

INNOVATION IN LEARNING THE ART OF TANGGAI DANCE FROM SOUTH SUMATRA USING VIDEO MEDIA AND FLASHCARDS IN ELEMENTARY SCHOOLS

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Abstract

Education is responsible for integrating, nurturing, and fostering the development of students' talents and creative abilities. This study examines the role of teachers in fostering children's creativity. This study aims to determine how Flash Cards can foster children's creativity in dance lessons, specifically the Tanggai dance from South Sumatra, in elementary schools. The method used in this study was a literature review through a systematic approach to data analysis. The results of this study indicate that teachers make changes to the learning process using Flash Cards to foster children's dance creativity. Using Wallas' theory, through the stages of preparation, incubation, illumination, and verification, children can become active and creative individuals. Flash Cards represent a teacher's innovation in transforming the learning process. This medium can foster children's creativity and active expression through movement, enabling them to be more active and creative, moving from viewing images to dance movements. It is hoped that the results of this study can serve as reference material or development for further research.

Keywords: Art, Learning Innovation, Tanggai Dance.

A. INTRODUCTION

Arts and culture learning, including dance, is fundamentally designed to provide a unique aesthetic experience: students do not simply watch or imitate, but learn to interpret, feel, and then express ideas through the body, space, time, and dynamics of movement (Wahyuningtya & Hidajat, 2025). In practice, dance education in schools is increasingly positioned as a vehicle for embodied learning that helps students develop imagination, sensitivity, and creativity through a structured yet open-ended process of movement exploration (Sirait et al., 2025). Several recent studies have shown that a creative dance approach in elementary education can expand students' capacity for expression and creativity, while also providing space for more meaningful and participatory learning (Salam, 2023).

In classroom practice, the goal of dance to create and achieve becomes more concrete when creativity is positioned as a learning outcome that can be nurtured through appropriate activity design. Several findings indicate that integrated dance interventions into learning (for example, in the context of physical education or movement arts) can have an impact on increasing creativity in elementary school-aged children, indicating that dance learning is not simply an "expressive" activity, but also a structured exercise in divergent thinking (Neville & Makopoulou, 2021). It is also noteworthy that pilot studies of creative dance-based interventions have shown a positive association with both creativity and self-regulation, suggesting that strengthening creativity in dance appears to go hand in hand with developing discipline and self-control, which are essential for the creative process (Vasilopoulos &

Dumontheil, 2025). Similarly, a systematic review of creative physical activity interventions for children and adolescents identified activities such as drama/movement as relatively "creativity-friendly," strengthening the argument that movement-based arts have relevant cognitive value for educational purposes (Rodríguez-Negro et al., 2024).

At the childhood level, the dimension of "developing talent and creativity" also intersects with motivational aspects, which are often key to the sustainability of arts learning. Practice-based studies of creative dance curricula indicate that creative dance instruction can strengthen children's epistemic curiosity (intrinsic drive to explore) and creative dance performance, through mechanisms influenced by teacher autonomy support and the fulfillment of children's autonomy needs (Lin et al., 2026). However, the benefits of dance extend beyond creativity; a meta-analysis of dance interventions indicates that dance can also support various psychological-cognitive outcomes in children and adolescents, thus understanding dance learning as an educational practice that simultaneously addresses aspects of expression, emotion, and cognitive capacity (Fong Yan et al., 2024).

Furthermore, the effectiveness of dance instruction is also largely determined by the school context and the quality of the instructional delivery, not simply by the curriculum's intent. A study of the implementation of creative dance activities in elementary schools in socioeconomically disadvantaged areas demonstrated that learning benefits (e.g., engagement, self-confidence, and more positive classroom behavior) emerged when the program design was realistic, the role of the facilitator was clear, and the school environment was supportive. This means that the goal of "achieving" in dance needs to be supported by consistent and context-sensitive learning management (van der Graaf et al., 2024). Therefore, dance development in schools should ideally not be treated as an add-on, but rather as a planned pedagogical strategy: encouraging expression, cultivating creativity, and simultaneously establishing a learning ecosystem that makes students feel safe to experiment and grow.

