary school learning. Second, to identify and examine character values that can be developed through *guyub rukun* dance learning. Third, to evaluate the effectiveness of *guyub rukun* dance integration in improving cultural understanding and character formation of students. These objectives are formulated by considering the complexity of the challenges faced in implementing traditional arts-based learning. Through an in-depth analysis of the forms and strategies of integration, this study is expected to produce an applicable learning model that can be adapted by various schools with different contexts. Identification of character values in *guyub rukun* dance will provide a strong conceptual foundation for the development of local culture-based character education programs. Evaluation of the effectiveness of integration will produce empirical data that can be used as a reference in developing policies and education programs that integrate traditional arts.

The urgency of this research is increasingly relevant considering the mandate of Presidential Regulation Number 87 of 2017 concerning Strengthening Character Education and Permendikbud Number 20 of 2018 concerning Strengthening Character Education in Formal Education Units. Both regulations emphasize the importance of integrating local cultural values in the learning process to shape the character of students with strong cultural identities. The implementation of these two regulations requires a systematic and measurable approach, taking into account the diversity of socio-cultural contexts in various regions. The integration of local cultural values cannot be done uniformly, but must pay attention to the characteristics and local wisdom of each region. In this context, the *guyub rukun* dance is a concrete example of how local wisdom can be integrated into the formal education system effectively. The existence of this regulation also emphasizes the government's commitment to strengthening character education based on local culture, which needs to be supported by the development of innovative learning programs and models.

The results of this study are expected to provide theoretical and practical contributions in the development of traditional arts-based learning models in elementary schools. Theoretically, this study will enrich the knowledge of the integration of traditional arts in formal education, especially in the context of character formation of elementary school students. Practically, the research findings can be a reference for education practitioners in developing learning that integrates local cultural values effectively. This theoretical contribution is not only limited to the pedagogical aspect, but also includes

a deeper understanding of the relationship between traditional arts, character formation, and cognitive development of students. The research findings can also be the basis for the development of innovative learning models that integrate local wisdom with modern educational approaches. On the practical side, the research results can help teachers and education practitioners in designing and implementing more contextual and meaningful learning programs.

Furthermore, this study is also relevant to efforts to achieve national education goals as stated in Law Number 20 of 2003 concerning the National Education System, especially in terms of developing students' potential to become people who are faithful, pious, have noble character, are healthy, knowledgeable, capable, creative, independent, and become democratic and responsible citizens. Through the integration of *guyub rukun* dance in learning, it is hoped that a holistic education process can be created, which not only develops cognitive aspects but also strengthens the affective and psychomotor aspects of students. Achieving national education goals requires a comprehensive and multidimensional approach, where traditional arts can act as a bridge connecting local wisdom values with the demands of global competence. The integration of *guyub rukun* dance in learning also reflects efforts to realize education that is rooted in national culture but remains relevant to the development of the times. This is in line with the spirit of national education which aims to develop the potential of students in a complete and balanced manner, while maintaining their cultural identity amidst the flow of globalization.

## **METHOD**

### **Type of Research**

This study uses a qualitative approach with a descriptive research type. The selection of this approach is based on the consideration that the study aims to explore and understand in depth the phenomenon of *guyub rukun* dance integration in elementary school learning. As stated by Creswell (2023), a qualitative approach is appropriate for studying phenomena that require an in-depth understanding of the process, meaning, and experiences of participants. Data and Data Sources: The data in this study include: (1) Information about the form of presentation and values of *guyub rukun* dance, (2) The process of dance integration in learning, (3) Student responses and developments, and (4) Supporting learning documents. Primary data sources consist of class teachers, grade IV and V students, local dance artists, and principals in five elementary schools in Regency X which were selected using purposive sampling. Secondary data sources include learning documents, dance performance videos, and related literature.

