



Implementation of *Geol Tegal* Dance as an Effort to Improve Physical Abilities and Preserve Local Culture for Elementary School Students

Ika Ratnaningrum¹, M. Jazuli², Tri Joko R³, Widodo⁴, Alya Putri Maradika Ningrum⁵

^{1,2,4}Department of Art Education, Universitas Negeri Semarang, Indonesia

³Department of Non Formal Education, Universitas Negeri Semarang, Indonesia

⁵Department of Elementary School Teacher Education, Universitas Negeri Semarang, Indonesia

*Email: 3dara@mail.unnes.ac.id

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ABSTRACT

Purpose – The *Geol Tegal* Dance is a dance that is a characteristic as well as an icon of Tegal City, so the local government of Tegal City appeals to every level of education to teach this dance. The problems that arise in the field are primarily at the basic education level, especially in the lower classes, whose physical condition remains unstable. This means the *Geol Tegal* Dance is only taught to high-grade students. In this study, the implementation of *Geol Tegal* Dance learning in art learning at SD Negeri Randugunting 5, Tegal City, will be discussed.

Methodology – This study uses a qualitative approach with an analytical descriptive design. Data was collected through observation, interviews, and documentation.

Findings – The study's findings indicate that the implementation of *Geol Tegal* Dance learning at SD Negeri Randugunting 5 in Tegal City progressed through the planning, implementation, and evaluation stages. However, in the implementation of teaching, several obstacles arise with multiple causative factors. The obstacles faced encompass seven aspects, each caused by factors including government policies, curriculum, teachers, and students. With the existing obstacles, researchers strive to provide solutions to overcome them. The solutions provided vary according to the aspects of obstacles faced.

Contribution – This research will contribute to the evaluation of dance learning in elementary schools, especially in *Geol Tegal* Dance. In addition, this research can introduce Tegal's regional identity, namely *Geol Tegal* Dance.

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INTRODUCTION

Education is a liberating practice that must be oriented to humanist values by involving the identification of problems that occur in society (Collins, 2021). Art education serves as a medium to convey social norms and habits within society (Sugiarto, 2021). Art education is formulated as an educational process that provides spiritual balance to the physical, emotional sensitivity to rationality, and imaginative to realistic perspectives, which is designed according to the needs of the student's soul, natural/physical environment, and socio-cultural context (Rohendi, 2014). In producing students who are well-rounded as

human beings, with the ability to think, move, and feel, it is necessary to have a holistic, comprehensive art education that encompasses both the physical and spiritual aspects of human existence (London, 2018).

Art education serves as a means to develop awareness and aesthetic sensitivity, foster creativity, and provide students with a platform to express themselves in relation to their environment (Triyanto, 2017). The development of creative thinking is urgently needed in the fields of science, technology, education, and culture (Gose, 2019; Kim, 2015). Producing high creativity in the creation of dance works requires a creative and innovative thinking process, which can lead to increased academic achievement results and a positive overall relationship between creativity and academic achievement (Mabingo, 2019). For this reason, the role of education that incorporates elements of creative education is necessary to produce and develop more creative individuals who can think independently and critically (Englund, 2015). Art education is essential for the implementation of learning in schools, as it supports students in their learning. Learning is a combination of teaching activities by teachers and learning by students, arranged to achieve learning goals by providing and designing learning resources (Laefudin, 2017). The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has established four pillars of learning that reflect learning outcomes, namely learning to know, learning to do, learning to live together, and learning to be (Rusman, 2017). Dragon (2020) demonstrates that the impact of pedagogy in creating a teaching and learning culture centered on teachers and students aligns with current educational theory and practice. The application of pedagogy that is not maximized has had an impact on the content of dance history, the preservation of dance practices in classes, and in some somatic classes. Therefore, the impact of learning Manari practice is evident in the activities of students and teachers in determining learning methods.

Dance art is a symbol of a region's identity, describing its philosophy, history, and traditions (Akas, 2020). Dance movements convey specific intentions (Malarsih S., 2019). Dances that incorporate cultural symbols are dance works that are aesthetically and creatively processed by the communal dance artist community (Shannon, 2018). Culture has several forms, which include: first, the form of culture as an idea, value, or norm; second, the form of culture as an activity or pattern of human actions in society; third, the form of culture as an object of human work (Koentjaraningrat, 2019). The *Geol Tegal* dance can be seen as one of the cultural products of the people of Tegal city that fulfills three aspects of its form. According to Malinowski, the function of cultural elements is their ability to meet the basic needs of community members, specifically their secondary needs (T.O., 2018). In the context of traditional customs and arts, it can be viewed from two different perspectives: as customs and traditions in the sense of fixed norms and rules (Rahmawati Subiyantoro & Widiyastuti, 2020).

Etymologically, the term *Geol Tegal* originates from the words "Geol" and "Tegal-an". The word *Geol* in KBBI VI Online (2025) is moving the hips when dancing, while the head of the Damayanti dance art group said that *Geol* is in the idiom of the Tegal language, which means moving. This illustrates that the people of Tegal City, who are always on the move, are always eager to move forward. Moving forward, it is evident that the people of Tegal City are an optimistic society, always striving to make positive changes (Riyanto, 2022). The word "Tegal" has the suffix "-an" for "*Tegalan*," meaning a style that describes the characteristics of an area. So, *Geol Tegal* is interpreted as a dance that involves shaking the hips, a characteristic of the coastal dance style originating from the city of Tegal. The *Geol Tegal* dance was created as a symbol and icon of the city of Tegal. Following this, dance icons in the city of Tegal have been introduced and utilized as an opening dance in various activities and mass dances at major events (Utha, 2022). The literature from Giranti, A. H., Hartono, H., & Lestari (2019) states that there are character education values in Retno Tanjung dance, including religious values in the worship movement and Balangan Mega and environmental care values found in the oblique tracat movement, oil and water, *nyerok mina*, and *piletan mina*. From this, it can be seen that the character of the Tegal style dance, as reflected in its variety of movements, is beneficial for elementary school students in the city of Tegal.