Creative dance, according to Gilbert (in Pratiwi & Asmarani, 2018), combines movement mastery through expressive art. He also stated that school dance learning can develop cognitive, affective, physical, and social outcomes. The dance arts in Indonesia are very diverse, and dance is also a form of local wisdom, as each region has its own dance forms, often used for traditional ceremonies, welcoming guests, and so on. Local wisdom in South Sumatra is quite diverse, one of which is dance. Dance arts in South Sumatra include the Gending Sriwijaya dance, Tanggai dance and there are still several other dances.

South Sumatra is a region rich in artistic traditions. The arts have flourished in South Sumatra since the era of the Srivijaya kingdom, which once ruled the region. These include theater, music, and dance, spread throughout South Sumatra. One art form that has consistently evolved is dance. Nearly every region in South Sumatra has a welcoming dance. This welcoming dance has existed since the colonial era, when the dancers were princesses or daughters of the nobility. The movements were simple, unstructured, or improvised.

This welcoming dance typically uses a handkerchief and false nails as decoration, called Tanggai. The Tanggai dance was created as a welcoming dance for guests at weddings and does not use a handkerchief. However, because the Gending Sriwijaya dance encountered problems and experienced a decline in its performances, in 1978, Lukita Ningsih Irsan Rajiman, the head of the BKKNI (Indonesian National Arts Coordinating Board) for South Sumatra, suggested that the Tanggai dance be given a "tepak" (a traditional dance) so that it could function as a welcoming dance (Katungga & Syahrial, 2019).

According to Stephen Robbins (In Putri et al., 2022), innovation is a series of ideas or concepts created to address a problem, such as a form of renewal to solve a problem. Innovation also refers to a discovery of something that already exists, something that has

never existed before, or a refinement. Innovation in learning, here, relates to the learning media, theories, and methods used in a learning process. The problems that arise here are due to students' lack of active participation in arts learning. The book "Innovation in Education" states that this innovation is related to discovery.

There are also definitions of innovation and modernization, as they involve updating and expanding a particular form. Innovation in education aims to achieve specific goals in a learning process. Systematically, the goal of this learning innovation is to catch up, correct deficiencies, and revitalize a process. Factors influencing the learning innovation process here are the willingness of teachers and students. Teachers identify their weaknesses in the learning process after conducting self-evaluations, and students respond positively to the innovations provided by the teacher (Putri et al., 2022).

In arts learning, students create, act, and enhance their creativity. The teacher's role also significantly influences the learning process, determining whether the methods used are appropriate for the classroom environment and the desired goals. Teachers conduct self-evaluations regarding their learning process and develop innovative learning activities using Flash Cards (Putri et al., 2022).

Flash Cards serve as a medium, consisting of small cards containing images and text that guide students to a specific form. These cards typically measure 8x12 cm. Flash cards are readily available and easy to use in the learning process. They come in a variety of themes tailored to individual needs, including flash cards featuring pictures, counting, animals, plants, reading, and more. The advantages of this media are that it is easy to find, easy to carry, practical, and fun (Putri et al., 2022).

B. LITERATURE REVIEW

Conceptual Theory

Learning Inovation

According to the Indonesian dictionary, the word "innovation" means the introduction of new things or renewal. Innovation also means a new discovery that differs from existing or previously known ideas, methods, or tools. Therefore, it's not just learning aids that can be packaged innovatively, but also the learning process itself. For example, using new strategies/methods derived from one's own discoveries or applying new methods discovered by experts and designed in such a way as to create a more conducive learning environment. Innovative learning also means learning packaged by other teachers, which embodies ideas or techniques deemed novel and capable of facilitating students' progress in the learning process and outcomes (Hapsari & Fatimah, 2021).

The primary goal of learning innovation is to strive to improve capabilities, namely the capabilities of human resources, funds, facilities and infrastructure, including organizational structures and procedures, so that all planned goals can be optimally achieved. The benefits of innovation include improving previous conditions for the better, providing others with an overview of the implementation of innovations so that others can test our innovations, and encouraging continued development. Knowledge and insight, fostering enthusiasm for work. Referring to the goals and benefits of learning innovations mentioned above, it can be concluded that a teacher needs to create learning innovations to facilitate students in the learning process so that learning is successful and its objectives are achieved.

