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## Enhancing Fourth-Grade Students' Dance Skills through Kabela Traditional Dance Using Audiovisual Media

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### Abstract

**Objective:** This research aimed to improve fourth-grade students' ability to perform the traditional Kabela dance at SD Laboratorium Universitas Negeri Gorontalo using audiovisual media. **Theoretical framework:** The study is based on multimodal learning, particularly multimedia learning theory, which suggests that combining visual and auditory elements enhances understanding and coordination, especially in kinesthetic activities like dance. **Literature review:** Previous studies highlight the effectiveness of audio-visual media in teaching dance by providing clear visual models, improving movement replication, and fostering engagement. It also emphasizes the importance of cultural competence in dance education. **Methods:** A classroom action research design was employed with two cycles, each consisting of two meetings. Data were collected through observations, performance tests, and documentation, assessing students' skills in movement, rhythm, and expression. **Results:** The results revealed a significant improvement in students' performance in the Kabela dance after the implementation of audio-visual media. In the first cycle, only 8 students (44%) achieved satisfactory performance. However, in the second cycle, 16 students (89%) demonstrated mastery of the dance movements. The use of audio-visual media was shown to be an effective tool in enhancing students' understanding, coordination, and expression in performing the Kabela dance. **Implications:** The study suggests that audio-visual media is an effective tool for teaching traditional dance and improving students' cultural and artistic competence, especially in Seni Budaya dan Prakarya (SBDP) subjects. **Novelty:** This research introduces the use of audio-visual media to teach the Kabela dance, showing its potential to enhance dance learning outcomes and cultural appreciation in primary education.

**Keywords:** kabela dance, audio-visual media, dance learning, elementary education, dance skills.

### INTRODUCTION

Efforts to develop students' potential should start from the elementary school level because this phase is an important foundation for the formation of children's character and abilities [1]. Elementary schools, as the first formal educational institution, play a

role in preparing the younger generation to have strong knowledge, skills, and cultural values. At this stage, teachers are required to be able to present interesting, creative, and innovative learning so that students' interest in learning grows optimally, as well as instilling the nation's cultural values from an early age so that students have a sense of love for the homeland [2], [3].

One form of implementation of character education and cultural preservation in elementary schools is found in the subject of Cultural Arts and Crafts (SBDP), especially in the aspect of dance arts. According to Sitharesmi et al., dance is an overflow of soul expressions that are communicated through rhythm and movement that have beauty and deep meaning [4]. Ukhaira emphasized that dance art is not just a physical activity, but also a medium of emotional communication and cultural identity [5]. However, in reality, national culture is currently undergoing a shift due to the rapid influence of foreign cultures that affect the lifestyle and interests of the younger generation. This phenomenon causes a decrease in students' appreciation for traditional arts, including regional dance arts [6].

This condition is a big challenge for the world of education, where teachers not only play the role of teachers, but also agents of the nation's cultural preservation. The spirit of Ki Hajar Dewantara, through the philosophy of *Ing ngarso sung tulodo, ing madya mangun karso, tut wuri handayani*, is still relevant to be revived in the context of art learning in the modern era [7]. Ironically, various traditional arts such as gamelan, angklung, and regional dances are now starting to be sidelined by popular culture and modern dance. Therefore, dance education in elementary schools has a high urgency as a means of fostering cultural awareness, strengthening identity, and developing students' creativity [8].

Several previous studies have revealed that the implementation of dance learning in elementary schools still faces various obstacles. Sulistyawati et al. found that teachers often lack understanding of the basic concepts and goals of dance education, so that learning becomes less interesting and not in accordance with children's development [9]. Students often just imitate movements without understanding their meaning [10]. This shows that there is a gap between the potential of dance as a medium of meaningful learning and the reality of practice that tends to be instructive.