This study aims to analyze the implementation of *Geol* Dance in art education for elementary school students, particularly in higher grades. The reason is the creation of dance material, considering the physical life of students, where the period of physical growth develops rapidly. This research was not conducted in the lower class because the physical condition was still unstable, and the material consisted of themed

dances and basic movements that were taught in stages. Of course, even the best teachers who utilize appropriate learning models and possess expertise in the field of dance experience difficulties in their implementation. Additionally, there is a notable difference in physical abilities between talented students and those interested in learning dance, as evidenced by the adjustments made to the *Geol Tegal* dance material, which has an impact on the health and physical fitness of students. This is in accordance with Bannon, F., & Sanderson (2019) which states that the application of the exploration method in the teaching and learning process of aesthetically meaningful dance art through the creation, performance, and appreciation of dance. In dance arts education, dance materials and dance creation in schools are typically regulated by teachers. Another literature (Koutedakis & Jamurtas, 2020) states that excessive exercise, external pressure, and improper recovery can interfere with the health of dancers. Providing adequate advice, nutrition, and recovery time can prevent *burnout* (a chronic stressful condition of feeling physically, mentally, and emotionally tired) in dancers. Designing a fitness program can maximize performance and minimize risk. Excessive movement training can hurt the health of the dancer and requires extra recovery to prevent long-term risks.

The results of the research have not been discussed extensively, which distinguishes them from the findings of previous research. Indeed, the results of this research are something that has been explored for the first time by researchers. The contribution of this research is currently in the field of art, specifically in two key concepts. The first novelty is that teachers in dance arts education need to consider the physical context of elementary school students, so that they require the right model for learning *Geol Tegal* dance at school. According to Keogh et al. (2021), dancing is one way to improve physical function, health, and well-being through physical activity. The physical benefits of dancing significantly enhance aerobic strength, body muscle endurance, strength, flexibility, balance, dexterity, and gait. Dancing can improve bone mineral content and muscle strength, as well as reduce the prevalence of falls and cardiovascular health risks. In general, the physical condition and physical health of dancers significantly impact the quality of their movement; however, these aspects have not been given sufficient focus in dance education in elementary school.

The second novelty is the dance learning model based on local culture, which teachers consider when determining appropriate materials for elementary school students. According to Idhayani, N., Nurlina, N., Risnajatanti, R., Salma, S., Halima, H., & Bahera (2023) that the preparation of learning based on local wisdom is carried out by noting the potential that exists in the surrounding environment, including the environmental conditions of the community, customs that apply in the community, the language used, regional songs, typical foods, Regional handicrafts and traditional games. Teachers are required to be more creative in preparing children's learning media and resources sourced from the surrounding environment. Teachers in dance education play a crucial role in selecting materials and designing learning experiences that are tailored to the local culture in their area.

The results of this research will contribute to the world of education, namely for students and teachers in the implementation of *Geol Tegal* dance in elementary schools. The *Geol Tegal* dance, a typical regional dance, is utilized as a locally based learning model suitable for teaching as dance learning material in elementary schools, considering the physical abilities of students. Of course, this is a challenge for teachers in implementing it, which is related to the teacher's ability to teach dance. It is hoped that teachers can enhance their insights and knowledge by educating themselves about dance from various sources, thereby enriching their own understanding and improving the quality of art education in elementary schools. According to Flôr et al. (2020), learning physioart is a challenge for students. Many pedagogical strategies use art as a tool to motivate and encourage students to learn independently.

Additionally, art has proven to be a valuable pedagogical tool in developing confidence, self-esteem, and critical thinking skills in students. The PhysioArt Project increases student engagement and interest in the discipline by providing a more creative, fun, and enthusiastic atmosphere in which to enjoy and learn physioart, which also contributes to the development of students' creativity, critical thinking, and confidence.

METHODOLOGY

Research Design

This study uses a qualitative approach with an analytical descriptive design. According to Bogdan and Taylor (Moleong, 2017), qualitative methodology is defined as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behaviors. Qualitative analysis produces data in the form of words rather than a series of numbers (Miles & Huberman, 2007). This approach was chosen to analyze how the implementation of the *Geol Tegal* Dance in art learning for elementary school students, namely the physiological approach and the ethnopedagogical approach. The physiological approach is also used to dissect and look at the context of health and physical fitness in the movement learning of the *Geol Tegal* Dance after it is implemented at the elementary school level. The ethnopedagogic approach is used to examine problems related to the implementation of *Geol Tegal* dance learning in high-grade elementary schools.

Participant

This research was conducted at SD Negeri Randugunting 5, Tegal City, Central Java. The subjects of this research are teachers and students. Three teachers are the subjects of the study. The research population in Class VI consisted of 26 students, comprising 18 male students and eight female students, while in Class V, there were 27 students, comprising 10 male students and 17 female students. In grade VI, the number of students is balanced, with 28 students, consisting of 14 male students and 14 female students, for a total of 28 students. The research sample consisted of 5 students in grade IV, seven students in class V, and nine students in class VI, totaling 21 male and female students. The reason for sampling is based on students' interest in or enthusiasm for learning dance arts. The 21 students are all interested in dance.

Instrument

Researchers are key instruments in qualitative research (Sugiyono, 2020). Moreover, as noted by Arikunto (2017), validation is carried out by the researcher himself, through self-evaluation of several aspects related to the research. In this study, the instruments used included researcher interview guidelines, observation guidelines, documentation guidelines, and questionnaires. Data was collected through observation, interviews, and documentation. The observation data were collected through six observations made during the dance learning process, including dance practice and assessments of the physical condition of students after each class. Unstructured interviews were conducted eight times with teachers, students, physiologists, physiotherapy practitioners, choreographers, cultural experts, and staff from the Tegal City Education Office about the creation and history of the *Geol Tegal* dance, as well as the learning of dance and physical arts by students. Documentation collection is carried out in each research activity to gather important data as physical evidence, support, and reinforcement of research findings.