According to Stephen Robbins (in Putri, 2022), innovation is a series of ideas or concepts created to address a problem, such as a form of innovation to solve a problem. Innovation is also a discovery of something that already exists, something that has never existed before, or a refinement. Innovation in learning here relates to the learning media, theories, and methods used in a learning process. The problem that arises here is due to students' lack of active

participation in art learning. In art learning, students create, act, and enhance their creativity. The teacher's role here also significantly influences the learning process, determining whether the methods used are appropriate to the classroom conditions and the class targets to be achieved. Teachers conduct their own evaluations of their learning processes and develop innovative updates for their learning activities.

The book "Educational Innovation" states that innovation is related to discovery. It also includes the definitions of innovation and modernization, as they carry out updates and expand a particular form. Innovation in education serves to achieve specific goals in a process. Learning. The systematic direction of this learning innovation is to catch up, correct deficiencies, and revitalize the process. Factors influencing the learning innovation process here are the willingness of teachers and students. Teachers identify their weaknesses in the learning process through self-evaluation, and students respond positively to the innovations provided by the teacher. Good learning is achieved by selecting appropriate strategies to achieve predetermined goals. Designing learning strategies also takes into account student characteristics. Therefore, teachers must also understand students' learning characteristics.

Innovative learning is expected to foster students' critical thinking and problem-solving skills. Such students will be able to use clear reasoning to understand something and easily make choices and decisions. This is possible because of their understanding of the issues they face. The ability to identify and find appropriate questions can also lead to better problem-solving. The information obtained will be developed and analyzed to effectively answer these questions (Purwadhi, 2019).

According to Sartono Wahyuari (in Purwadhi, 2019) and other scholars, the characteristics of innovative learning include: (1) systematic procedures for modifying student behavior; (2) specifically defined learning outcomes, namely positive changes in student behavior; (3) establishing a specific and conducive learning environment; (4) measuring student success after participating in the learning process, thus establishing success criteria in the teaching and learning process; and (5) interaction with the environment to encourage students to be active in their environment.

Tanggung Dance

The Tanggai Dance was created as a welcoming dance for guests at weddings and did not use tepak. However, because the Gending Sriwijaya dance encountered problems and experienced a decline in its performances, in 1978, Lukita Ningsih Irsan Rajiman, the head of the BKKNI (Indonesian National Arts Coordinating Board) for South Sumatra, suggested that the Tanggai Dance be given tepak so that it could function as a welcoming dance. The Tanggai dance has been well-received by the people of Palembang to this day, leading to its establishment as the welcoming dance for the city. The Tanggai dance has not replaced the Gending Sriwijaya dance as a welcoming dance. The Gending Sriwijaya dance remains the welcoming dance for guests related to South Sumatra Province. The Tanggai dance is a special welcoming dance for Palembang. The Tanggai dance is now a teaching material and instructional material at several universities and colleges in South Sumatra, such as Sriwijaya University and PGRI Palembang University. Furthermore, the Tanggai dance is also taught in schools and studios in Palembang (Katunngga & Syahrial, 2019).

According to Elly Rudy (in Katunngga & Syahrial, 2019), the Tanggai dance is performed by women in odd numbers. The odd number of dancers is due to the dance's creators' concept of rasan tuo, where one dancer is the prima donna. The music used is Malay music which consists of several instruments such as accordion, violin, drums, tambourine and solo organ. The clothing used in the Tanggai dance is Aesan Gedeh. Aesan Gedeh is a regalia worn by the sons and daughters of nobles, which is then worn in the Sriwijaya gending dance and Tanggai dance because they want to show the identity of the city of Palembang which is

a legacy of a great kingdom, and they want to preserve the previous culture and heritage. The movements in the Tanggai dance as a whole are mudra movements. According to Elly Rudy, Mudra is a movement of surrender to the Almighty.