### **Data Collection Techniques**

Data collection was conducted through several techniques: (1) Participatory observation of the learning process integrating *guyub rukun* dance, (2) In-depth interviews with teachers, students, dance artists, and principals, (3) Documentation in the form of photos, videos, lesson plans, and field notes,

and (4) Literature study related to *guyub rukun* dance and traditional arts-based learning. Data Validity: To ensure the validity of the data, this study used triangulation: (1) Source triangulation: comparing data from various sources (teachers, students, artists), (2) Method triangulation: using various data collection methods, and (3) Theory triangulation: using several theories to analyze the findings.

### **Data Analysis Techniques**

Data analysis used the Miles and Huberman interactive model which includes: (1) Data reduction: selecting and simplifying raw data, (2) Data presentation: organizing data in descriptive form, and (3) Conclusion drawing: interpreting and verifying the findings. Research Procedure: The research was conducted in four stages: (1) Preparation stage: initial observation and permission, preparation of research instruments, coordination with the school, (2) Implementation stage: data collection through learning observations, interviews with informants, documentation of activities, analysis of related documents, (3) Analysis stage: data processing and analysis, triangulation and validation of findings, interpretation of research results, and (4) Reporting stage: preparation of research reports, presentation of research results, publication of findings.

### **Student Motivation and Ability**

The motivational aspect of students is measured through: (1) Level of participation in learning, (2) Enthusiasm for *guyub rukun* dance material, (3) Perseverance in practicing dance movements, and (4) Initiative in developing movement variations. Student abilities are assessed based on: (1) Understanding the values of the *guyub rukun* dance, (2) Skills in performing dance movements, (3) Ability to work together in groups, and (4) Application of character values in everyday life. All aspects of student motivation and ability are documented through assessment rubrics developed based on specific indicators in accordance with learning objectives. Student development data is analyzed descriptively and qualitatively to identify patterns and tendencies in the learning process.

## **RESULT AND DISCUSSION**

*Guyub rukun* Dance is a local cultural heritage originating from the Sragen area, Central Java, which depicts the spirit of togetherness and mutual cooperation of the agrarian community. Based on an interview with Mrs. S, as a dance teacher at Sine 2 Elementary School, Sragen, this dance has a deep philosophy about the social life of rural communities which is reflected in every movement. The movements in this dance represent farming activities and the social life of rural communities, such as planting rice, harvesting, and community service which reflect the noble values of Javanese society. According to research by Widiastuti (2023), traditional dances such as the *guyub rukun* dance have an important role in maintaining the social and spiritual balance of agrarian communities, as well as being a medium for passing on local wisdom values between generations. This is reinforced by the findings of Rahmawati & Sulisty (2024) who revealed that traditional dance has a dual function as

entertainment and an effective character education medium in shaping the personality of students.

As a learning medium, *guyub rukun* dance offers a contextual approach that combines cultural aspects with modern education. Through dance, students not only learn about movement, but also the noble values contained therein. Research by Pramono et al. (2023) shows that traditional arts-based learning can increase students' understanding of local cultural values by up to 45% compared to conventional learning methods. Handayani & Pratiwi (2022) in their study also found that the integration of traditional arts in learning can significantly increase students' learning motivation, with an average increase of 35% in terms of active participation in class. Furthermore, this study revealed that students involved in traditional arts learning showed better cooperation and empathy skills than the control group. Supported by Suryadi (2021), traditional arts, such as the *guyub rukun* dance, can be a contextual learning medium that instills values of togetherness in students, Nugroho (2020), traditional dance movements often reflect harmony and collaboration, which are important foundations in building cooperation, and Kusuma (2019), traditional arts teach collaboration skills through the appreciation of integrated cultural values. Added by Kusuma (2019), art activities, such as dance, can increase students' intrinsic motivation through a fun and challenging approach, Wijaya (2021), group activities in dance train students to depend on each other and work together to achieve common goals, and Prasetyo (2022), traditional arts-based learning programs have been shown to improve students' social interaction and cooperation skills.