Data Analysis

Bogdan & Biklen (1982), as cited in Moleong (2021), qualitative data analysis involves organizing data into manageable units. The qualitative data analysis employed in this research is based on the Miles and Huberman analysis model. Activities in data analysis using this model are carried out continuously until complete, and the data is saturated. (Miles M. A., 2014) suggested that the data analysis process consists of three steps, namely, data reduction, data presentation, and conclusion drawing/verification. Before the research data analysis is carried out, the data must be tested for validity to ensure it becomes valid qualitative data. Data validity tests in qualitative research include four testing activities. These tests consist of the credibility test, transferability test, dependability test, and confirmability test. To maintain the validity of the data, the researcher triangulated the data through interviews with students, teachers, and school principals. Next, members verify the teacher's information to confirm the accuracy of the interview data. Finally, the researcher used documentary data to support the findings based on the observational data.

The focus of this study is on the obstacles and causative factors experienced by classroom teachers and students in learning the *Geol Tegal* dance. In addition, this research also focuses on providing solutions to

these obstacles that teachers can anticipate and address when implementing Geol Tegal dance learning in high-grade elementary schools.

FINDINGS

Learning the Art of *Geol Tegal* Dance at SD Negeri Randugunting 5, Tegal City

The approach used by teachers in learning dance must be adapted to the student's abilities and psychological state. Therefore, teachers need to understand what students need well and determine the right learning approach. It is appropriate that, by understanding the psyche of these students, we (teachers) can present teaching materials and so on according to their inner needs, so that they do not feel forced. Formulating an approach will enable teachers to control better the flow of the learning process in the classroom.

Learning Planning

The approach used by teachers in learning dance must be adapted to the student's abilities and psychological state. Therefore, teachers need to understand what students need well and determine the right learning approach. Abdurrahman Iyus (2018) states that by understanding their (students') psyche, we (teachers) can present teaching materials and so on according to their inner needs, or they will not feel forced. Students will enjoy learning with the teacher, feeling a sense of pleasure, which enables them to receive the material well and gain the necessary experience. Faturrahman (2007) considers the learning approach to be important because the approach is the starting point or the teacher's point of view on the learning process, which refers to the view of the occurrence of a process that is still very general, in which it accommodates, inspires, strengthens, and backgrounds learning methods with a specific theoretical scope.

For the approach to learning art itself, the average teacher still lacks understanding. However, after the researcher observed the implementation, the teacher taught the typical *Geol Tegal* dance, also known as an identity dance from the city of Tegal, which is a cultural approach. According to Jazuli S. (2020), dance takes the concept of cultural icons as identity. Therefore, it is necessary to utilize this approach as an application of the *Geol Tegal* dance concept, serving as an identity dance in art education in elementary school. As for the model, method, and learning technique, each teacher uses it differently, because it is recognized that determining the best approach for learning dance practice is more challenging. Meanwhile, the learning technique used is the mimesis technique, because students directly imitate from videos on YouTube. It can be concluded that teachers use a variety of assignment methods and demonstration methods, but have not employed a comprehensive range of methods.

According to the results of observations made by researchers on several occasions in dance learning, students wear school uniforms and display school identities. The reason is that uniforms, if used for practice, cannot provide students with freedom of movement and do not absorb sweat. According to Maharani Aziz (2023), body temperature is the difference between the amount of heat produced by the body and the amount of heat lost to the outside environment. According to this opinion, the hot temperature emitted by the human body will sublimate or dissipate in the surrounding environment, causing an unpleasant odor.

Learning Process

Classroom teachers in the dance learning process need to consider the physical condition and ability of their students to move, so that they can take these factors into account when determining the materials and learning methods to be used. Because dancing is inseparable from physical exercise, teachers must also consider the risks that will occur and the learning results that will be achieved. This is in accordance with the opinion of Gagne and Briggs (1979), as cited in Laefudin (2017). Instruction or learning is a system that aims to facilitate the student learning process, which involves a series of events designed and arranged to influence and support the student's internal learning process.

In the learning process of dance art, dance teachers must be able to carry out learning by teaching students to dance directly using *Geol Tegal* dance materials. At the beginning of the learning activity, the

teacher does not directly instruct the students to stand up and then follow the movements; instead, they begin by having students channel all their aspirations of knowledge about the art of dance in Tegal in general and condense them into the *Geol Tegal* dance, according to Freire's opinion in (Collins, 2021) who explained that education as a practice of liberation and an ideal education, should be oriented to humanist values. Next, the teacher provided an example of the *Geol Tegal* dance through a YouTube video, which was played several times. After that, the new teacher instructed several students to provide examples of their exploration results from the video about the dance movements that they had done or mastered from the *Geol Tegal* dance movement. The teacher's dance practice has incorporated various dance techniques. This is done so that students are not forced to work and get tired. Basically, moving in dance is the same as moving in sports. Oxygen is required to break down glucose into carbon dioxide, water, and energy. In this aerobic exercise, the lungs' ability to provide oxygen through the pulmonary ventilation process is required. Based on this opinion, it can be concluded that dancing, like sports, can have a beneficial effect on students' physical fitness.