The underlying meaning of the Tanggai dance movement is a form of concern for the surrounding community. Then the overall meaning contained in the Tanggai dance is submission to the Almighty or according to the creator, it is a mudra movement. Mudra is a movement done by surrendering ourselves to the Creator. According to Soedarsono (in Katunngga & Syahrial, 2019), dance holds a very important position in human life, both individually and in groups. However, it is an art form that has a medium of expression as the substance of movement, and the movements expressed are human movements. The movements in dance are not realistic movements and everyday movements, but movements that have been given and formed expressively.

The Origins of the Tanggai Dance

No one knows exactly when and how the Tanggai Dance began. However, according to sources, the origins of the Tanggai Dance date back to a ritual offering by the Buddhist community in South Sumatra to the god Shiva. Furthermore, Palembang was the center of the largest Buddhist kingdom at that time, the Srivijaya Kingdom, under the rule of the Syailendra Dynasty. Its leaders were kings who predominantly adhered to Mahayana Buddhism. Furthermore, the strong influence of Chinese culture in the dances led to a cultural acculturation between the indigenous people and the Chinese Buddhists, resulting in the Tanggai Dance resembling the dances found there. This ancient traditional dance was originally considered more sacred and sacred because it served to deliver offerings to the Buddhist gods (Arifin, 2022).

Because it is an offering dance, it cannot be performed carelessly. These offerings include offerings containing various types of flowers and fruit. That's why the Tanggai Dance was passed down through generations, performing these acts of worship and offerings. Unfortunately, a rule prohibiting women from dancing persisted during the Dutch colonial period. Their interest in the dance arose because only men were permitted to perform it. This dance began to be performed with props such as sekapur sirih (betel nut) and tanggai (a kind of wooden stick) around 1920. Its name even has a slight difference, namely Tari Tanggai or Tari Tepak (a kind of traditional dance). The Tanggai Dance was reintroduced as a welcoming dance through a collaboration between Elly Rudi and Anna Kumari, as Palembang had not had a dance for welcoming state guests since then. The name Tanggai Dance itself stems from the accessory, the false nails (tanggai) worn on all eight fingers (except the two thumbs) of the dancers (Arifin, 2022).

Basic Tanggai Dance Movements

Worship Movements

Worship movements are typically performed in two positions: standing and sitting. Meanwhile, the position of the hands, with palms clasped, can indicate who is being honored. A bow above the head signifies respect for a deity or God. A bow at chest level signifies respect for someone of higher rank, such as an official or community leader. A bow below the chest is intended for someone of equal standing.

Kneeling Movement

Both legs are bent, with the soles of the feet and the insteps of the feet on the floor. The body leans in accordance with the hand movements, but the body and hip movements are kept to a minimum.

Mendak Movement

In the Mendak movement, the legs are crossed behind the other. The overall body position is slightly lowered. The shoulders are upright but not pulled back. This position does

not allow the hips to protrude, as South Sumatran dance conventions prohibit hip prominence. In this position, the body only leans to the right and left.

Uter or Mentik Movement

The Uter or Ungkel movement is a circular movement of the hand (palm) supported by the wrist. Specifically, in Palembang dances such as the Gending Sriwijaya and Tanggai dances, the Uter movement is accompanied by the Mentik movement. Mentik is performed by touching the tip of the thumb to the first joint of the middle finger, then quickly releasing the two fingertips as if snapping the fingers.

Eye and Neck Movements

In South Sumatran dance, there is the impression that there are no specific neck and eye movements, similar to Javanese and Balinese dances, for example. In fact, this impression is not entirely true, as the neck and eyes are integral parts of the dance expression in this region. The movements are subtle, though the eyes and neck always follow the hand movements, especially at the ends of the hand waves and finger snaps.

Learning Media

Media, in the narrow sense, refers to the components of materials and tools in a learning system. In the broad sense, media refers to the maximum utilization of all the system components and learning resources mentioned above to achieve specific learning objectives. Meanwhile, the term "learning" or "teaching" (a more commonly used expression) refers to the effort to teach students. "Teaching" means the effort to make someone learn. In learning, communication occurs between the learner (student) and the teacher, or the learner or instructor (a more commonly used expression), so this learning process is part of the communication process between humans (in this case, between learner and learner). Although direct communication between learners and learning materials can occur, learning media also plays a role (Miftah, 2013).

