Blended learning strategies are being used in elementary schools throughout the nation as part of an endeavor to boost students' enthusiasm for nusantara dance

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ABSTRACT
This study aims to develop participants' knowledge, attitudes, and skills about Indonesian dance as an art form. Kemmis and Taggart's concept of action research is included into the study procedure. Data collection procedures use a questionnaire. The study sample consists of sixth-grade students. The information, attitudes, and skills of appreciation for Indonesian dance should be taught to primary school students as part of efforts to disseminate the culture of the archipelago, especially the art of dance. This is significant since it is one of the attempts to summarize the archipelago's culture. Curriculum for learning and enjoying Indonesian dance is comprised of two distinct iterations. Each cycle consists of four sessions in total. In the period leading up to the commencement of the first action cycle, a preliminary evaluation was conducted. Compared to the results of the pretest, the post-test results obtained after the completion of the first cycle revealed an improvement. The results of the post-test at the end of the second cycle showed an improvement over the results of the post-test at the end of the first cycle, and they even reached the stipulated objective. The outcomes of the study project allow us to make the following conclusion: the blended learning approach is a good instrument for cultivating a stronger appreciation of Indonesian dance. It has been suggested that art and culture teachers in elementary schools use a kind of instruction called as integrated learning.

Introduction
Every ethnic group in Indonesia contributes uniquely to Indonesia's rich cultural diversity. Every ethnic group has its own distinctive interpretation of dance as an art form. Dance is one of the factors that adds to the richness and uniqueness of each ethnic group and subgroup, since it has characteristics that are different from those of other nations.Each different dance step represents a certain component of the culture from which the dance originated. Every differentiation that can be identified between the various movements indicates a unique characteristic not shared by any other ethnic movement (SeniBudaya, 2010).

The growth of culture in other nations as a consequence of technological breakthroughs in communication exposes individuals directly to a vast array of cultures from other nations. KPOP, which originated in South Korea, is an example of a culture prominent in contemporary society and appreciated by youths. This culture is accessible via a variety of visual media, such as television and technological gadgets. Since adolescents have
access to a vast array of electronic devices, this culture may emerge at any time and place. Over time and unavoidably, the Indonesian culture, which is rich in values drawn from indigenous knowledge, will yield to the influence of other civilizations (Sjukur SMK Negeri & Kab Tanah Bumbu, 2012). As early as possible in their schooling, preteens and adolescents must be exposed to and prepared for components of Indonesian culture, notably dance. Students may be exposed to traditional Indonesian dances via a number of avenues, including the Learning Arts and Culture course.

The growth and improvement of communication technology has enabled its use not just as a tool for communication, but also as a medium for education. Utilization of communication technologies in education is still very rare. Teachers have not used learning resources such as tablets and the like. As an alternative to pictures or explanations, the submission of dance material that utilizes devices or other comparable objects may assist explain the meaning of movement. As an alternative to just teaching a topic, demonstrating many actions to students through displays on devices or other ways conveys the same message (Abroto et al., 2021a). The employment of communication technology in educational media has many advantages, one of which is the supply of motion material that retains the same quality at all times. The cultural arts instructors have not maximized the possibilities of this communication medium.

The learning model is a device or plan meant to facilitate the teaching process for educators. In the realm of education, the learning model is sometimes referred to as a collection of guidelines or references since it may make it easier for instructors to handle difficulties that develop during the teaching and learning process (Dwi Tresna Santana, 2021). A learning model is a kind of education that is shown from start to end and is delivered by the teacher. The following is one method to define a learning model: The learning model may also be seen as a container or framework that encloses the application of a strategy, technique, and learning methodology.

The learning model is a learning experience framework that may be utilized as a teaching guide to develop students' capacity to learn more simply and successfully in the future, either from the ability (skills) or information obtained about an effective learning process. This capacity may be developed since the learning process can boost students' capacity to learn more quickly and effectively in the future, whether from the ability (skills) or information learned about a particular subject. The outcome of a session is dictated by the learning model, but the model may be adjusted to meet the requirements of the students and the instructor's teaching style (Abroto et al., 2021a). When one studies dancing, which, from the outside, seems to be nothing more than a kind of entertainment, one really studies a range of other things as well. There are a variety of learning models, ranging from the simplest to the most complex, and each needs a patient approach to be effective. The chosen learning model must be adapted to meet the demands of the school, the curriculum, and the learning objectives.