Related to the teacher's treatment of students in learning dance art in elementary school. Teachers can use a differential learning approach, allowing dance learning activities for students to be well accommodated, fun, and run smoothly. Teachers adjust to the students' interests and talents, the characteristics of elementary school students' dance arts, students' abilities, and students' learning styles. The following can be seen through the diagram below:

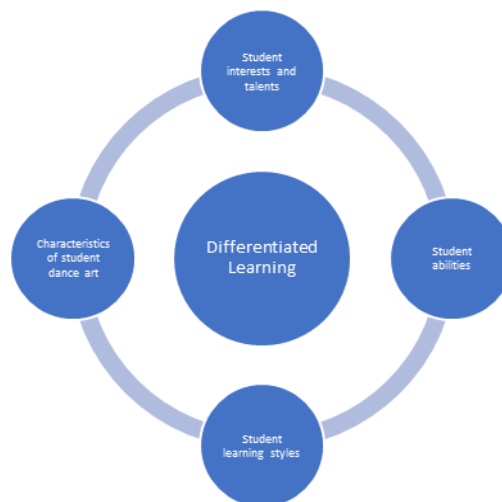


Figure 1. Student treatment seen in a differentiated approach

Learning Evaluation

The assessment process has been carried out. Students are called by the teacher according to the order of their names, based on their talents and interests. Teachers in the assessment use assessment instruments in the form of rubrics with aesthetic indicators of dance assessment, which include aspects of *wiraga*, *wirama*, and *wirasa*. These three aspects assess dance movements in accordance with the movement indicators in motion science, specifically kinesiology. Dance kinesiology, according to Pamadhi et al. (2023), can be divided into four parts, namely footwork, hand gestures, torso gestures, and head gestures. Based on this opinion, four parts of the body gesture are assembled into a dance movement, and these aspects are used to evaluate/assess dance. This serves as the basis or guideline for assessing teachers in dance learning. During the assessment process, what is observed and becomes the core of the assessment is how students can perform optimally and collaborate effectively between hand, foot, body, and head movements, which includes the assessment aspect in the realm of *wiraga*.

Furthermore, for the second aspect of dance assessment, the teacher makes observations using rubrics that include indicators that can be observed in how students perform dances, as well as in their soulful expressions. The teacher observes how the students' souls are in dancing the *Geol Tegal* dance during the

learning process. Therefore, in the assessment of dance, in addition to being evaluated in terms of physical movements, it also encompasses students' expressions and feelings while dancing, which are related to the psychological state of the students, namely entering the realm of *wirasa*.

In addition to teachers assessing in the realm of *wiraga* and *wirasa*, the third assessment is *wirara*. This assessment is related to the statement by Damajanty (2022), who noted that to hear sound clearly, the sound enters the listener's ear and then passes through a series of small bones to the inner ear. Here, the vibrations are converted into electrical stimuli and relayed through the auditory nerve to the brain, allowing the vibrations to be perceived as sound. Through this statement, it is evident that music is an integral part of dance activities. Dance accompaniment serves as a movement accompaniment, regulating the rhythm of the dance movement and providing an overall atmosphere for the dance, as well as stimulating the audience's understanding of the story concept contained within the dance. This shows that students in their sensory dancing must always be sensitive to the music accompanying the dance performed. Therefore, the assessment of dance from the aspect of the sensitivity of the five senses, particularly hearing, relates to the ability and sensitivity of the ear. This involves how students can adjust the accompanying music to the dance movements, specifically in the realm of *wira*.

Furthermore, based on the results of interviews with classroom teachers related to these things, it can be known that dance learning at SD Negeri Randugunting 5, Tegal city, is carried out in two sessions to improve and maximize student learning outcomes in dancing the *Geol Tegalan* dance, which includes:

Intracurricular Activities

Intracurricular learning activities are carried out in the morning with each class teacher in a structured and planned manner. Dance art learning activities, as referred to by Kompri (2017), are also known as dance education activities. Learning media are needed to help appreciate movement as a form of expression that can produce new constructions. Dance studies and dance criticism are used to frame and discuss dance subjects as a learning medium for students.

The time has been scheduled in each class and accumulated with other subjects in accordance with the portion of time allocation in the current curriculum, namely the Independent Curriculum. In one semester, they receive an allocation of 90 minutes or 2 hours of lessons (each lesson is 35 minutes long) and cannot exceed this amount, as it is impacted by learning time for other subjects or homecoming activities. According to the interview results, implementation is often at the end of daytime learning hours, resulting in less effective learning. In addition, it is also often omitted and used to discuss other subject material, for example, such as Mathematics or reviewing final exam questions from last year's semester.

Extracurricular Activities

Extracurricular learning activities are conducted in the afternoon with external teachers who are specially invited to teach dance arts. This is in accordance with the statement that the implementation of art education in schools involves holding extracurricular activities in dance arts, as well as additional lesson hours by class teachers. The word extracurricular refers to activities that occur outside the lesson plan or additional education beyond the curriculum (Kompri, 2017).

The time is also more flexible, as he teaches dance extracurricular activities at several other schools. It is known that the dance extracurricular teacher is Suratman, S.Pd, one of the dance artists in the city of Tegal, who also happens to be the principal of an elementary school in the Tegal district. Incidentally, at SD Negeri Randugunting 5 Tegal, extracurricular activities include dance art, which is held every Wednesday afternoon from 3:30 to 5:00 PM WIB. They may last longer if the movement material is difficult to memorize. The implementation was carried out in one of the classrooms. This extracurricular activity was attended by students who were interested and talented in the field of dance from Grade 1 to Grade 4.