To answer these problems, technology-based learning innovations are important. The use of audio-visual media in dance learning can help students understand movements concretely, stimulate imagination, and enrich the learning experience [11]. In addition to increasing learning effectiveness, audio-visual media is also able to attract the attention of students who live in today's digital era [12]. The use of this medium allows students to learn the details of dance movements, rhythms, and expressions in more depth through interactive visual impressions.

In the local context, the Kabela traditional dance, originating from Gorontalo, is a form of regional cultural heritage that is full of philosophical and social values. Through learning Kabela dance, students not only hone their motor skills, but also learn to recognize their local cultural identity [13]. However, the low engagement and understanding of traditional dance shows the need for a new approach that is more contextual and engaging. This is the novelty of this research, which is to combine the learning of traditional Kabela dance art with the use of audio-visual media so that students can more easily understand the movements, rhythms, and meanings contained in it [14].

This approach is expected not only to improve students' dancing skills, but also to be an effective means of preserving local culture and strengthening the character of students. This research seeks to make a real contribution to the practice of SBDP learning in elementary schools by presenting a learning model that is creative, relevant to the times, and rooted in regional cultural values. Thus, the results of this research are

expected to enrich the art learning strategy in elementary schools while strengthening the role of education in maintaining the sustainability of the nation's culture [15]-[17].

## LITERATURE REVIEW

### Dancing Ability

Dancing ability is a skill in mastering body movements that are in harmony with the rhythm of music, expression, and dance meaning. Learning dance art in schools must balance theory and practice so that students understand the technique and aesthetic value of it. Through the proper learning process, students not only practice body coordination but also develop creativity, confidence, and cooperation [18]. In addition, dance skills include technical aspects such as precision of movement and body flexibility, as well as affective aspects such as appreciation for culture and discipline in practice [19]. To strengthen these skills, the use of audio-visual media effectively helps students understand movements and rhythms in concrete terms and increases learning motivation.

### Definition of Dance

The art of dance is an expression of the human soul that is manifested through rhythmic body movements with certain beauty and meaning values [20]. In education, dance is a means to instill cultural values and shape students' personalities [21]. Dance education in schools is not only oriented towards artistic skills, but also towards the development of students' cognitive, affective, and psychomotor aspects. Thus, dance art functions as a nonverbal communication medium that connects individual expression with the socio-cultural values of the community.

### Traditional Dance

Traditional dance is a regional cultural heritage that is inherited from generation to generation and reflects the values, customs, and philosophy of the community [22]. The teaching of traditional dance in schools plays an important role in fostering a love for local culture and strengthening national identity [23]. Through this learning, students not only learn about dance techniques but also understand the meaning and symbolism contained in them. Teachers play the role of facilitators in creating creative and fun learning so that students are more active and enthusiastic.

### Kabela Traditional Dance (Sonsoma)

The Kabela dance originated from Bolaang Mongondow, North Sulawesi, and was created by Hj. Erna Damopolii in 1967. This dance serves as a symbol of welcoming guests and respecting the value of the hospitality of the local community. His movements are graceful and meaningful, depicting appreciation, sincerity, and the spirit of brotherhood. The main property used is the kabela, a betel nut container that is a symbol of sincerity and respect [24]. The Kabela dance is usually accompanied by traditional musical instruments such as gongs, tambourines, and iron kolintang. In the context of education, this dance can be used as a means of instilling cultural values, training motor skills, and strengthening students' character.

## METHODOLOGY

This research uses the Classroom Action Research (PTK) approach, which was carried out at the Laboratory Elementary School of Gorontalo State University (UNG), located on Jalan Drs. Achmad Nadjmuddin No. 35, Limba U II, South Kota District, Gorontalo City. The subjects of the study were 18 students in grade IV, to improve their ability to dance the traditional Kabela dance through audio-visual media.

The research was carried out in the 2024/2025 school year, with grade IV teachers as collaborators. Based on the results of initial observations, most of the students did not know the Kabela dance because it had never been taught in school. Therefore, the use of audio-visual media is expected to help students understand the movements, rhythm, and meaning of the dance more easily [25], [26].

