

Creating an Indonesian Archipelago Creation Dance for Elementary School-Aged Children

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Abstract. Preserving traditional dances of the Indonesian archipelago, one of which is through education starting from elementary school-aged children. However, there are some obstacles faced by teachers of elementary schools, including the lack of knowledge of art because the learning material obtained at colleges is not adequate. In addition, art teachers who are classroom teachers at elementary schools generally do not have artistic skills, especially in terms of dance. The purpose of this study is to create an Indonesian archipelago creation dance for elementary school-aged children as a step in inheriting cultures through introducing the cultures of the Indonesian archipelago to elementary school-aged children. In terms of research method, this study used ethnographic qualitative research method and dance creation method. The result of this study is a creation dance resulting from the development of the traditional dances of Andun Dance and Kejei Dance from Bengkulu. In conclusion, this Indonesian archipelago creation dance is an innovation in introducing the regional cultures of the Indonesian archipelago by including this learning material in the course of Art Education at Elementary School in the study program of Elementary School Teacher Education.

Keywords: Creation, Indonesian Archipelago Creation Dance, Elementary School-Aged Children.

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INTRODUCTION ~ Dance tradition is one type of cultural history that must be conserved and maintained by the community in which the dance was created and evolved as a form of respect and reverence for the ancestors. It is not only the responsibility of the local community, the owner of the dance, to keep and sustain the dance heritage that has spread throughout the country, but it is also the obligation of all Indonesians. Because preserving the culture of the region entails preserving national culture, as the culture of the region is the source of national culture. One way to form the duty of all Indonesians is to preserve the archipelago's dancing history, which can be done through education.

The preservation of the dance tradition can be accomplished by incorporating dance tradition information within the

study content of Art, Culture, and Craft/Seni Budaya dan Prakarya (SBdP) for children in primary school. Kusumastuti (2014) said that the Art of dance in the world of education, especially primary education, has a positive impact, not only on the preservation of the art of dance but also on the interests of the education itself. Every member in the community will recognize, absorb, inherit, and incorporate all elements of culture, such as values, beliefs, knowledge, or technology, that are required to deal with the environment, through the educational process. As a result, it is appropriate to once again bequeath dance tradition to the next generation, a culture that began in children of primary school age, when their psychomotor, cognitive, and affective development had already made them more ready to appreciate, accept,

and instill cultural values in them from an early age.

Based on the determination of the Directorate of Heritage and Cultural Diplomacy (Paluseri: 2017) that "to preserve (protect, develop, utilize) the culture of Indonesia, directorate general of Culture, Ministry of education and culture has set 197 Performance Art that of Cultural Heritage/Warisan Budaya Tak Benda (WBTB) including the art of dance traditions in it. Throughout the Archipelago as ObjectThe activities of the Determination of the intangible Cultural Heritage of Indonesia is carried out from 2013 to 2017 aims to guarantee and protect the intangible cultural heritage of Indonesia which belong to a variety of community, groups, and individuals concerned; enhance the dignity of the nation and strengthen the character, identity, and personality of the nation; to increase the appreciation and pride of the people of Indonesia to the uniqueness and the richness and diversity of Indonesian culture; increase awareness and active participation of the community and stakeholders on the importance of WBTB; and mutual respect to the nation's cultural heritage; promote WBTB the nation of Indonesia to the wider community and increase the welfare of the people."

Based on the above objectives regarding dance tradition, which is on the WBTB list, it becomes the task of the entire Indonesian people to achieve the intended purpose through learning art in a child of primary school age, who becomes the first target of the education unit level as the culture's heir. To that end, offer information about the archipelago's dance traditions in the charge. Seni Budaya dan Prakarya (SBdP) Learning is

a method of transmitting culture via education. However, because teaching is as much an art tradition that is included in the list of WBTB in children of primary school age are things that may not be controlled during the sitting in elementary school, the stages of the spread of the archipelago's cultural inheritance begin with the introduction of the culture of the area where we are because the culture of the area is the cultural roots of national identity.