The integration of *guyub rukun* dance at Sine 2 Sragen Elementary School is carried out through an extracurricular program held twice a week. This program involves students in grades IV and V. The learning process is divided into three main stages: introduction to dance values, basic movement training, and choreography development. Observations show that the learning approach applied by Mrs. S uses demonstration and direct practice methods. This is in line with the findings of Pratiwi (2023) who stated that traditional dance learning is more effective when using the learning by doing approach. Students not only learn dance movements, but are also given an understanding of the philosophy and values contained in each movement. Observation and interview data showed a positive response from students. Around 85% of students showed high enthusiasm in participating in learning, which was reflected in the level of attendance and active participation during practice. This finding supports the research of Nugroho and Setiawati (2022) on the effectiveness of traditional arts-based learning in increasing student learning motivation.

The development of students' abilities was observed in three main aspects: (1) Cognitive Aspect Students showed an increase in understanding of local cultural values. Interview results revealed that 78% of students could explain the meaning of dance movements and their relevance to everyday life. As stated by Rahman (2021), understanding cultural values contributes to the formation of students' cultural identity, (2) Psychomotor Aspect Documentation of the development of dance skills showed significant progress. After three months of learning, 82% of students were able to master basic movements well. Kusumastuti (2021) emphasized that traditional dance learning is effective in

developing students' motor coordination and spatial awareness, and (3) Affective Aspect Positive changes in attitudes were observed in students' behavior, especially in terms of cooperation and responsibility. Class teacher notes showed an increase in mutual cooperation behavior in other learning activities. This is in line with Suryani's (2023) findings regarding the transfer of character values from traditional arts learning to a broader context.

Despite showing positive results, the implementation of this program faces several challenges. Limited time and supporting facilities are the main obstacles. The strategies implemented by Mrs. S to overcome this include the use of digital learning media and the formation of peer learning groups. This approach has proven effective in optimizing learning time and increasing the efficiency of the training process. The implementation of *guyub rukun* dance in the context of modern education faces various challenges and opportunities that are interesting to study. Sutrisno & Wardani (2023) identified several main challenges in implementing traditional arts-based learning, including time constraints, lack of competent human resources, and lack of infrastructure support. However, the study also found that innovation in teaching methods and the use of digital technology can help overcome these obstacles. Wardani & Nugroho (2022) added that the use of digital platforms and interactive learning media can increase the effectiveness of knowledge and skill transfer in traditional arts learning.

Another important aspect in the implementation of *guyub rukun* dance is the development of a comprehensive evaluation method. Yulianti & Santoso (2023) proposed a holistic assessment model that includes three main domains: cognitive, affective, and psychomotor. This model allows teachers to measure not only technical abilities in dancing, but also the understanding of cultural values and character development of students. Zulkarnain & Permana (2022) strengthen this argument by stating that the evaluation of traditional arts learning needs to consider its contextual and cultural aspects. The success of the integration of *guyub rukun* dance at Sine 2 Sragen Elementary School has important implications for the development of traditional arts-based learning. The learning model developed can be a reference for other schools in implementing similar programs. Widodo et al. (2020) emphasize the importance of documentation and dissemination of good practices of local culture-based learning to enrich the treasure trove of character education in Indonesia.

Winarno & Sutanto (2024) in their research on the integration of local wisdom values in 21st century learning found that traditional dances such as the *guyub rukun* dance can be an effective bridge between cultural heritage and the demands of modern education. This study underlines the importance of maintaining the essence of traditional values while adapting delivery methods that suit the characteristics of digital generation learners. Kusumastuti & Widjajanti (2024) added that a learning approach that integrates digital technology with traditional arts can create a richer and more meaningful learning experience. With a combination of traditional and digital approaches, *guyub rukun* dance can continue to be an important part of culture-based education in Indonesia. In line with Astuti (2020), integrating local cultural arts into formal education is one way to preserve traditions while educating the younger generation, and increasing students' appreciation of cultural heritage, Utami (2021),

understanding local culture through traditional arts is an important step in forming a generation that is proud of its identity, Nugroho (2020), digitalization of traditional arts can expand the reach and increase the younger generation's appreciation of cultural heritage, and Prasetyo (2022), digital technology is an important tool in supporting the preservation of traditional arts amidst global progress. Thus, the *guyub rukun* dance is not only a tool for cultural preservation but also supports national education goals.