The phrase "blended learning" is often used to describe an educational strategy that includes technology. The results of the research conducted on this method show that it is beneficial for boosting learning outcomes (Abroto et al., 2021a). The phrase "blended learning" refers to a flexible learning strategy that mixes conventional classroom-based instruction with information technology-based online instruction. In addition to the use of e-learning or online learning, which is an example of flexible learning in the Blended Learning technique, Blended Learning also incorporates other adaptable kinds of learning.

With this archipelago dance, either male or female students may choose whatever dance to perform with their group. In contrast, male students often believe that dance practice material is kept exclusively for female students. Using a strategy known as blended learning to learn The pupils are able to communicate with one another both in-person and online. Students are now able to explore what "Indonesian dance" refers to and what Indonesian dancing is like, because to the Internet and technological advancements. The fast development of technology in the contemporary period has resulted in a significant deal of mental and behavioral transformation. This necessitates that both students and teachers maintain a contemporary perspective (Abroto et al., 2021b).

Blended learning is said to have the ability to increase students' appreciation of dancing. The key of identifying student learning outcomes is a change in behavior that is a direct result of learning in a broader sense that includes cognitive, affective, and psychomotor domains. Blended learning is a type of education that facilitates learning by mixing several delivery modalities, instructional models, and learning styles. In addition, it presents several options for discussion medium between the facilitator and the student. Blended learning is a type of education that facilitates learning. Blended learning comprises not just a combination of conventional classroom education and online training, but also face-to-face instruction and a social interaction component. Blended learning is learning that is supported by a successful blend of diverse modes of delivery, teaching and learning styles, and is found in open communication between all training stakeholders. Blended learning is

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learning that is supported by a mix of diverse means of delivery, instructional methods, and learning styles. Blended learning, which combines conventional classroom training with online instruction, offers many benefits (Sinta et al., 2020). One of these benefits is that it enables pupils to take independent responsibility for their own learning accomplishment.

One of the hallmarks of mixed blended eLearning in learning is the provision of supplemental resources for associated learning programs across conventional lines, in large part via institutional support for virtual learning environments (Wulandari, n.d.) . Other features include a transformative degree of learning practice supported by a design for deep learning and a comprehensive perspective on how technology may enhance learning.

"blended instruction," also known as "hybrid instruction," is the act of mixing and combining various instructional settings to meet the needs of each individual student. In accordance with the term's meaning, which refers to the use of two or more separate learning systems in the distribution of educational information. In this study, the two distinct combinations are combined to produce a cohesive whole in which they mutually support and reinforce one another. In blended learning, the concept does not overlap with learning that utilizes modern technology and learning that is conducted using conventional techniques.

Blended learning combines traditional face-to-face learning with remote learning via the use of online learning resources and a variety of communication techniques that may be deployed by instructors and student. Blended learning is also known as a hybrid learning strategy. The implementation of this learning makes it feasible to use online learning resources, especially web-based ones, without abandoning face-to-face activities. When blended learning is applied, learning occurs in a manner that is more meaningful due to the range of learning resources that may be obtained (Abroto et al., 2021b).

The appreciation of Indonesian dance should be taught in elementary school since it helps kids get used to and comfortable with cultural variety at a young age. In addition to strengthening students' knowledge, attitudes, and skills, this introduction aims to foster an appreciation for the cultural diversity of Indonesian dance. If students are aware of the many styles of this dance, they may develop more favorable international perspectives towards their own culture (Amin, 2017). In actuality, multicultural viewpoints are a fundamental component of every individual's personality. An interest in Korean dramas or K-Pop music, both of which originate in Korea, is one of the intercultural attitudes that students have towards other cultures. Another prominent sign of multiculturalism is a predilection for Hollywood-produced films.

Indonesia is home to a diverse range of dance genres, each of which offers a unique cultural viewpoint on how to best enjoy Indonesian dance. Students of Sundanese ethnic origin make it possible for other students to learn Malay dance, Papuan dance, and other regional dances via the use of technology and other media. A multicultural education is one that recognizes and values the variety of individuals. Education that takes into consideration several cultures almost always leads in the establishment of new institutions and practices through which these cultures may express themselves freely. The goal of teaching archipelago dance is to instill in children, starting at a young age, the desire to create space in the process and structure for recognizing the culture that develops in the country (DwiTresna Santana, 2021).