Learning media can be defined as hardware or software used by teachers to deliver material to students during the learning process. In learning, media is expected to make the learning process more effective and efficient, in accordance with learning objectives. So, how to design effective and efficient media in achieving learning objectives besides depending on the teacher's ability, here we can also put forward several effective ways to design good learning media. Among others, (1) media must be designed as simple as possible so that it is clear and easy for students to understand; (2) media should be designed according to the subject matter to be taught; (3) media should be designed not to be too complicated and not to confuse children; (4) media should be designed with simple and easily obtained materials, but without reducing the meaning and function of the media itself; (5) media can be designed in the form of models, pictures, structured charts, etc., but with cheap and easily obtained materials so that it does not make it difficult for teachers to design the media in question (Magdalena, 2021).

Flash Card Learning Media

The definition of flash cards is explained by Susilana, Riana, and Riyana (in Wahyuni, 2020), as follows: "Flash cards are learning media in the form of picture cards measuring 25x30 cm. The images are drawn by hand or using photographs, or utilizing existing images or photographs pasted onto the flash card sheets." From this description, it can be said that flash cards are media in the form of picture cards made using photographs or drawings. The back contains information about the images on the flash card.

From the quote, it is explained that the size of the flash card is 25x30cm, however, Arsyad (in Wahyuni, 2020) has a different opinion as expressed as follows: "Flash cards are usually 8x12cm in size or can be adjusted to the size of the class being faced, these cards contain pictures (animals, objects, fruits and so on) can be used to practice spelling and

enrich vocabulary". Based on Arsyad's opinion, it can be explained that the size of the flash card is 8x12cm or is usually adjusted to the circumstances of the students being faced, if the number of students is large then the flash card is made with a larger size and if the number of students is small then the flash card is made with a smaller size. In addition, according to Izzan (in Wahyuni, 2020) stated that: "Flash cards are teaching aids from newspapers measuring 18 x 16 inches which are embellished with interesting pictures, words, expressions, or sentences. According to Suryana (in Wahyuni, 2020) stated that: "Flash cards are a form of educational game in the form of cards containing pictures and words that are deliberately designed by the domain to improve various aspects including: developing memory, training independence and increasing vocabulary. "Flash cards are a collection of cards containing words or a combination of words and images. They are useful as a learning medium for reading, recognizing shapes, objects, animals, mathematics, and other activities. From the definitions above, it can be concluded that flash cards are a form of educational media in the form of cards containing images and words. The size can be adjusted to suit the student. They can be made or used ready-made (Wahyuni, 2020).

Video Media

Video is a technology for transmitting electronic signals of moving images. Common applications of video signals include television, but it can also be used in other applications in engineering, science, production, and security. The word "video" comes from the Latin word for "I see." Furthermore, video is a technology used to capture, record, process, transmit, and reconstruct moving images. This typically uses celluloid film, electronic signals, or digital media. Digital video itself is a type of video recording system that uses a digital system rather than analog in its video representation. Digital video is typically recorded on tape and then distributed via optical disc, such as VCDs and DVDs. The following are a video of the Tanggai dance which can be seen on YouTube <https://youtu.be/IfdA7JhLlh0>.

C. RESEARCH METHODOLOGY

The literature review method used in this study utilizes a systematic approach to ensure the transparent and accountable process of searching, selecting, and synthesizing scientific evidence. Conceptually, a literature review provides a framework that links recent findings with previous findings to assess whether a field of study demonstrates progress, stagnation, or reveals gaps in knowledge. This process is carried out through a focused and systematic search and analysis of relevant literature (Sumartiningsih & Prasetyo, 2019). In current academic practice, a good review goes beyond "summarizing," emphasizing critical synthesis, grouping, comparing, and drawing common threads among findings, thus strengthening the theoretical foundation and guiding future research (Paul & Criado, 2020).