Obstacles in Learning *Geol Tegalan* Dance at SD Randugunting 5, Tegal City

In learning Cultural Arts through dance, specifically *Geol Tegalan* Dance material at SD Negeri Randugunting 5 in Tegal City, several obstacles remain. The obstacles that have arisen and have been

encountered exist in several aspects. The obstacles encountered in learning the *Geol Tegal* Dance, based on the results of interviews and observations at SD Negeri Randugunting 5, Tegal City, are categorized into seven. First, the material that is not in accordance with the dance characteristics of elementary school children. It is known that the dance character for elementary school students in general (Sekarningsih & Rohayani, 2019) has its own uniqueness and is different from the dance character for secondary students or dances for adults, namely themed dance, imitation (imitation), varied movements as a result of exploration of a maximum of 5 movements, memorable and straightforward movements, diverse music, time less than 5 minutes, simple floor pattern (dance composition), form more to group dance. Judging from these characters, the *Geol Tegal* Dance is not suitable for elementary school children to learn because it involves strong movements with maximum power. In addition, the *Geol Tegal* Dance has a long duration and diverse movements, making it difficult for students to memorize.

The second obstacle is the physical condition of the students, specifically their posture and the presence or absence of congenital diseases they may have. Art education provides a spiritual balance to the physical, which is tailored to the student's soul's development, the natural environment, and socio-cultural context (Rohendi, 2021). Therefore, considering the age of elementary school children, they are also still vulnerable to disease, and their endurance or immunity is still very unstable. The next obstacle is the limitation of teachers' abilities in the learning process. According to Dimiyati and Mudjiono (Laefudin, 2017), learning is a teacher's activity in a programmatic manner in instructional design, aimed at making students learn actively, which emphasizes the provision of learning resources. In accordance with the reality in the field, it is challenging for classroom teachers to teach dance subjects through practice. The factors that cause it are age, gender, basics in the field of dance, time, and the choice of learning methods. Therefore, teachers often rely on extracurricular activities with additional dance instructors who are more proficient in the field of dance.

The fourth obstacle is related to the allocation of learning time, where in one semester, one art subject is only 4.5 JP. If it is used to teach dance art, it is impossible to carry it out as a whole, especially in the practical material. According to this fact, it is not in accordance with the opinion of an expert (Gose, 2019) that dance has its main elements, namely space, energy, and time. Because time is the primary element, in reality, the time allocated for studying at school is often insufficient to complete and maximize learning, both in theory and in practice. The next obstacle is the difference in students' abilities to participate in art activities. Students have their own talents and interests in the field of art that they like and are capable of. Teachers have tried to facilitate students through Arts and Culture subjects (dance, music, fine arts, theater) in discovering their talents and choosing one of the art branches according to their interests. However, many students are confused about determining the appropriate art interests and end up choosing art carelessly that does not suit their abilities and suitability. If students are unable to adjust to the dance material and methods used by the teacher, it can reduce their interest in and enjoyment of dance learning.

The next obstacle is the lack of careful preparation when teachers teach. The learning of art itself, especially the art of dance, requires preparation that is not only written but also mental, in accordance with London (2018) on art education. From this statement, teachers must be able to convey material holistically and comprehensively, enabling students to master the material effectively. Here, the teacher considers dance to be an art that is particularly challenging to implement among other arts. The last obstacle is in the selection of learning models and methods that are not appropriate. In essence, when learning dance arts, a learning method is needed that is similar to the one described by Sidiq (2013). The teacher must carry out this component of the learning method to convey the learning message/material in order to achieve the learning goals. The opinion was conveyed that appropriate learning methods are used to achieve learning goals. According to the interview results, teachers continue to prefer the lecture method when explaining theoretical material. Meanwhile, in teaching dance practice materials, teachers often employ cooperative learning models, demonstration methods, and drill methods for higher grades, while in lower grades, teachers primarily use demonstration methods. Therefore, teachers must be able to find learning methods that suit what students need and in accordance with the dance characteristics of elementary school children.

Solutions to Obstacles in Learning *Geol Tegal* Dance at SD Randugunting 5, Tegal City

The obstacles that arise in learning the art of open dance immediately become a reason for teachers to resign and not conduct optimal learning activities. These obstacles, of course, have solutions that teachers can use to overcome them. Several solutions can be presented as answers and alternative ways to achieve maximum dance learning in the midst of the limitations of the teacher himself and from other causes (students and learning time allocation).

The last solution to overcoming obstacles to learning dance art is that teachers must minimize the things that happen during learning or the effects that occur after participating in dance practice. Because learning that involves the physical aspect of students is practical, it is necessary to start by preparing the students' physiques before dancing, such as through warm-up exercises according to a predetermined tempo. In addition to warming up first, to minimize the risk of post-dance effects, teachers can adjust the practice material to the student's condition. The seven solutions presented by the researcher to minimize the occurrence of obstacles in learning the art of dance, specifically *Geol Tegal* dance material, at SD Negeri Randugunting 5 in Tegal city, are presented in the following table.

Table 1. Solutions of Barriers in Art Learning

No	Obstacles	Solution
1.	Maeteri does not match the dance characteristics of elementary school children.	Minimizing the consequences that will occur in learning
2.	Differences in students' physical condition	Motivating students
3.	Teachers' limitations in dancing	Intense communication between teachers, peers, and students
4.	Lack of time for art learning	Additional learning hours and extracurricular activities
5.	Differences in students' interests and talents	Knowing the ability of students according to their interests and talents
6.	Immature teacher preparation	Improving teachers' skills, creativity, and innovation
7.	Selection of inappropriate learning models and methods	Choosing the right learning model and method
8.	Inappropriate infrastructure	Use of the room for practice and ideal clothing for dancing practice

The first solution is to enhance teachers' skills, creativity, and innovation. Teachers must enrich their knowledge and improve their quality in the field of dance by participating in various activities, such as training, seminars, workshops, and KKG in the arts, organized by related agencies or the local Education Office. Additionally, you can also learn independently through social media, YouTube videos, e-books, and scientific works such as articles and research journals. According to an expert's opinion (Englund, B., 2015), dance education requires an educational role that incorporates elements of creative education, enabling it to produce and develop more creative individuals who can think independently and critically. Creative education is provided to students through art education at school, where they work with teachers, allowing them to develop creative experiences and skills in processing both gross and fine motor movements. The next solution is additional learning hours and extracurricular activities. This aligns with Kompri's (2017) statement that implementing art education in various educational units or schools is necessary to hold extracurricular dance arts activities, as well as additional lesson hours led by the class teacher himself. These activities are designed to provide students with more opportunities to engage in dance and reinforce their practical skills.