Indonesia, Every culture has the option to express itself, either inside its own community or within one of the other communities. Students may express themselves in accordance with their interests and talents via a number of outlets, including the appreciation of Indonesian dance. Students have the choice to choose an Indonesian dance subgenre that best interests them. There is a likelihood that some students may be interested in Sundanese ethnic dances, but there is also a chance that other students will be interested in Papuan ethnic dances. It is crucial to encourage children to pursue a broad range of hobbies, since doing so may considerably enhance their artistic potential, especially in dance. In a perfect world, each student would utilize unique art learning materials, this would guarantee that the abilities they gain are compatible with the medium of their choice. Some pupils are capable of completing swift dance steps, while others are capable of producing elegant dance movements. (DwiTresna Santana, 2021) The fact that all students are given the same material distinguishes this kind of teaching from more conventional techniques.

The usage of digital media makes it much easier for instructors and students to choose educational materials that meet their specific needs and interests. Digital media contains a variety of material from which students may pick. In digital media, there are many distinct types of dances, ranging from Gayo to Papuan. Regarding the evaluation of students' knowledge, attitudes, and abilities in relation to the kind of dance being performed, the selection of students makes no impact. This is because the judgment is based on dance's constituent elements, such as motion, space, time, energy, tempo, accompaniment accuracy, and expression. The same criteria will be used to each distinct dancing style.

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In this experiment, the evaluation of learning was limited to participants' abilities to recognize and appreciate Indonesian dance. Education is the first step in appreciating Archipelago dancing, which then leads to improved attitudes and skills. As a consequence of their experience, students with a s

**Method**

This research aims to examine the effectiveness of a mixed learning paradigm in promoting a stronger awareness of Indonesian dance in terms of knowledge, attitudes, and skills. Observation sheets are used in data collection techniques. Data analysis techniques based on nonparametric statistical distributions.

Action research, which was founded by Kemmis and Taggart, is included into the research strategy, as seen in the graph that follows.

![Kemmis and Taggart Action Research Steps](image-url)

**Results and Discussions**

During the initial observation conducted prior to the research, while teaching and learning activities were being done in the classroom, the students seemed to be in a state of chaos. This may be seen from a variety of angles, including the fact that pupils still look unprepared when given the material and that they continue to appear passive when asked to contribute their views and solve practice problems. Observations include, in addition to the circumstances of the students, the instructor's condition while teaching. When educating, instructors usually utilize the lecture method; the use of media and other learning aids is still unusual, as is the use of learning materials. When anything similar happens, learning conditions are badly affected. The students will have a feeling of ennui, have a restricted ability to comprehend the material, and will eventually experience discomfort when learning.

Over the course of two cycles, the research was conducted. There will be four total meetings every cycle. Prior to cycle 1's commencement, the preparatory examination was administered. In order to evaluate a teacher's knowledge, skills, attitudes, and general competence with regard to educating pupils using the blended learning paradigm, four unique types of evaluations are administered. Based on the results of both the pre- and post-test data, the following data were obtained at the completion of cycle 2.

At the time of the pretest, the class average was 47.67 out of 100; however, by the time the post-test came around at the end of cycle 1, the average had climbed to 63.67 out of 100. Because the class's total score at the end of the first cycle did not meet the minimum standards, you will now proceed to the second cycle. Lessons in cycle 2 focus on Papuan dance. There are a total of four iterations in the learning process. The average at the completion of cycle 2 is 63.67 out of 100 potential points, while the average at the conclusion of cycle 2 is 82.33 out of 100 available points. As a result, the class average has exceeded the minimal requirements, which were 80 out of 100 available points. The pre-test, the post-test conducted at the end of cycle 1, and the post-test administered at the end of cycle 2 all led to an increase in the students' appreciation for their Indonesian dance talents.

The teaching curriculum for Papuan dance, Malay dance, and Zapin dance is revisited throughout Cycle 2 of the program. The indicators for the knowledge component remain unchanged from the previous cycle. After the conclusion of the second cycle, or the ninth meeting in total, a post-test on the knowledge component is administered. The post-test performed at the completion of the second cycle indicated that the results
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quantitatively exceeded the criteria that had been specified beforehand; namely, the standards for knowledge (80.00), attitude (75.00), and skill (75.00). Based on the results of the post-test, it has been concluded that progression to the subsequent cycle is not required.