Subsequently, the Mother Zia SDIT Al Qalam South Bengkulu teacher in forum activities Community service the Lecturers of FKIP August 2020 ago, said that the teachers have difficulties in teaching the SBdP on students in elementary school. These barriers include a lack of understanding of the art due to inadequate materials received while in college, as well as a lack of artistic abilities, particularly in the art of dance. Furthermore, teachers believe that the Indonesian school curriculum does not devote enough time to mastering the arts, particularly dance.

In light of the aforementioned issues, a good technique is required for a teacher to be able to transmit down the archipelago's culture through classroom learning. As a result, there is a need for renewal by developing a kind of dance composition that will be introduced to different parts of the archipelago. According to (Syefriani: 2016) that dance new creations arise because of the nature of mind and view of human life that always experiencing development to improve the culture of the dance so that the beauty of the dance does not just disappear and live by the times. Therefore, Archipelago Creative Dance on which it rests of the motion of the dance

tradition of the archipelago as well as customized to the child's development into one of the dance forms new creations intact is a solution to preserve the dance tradition of the archipelago.

Dance creations that are created are packed in the form of a video dance performance in the category of multimedia learning, which will be disseminated to all students of primary School Teacher Education/Pendidikan Guru Sekolah Dasar (PGSD) either already be a teacher (the background of the students of the Open University) and prospective teachers (the background of the students of Padang State University). Dance creations are a provision for a student as a teacher to be disseminated on students in elementary school as the generation heir to the culture. Packaged in the form of multimedia learning that can be learned in a learning system in a network by the conditions of education today which directs all levels of education must be familiar with Distance Learning/Pembelajaran Jarak Jauh (PJJ).

Archipelago creation dance is a product of the innovation culture that has been created based on the development of traditional dance community, in this case from the Province of Bengkulu, Dance Kejei, and Dance Andun that goes into the list of intangible Cultural Heritage/Warisan Budaya Tak Benda (WBTB). The purpose of the creation of dance new creations is to introduce the dance tradition of the heir to the culture with the new shape. Therefore, the interest of the younger generation against cultural heritage in particular the dance traditions on the wane, because he's the form of the presentation of the dance tradition is very monotonous so impressed boring.

In addition, the heir to a culture that in the category of the millennial generation is more interested with the things related technologies such as social media, playing electronic sports, to access the world through the internet. Therefore, introducing dance tradition to the younger generation heir to a culture can be done with how to innovate in creating dance new creations and presented in the form of multimedia learning to attract the interest of a generation heir to a culture in getting to know the culture of the archipelago. As a result, regional culture is the foundation of national culture. As a type of cultural legacy, it is critical to be able to develop Archipelago creation dance for children in primary school.

METHOD

This study approach combines two methods, namely qualitative and ethnographic ways of dance composition. The two techniques were chosen by the research aims, which are to define and explain the culture in this dance tradition, which is utilized as the foundation for the production of new creative dance. The CTL or characteristic of any dance tradition that is defined either in the list of intangible Cultural Heritage/Warisan Budaya Tak Benda (WBTB) or resources that will be collected from data in the field was noted in this study. All information regarding the archipelago's dance traditions that are entered into the WBTB is used to produce and create new work, called Archipelago creation dance, using professional procedures. According to Bestari (2015), The professional method is a method that offers an alternative to work and understanding of the art that already exists, but this study also offers originality in the form of works that can

provide a new experience for the audience (in Yosi Sapitri: 2016).

In general, the method is a way to move or do something in a systematic and orderly, the regularity of thought and action, or also the technique and the composition of employment in the field or field-specific (Rohendi, 2011: 171). Furthermore, the word creation is derived from the word copyright, which refers to the mind's power to hold something new; creative wishful thinking; and the ability to concentrate the mind (wishful thinking) to hold something new (Great Dictionary of the Indonesian Language). The process of creation, on the other hand, refers to the stages involved in systematically creating something new. Because there is a process of thinking involved in the creation, as well as stages of the procedural stages, the method of creation is now entering the realm of science. As expressed by Muljiyono (2010, p. 75) that the procedure in question is "the whole process of creation. Starting from the search of the subject of creation, the determination of the objects of creation, up until the creation.