Furthermore, it fosters intense communication among teachers, peers, and students. Communicating complaints that occur during the learning process can reduce the risk to students. Here, the culture of communication needs to be instilled in any learning activity in schools. According to Sutomo (2016), the

culture of communication is crucial because all components within the school share a common goal. The statement conveys that the consequence of no communication between all components, in this case, the teacher and the student in the school, is the inability to achieve practical learning goals. Another solution is to choose the proper learning methods and models. The conditions that teachers must pay attention to in choosing the dance learning method (Rosyid, 2020) are that the method used must be able to provoke and enliven the learning atmosphere of the students, can encourage the creativity of the students, should be able to achieve the goals they want to achieve, and not bore the students. As conveyed by Mulyasa (2023), learning not only in the classroom but also in the open air can occasionally increase students' imagination, allowing them to feel happy, not bored, and ultimately excited to learn.

The next solution is to motivate students, as physical abilities and psychological conditions vary and are unstable in each individual. Suppose obstacles are identified related to students' abilities due to varying talents and interests. In that case, teachers must also believe that all students are capable of receiving dance practice materials, regardless of their individual results. Gifted students possess the potential that enables them to learn more quickly than their peers (Gunawan & Indahsari, 2016). Therefore, motivating talented students and those with interests also receives different treatment from teachers. In addition to motivating, teachers must also understand students' abilities in relation to their interests and talents. Teachers cannot treat students who already possess talents the same as those who are only interested. According to this, individual ability is essentially formed by two factors: intellectual ability and physical ability. The alternative used by teachers to overcome these differences in dance learning practice is the peer tutor method.

In more detail, it can be concluded that obstacles can arise from both teachers and students. Therefore, when learning dance arts, classroom teachers encounter obstacles, and certain factors contribute to these challenges. This can be seen in the diagram below:

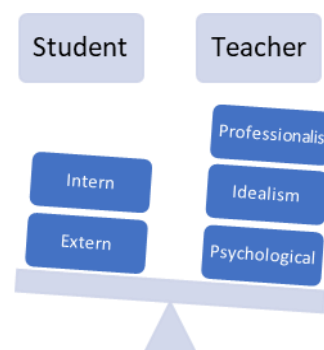


Figure 2. The factors that cause obstacles to dance learning in elementary school

From the diagram, it can be seen that the obstacles to learning dance art in elementary schools come from teachers and students themselves. For teachers, the cause is more than students. Obstacles caused by students can be caused by internal factors (interests, talents) and external factors (parents, environment, friends, and teachers), while the causative factors of teachers are due to the influence of teacher professionalism (teacher ability), teacher idealism (teacher's will), and teacher psychology (teacher's mental readiness). In this case, what is needed is awareness from teachers to overcome the obstacles in learning dance art that they and their students experience.

The consequences or impacts of learning dance in elementary school can have both physical and psychological effects on students. Physically, of course, there will be an immediate injury, namely, cramps in the legs. In the long term, there will be a change in the shape of the student's bones. Additionally, some individuals experience a choking sensation in their breath when dancing, accompanied by a pounding or rapid heartbeat. Students also experience increased body temperature or overheating, marked by excessive sweating, due to the weather. This can cause dizziness or nausea, and students may have difficulty remembering movements. The short-term impact on students, evident within a few days after dancing, is that they experience prolonged fatigue, which can ultimately affect their psychological or emotional state.

DISCUSSION

The implementation of dance learning that utilizes *Geol Tegal* dance as a learning material. The incident raised another problem: the *Geol Tegal* dance may be more suitable for junior high or high school students who have an exceptional dance teacher. With the policy of the Head of the Tegal City Education and Culture Office that the *Geol Tegal* dance as an icon of the city of Tegal is still carried out and becomes a must in every public and private elementary school in Tegal City in the lower class (class I, II, III) and in the higher class (class IV, V, VI). Although it is submitted to the supervisor of the education unit, it is not limited to written form, but rather takes the form of a circular decree. This also makes the dance art material in the higher class inconsistent with the material in the basic education curriculum of the Cultural Arts subject. Therefore, there will be deviations in the development of the Cultural Arts curriculum in elementary schools. However, it turned out that it was still forced due to a mandatory appeal from the local office, but it was not in accordance with the portion for elementary school students. These recommendations target students, forcing them to make movements according to the aesthetic indicators of dance, which can have both short-term and long-term effects on their physical well-being. This will happen because the physical condition and function of the body organs, which are still in the stage of growth and development, are not yet optimal; therefore, they may not be suitable and may increase the risk of physical injury, such as sprains or torn ligaments. Therefore, from these problems, the purpose of the recommendation of the Head of the Education and Culture Office of the city of Tegal has not been realized and has not been implemented optimally.

The physicality of elementary school students when dancing the *Geol Tegal* dance has been observed by teachers. Teachers said that their students have different characteristics and physical abilities, especially in the field of dance art. Students who already have a talent for dancing are similar to athletes; physically, their organs are well-formed and ready to move. Meanwhile, students who have an interest and are just learning to dance physically are not as ready as those with natural talent, who still need to practice extensively to become adequately physically prepared. It is consistent (Fox et al., 1988) that a trained person tends to have a lower resting heart rate than an untrained person. Based on this opinion, it can be concluded that students who are talented in dancing and frequently engage in movement activities (such as studio practice and participation in competitions) tend to have a good physique and a healthy heart condition. However, for students interested in the field of dance arts, they often do not pursue simultaneous movements because they only dance at school. As a result, their heart condition is not adequately trained, which can pose a risk of injury.