There is variance in the development of teaching materials for Indonesian dance, not only in terms of the materials' content but also in terms of geographical and demographic aspects. The diversity of Sundanese dance, for instance, is not restricted to dances that originate in the south, but also includes dances that originate on the northern coast, such as Cirebon, Indramayu, Karawang, and Subang. Various places of the globe are connected with distinctive dance styles. Conventional materials for art instruction embodied in the form of a Cirebon mask dancing performance. This information was first disseminated as part of an effort to acquaint students and teachers with the local culture. The creation of teaching materials for Class VI may also include information relevant to local dance or other topics. Utilizing local dance resources may enhance students' understanding and skills of the local area, as well as their dancing ability. The presentation of traditional dances from other regions provides a window into the arts, as well as the knowledge and skills required to detect cultural differences.

The development of educational materials for traditional dance may take the form of classical dance, populist dance, or communal dance, depending on the kind of dance being taught. A dance is deemed communal when it is regarded as the property of a certain hamlet, ethnic group, or community. Everyone in the community performs the communal dance, which includes cultural values as symbols or shared characteristics that function as social threads. Community dance is one of the methods that brings people together and unites them. Each individual who participates in the communal dance reaches a condition of full spiritual oneness with the other participants. Because of its versatility, it may be used as a learning resource during group dance courses. In addition to being aware of and able to perform a variety of movements, students are also familiar with the cultural context of each.

So that students may build an emotional connection to the dance they are learning, learning a community dance should be tailored to its geographical setting. Learning to dance requires not only the acquisition of dance knowledge and the ability to dance, but also the development of interpersonal skills. Through the embodiment of the dance's ideas, one may acquire the abilities essential for social interaction while dancing. In a school context, learning dance involves not just gaining the physical skills required to perform different dance movements, but also, and maybe more importantly, the transformation of the values intrinsic to dance. If it is feasible to convert values, then each individual will have an inner social interaction with the values it contains if the conversion is successful.

According to the competencies outlined in the 2013 curriculum for the development of teaching materials for communal dance, classical dance, or other types of dance, students are able to demonstrate traditional dance movements, create floor patterns, and use dance support elements and in accordance with accompaniment. When the Basic Competencies are broken down into their component pieces, developing instructional materials requires at least a few unique components. These features include a variety of dance moves and floor patterns, dance support, which may consist of dancing qualities such as clothes and makeup, and accompanying music. Students must have proficiency in the aforementioned abilities in order to dance.

![Art Dance Movement](https://example.com/image.jpg)

**Figure 2 <Art Dance Movement>**

Movement is one of dance's most important elements. The movement performed in dancing differs from the movement performed in ordinary life. Play, work, and creative expression are the three categories that may be used to classify the function of human movement. Playing motion is a movement that is performed for the needs of the actor in order to acquire movement abilities that are often seen as useless in regular life. This action is performed for the benefit of the performer. The motion of work is the motion that individuals do in order to achieve their basic needs, yet the emotional need is not abandoned. This motion is referred to as "the
work motion.” Art movements are activities performed to communicate one's inner feelings and emotions in order to elicit responses from others. The objective of these motions is to convey the inner world of the artist.

A Sundanese dancer is supposed to possess many skills, including Wiraga, Wirama, and Wirasa. These are the three most essential abilities among those listed. Wanda is a body figure that serves as a benchmark for a dancer's body and must be modified to the Sundanese puppet performance characters or even the wayang wong figure from Central Java. Wirama demonstrates the compatibility of movement and dance music very effectively. "nincak kana wirahma pas kana gonh" is used to indicate how a dancer should move in reaction to the accompanying gamelan music in Sundanese. This phrase translates literally as "to the beat of the gong." A skilled dancer must comprehend how he should move in reaction to gamelan music. The wirasa is used to quantify a person's pleasure in dancing. Each dance's appreciation is distinctive and distinct from that of the others. The Javanese dance referred to as wirasa is distinct from the Sundanese dance. Wirasa The dance of the Betawi is unique compared to that of the Acehnese. A good dancer will educate themselves on the history and customs of the community that supports and originated the dance. In order for the audience to appreciate the meaning of the dance, the dance performance not only exhibits the skill of executing movements in the right and suitable way, but also gives substance in the form of a good and accurate evaluation of wirasa.