The extent of the archipelago that spreads from Sabang to Merauke which is impossible to reach in this one study, the research location "Creation of Archipelago Dance for Elementary School Students" is limited in scope, namely Bengkulu Province as the most accessible location. This research involves cultural experts such as traditional leaders, choreographers, traditional dance musicians, art studio owners, traditional dance dancers who know the ins and outs of traditional dance which in this case is a dance that is included in the list of Intangible Cultural Heritage of Cultural Heritage/ Warisan Budaya Tak Benda

(WBTB) namely Kejei Dance (Rejang Lebong) and Andun Dance (South Bengkulu).

Referring to the theory of Jacqueline Smith translated by Ben Suharto (1985) there are five construction methods in composing dance works and the construction method I as well as the exploration stage which is very important in the creation of this archipelago dance creation where the chosen dance stimuli greatly affect the creation process. The dance stimuli used in the creation of this archipelago dance are, 1) Auditive stimulation in the form of music from traditional Indonesian dances that will be selected from the list of traditional dances included in the WBTB that can motivate the creation of a new dance creation; and 2) Kinesthetic stimulation, namely making new movements originating from traditional dance movements of the archipelago which will be selected from the list of traditional dances included in the WBTB.

After the stage of building techniques in the form of stimulation, dance is completed, the next choreographers should have a positive creative attitude since the stage of the creative process is an important feature that must be owned by someone while creating a dance piece. According to Restiana (2019), The creative process is the most important aspect in creating a dance piece, which is aided by talents, abilities, and other factors. As for the stages of the creation of dance works according to Alma M. Hawkins is 1) Exploration, specifically, the act of envisioning, thinking, and experiencing when response and the response of an object are employed as the foundation of a dance piece. Everything about dance, including the form of

motion, the rhythm, the topic, and everything else; 2) Improvisation, this is the stage for the choreographer in trying or for spontaneity in the deal, where the motion or movement is discovered by accident, despite motion-motion that has been previously learned or discovered, and the features of spontaneity characterized by the presence of improvised movements; 3) Composition, this stage involves preparing the motion that has resulted from the exploration and improvisation process. This stage is performed by evaluating, compiling, arranging, and rearranging the motives of motion into a single unit called the choreography (in Hadi: 2011). In this study, aspects connected to dance composition in the form of the construction of a new motion that is based on the Dance Kejei and Dance Andun as dance traditions, and motion as the major element, as well as certain supporting elements such as music, costume, prop, makeup, stage, and floor design New creations are formed when the floor and top designs are combined into one unity dance.

RESULTS

Based on the explanation that has been described above, there is six (6) basic motion of the core that will be used as the basis of the creation of dance creations based on a dance tradition that is Dance Kejei and Dance Andun. When viewed in the context of the formation of Dance Andun and Dance Kejei, there are many parallels in terms of presentation, such as the number of motions, music, property, dress, equipment, or ritual, as well as the second role of the dance. This is common because the two areas are located in the same province's region. Although there is no authentic evidence of when and who

created Dance Kejei and Dance Andun, a second dance that was born and grew from the people, danced by the people, and for the people's interests may be determined.

The construction of this archipelago's dance creations is one of the archipelago's efforts to maintain its culture. When a dance is learned and performed outside of the dance's origin place, it is referred to as a dance archipelago. Dance Kejei and Dance Andun, for example, are dance traditions unique to the people of Bengkulu Province. When the public studies the Dance Kejei and Dance Andun outside of the Province of Bengkulu, the second dance is referred to be the dance of the archipelago.