## Research Procedure

The research is carried out in two cycles, and each cycle consists of four stages, namely planning, implementation of actions, observation, and reflection [27], [28]. In the planning stage, the researcher prepared learning media in the form of Kabela dance videos, as well as other learning tools such as observation sheets and assessment instruments.

The stage of implementing the action was carried out with the class teacher. In cycle I, students are introduced to Kabela dance through video shows and basic exercises. After reflection on the results of cycle I, cycle II was carried out to improve and perfect students' movements, expressions, and cohesiveness in dancing.

The observation and reflection stage was carried out to assess the improvement of dance skills and the effectiveness of the audio-visual media used. The results of the reflection are used as a basis for determining improvement steps in the next cycle.

## Data Collection Techniques

Data was collected using several techniques, namely: (1) Observation, to observe the activities of teachers and students during dance learning using audio-visual media (Ismayani et al., 2019); (2) An action test, to assess students' ability to dance the Kabela dance based on aspects of wiraga (movement), wirama (rhythm), and wirasa (appreciation) (Nursak et al., 2022); (3) Documentation, in the form of photos, field notes, and video recordings as evidence of the learning process (Ummah & Nadlir, 2024).

## Data Analysis Techniques

The data was analyzed qualitatively and quantitatively. Qualitative analysis was used to describe the activities of students and teachers during learning, while quantitative analysis was used to determine the improvement of students' dancing skills in each cycle (Hartini, 2023).

The formula used to calculate the percentage of improvement in students' abilities is:

$$P = \frac{\text{Jumlah skor yang diperoleh}}{\text{Jumlah skor maksimal}} \times 100\%$$

The results of the calculation are then categorized as follows (Rulkajat, 2018):

**Table 1. Calculation Indicators**

Percentage Range	Categories
75–100	Good
65–74	Enough
< 64	Less

Learning completeness is calculated using the formula (Afriyani, 2020):

$$K = \frac{\text{Jumlah siswa yang mencapai ketuntasan}}{\text{Jumlah seluruh siswa}} \times 100\%$$

From the results of the analysis, it can be seen to what extent audio-visual media affects improving students' dancing skills in the Kabela traditional dance in grade IV of SD Laboratory UNG Gorontalo City.

## RESULTS AND DISCUSSION

### Results of Cycle I Implementation

Based on the results of the recapitulation of students' ability to dance the Kabela dance in the first cycle of the first meeting, it can be seen that the dancing ability of grade IV students of the UNG Laboratory Elementary School is still in the low category. In the aspect of wiraga or precision of movement, out of 18 students, there are 8 students (44%) who have been able to perform movements quite well according to the rhythm and pattern of the floor, 7 students (39%) are still classified as underable, and 3 students (17%) have not been able to adjust the movements according to the character of the dance. These results show that most students are beginning to understand basic movement forms, but still need guidance in the precision and cohesiveness of movement.

In terms of rhythm or the ability to follow the rhythm and tempo of music, student achievement is still relatively low. Only 2 students (11%) were able to adapt the movement to the rhythm of the music consistently, while 10 students (56%) were in the underprivileged category, and 6 students (33%) were not able to keep up with the tempo of the music well. This indicates that students still need repeated exercises so that the coordination between movement and music can be more harmonious.

Then, in the aspect of wit or appreciation of the meaning and expression of movement, the results obtained showed that 3 students (17%) were able to display expressions that were in accordance with the character of the dance, 7 students (39%) were classified as underable, and 8 students (44%) were not able to appreciate the meaning of movement correctly. This condition illustrates that most students are still rigid and lack animosity in every movement made.

Overall, the results of the first cycle of the first meeting showed that the use of audio-visual media began to have an impact on increasing students' motivation and understanding, although the results of dance skills still needed to be improved in all aspects. Therefore, at the next meeting, reinforcement is needed through more intensive exercises, especially in the synchronization between movement, rhythm, and expression, so that learning results are more optimal [29], [30].