Figure 3. Sundanese dance by students

Traditional educational materials in each subject area continue to be assessed based on at least these three criteria: Wiraga, Wirama, and Wirasa. According to the learner's needs, these three components may be deconstructed. Therefore, proficiency in Wiraga, Wirama, and Wirasa is not only an essential ability for students, but also acts as a benchmark in the development of evaluation instruments. In addition to imparting topic information, learning about Indonesian dances provides students with a chance to develop a respect for the customs of other cultures. Education for multiculturalism should support the teaching and learning process that transforms a fundamentally biased and discriminatory monocultural worldview into a multiculturalist worldview that values diversity and difference, is accepting of others, and is open-minded (inclusive). Education is the most efficient means of both sowing the seed of multiculturalism and learning about it. The world beyond school is a microcosm of the actual world beyond school. In the classroom at school, students from diverse backgrounds engage with one another. Diversity and diversity may be seen through the lens of socioeconomic class, gender, parental educational achievement, and even race or ethnicity. The instructors may transform the inconsistencies into other types of media and utilize them as teaching tools for the students.

The many components of learning include learning objectives, educational resources, and learning and teaching activities. The learning objectives were constructed using Bloom's operational verbs, which were then shown below:

Figure 4. Bloom Taxonomy

This should be the outcome of gaining new knowledge. Frequently, the learning objectives comprise talents or psychomotor domains ranging from (1) fundamental movement or fundamental motion, (2) generic
movement, (3) ordinative movement or coordinated movement, and (4) creative movement or creative motion. In the 2013 curriculum, the combination of skill knowledge and knowledge ability may be seen. Knowledge, skills, and abilities in the fundamentals The development of one's essential talents should always be a component of education. (Abroto et al., 2021b)

The major objective of dance teaching for students should be the development of knowledge and proficiency in the several components of dance. To achieve this purpose and guarantee that students are learning, a well-structured lesson plan is required. Each session will begin by

1. introducing an element,
2. allowing students to conduct experiments, and
3. requiring students to apply the element in a clear way.

In order to begin learning how to dance, you may supply information on several aspects of dancing, including the various conventional dance moves and floor patterns. The efficient use of space, time, and energy may also be learnt via movement. After students have shown mastery of dance's essential elements, the next step is to encourage them to experiment with other body movements. Exploration and improvisation are two approaches that might be used to achieve this objective in this experiment. The spontaneous movements may then be structured into various dance routines. At the completion of the lesson, the student will be able to demonstrate the effects of the sequence as a simple dance motion.

The development of communication technology has made it considerably easier for individuals of all ages to do their everyday tasks. Although the use of technology is already pervasive in business and the economy, its use in educational settings is still uncommon. The results of students' use of technology in their education may act as a channel for communicating with students. Blended learning model is a term often used to describe the use of communication technology into the educational process. Each student in a school that employs blended learning may use Google for Education's capabilities to integrate online and in-class assignments. Educators that use the blended learning paradigm in the classroom may utilize Google as a teaching tool for students engaging in online education. Certain strategies, processes, and techniques are necessary while utilizing any of these learning instruments or mediums in order to convey the knowledge in an acceptable and precise way.

Students in elementary school should prioritize learning Indonesian dance in order to get acquainted with the range of dance genres as early in their education as feasible. Students in primary school are teenagers who are still psychologically unstable; thus, they need guidance and character development. The Nusantara dance has the capacity to function as a vehicle for character development. When students are exposed to the many archipelago-traditional dancing methods, they get a sense of mutual tolerance for one culture and another. Participants were introduced to the archipelago dance during the course of the first cycle, which was comprised of four consecutive sessions. On the first day of class, students get training in Sundanese dance. In schools, there are two unique kinds of Sundanese dancing: the Merak dance is taught to female students, while the Jaipong dance is taught to male students. In addition to acquiring theoretical information, students display their newly acquired talents by dancing in a variety of genres, including Merak and Jaipong. Understanding how to investigate the many sorts of motion using YouTube content. During the second week's meeting, the kids were taught to a variety of Sundanese dance routines, including the Merak and Jaipong dances.