According to various interviewees cultural figures and artists, namely Mr. Ref Andras, Mr. Shukri, Dali's Father Yazid, and Mother Paramitha have the same opinion that the existence of the dance traditions of various regions, especially Dance Kejei and Dance Andun now less in demand by the public, especially the younger generation. It cannot be denied that the traditional manner of dance presentations is fairly straightforward, if not boring. As a result, there is a need for a learning innovation of an art that may draw students' attention as next-generation heirs to a culture who are interested in studying archipelago dance traditions, just as there is a case with conserving national culture.

As a result, the production of dance is a sort of corporate innovation aimed at attracting students as the next generation's heirs to a culture that dates back to the primary school years. Of course, this dance has evolved and adapted to the capacities of children in

primary school. Kedun Dance and Gegelea Beregam Dance are two new dance creations derived from Kejei Dance and Andun Dance. As for the stages of the creation of Kedun Dance and Gegelea Beregam Dance have adopted the theory of Alma M. Hawkins, namely 1) the Exploration Stage; 2) the Stages of Improvisation; and 3) the Stages of Composition.

Exploration Stage

The assessment step is the Exploration stage. This stage is choreographed to discover and create new moves for the dance pieces. At the stage of exploration, the steps choreographed refer to the theory of Jacqueline Smith translation Ben Suharto (1985) is a method of construction in the form of stimuli kinesthetic namely the sixth motif motion Dance Kejei and Dance Andun, as well as stimulation auditive form of music-music Dance accompaniment Kejei and Dance Andun.

At this point, the choreographer is working on the construction of motion using three elements: space, time, and energy. The nucleus dance heritage can be evolved into a variety of movements new compositions. At this stage, the choreographer must also have a creative mindset as a beginning capital in creating a dance production. The exploration stage is the process of considering, imagining, and feeling an object that will be used as a component in a dance piece.

Stages Of Improvisation

Following the stages of exploration, the next step in the creation of a dance is to perform an improvised stage motion, in which a choreographer dabbles or for spontaneity, where the invention of motion by chance or movement by chance

is based on the motion dance tradition that is used as a source of motion development. At this stage, choreographers build a motion similar to that developed at the exploration stage, but what separates this stage is that the motion is created with more spontaneity and a greater focus on aesthetic value by considering the three aspects of space, time, and energy. The nucleus dance heritage can be evolved into a variety of movements new compositions. On the stage, a choreographer is necessary to have a creative mindset as a starting capital in creating a dance production. The exploration stage is the process of considering, imagining, and feeling an object that will be used as a component in a dance piece.

Stages Of Composition

Stages of composition are the process of making a motion that has been produced from the process of exploration and improvisation. This stage is performed by evaluating, compiling, arranging, and rearranging the motives of motion into a single unit called the choreography (in Hadi: 2011). Aspects linked to dance composition in the form of motion as the major element, as well as certain supporting elements like music, costume, prop, makeup, stage, floor design, and top design packed into one unity dance generates new creations. It was performed on the stage of the composition of this is the evolution in the form of the presentation of dance in the form of motion, dancers, floor patterns, dance music accompaniment, fashion and dressing, show location, and show duration.

Motion

The archipelago creation dance was formed based on the evolution of the

nucleus motions of Dance Kejei and Dance Andun. One motif to the core motion will be evolved into two (2) motif motion new dance new inventions, resulting in twelve (12) motif motion new. In this study, two videos learning Archipelago creation dances that are used as material for art education courses in the elementary school: *Dance Kedun*, which develops six (6) motif motion dance kejei, and Dance Andun, which is twelve (12) motif motion of the new displayed in a sequence that is used as a basis for exploring students' creativity in developing new creative dance in groups; the *second* Dance Gegelea Beregam that dance is the development twelfth motif motion new developed into a form of dance performances creations of the archipelago as a whole can be the lecture material of art education in the elementary school that can be learned students in the network.