**Figure 1.** Initial Movement of the *guyub rukun* dance

The primary meaning of the *guyub rukun* dance is unity and harmonious living within the community. The dance's philosophy emphasizes the importance of living in harmony and helping one another within society. Through this dance, people are reminded to maintain harmony, show mutual respect, and foster a sense of togetherness. The *guyub rukun* dance is not only a form of performing arts but also a reminder of the noble values in Javanese culture, emphasizing togetherness and mutual respect, which remain relevant in modern life. Students participating in the dance extracurricular program also come from various grade levels. Students who take part in dance extracurricular activities are enrolled in various classes, including the following.

**Table 1.** List of Students Participating in Extracurricular Activities

No	Name	Class	Collaboration Ability
1	ABW	V	Very good
2	AAP	V	Very good
3	AAJ	V	Very good
4	AL	VI	Very good
5	CO	VI	Very good
6	CAC	V	Very good
7	DAK	V	Very good
8	IAA	VI	Very good
9	NMN AS	IV	Very good
10	NAME	V	Very good
11	PAA	V	Very good
12	PN	V	Very good
13	RNP	V	Very good



Teaching the *guyub rukun* Dance can be done with a systematic and enjoyable approach. Here are steps that can be followed to teach this dance to students:

### **Introduction to the *guyub rukun* Dance**

The *guyub rukun* dance, originating from Sragen, Central Java, serves as a valuable cultural heritage embodying the values of togetherness, mutual cooperation, and unity. The term *guyub rukun* translates to harmonious collaboration, symbolizing collective effort and solidarity—values deeply rooted in Javanese society. This traditional dance emphasizes group coordination, requiring dancers to move as a unit to express the spirit of community. To introduce students to the *guyub rukun* dance, teachers begin by providing historical and cultural context, highlighting its role in local traditions and its relevance to fostering teamwork. Students are then shown a visual presentation, such as a video or a live demonstration, to observe the intricate movements, formations, and expressions that characterize the dance. This initial exposure allows students to grasp the overall aesthetic and thematic elements while building enthusiasm for their involvement.

### **Mastering Basic Movements**

After the initial introduction, the instructional phase focuses on familiarizing students with the fundamental movements of the *guyub rukun* dance. Teachers start with simple, basic steps, emphasizing proper footwork, hand positions, and body posture. Each movement is broken down into smaller parts to ensure clarity, with teachers providing verbal explanations and visual demonstrations to reinforce understanding. To help students develop muscle memory and synchronization, repetitive practice is conducted. Repetition not only aids in mastering the basic choreography but also fosters discipline and attentiveness to rhythm. Students are encouraged to work collectively, paying close attention to their coordination and the fluidity of their movements. Teachers provide individualized guidance where necessary, ensuring all students feel confident in executing the foundational steps.

### **Formation Division**

The *guyub rukun* dance typically involves large group formations that emphasize collective effort. At this stage, teachers introduce students to the importance of group formations, explaining how individual roles contribute to the success of the overall performance. The class is divided into formations, with each student assigned a specific position. Students practice moving within their designated spots, focusing on maintaining symmetry, timing, and coordination. This exercise teaches students spatial awareness and the significance of teamwork, as they must rely on one another to sustain the intended patterns. Group practice is repeatedly conducted to enhance their confidence and precision in maintaining the formations.

### **Integration of Musical Accompaniment**

Music plays a vital role in traditional dance, particularly in the *guyub rukun* dance, which is accompanied by gamelan music—a traditional Javanese ensemble comprising instruments like gongs, metallophones, and drums. Teachers introduce students to gamelan music, explaining its structure,

rhythm, and tempo. Students are encouraged to listen attentively to understand how the beats influence the timing and flow of their movements. Once students have become familiar with the music, they practice synchronizing their dance movements with the gamelan rhythms. Teachers guide students in harmonizing their actions with the changing tempo and energy of the music, emphasizing the importance of unity in achieving a cohesive performance. This phase helps students connect with cultural elements while enhancing their ability to collaborate under a shared rhythm.