Figure 1. Ability to Dance Kabela Cycle 1

## Observation Results of Cycle I Meeting II

Based on the results of the assessment of students' dancing ability in the first cycle of the second meeting, it was obtained that the students' ability to dance the Kabela dance showed an improvement compared to the initial condition, although it had not reached maximum results. In the aspect of wiraga or precision of movement, out of 18 students, there are 8 students (44%) who have been able to display movements correctly and according to rhythm, 7 students (39%) are classified as incapable, and 3 students (17%) still do not show good mastery of movement. This shows that most students have begun to understand the basics of dance movements, although further practice is still needed to achieve uniformity of movement.

Furthermore, in the aspect of wirama or mastery of rhythm and tempo, the assessment results showed that only 2 students (11%) were able to follow the rhythm of music well. A total of 11 students (61%) are classified as unable, while 5 students (28%) are still unable to adjust the movements to the rhythm of the accompaniment. This condition indicates that students still need to get used to following the rhythm of music and coordination between body movements and the musical tempo of the Kabela dance.

Meanwhile, in the aspect of wirasa or appreciation of the meaning and expression of dance, there are 8 students (44%) who have been able to display expressions according to the character of the dance, 4 students (22%) who are still underable, and 6 students (34%) who have not been able to appreciate the meaning of movements well. These results show that audio-visual media is starting to have a positive impact on improving students' expression and appreciation in dancing, although some students still seem awkward in displaying proper expressions.

Overall, the results of the implementation of the first cycle of the second meeting showed an increase in students' dancing skills compared to the initial condition, especially in the aspects of wiraga and wirasa. However, the aspect of rhythm is still the main obstacle that needs to be fixed in the next cycle. Thus, the implementation of cycle II will focus on more intensive training on rhythm accuracy and movement coordination, so that all aspects of students' dancing ability can be improved in a balanced manner [31]-[33].

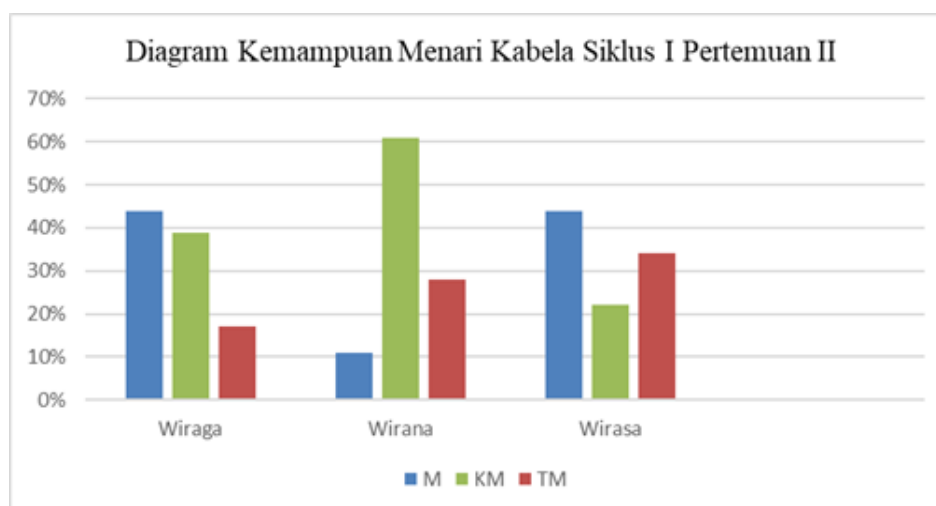


Figure 2. Kabela Dancing Skills Cycle I Meeting 2

## Observation Results of Cycle II Meeting II

Based on the results of the recapitulation of students' ability to dance the Kabela dance in the second cycle of the first meeting, there was an increase in learning outcomes compared to the previous cycle. In the aspect of wiraga or precision of movement, out of 18 students, there are 9 students (50%) who have been able to display movements correctly and in harmony with the rhythm, while the other 9 students (50%) are still classified as unable.