Throughout the third and fourth weeks, students are educated on a range of Malay dance routines. Students of Malay dance examine the different steps used in the Zapin dance. In this dance, the range of motion that men and women are capable of is not much different. Technically speaking, Zapin's dance methods are mostly concentrated on his footwork. The arrangement of the body during the movement is what distinguishes between the various forms of motion. When students from the Sundanese ethnic group are taught the archipelago dance, they are given a taste of the vast variety of dance styles that exist throughout Indonesia(Abroto et al., 2021a).

After studying the many steps of the Zapin dance at the previous meeting, students were given a post-test assessing their knowledge, skills, and attitudes at the fourth meeting. Students choose 20 questions from a pool to answer on the exam's knowledge section. The purpose of the final evaluation of the knowledge component of cycle 1 is to evaluate the participant's comprehension of different dance themes.

Among the knowledge indicators that are evaluated are the following: (1) the ability to identify the dance's origin; (2) the capacity to identify the dance's purpose; (3) the ability to identify the dance's style; and (4) the ability to identify the dance's components. Students earn a score of 1 for each question they answer properly and a score of 0 for each question they answer poorly.

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Table 1 <Score>

The Law on Teachers and Lecturers specifies a set of competency standards, including pedagogical, personal, social, and professional skills.

1. the ability to recognize the characteristics of students
2. the ability to observe and monitor students
3. the ability to master learning theory and educational learning principles
4. the ability to develop curricula
5. the ability to engage students in educational activities
6. the ability to foster the growth of students' potential
7. the ability to communicate with students
8. the ability to assess and evaluate students' performance.

There are eight qualities that may be utilized to define the professional standing of a teacher. Understanding the characteristics of one's students is the single most important ability a teacher must possess to be effective. It is essential for students to read this introduction because it may help them acquire the information, skills, and attitudes that comprise their abilities. Personal competence encompasses the following traits:

- adhering to national religious, legal, social, and cultural norms;
- exhibiting a mature and exemplary personality
- possessing a strong work ethic, a high degree of responsibility, and a sense of pride in being a teacher.

Teachers must have a strong work ethic in order to provide their students with the finest service possible. Possessing a sense of pride in one's work as a teacher may also affect one's ability to continuously generate and execute fresh concepts.

Inclusion, objectivity, and the avoidance of prejudice are all components of social competence, as is communication with colleagues in the education profession, education personnel, parents, and students. Professional teaching needs two things: first, understanding of the materials, structures, concepts, and scientific mindsets that support the subjects being taught, and second, the growth of professionalism via the application of reflective activity. The quality of a teacher's professional competence may be determined by how well they comprehend the material, structure, and key concepts that will be taught to their students. Teachers of arts and culture should avoid delivering inaccurate information and misconceptions while instructing students about dance, since doing so has the potential to negatively affect their students' knowledge of dance. When students have misunderstandings about other scientific topics, their ability to engage with these fields is limited.

Utilizing technologically-based media will be one of the measures used to clear up this misconception. Students are able to utilize digital media to ask other students to access and teach them the diversity of motion that may be done in a dance from a certain position if the teacher does not understand it. Similar learning methodologies and approaches make life easier not just for students, but also for educators charged with creating instructional material.

Blended learning is a learning paradigm that integrates the use of communication technology with conventional learning. Blended learning combines the two forms of education. Consequently, the blended learning model is comprised of activities that are partly conducted in-person and partially with the assistance of technology. The used technology may be digital, internet-based, ICT-based, or similar (Abroto et al., 2021a). Therefore, the learning idea known as blended learning refers to the usage of diverse technologically-based learning sources. Learning strategies and methods may be those that have been used to implement the curriculum in 2013, and they may be reinforced by the usage of media-based technologies.
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There are a number of advantages connected with the deployment of blended learning models in educational settings, the most significant of which is the range of subject matter that students may absorb. Students have access to an infinite number of dance movements from around the archipelago via the use of technology and a variety of media. This is in contrast to conventional learning, when the educator may only provide one piece of information. Another advantage is that the quality of the information will always be consistent. This is in contrast to situations in which the quality of the material presented by the teacher may change at different times.

Internal instructor variables such as weariness, lack of focus, and other factors are the fundamental cause of the discrepancy in the quality of the covered knowledge.

Instructors must have a thorough understanding of a variety of learning models and strategies in order to match each assignment to the specific approach or model being utilized. In this inquiry, the teacher used a number of teaching strategies, including contextual learning techniques, exploration, and problem solving.