The following is why the researcher studied it physiologically, as seen in the context of learning dance in elementary school students: physically, the bodies of elementary school students are in a period of growth, and locomotor movements (gross motor) are still in development. The characteristics of dance movements must adapt to the child's growth and development, as well as their motor skills. Because their gross motor skills have begun to develop well, students who learn the dominant dance practice tend to have a kinesthetic learning style. This is in accordance with Pratama (2020), who states that learning style significantly affects the learning outcomes of dance arts. The percentage of learning style success in dance practice was 62% for students with a kinesthetic learning style, 28% for students with a visual learning style, and 10% for students with an auditory learning style. According to this opinion, with the diverse learning styles of students available, teachers can use the VAK (Visual, Audio, Kinesthetic) learning method. The VAK learning method is very suitable for use in learning dance practice because it is in accordance with the physical condition and ability of students (five senses). Therefore, the VAK method can help teachers overcome problems in dance learning, improving the physical abilities of both talented dancers and students interested in the field of dance.

Obstacles to learning dance art are not only determined by the physical condition of students and teachers in terms of suitable learning methods, but also by several factors, including government policies and the curriculum of Cultural Arts subjects. The following is a summary data table of the causes and obstacles in learning dance arts at SD Negeri 5 Randugunting in Tegal City.

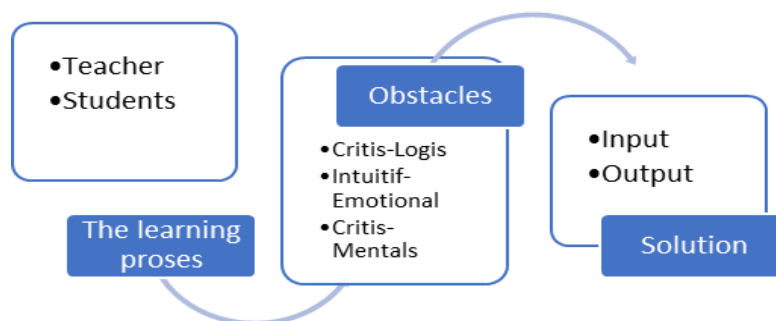
Table 2. Causative Factors and Barriers in Art Learning

No	Causal Factors	Obstacles
1.	Government policy	The material is not in accordance with the dance characteristics of elementary school children.
2.	Curriculum	Lack of time for art learning
3.	Teachers	- Teachers' limitations in dancing - Immature teacher preparation - Selection of inappropriate learning models and methods
4.	Student	- Differences in students' physical condition - Differences in students' interests and talents
5.	Facility	- Inadequate infrastructure

From the table, the eight obstacles can be identified by the percentage of factors that hinder the learning of dance art in Geol Tegal dance material at SD Negeri Randugunting 5, Tegal city. This can be achieved by conducting follow-up research that focuses on the factors inhibiting dance learning in general, based on the data from the results of this study. In more detail, it can be concluded that obstacles can arise from both teachers and students. Therefore, when learning dance arts, classroom teachers encounter obstacles, and certain factors contribute to these challenges.

From several solutions that researchers have presented, it can be concluded that teachers' efforts to improve the quality of dance learning proposed by Gunawan & Indahsari (2016) are aimed at helping students get rid of the three main obstacles to the learning process in general, both theoretical and practical, namely critical-logical inhibitors, intuitive-emotional inhibitors, and critical-moral inhibitors. (1) Critical-logical inhibition is when students feel that going to school is difficult, learning is not easy, and it is not fun. Teachers must innovate in every learning activity so that these critical and logical obstacles do not take root in students' minds. Furthermore, (2) intuitive-emotional inhibition is when students feel stupid and unable to learn. Teachers must be able to destroy such student assumptions so that the absorption of the desired material can be maximized. Finally, (3) critical-moral inhibition is that children feel learning is an activity that requires much effort, making them feel incapable.

The three obstacles put forward by Gunawan and Indahsari are highly relevant to the obstacles encountered in the learning process of dance art experienced by both teachers and students. Therefore, the flow of the dance learning implementation process, obstacles, and solutions can be summarized and described as follows:

**Figure 3.** Description of the *Geol Tegal* dance learning implementation

According to the study's findings, obstacles in learning dance arts impact both the physical condition and the psyche of students. This aligns with the opinion of previous researchers, as described in Chart 3, that obstacles to learning dance have an impact on psychological conditions, specifically intuitive-emotional and

critical-mental. However, the research findings that differ from those of previous research are related to the influence on the physical well-being of students. What distinguishes this study from previous research is its critical-logical approach. These differences in findings can contribute to the researchers' input, further enriching the results of this study and enabling future researchers to delve more deeply into the topic.

A new contribution to the development of dance learning in elementary schools is the provision of one of the solutions that, in *Geol Tegal*'s dance learning, enables teachers to determine learning materials that are tailored to the characteristics and conditions of elementary school students. Teachers can consider an alternative approach, namely, using fun and game-based learning methods. In addition, teachers can utilize a learning method that preserves local wisdom, namely learning dance art based on local culture, as it is related to the *Geol Tegal* dance material, an icon of the city of Tegal, which embodies typical coastal cultural movements.