These results show that most students have been able to follow basic movement patterns better, although practice is still needed to strengthen movement cohesiveness between group members.

In the aspect of wirama or the ability to adjust movements to the rhythm of music, the results showed that 5 students (28%) were able to follow the tempo well, 8 students (44%) were still incapable, and 5 students (28%) were not able to adjust the movements to the rhythm of the music. This condition indicates that even though there has been an improvement compared to the previous meeting, the ability to follow the rhythm still needs to be strengthened through listening practice and appreciating the music accompanying the dance.

Meanwhile, in the aspect of wit or appreciation of the meaning and expression of dance, there is a significant increase. A total of 12 students (66%) have been able to display expressions and appreciation in accordance with the character of the Kabela dance, 3 students (17%) are classified as underprivileged, and 3 students (17%) have not been able to appreciate the meaning of movement well. These results show that the use of audio-visual media has a positive impact in helping students understand the aesthetic value and cultural significance of dance movements.

In general, the results of the implementation of actions in the second cycle of the first meeting showed an increase in students' abilities in all aspects, especially in the aspects of wiraga and wirasa. Students look more confident in dancing and show higher enthusiasm during the learning process. However, the wirama aspect still needs to be strengthened so that the three main elements of wiraga, wirama, and wirasa dancing skills can develop in a balanced manner in the next cycle [34]-[36].

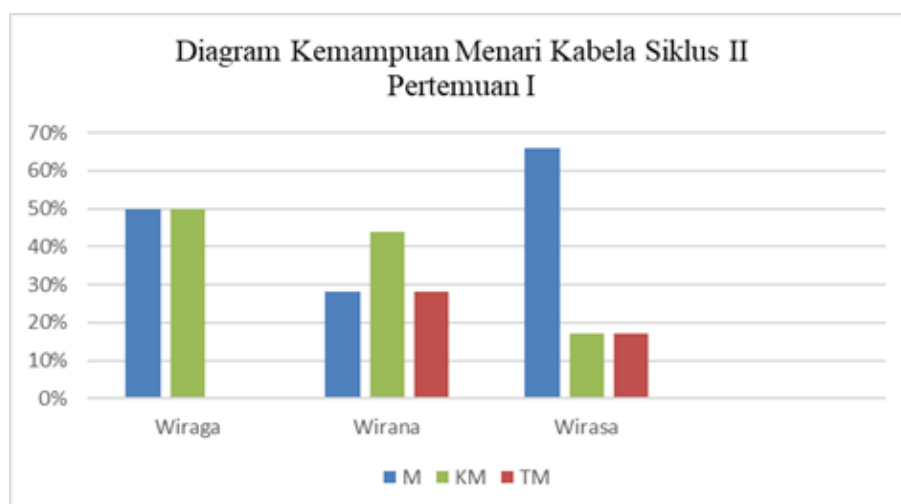


Figure 3. Cable Dance Ability Cycle II Meeting I

### Observation Results of Cycle II Meeting II

Based on the results of the recapitulation of students' ability to dance the Kabela dance in the second cycle of the second meeting, there was a significant increase compared to the previous meeting. In the aspect of wiraga or precision of movement, as many as 11 students (61%) have been able to perform correct and flexible movements according to the rhythm of music, while 7 students (39%) are still classified as unable. These results show that most of the students have mastered basic movements and can maintain cohesiveness when dancing.

In the aspect of wirama, namely the ability to follow the tempo and rhythm of music, the results showed that 11 students (61%) were able to adjust the movements to the rhythm well, 6 students (33%) were still incapable, and only 1 student (6%) was not able. This shows a clear improvement in students' ability to follow the tempo of music, which shows the

effectiveness of the use of audio-visual media in helping students understand the rhythm and dynamics of the Kabela dance.