Operationally, a systematic approach typically begins with the formulation of a research question and search protocol, followed by a keyword search strategy in relevant databases, establishing inclusion and exclusion criteria, and a multistep screening process (e.g., title, abstract, full text) before data extraction and synthesis (thematic or narrative, depending on the study's objectives). To strengthen reporting accountability, this study could have referred to the 2020 PRISMA guidelines, which emphasize systematic reporting of search sources, reasons for exclusion, and the study selection process (e.g., through a flow diagram) so that readers can more clearly assess the quality of the review process and potential bias (Page et al., 2021). With this design, the literature review is not merely a "theory piece," but rather serves as an analytical method that explicitly demonstrates how the study's conclusions are constructed from the available scientific evidence.

D. RESULT AND DISCUSSION

Learning Concept

The role of teachers in providing innovations in dance learning in elementary schools using Flash Cards is to utilize the creativity process. According to Graham Wallas (in Putri, 2022), the creative process involves four stages: preparation, incubation, illumination, and verification.

Preparation Stage

The preparation stage, the initial stage of the creative process, must involve preparation. According to Wallas, this stage is where students gather information by learning from their life experiences. Here, students are taught how to understand the problems they will face. This stage focuses more on the teacher and students' reading, critical thinking, problem-solving, and observation. Creativity here focuses more on collecting data from experiences that will spark creative thinking.

During this preparation process, teachers can provide stimuli to stimulate students and foster critical thinking. Because the target audience is elementary school children, they still need to be guided and encouraged in their thinking process. The teacher conveys the learning objectives, asks questions about the lesson learned yesterday, and then provides stimulus by watching a video of the Tanggai dance. After watching the video, the teacher and students engage in a question-and-answer session related to the video. At this stage, students will likely have different answers or even be unfamiliar with the dance.

Incubation Stage

The incubation stage is a process where experiences, information, and data from previous processes, or teacher-generated stimuli, are deposited. In this phase, inspiration emerges. This emergence is the initial step in creating new creations. Wallas calls this the conscious process of thinking. Incubation is also defined as the incubation of ideas, the emergence of ideas through the incubation process to foster students' imaginations. Wallas believes that students learn through real-life experiences that leave impressions. These impressions enter the incubation phase, meaning experiences enter a sedimentation period that generates imagination.

At this stage, the teacher displays the flashcards they have created, and using these, the teacher again engages in questions and answers with students regarding the images. After that, the teacher explained the Tanggai dance. She also explained the basic movements of the Tanggai dance, which are depicted on the flashcards. Afterward, the teacher conducted a question-and-answer session with the students. Then, she divided the students into six groups, each receiving one flashcard.



Figure 1. Front Design of the Tanggai Dance Flash Card
Source: Processed by Researchers, 2026



Figure 2. Back Design of the Tanggai Dance Flash Card
Source: Processed by Researchers, 2026

Illumination Stage

This process is the stage of expressing ideas, concepts, or self-expression. During this stage, students can express their creative expressions, and teachers can observe unique, novel, or creative aspects of their students. According to Sarumpaet, expressing ideas related to language can be achieved through discussions, questions, or consultations with teachers in the previous stages. In the dance learning process, this stage significantly influences the results of children's creative processes, transforming images into movement.

During this stage, each group receives parts of the Tanggai dance movements. The teacher then re-watches the video so students can recall the movements they have learned. Afterward, the teacher re-explains the basic movements of the Tanggai dance and practices them. Each group is then given time to study together in groups, using the flashcards provided for each group, under the guidance of the teacher.

Verification Stage

This stage is a testing process. Using data and ideas prepared beforehand, the students' insights and expressions are tested for their accuracy and creativity. In this phase, assessing thinking abilities and skills plays a crucial role. This phase can be tested through several tests in the learning process, including practical tests. During this verification process, the teacher

asks students to practice the movements found on the flashcards. Each group comes forward to practice the Tanggai dance movements.

E. CONCLUSION

Flash Card media is the result of teacher innovation in changing a learning process. This media can bring out children's creativity and activeness in expressing themselves in a Tanggai dance movement, using Wallas' creativity theory with several stages, namely the preparation stage, the incubation stage, the illumination stage and the verification stage can guide teachers and students in growing students' creativity in the arts. Using the results of teacher evaluations in the learning process that feels boring and students are inactive, teachers can change a learning process into a fun form with Flash Card media so that children can be more active and creative from looking at pictures to the form of Tanggai dance movements.

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