



Developing Remo Asri Kusuma Dance as an Institutional Identity Through Early Childhood Education Students

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Abstract

This research aims to develop a Remo Asri Kusuma dance tutorial video as an enrichment medium for Early Childhood Education (ECE) students in creating new choreographed dances that serve as institutional identities. The study employs the Research and Development (R&D) method using the Borg and Gall model, simplified into five primary stages: (1) preliminary study and information gathering, (2) initial product draft development, (3) expert validation (content and media), (4) field testing (small and large groups), and (5) final product revision. Research instruments utilized Likert scale questionnaires to measure media feasibility. The results indicate that the tutorial video is categorized as "Highly Feasible," with an average score of 92% from content experts and 88% from media experts. During the field-testing phase, student responses demonstrated a 90% effectiveness rate in practicing movement varieties independently. The video contains comprehensive material ranging from historical context to the 12 detailed movement varieties of Asri Kusuma, characterized by their bold nature. Through this medium, ECE students are able to adopt traditional movement elements and modify them into new dance works aligned with early childhood developmental characteristics. The implementation of this media is proven effective in enhancing students' choreographic competence while strengthening institutional branding through the preservation of local culture within the ECE environment.

Keywords: Tutorial Video, Remo Asri Kusuma Dance, ECE Students, Institutional Identity, Research and Development.

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INTRODUCTION

Early Childhood Education (ECE) is a crucial phase in individual development, particularly in the formation of character, creativity, and cultural literacy from an early age. At this stage, children are in the golden age period, which enables the optimal absorption of values through direct experiences and movement-based activities. One effective approach to develop this potential is through dance, which involves not only physical aspects, but also cognitive, affective, and social aspects. In this context, dance functions as a learning medium capable of integrating kinesthetic intelligence with local cultural values (Eisner, 2003; Gardner, 2011).

Dance in early childhood education is not merely understood as an entertainment activity, but as a means of transmitting values, symbols, and cultural identity. Through dance movements, children can recognize their socio-cultural environment while simultaneously developing self-expression. Therefore, the role of ECE educators becomes very important in packaging dance material so that it is appropriate to the developmental stage of children. ECE students, as prospective educators, are required to have adaptive, creative, and contextual choreographic competence. They not only need to understand traditional dance, but also be able to transform it into forms of dance that are communicative for early childhood (Wahyudi & Indra Gunawan, 2024).

However, the reality in the field shows a gap between mastery of traditional dance and the creative adaptation abilities of ECE students. Based on interview results (June 22, 2024), many students experience difficulties in simplifying complex traditional dance movements into forms that are suitable for children. Traditional dance generally has a complex, symbolic movement structure and requires specific techniques, making it difficult to be implemented directly in the context of ECE learning. As a result, many ECE institutions have not been able to develop a distinctive dance identity as part of institutional branding.

Several previous studies have examined the utilization of digital technology in arts learning. Research by Risdame Gultom et al. (2024) shows that the use of tutorial videos can significantly improve technical dance movement skills. Meanwhile, Devi et al. (2025) emphasize that the digitalization of art is an effective strategy in maintaining the existence and sustainability of local culture in the era of globalization. On the other hand, Prahardana (2021) examines Remo Dance from a sociological perspective as part of the performance tradition of the East Java community. However, most of these studies still focus on preserving the original form (*pakem*) and have not yet led to the development of dance as a pedagogical medium that is adaptive for early childhood.

Based on this review, there is a research gap related to the lack of studies that integrate cultural preservation, pedagogical innovation, and the strengthening of institutional identity through dance. In this context, Remo Asri Kusuma Dance has great potential to be developed as a foundational material for new choreographed dance. This dance is the result of a stylization of Remo Malangan and Topeng Patih Dances, which has firm, dynamic, and expressive movement characteristics. However, without a systematic learning medium, students face difficulties in breaking down movement elements into simpler and more applicable forms for early childhood.

To address this problem, the development of effective learning media is required, one of which is through tutorial videos. Based on the Cognitive Theory of Multimedia Learning, the use of audiovisual media can improve understanding through the integration of visual and auditory information (Mayer, 2024). Tutorial videos enable students to observe, imitate, and analyze movements gradually, so they can facilitate the transformation process from adult dance movements into movements that are suitable for children.

Therefore, this study aims to: (1) develop a valid Remo Asri Kusuma Dance tutorial video media for ECE students, and (2) test the effectiveness of the media in helping students create new choreographed dances as an institutional identity. The novelty of this research lies in the effort to transform traditional dance into an instrument of institutional branding through an innovative multimedia approach. This study is expected to contribute to the development of the arts curriculum in ECE, which is not only oriented toward cultural preservation but also toward innovation and contextual relevance in the digital era.