Dancer

If the traditional Dance Kejei and Dance Andun were performed in groups, the dancers would be divided into two male and female groups. Then, 5 female dancers developed the shape of the creative dance nusantara presentation on aspects. It doesn't rule out the possibility of male dancers, just that the research method is limited to female dancers. Because women's dancing interests are more easily found than male dancers, this is a factor to consider.

Pattern Floor

The floor pattern is the lines that the dancers walk on the stage. In general, this archipelago dance will use two-floor patterns, namely straight lines, and curved lines. If the Kejei Dance and Andun Dance performances use a straight line floor pattern from the beginning to the

end of the show. So the development of the floor pattern in the dance created by the archipelago, the Kedun Dance and the Gegelea Beregam Dance, is in the form of the development of straight line and curved floor patterns such as triangles, parallelograms, semi-circles, as well as a combination of straight lines and curved lines.

The Accompaniment of Dance Music

Music in dance is not just an accompaniment but two interrelated things. Movement and rhythm are part of the elements of dance, and the basic elements of music are tone, rhythm, and melody. The Kejei and Andun dance performances are accompanied by three traditional musical instruments, namely the kulintang, tambourine, and gong. Meanwhile, the Kedun Dance and the Gegelea Beregam Dance experienced innovations in the form of developing musical accompaniment that did not only come from traditional music but also collaborated with other musical instruments so that it became a new form of music.

Fashion and Makeup

Except for the bride and groom, make-up and attire at Kejei Dance and Andun Dance performances were traditionally modestly dressed according to local customs. The bride wears a crimson Betabur dress and songket cloth with a canopy (edit Bengkulu), while the groom wears a suit and songket cloth. As a result, new fashion and make-up innovations incorporate green and golden yellow songket material, but with customized clothing patterns to make them appear more lovely and appealing. Because the audience judges whether dance is beautiful or not based on the appearance of the dancer's makeup and clothing, the

clothing and makeup of the Kedun Dance and Gegelea Berekam Dance prioritize the element of beauty, the clothing and makeup of this dance prioritize the value of beauty that is seen by the eye.

Show Place

Because the relation of dance is danced from the people, by the people, and for the people, the places of Dance performances Kejei and Dance Andun were on the stage *non-proscenium* (arena). On a *non-proscenium* stage, there is no separation between the dancers and the audience, and they may be seen from all sides. Additionally, producing video dance will be performed on Long Beach and Fort Marlborough, which are tourist areas of the City of Bengkulu, as part of the archipelago's dance creations. Its goal is to introduce its Bengkulu through a dancing video.

Duration of Dance Performance

If the duration of the Kejei and Andun Dance performances is not indicated, it is because it is determined by the wants of the community. The duration of the creation dance nusantara was then represented in two styles of dance, with Dance Kedun dancing for more than four (4) minutes and Dance Gegelea Berekam dancing for more than six (6) minutes. It is awarded to youngsters in primary school who can retain and memorize motion.

DISCUSSION

Kedun Dance and Gegelea Berekam Dance are Indonesian dance creations that were created and developed from Bengkulu traditional dances, namely Kejei Dance and Andun Dance. This dance creation has been documented in the form of a learning video which is also a digital-based learning media. Learning videos

can be a source of learning for Elementary School Teacher Education Study Program students, especially Open University/Universitas Terbuka (UT) students and Padang State University/Universitas Negeri Padang (UNP) which is included in the subject matter of Art Education in elementary school. It is hoped that this creation dance can be disseminated by Open University students who are teachers and UNP students as prospective teachers, so that they can introduce the Kedun Dance and the various Gegelea Dance to elementary school students as an effort to introduce and preserve regional culture so that it is maintained and nurtured, especially for the younger generation of the cultural heir.