Meanwhile, in the aspect of wirasa or appreciation of the meaning and expression of dance, the highest results can be seen compared to other aspects. A total of 13 students (72%) have been able to display expressions and appreciation in accordance with the character of the dance, 4 students (22%) are still unable, and only 1 student (6%) is not able to. This improvement shows that learning with audio-visual media helps students better understand the aesthetic and cultural values contained in Kabela dance.

Overall, the results of the implementation of actions in the second cycle of the second meeting showed an improvement in students' abilities in all aspects of assessment, especially in the aspect of entrepreneurship. This indicates that the application of audio-visual media in learning Kabela traditional dance has proven to be effective in improving the dancing skills of grade IV students of SD Laboratory UNG Gorontalo City. Thus, the research goal of improving dance skills through audio-visual media can be said to have been achieved with satisfactory results [37]-[39].



Figure 4. Kabela Dancing Skills Cycle II Meeting II

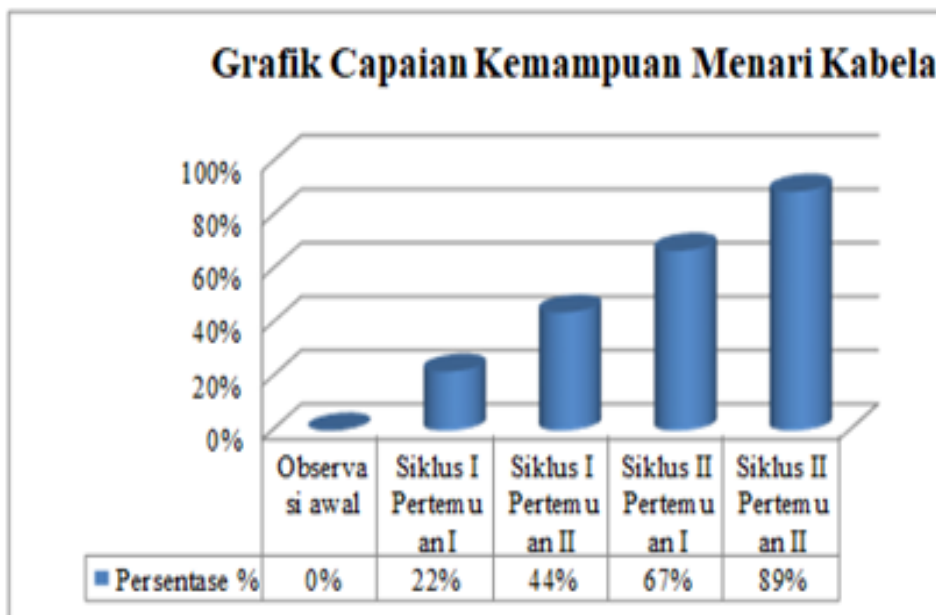


Figure 5. Cabela Dancing Skills Achievement

Based on the graph of Kabela's dancing ability achievement above, there was a significant increase from the initial observation stage to the implementation of the action in the second cycle of the second meeting. At the initial observation stage, the students' ability to dance the Kabela dance was at 0%, which shows that the students did not have a basic understanding or skills in the Kabela dance. After being given learning actions using audio-visual media in the first cycle of the first meeting, there was an increase to 22%, and again increased in the first cycle of the second meeting to 44%. This indicates that students are starting to get to know basic movements and can imitate some of the floor patterns and dance rhythms quite well [40].

Furthermore, a more pronounced increase was seen in cycle II, where in the first meeting the achievement of students' abilities increased to 67%, and in the second meeting it increased sharply to reach 89%. This improvement shows that the application of audio-visual media has a positive influence on students' ability to understand and display movements, rhythms, and expressions in Kabela dance. Students become more enthusiastic, confident, and able to dance competently and appreciatively. Thus, the use of audio-visual media has been proven to be effective in improving the dancing skills of fourth-grade students of SD Laboratory UNG Gorontalo City [41].