This strategy starts with conventional classroom education and then progresses to more contemporary instructional approaches, such as blended learning. Instructors and students are able to achieve the intended learning objectives in the most efficient way feasible by using a broad array of learning strategies. Educators must now exhibit both uniqueness and creativity in their classroom instruction. Originality and creativity are thus vital elements of a good educational experience.

It is significantly simpler for teachers and students to acquire optimal topic understanding when they use technologically-based learning resources. Thanks to digital technology, students and teachers may learn something new through their mobile devices at any time and in any place. Due to technological improvements, it is now feasible to save all instructional materials on a single device. Words, PowerPoint presentations, tables, photos, videos, voice recordings, and any other kind of document may be stored utilizing digital technology as instructional materials. Due to advances in digital technology, it is now much easier for anybody to access an infinite number of information and resources. Understanding and enjoying Indonesian dance is an example of the suitable use of digital technology. YouTube videos may help students have a better knowledge of the range of Indonesian dances. Students are permitted to make physical responses to what they see. The many motions that can be seen on YouTube provide an alternative to what teachers generally do in the classroom.

It is vital to use a variety of instructional media in order to make the knowledge presented to children more engaging and easier to absorb. Educators are able to offer a variety of essential questions on the usage of different instructional tools or kinds of media. These include: (1) what teaching aids (audio visual aids / AVA) is the teacher using during the lesson?, (2) how the instructor utilizes attention to the AVA, and (3) are all students interested in the AVA? Therefore, the instructor must examine the aforementioned problems prior to using any instructional material. This is done to confirm that the instructor's AVA is appropriate.

Through the use of digital media in the educational process, students have the chance to develop their interests and skills in a way that is coherent with their individual objectives. Every student has the option to choose the subjects that most pique their interest. Participating in a mixed learning setting expands the opportunities for students to learn about one another's cultures. As a consequence of this learning, students will also gain the capacity to think critically about their perspectives on diversity. In view of the many cultural traditions that exist in Indonesia, this perspective is quite pertinent. In addition to expanding one's knowledge, attitudes, and skills, learning to appreciate Indonesian dance is another manner in which the ambiance of one's school becomes an integral part of one's living environment.

It is widely recognized that culture is the embodiment of a group's way of life, and that this fact has been acknowledged. The way of life covers all aspects of metacognitive, emotional, and social functioning, and it is intended to expand and strengthen the nation via the expression of many ways of life that are practiced by the
whole community and country. The concept may be used to learning via contextualized topic investigation. Culture refers to a way of life and the way of life of the people who support that way of life.

The cultural environment in which people live is inseparable from them, regardless of whether this background is generated from their local location or from other areas or even countries. By observing a society's cultural customs, one might get insight into its way of life. Culture has had a crucial influence in the formation of social and emotional systems. It is crucial to educate young children via a cultural lens throughout their formative years. A cultural approach to learning provides a lot of benefits, including the following: (1) children are more acquainted with their surroundings; (2) there is a connection between day-to-day living and the knowledge gained; and (3) children gain mental strength and a cultural identity (Seni Budaya, 2010).

A method of teaching Archipelago dance that involves both male and female students eliminates the danger of gender bias. In schools, girls are more likely to study dance than boys, maybe because guys are more likely to engage in physical sports. Multiple research indicate that eliminating gender bias from educational environments might have a favorable influence on students' worldviews. It is possible for culture to evolve, especially in terms of its functions. As a consequence of the influence of external pressures and changes in the character of the times, many diverse civilizations have migrated from ceremonial rites to performing arts and entertainment (Sjukur SMK Negeri &Kab Tanah Bumbu, 2012). Due to the passage of time, cultural evolution may occur at any instant and in any area. The exploitation of cultural commodities in different forms of media, sources, and educational resources demonstrates an evolution in the function that culture plays in the community that sustains it. Here are the results of an investigation entitled "Cultural Values in a Elementary School EFL Textbook in the Indonesian Context" conducted by Tuntun Sinaga, Gede Eka Putrawan, and Novita Nurdiana. This study was conducted in Indonesia. In this research, gender roles in Indonesian society are examined. There is still a broad presence of gender bias in the customs of several ethnic groups. In certain communities, men and women do not have rights and obligations that are distinct from one another. When there is a change in the organization of traditional cultures, there is a commensurate adjustment in the cultural values of gender so that they do not foster bias.