RESEARCH METHOD

This study applies a Research and Development (R&D) approach by adapting the Borg and Gall development model, which is simplified into five systematic stages to ensure product effectiveness. The research procedure begins with (1) research and initial information gathering through analysis of dance curriculum needs in the ECE environment, followed by (2) planning and initial product development in the form of storyboard preparation and tutorial video production. The next stage is (3) expert validation and revision to test theoretical feasibility, (4) field testing to examine the usability of the media, and concludes with (5) final product revision based on user feedback.

In maintaining product quality, this study involves validators who are competent in their respective fields. The material expert is an academic or dance practitioner with a minimum Master's degree (S2) qualification and at least 10 years of experience in the study of Remo Malangan Dance. Meanwhile, the media expert is an expert in educational technology or visual communication who has a track record in developing digital media for at least 5 years. The subjects of the trial in this study are students of the Early Childhood Education Study Program at Universitas Negeri Malang who are currently taking a dance course, selected using a purposive sampling technique. These subjects are divided into two groups, containing 6 students for the small group trial and 30 students for the large-scale field trial.

Data were collected through a closed questionnaire instrument using a Likert scale (1-4), which was designed to measure two main aspects. First, the material aspect is assessed through indicators of correctness of movement techniques (*gedrig, seblak, sampur, tanjak*), accuracy of dance structure (*wiwitan, isian, pungkasan*), and relevance of the material to students' motor skills. Second, the media aspect is assessed through indicators of visual resolution quality, audio clarity, ease of navigation, and presentation aesthetics. Data analysis is carried out by combining qualitative descriptive techniques to process validator suggestions and quantitative techniques to process questionnaire scores. To determine the level of media validity quantitatively, the researcher uses the percentage formula as follows:

$$P = \frac{\sum x}{\sum N} \times 100\%$$

In this formula, P represents the percentage of feasibility, $\sum x$ is the total score of the obtained responses, and is $\sum N$ the maximum possible score. The results of this calculation are then interpreted into feasibility criteria, where a score of 81%–100% is categorized as "Highly Feasible," 61%–80% as "Feasible," 41%–60% as "Fairly Feasible," and scores below 40% are considered "Not Feasible." Through the synchronization of qualitative and quantitative data, the resulting tutorial video is expected to become an instrument for strengthening institutional identity that is scientifically credible.

RESULTS AND DISCUSSION

Development and Characteristics of the Remo Asri Kusuma Dance Tutorial Video Media

The development process of the Remo Asri Kusuma dance tutorial video media began from the need for precise and educational digital documentation. As a Research and Development product, this video is designed to go beyond the function of performance documentation videos in general. Its main focus is on the pedagogical aspect, where every visual and audio element is considered to facilitate the independent learning process of students (Muthoharoroh & Marmoah, 2025).

Technically, the development of this media uses professional editing software to ensure clear and sharp image quality. High resolution is a primary requirement, so that small details, such as finger positions or folds in the fabric when performing the *seblak* movement, can be seen clearly. This visual quality greatly determines students' success in capturing the essence of complex movements visually (Rose Imoniri, 2023).

The content of this tutorial video is structured modularly to facilitate learning navigation. Students can select certain sections without having to watch the entire video from the beginning. This structure consists of a philosophical introduction, an introduction to attributes, warm-up exercises, and a breakdown of movement varieties. This division is based on the principle of step-by-step learning that helps students build understanding from simple to more complex aspects (Gagné et al., 2010).

One of the superior characteristics of this media is the use of multi-angle techniques. The researcher places cameras from the front, side, and back in several key movements. This is crucial to provide a three-dimensional perspective for students. By observing movements from various angles, students can understand movement space and body position more accurately, which is often difficult to obtain in dense face-to-face classes (Mayer, 2024).

In addition to visual aspects, the audio quality in this tutorial video is given special attention. The use of clear original accompaniment music from gamelan helps students synchronize movements with rhythm (*wirama*). Instructional narration delivered professionally provides verbal explanations regarding counts and breathing techniques, so that students not only imitate physically but also understand the logic behind each movement (Hidajat, 2017).

The costume introduction section in this video is not only informative but also educational. It explains in detail the functions of *sampur*, *keris*, and *gongseng* in the Remo Asri Kusuma Dance. For ECE students, understanding these costumes becomes an important inspiration in designing new dance costumes that are simpler for children while still maintaining a strong cultural identity (Susanti, 2019).



Figure 1. The lecturer demonstrates movement varieties to strengthen students' understanding

The breakdown of movement varieties in this tutorial video uses slow-motion techniques in sections considered to have a high level of difficulty. For example, in the *gedrig* movement, which requires foot stomps synchronized with the sound of *gongseng*. By slowing down the visual tempo, students can observe the working mechanisms of muscles and joints in the legs, so that the risk of technical errors can be minimized (Arrow & Finch, 2013).

Another innovation in this media is the inclusion of graphic text or on-screen captions. This text appears to provide technical terms for each movement variety being demonstrated. The naming of movements such as *junjungan*, *labas*, and *ulap-ulap* displayed on the screen helps students enrich their dance vocabulary. This strengthens students' cultural literacy alongside their psychomotor abilities (Mujahidin Farid, 2023).