### **Analysis and Discussion**

The findings of this classroom action research demonstrate that the integration of audiovisual media significantly improved fourth-grade students' dancing skills in learning the Kabela traditional dance. The progressive increase in students' performance across cycles indicates that audiovisual media functioned not only as an instructional aid but also as a motivational and cognitive scaffold in dance learning. This improvement is evident in all three core components of dance competence—wiraga (movement accuracy), wirama (rhythm), and wirasa (expression).

During Cycle I, students' dancing ability remained relatively low, with mastery reaching only 44%. This initial outcome suggests that although audiovisual media introduced students to visual and auditory representations of the dance, learners still required time to internalize movement patterns and coordinate them with musical rhythm. These findings align with multimedia learning theory, which emphasizes that learners need repeated exposure and guided practice to effectively process and integrate visual and auditory information, particularly in kinesthetic learning contexts such as dance [41].

In Cycle II, a substantial improvement was observed, culminating in 89% of students achieving mastery. This significant increase reflects the cumulative impact of repeated audiovisual exposure combined with reflective instructional refinement. The data show that wirasa experienced the most notable growth, indicating that audiovisual media were particularly effective in helping students understand expressive and cultural dimensions of the Kabela dance. Visual demonstrations enabled students to observe facial expressions, posture, and symbolic gestures, which are often difficult to convey through verbal explanation alone.

Although wirama initially posed the greatest challenge, gradual improvement across meetings suggests that audiovisual media enhanced students' rhythmic sensitivity by synchronizing movement demonstrations with musical accompaniment. This supports prior research indicating that audiovisual learning environments improve temporal coordination and motor synchronization in performing arts education. Furthermore, students' increased confidence and enthusiasm during Cycle II indicate that audiovisual media fostered a more engaging and student-centered learning atmosphere.

From a pedagogical perspective, these results highlight the importance of culturally responsive and technology-assisted instruction in elementary arts education. Teaching the Kabela dance through audiovisual media not only strengthened students' motor skills but also deepened their appreciation of local cultural heritage. This dual outcome reinforces the role

of dance education as both a skill-based and value-oriented learning domain. Overall, the data confirm that audiovisual media are an effective instructional strategy for improving traditional dance learning outcomes. The structured use of audiovisual resources, combined with iterative reflection and practice, enables students to develop technical proficiency, rhythmic accuracy, and expressive understanding in a balanced manner. Consequently, this approach offers a practical and replicable model for enhancing dance instruction in primary education, particularly within the context of cultural arts learning [41].

## CONCLUSION

Based on the results of the classroom action research that has been carried out, it can be concluded that the use of audio-visual media can effectively improve the ability to dance the traditional Kabela dance in grade IV students of SD Laboratory UNG Gorontalo City. Through the application of this media, students will find it easier to understand the movements, rhythms, and expressions of the dance performed. The improvement of students' abilities can be seen from the results of each cycle. In the first cycle, the students' dancing ability reached 44%, or as many as 8 students out of 18 students who were able to dance the Kabela dance well, while the other 56% of students still needed guidance. After learning improvements were made in cycle II, there was a significant increase, where 89% or as many as 16 students were able to dance well according to the aspects of wiraga, wirama, and wirasa assessments, and only 11% or 2 students were still not fully able. Thus, the results of this study show that learning using audio-visual media can improve students' dancing skills, especially in learning Cultural Arts and Crafts (SBDP) in Kabela traditional dance materials.

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## Author's Contributions

All authors collaboratively designed the research framework and instructional approach. The first three authors conducted classroom implementation, data collection, and analysis. The fourth author contributed to academic writing, language editing, and international scholarly perspectives. All authors reviewed, revised, and approved the final manuscript and are equally accountable for its content.

## Conflicts of Interest

The authors declare that there are no conflicts of interest regarding the publication of this article. The research was conducted independently without any commercial, financial, or institutional influences that could be perceived as potential conflicts. All interpretations and conclusions presented are solely the responsibility of the authors.

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