It is concluded that the solution presented by the researcher to minimize the occurrence of obstacles in learning the art of dance, *Geol Tegal* dance material at SD Negeri Randugunting 5, Tegal city, in addition to some of the above, other solutions can be found in the following table:

Table 3. Solutions of consequences in dance learning

No	Consequences	Solution
1.	Changes in bone shape	Light movement exercises
2.	Fatigue/fatigue	The student's body must be in good health.
3.	Leg Pain / Leg Cramps	
4.	Shortness of breath and asthma relapse	Providing tolerance and adequate rest
5.	Dizziness/ glowing	Cooling and resting time
6.	Thumping/ beating faster, his heart	Therapy-based learning
7.	Difficulty remembering movements	Changing learning hours
8.	Increased body temperature	Outdoor Learning

The relationship between causative factors and obstacles that occur in the learning process of dance art at SD Negeri Randugunting 5, Tegal, and may also occur in other schools. (1) Related to the government's policy to continue to teach the art of *Geol Tegal* dance as a local wisdom, the obstacles experienced by students are that the dance is not in accordance with the characteristics of elementary school children's dance, and teachers continue to teach because of demand. Therefore, the teacher's effort is to minimize the consequences that will occur to students during the learning process. (2) Next, for the curriculum that still uses the Independent Curriculum in the subject of Cultural Arts in one semester, it is divided into three arts, namely dance, art, and music. This results in time limitations (1 x 35 minutes of lessons), and teachers still find it challenging to allocate their time, especially for arts-related practices and physical exercises, which, of course, require more time than other arts. The efforts made by teachers are to provide additional hours or divert to dance extracurricular activities. (3) The most urgent obstacle for teachers is not having a basic level in the field of dance. This causes teachers to be less effective in their teaching, and students are required to study alone with their friends by watching video views on YouTube. The efforts made by teachers include communicating with peers or learning from dance teachers who teach dance extracurricularly, and conditioning students by waiting for them when learning from YouTube videos.

Continue to factor (4). Additionally, teachers face obstacles due to inadequate teaching preparation. The obstacle experienced by teachers in this case is that they have difficulty mastering the *Geol Tegal* dance within a short time and must teach it to students. Ultimately, students were only shown dance videos from YouTube and were expected to learn on their own. The efforts made by teachers are to improve skills, creativity, and self-motivation so that they have the confidence to be able to teach dance practices (5) The next obstacle experienced by teachers is that teachers cannot teach according to the characteristics of dance in elementary school children and determine the right learning model or method, so that there will be an impact on students. The efforts made by teachers involve using a culture-based adaptive learning model. (6) Differences in interests and talents in students also pose obstacles for teachers in the dance learning process.

The efforts made by teachers are to adjust the material to the students' interests, namely themed dances and children's dance characteristics, as well as to balance the abilities of talented students with students who have an interest in the field of dance.

In the second factor (7), furthermore, obstacles experienced by teachers also arise due to differences in students' physical conditions, because the physiological form (age, height, weight, body health, and sensitivity of the five senses) in different students affects students' ability to dance. The efforts made by teachers are to provide motivation, strengthening, and support for students to dance correctly. (8) Finally, obstacles to facilities in the form of facilities and infrastructure in schools that are incomplete and support dance learning in the form of dance practice rooms that meet standards (glass room, ventilation/air conditioning room, non-slippery floor), and the provision of dance props such as *shawls* (*sampur*). Inadequate facilities can hinder teachers in the learning process and make it difficult for students to find property on their own. Additionally, the clothes used by students during dance practice often resemble their daily uniforms, which can make students uncomfortable. The teacher's effort is to keep using a simple room and provide properties that can be used alternately. Additionally, it encourages students to wear comfortable clothes and work well with their friends.

Classroom teachers in the dance learning process need to consider the physical condition and ability of their students to move, so that they can take these factors into account when determining the materials and learning methods to be used. This is because each teacher has different experiences, needs, skills, and teaching styles. In addition, students' abilities, interests, and talents vary, so it is necessary to understand and address them in accordance with the specific cases or obstacles encountered by each teacher and student. It is known that the implementation of Geol Tegal dance learning at SD Negeri Randugunting 5, Tegal City, experiences obstacles in the process of learning dance art at school due to factors from both teachers and students. Therefore, the impact can occur in students' lives both directly and indirectly.

CONCLUSION

According to the research results at SD Negeri Randugunting 5, Tegal City, the application of Geol Tegal Dance learning in the dance art learning process requires teachers to understand the concept of students' physicality, particularly in dance practice. In addition to aiming to instill a sense of love for Tegal culture, the physical aspect is also a consideration for the health and fitness of students. This involves paying attention to the condition of students, specifically their visiomotor development and physical growth and development. Teachers in this case must be sensitive and able to adapt to the conditions of their students and the dance material being taught, so that adaptive learning can be used as a dance learning model, namely a culture-based adaptive model. Therefore, elementary school teachers, especially classroom teachers, need to understand and apply adaptive models in the dance learning process.

Through this adaptive model in dance learning, it can add knowledge and reference for all academic practitioners (teachers, tutors, trainers) as a solution in dance learning. The goal is for educators to determine the most effective teaching model, especially for elementary school students in dance education. By considering the physical abilities of students and the character of Tegal dance material, it will be a factor in determining the right learning model to have a positive impact on students and their physical well-being, of course. It is hoped that the research results can improve the quality and quantity of dance learning, particularly by enhancing teachers' skills in teaching dance and increasing students' motivation to appreciate local culture, primarily through dance. Additionally, it has an impact on students, enabling them to improve and maintain physical, mental, and emotional balance during the dance art learning process in elementary school. Suggestions for educators to enhance their understanding of the concept of learning dance art through a culturally based adaptive model, including participation in workshops, seminars, and training sessions led by experts or educational scholars. It can also be achieved by enriching yourself through reading and seeking digital-based information.

The research findings, which differ significantly from previous studies and make scientific

contributions to related parties, are expected to inspire other prospective researchers to conduct further research based on these findings. It is hoped that the findings of this research can also provide benefits for the development of similar future research. In addition, the most important and the focus of the results of this research, in the form of findings or novelty, is the introduction of a new concept in the form of a dance art learning model, namely a culture-based adaptive model.

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