### **Group Practice**

To facilitate effective learning, students are divided into smaller groups to practice the dance collaboratively. Smaller group practices create a supportive environment where students can focus on improving their movements, identifying challenges, and assisting one another. Teachers monitor the groups, offering constructive feedback and observing how students interact and cooperate. Through consistent routine practice, students gradually build confidence and refine their skills, as research highlights the role of deliberate practice in enhancing performance and learning outcomes across various fields (Rousmaniere & Frederickson, 2024; Macnamara & Hambrick, 2019; Silva & Souza, 2024). Repetition and group work not only improve their technical abilities but also strengthen bonds among peers, fostering a sense of camaraderie and mutual respect.

### **Performance Preparation**

As students become more confident with the choreography, the focus shifts to performance preparation. Teachers guide students through the process of organizing a polished presentation, including discussions on performance protocols, traditional costumes, and any necessary props. Students are taught the cultural significance of attire and expressions, which are integral to conveying the message of the *guyub rukun* dance. Rehearsals are conducted regularly to perfect group coordination and mastery of movements and expressions. Teachers emphasize the importance of unity and synchronization, ensuring that students are prepared to deliver a meaningful and well-coordinated performance.

### **Feedback and Evaluation**

Following practice sessions, feedback, and evaluation play a key role in refining the students' performance and cooperative behaviors. Teachers hold open Q&A sessions to allow students to share their experiences, challenges, and observations. Constructive feedback is provided, focusing on aspects such as movement accuracy, coordination, timing, and expression. Additionally, students are encouraged to provide peer feedback, fostering a culture of mutual support and continuous

improvement. Teachers highlight areas for growth while also acknowledging students' achievements, creating a balanced and motivating learning environment.



**Figure 2.** Stage Action

### **Conveying the Meaning and Reflection**

To conclude the learning process, teachers engage students in discussions about the deeper meaning behind the *guyub rukun* dance. They emphasize the values of cooperation, harmony, and mutual respect embodied in the dance and encourage students to reflect on how these values can be applied in their daily lives. A final reflection session provides students with an opportunity to express their thoughts on what they have learned through participating in the dance. Many students gain not only technical dance skills but also valuable life lessons, such as teamwork, respect for cultural heritage, and the importance of working together toward shared goals.

With a fun and systematic approach, teaching the *guyub rukun* Dance can be a valuable and enriching experience for students, enhancing not only their dance skills but also their understanding and appreciation of their culture. As a form of appreciation for students' efforts and progress, SD Negeri Sine 2 Sragen holds a program called "Stage Action" every third Saturday, giving students the chance to showcase their talents to their peers. The more frequently students perform in front of an audience, the more their confidence and courage grow.



**Figure 3.** *guyub rukun* dance performance

In events where outside guests are invited, students' talents are sometimes showcased to entertain the guests. Recognizing and appreciating students' efforts and improvements motivates them to continue learning. Involving parents in these performances as audience members is a form of support that enhances students' pride in their culture.

## CONCLUSION

Research on the integration of *guyub rukun* dance in learning at Sine 2 Elementary School, Sragen has produced several important conclusions. First, the implementation of *guyub rukun* dance through an extracurricular program led by Mrs. S has succeeded in creating an effective learning model in introducing and preserving local culture. The learning approach that combines demonstration methods and direct practice has proven effective in facilitating students' understanding of the values contained in the dance. Second, the positive response from students shown through a high level of participation and enthusiasm (85%) indicates that traditional arts-based learning can be an attractive alternative in developing students' character. The development of students' abilities recorded in the cognitive, psychomotor, and affective aspects shows that the integration of traditional dance has a comprehensive impact on students' growth and development. Third, although there are challenges in implementation, such as limited time and supporting facilities, the adaptive strategy implemented through the use of digital learning media and peer learning systems has helped optimize the learning process. The success of this program can be a reference model for other schools in developing effective traditional arts-based learning. The findings of this study emphasize the importance of integrating traditional arts in formal education as an effort to preserve local culture while strengthening character education. The learning model developed at Sine 2 Sragen Elementary School can be an example of good practice in implementing meaningful and sustainable culture-based learning.

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