Studying art classes, particularly dance in elementary schools, is an endeavor to pass down culture at the educational level, as indicated by Anggraini (2016), who claims that the transmission of traditional dance can take place not only in people's daily lives but also through formal education. As a result, one of the latest developments in drawing children's interest in traditional art instruction is to provide traditional art materials through creative dancing. Teaching Kedun Dance and Gegelea Berekam Dance to pupils, which is still being taught to elementary school students, entails teaching traditional dance to the community as well. Because when a teacher teaches creative dance, it signifies that the ideology of Kejei and Andun Dance has been taught as traditional dances. Before teaching students the practice of a dance, a teacher should first explain the concept and background of the dance in theory.

According to the Regulation of the Minister of National Education of the

Republic of Indonesia No. 22 of 2006 concerning Content Standards for Elementary and Secondary Education Units, Learning dance is included in the Arts, Culture, and Skills subjects, to understand the concepts and importance of arts, culture, and skills, such as learning Kedun Dance and Gegelea Beregam Dance, which also includes learning the Kejei Dance and Andun Dance as traditional Bengkulu dances. By learning the Kedun Dance and the Gegelea Beregam Dance, you will have gained an understanding of dance's history and relationship to people's lives.

Andun Dance and Kejei Dance as traditional dances are Bengkulu people's culture in the form of Intangible Cultural Heritage/Warisan Budaya Tak Benda (WBTB) which the supporting community, particularly the Bengkulu community, must sustain and maintain. According to (Bahar et al: 2018), culture reflects a community's identity; in this example, traditional dances like Kejei and Andun, as well as creative dances like Kedun and Gegelea Beregam, reflect the Bengkulu people's identity. When one witness the Andun and Kejei dance performances, one can tell that the dance depicts the Bengkulu people's identity.

Every movement, make-up, clothing, property, musical accompaniment, and venue for a traditional dance performance contains meanings that describe the identity of the supporting community (Mikaresti, 2020). As a result, when a teacher teaches traditional dance, he or she is also teaching the identity of the group that owns the dance. However, due to societal issues, especially among the younger generation of cultural heirs in elementary and high school, studying this traditional dance is becoming less

popular. One of the reasons is that traditional dances are generally presented in a very simple manner, making them appear repetitive and dull. As a result, one way to pique students' interest is to create a unique dance that is based on traditional dance while maintaining the basics of the dance.

Kedun Dance and Gegelea Beregam Dance are visually pleasing dances developed by enhancing motion, music, property, floor design, makeup, wardrobe, stage, and other dance supporting aspects. This dance performance has been designed to be more appealing to pique the interest of cultural heirs, in this case, elementary school pupils, who can learn and conserve local culture. Because regional culture is the foundation of national culture, engaging in the preservation of regional culture entails participation in the preservation of national culture. Thus, teaching creative dance to UT and UNP PGSD Study Program students becomes part of the cultural inheritance system.

CONCLUSION

Based on the results and discussion that he has described above, it can be concluded that:

1. The creation of the archipelago's dance creations, Kedun Dance and Gegelea Beregam Dance, is based on the Bengkulu people's traditions, namely Kejei Dance and Andun Dance. From one core motion motif, two (2) new motion motifs will be developed so that new dance creations will produce twelve (12) new motion motifs.
2. There are two learning videos of Nusantara dance creations that are used as material for art education courses in elementary school at the PGSD Study

Program, namely the first Kedun Dance, namely a creation dance that develops six (6) movement motifs of the Kejei Dance and Andun Dance into twelve (12) new motion motifs that are displayed individually. sequentially which is used as the basis for exploring student creativity in developing new dance creations in groups; The second is the Gegelea Beregam Dance, which is a dance which is the development of the twelve new motion motifs, which is further developed from elements of floor patterns, clothing, makeup, music, and appearance which are specifically related to the development of elementary school-aged children.

3. Dance learning videos are part of the cultural inheritance system because they are used as lecture materials studied by students of UT and UNP PGSD Study Programs. In this way, the system of cultural inheritance, especially traditional arts, can be passed down through learning to dance creations of the archipelago which will start from students (teachers/prospective teachers) of the PGSD Study Program, continue to elementary school children, and so on will be disseminated to the general public.

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