Through the medium of archipelago dance, which can be used as a learning tool, students have the possibility to learn additional dances that grow and expand within each ethnic community. Indirectly, the introduction of many dancing styles underscores the importance of culture in daily life. The common values of a community may be expressed most effectively via the group's culture. These ideas are presented via the medium of symbols, in this case movement. As a result of the nature of the topic, dance majors are essentially also instructed in the language of symbols. This language has been in use since the dawn of civilisation and was also created at the same period. This kind of symbolic language is often referred to as a semiotic language. Semiotics is the scientific study of signs, symbols, or both. One set of persons may attribute a specific value to a photograph, whereas another group may not ascribe any significance to it. Dance is a kind of communication that takes the form of motion. There are several distinct regional dance movements, each of which has a culturally particular meaning. It is conceivable that progress in one area is inconsequential, while movement in other areas is crucial. Due to this, traditional dances from one area to another include unique characteristics that are not shared by other regional traditional dances (Wulandari, 2020). In addition to the floor and level patterns, the variety of action, wardrobe, makeup, and music all contribute to the show's unique personality. Traditional dances often use floor designs comprised of straight lines. These patterns are intended to indicate or signify a direct connection with God Almighty and a direct relationship with all living things in the universe.

In addition to the ability to gain information and skills, the most important feature of learning via the usage of the blended learning model is the development of attitudes, namely an appreciation for the aesthetic worth of dance. Beginning in junior high school, pupils have been instructed on the concept of cultural value appreciation. An early and comprehensive understanding of a culture's fundamental values is vital for building the framework for later absorption of these values into one's way of life. Traditional arts and culture have a greater chance of surviving into the future if sincere efforts are undertaken now to create an appreciation for the cultural values they represent. Students who already have a high respect for cultural values will likely develop a great appreciation for art in the future. At a minimum, values are described by three unique aspects: the values that are connected with the subject, the values that exist in a context, and the values associated with the subject's 'added' characteristics. Students that study Indonesian dance as a way of learning cultural knowledge have experienced these three qualities at the very least.

Value education is of crucial importance because of its link to character education. In addition to having an effect on the ease of human connection, digital technology also has a negative effect, namely the exposure to
Blended learning strategies are being used in elementary schools... cultural ideals that are not always compatible with Indonesian traditions and culture. This interaction is troublesome since it might lead to misconceptions and confusion. Currently, the culture of millennials in Indonesia is similar to that of millennials in South Korea, Japan, China, Singapore, Malaysia, and other European countries. Coffee shops and fast-food restaurants are popular gathering places for young people. Metropolitan-dwelling Millennials have accepted urban culture as their way of life. At this time, the importance of value education becomes evident.

Value is an intangible idea that serves as a foundation for defining conduct standards and guiding principles. Individuals and groups may have a strong, even emotional, attachment to their values. Consequently, values might be viewed as the reason for one's own existence. As one of the millennial generation's bulwarks against the encroachment of foreign cultures, mastering the archipelago dance is a requirement that must be met. This is one of the essential requirements. It is projected that members of the millennium generation in Indonesia would continue to be technologically adept while retaining Indonesia's cultural identity.

It is feasible to optimize the use of digital technology in education to (Dwi Tresna Santana, 2021) increase the dissemination of Indonesian culture. Regional dances may be uploaded to digital technology in order to make them accessible as media, resources, and learning aids in order to achieve this objective. The selling of things produced via the arts may also contribute to the state treasuries of countries such as South Korea and the United Kingdom. KPop and Korean dramas are among the products of cultural arts, which bring benefits not only to the perpetrators but also to the State. These advantages are complementary. This is a creative endeavor that increases the worth of cultural arts in order to generate even more profit from them.

Conclusions

The knowledge component of students' appreciation of Indonesian dancing rose between the pre-test t, the post-test at the end of cycle 1, and the post-test at the end of cycle 2, reaching the 80 out of a potential 100-point benchmark. The fact that there was an increase between the pretest t, the posttest at the end of cycle 1, and the posttest at the end of cycle 2 demonstrates this. Students' understanding and enjoyment of Indonesian dance may be significantly boosted via the use of the blended learning paradigm.

References