The media is packaged in a digital format compatible with various devices, ranging from laptops to smartphones. This ease of access allows students to practice anywhere and anytime, in line with the concept of ubiquitous learning. This flexibility strongly supports ECE students, who often have busy schedules and require practical and efficient learning resources (Suartama et al., 2020).

As a final product, this tutorial video is not merely a teaching aid but a digital cultural artifact. It represents the identity of Sanggar Asri Kusuma, which has now transformed into formal educational material. With strong and systematic characteristics, this media is ready to become a foundation for students to further explore their dance creativity (Hedberg, 2008).

Analysis of Expert Validation and Media Feasibility for ECE Students

The validation stage is the main pillar in determining the scientific quality of the developed learning media. This process involves experts who have authority in the fields of dance and educational technology. The assessment is conducted objectively through a questionnaire instrument that includes various feasibility criteria, ranging from aspects of material substance to the aesthetics of media presentation (Sugiyono, 2017).

Validation by material experts is focused on the authenticity and accuracy of the Remo Asri Kusuma dance movement varieties presented in the video. Dance experts assess whether every detail of the demonstrated movements still aligns with the aesthetic standards and philosophical values upheld by the institution. The results of the material validation assure that this media is a valid and reliable reference for students to learn (Hidajat, 2018).

From a pedagogical perspective, material experts also evaluate the learning sequence arranged in the video, as well as the suitability of the flow with the cognitive development level of students. Input from experts is very valuable in refining the instructional narration so that the language used becomes more communicative and easier to understand for students who may not have a strong dance background (Januarti, 2018).

Meanwhile, media expert validation focuses on the technical and instructional quality of the video. Aspects such as lighting, sound quality, readability of graphic text, and ease of navigation become the main assessment points. Media experts ensure that this video meets effective learning multimedia standards, where visual elements do not overlap with audio elements (Munir, 2012).

The quantitative results from the experts show a very satisfactory percentage, categorizing this product into the "Highly Valid" group. The high score in the usefulness aspect indicates that this media is academically recognized as being able to support independent learning processes. Qualitatively, suggestions for improvement, such as extending the duration in difficult sections, have been accommodated to refine the final product (Trimawati et al., 2020).



Figure 2. The lecturer conducts field testing with ECE study program students

After undergoing revisions based on expert input, field testing was conducted with students of the Early Childhood Education Study Program. The responses received showed high enthusiasm for the use of this tutorial video. Students felt more confident in practicing movements because they had a visual reference that could be replayed repeatedly according to their individual learning pace (Widyarti & Martadi, 2016).

Analysis of the trial results shows that students were able to identify the differences between *pakem* movements and parts that can be modified. This identification ability is an important indicator that the media has successfully transferred procedural knowledge. Students no longer feel burdened by the complexity of traditional dance, but instead feel challenged to learn it more deeply (Hasnawati & Anggraini, 2018).

The effectiveness of the media is also evident from the results of students' practice after using the tutorial video. There is a significant improvement in movement quality compared to groups that only learned through verbal instruction. Students can perform movements with correct technique and more confident expression, which proves that this video is effective in developing psychomotor skills (Bloom, 1956).



Figure 3. Students practice the tutorial video together with the lecturer

Discussions within the trial group revealed that this tutorial video helps students overcome psychological barriers toward traditional dance. Many ECE students who initially felt afraid of making mistakes in performing Remo started to feel assisted by the philosophical explanations in the video, which emphasize spirit and character rather than merely physical accuracy (Margolis & Langer, 1955).

Overall, the analysis of validation and trials confirms that the Remo Asri Kusuma dance tutorial video is a highly feasible medium, both theoretically and practically. It meets the needs of ECE students for quality learning resources. The success of this validation assures that the media is ready to be used on a wider scale as an enrichment instrument for dance in higher education (Seels & Richey, 1994).

Transformation of Remo Movements into New Choreographed Dance as an Institutional Identity

This discussion examines how the developed tutorial video media becomes a catalyst for creative transformation among ECE students. The core of this research is not only for students to be able to perform Remo fluently, but also for them to be able to carry out "aesthetic translation." Students are challenged to take the essence of Remo movements and repackage them into new choreographed dances that are educational (Bramantyo & Tjaroko, 2021).

This transformation begins with a process of movement deconstruction. Through in-depth observation of the tutorial video, students break down the movement varieties of Remo Asri Kusuma into basic movement units. For example, *gait*, the strong foot movement, can be deconstructed and rearranged into a walking movement that has a strong yet cheerful accent, which is more suitable for the motor capacities of early childhood (Morrison, 2012).

In the context of early childhood education, stylization or simplification of movement is a necessity. Students learn that transformation does not mean damaging tradition, but rather adapting its values. The values of courage and independence in Remo Dance are maintained as the

“spirit” in the new choreographed dance, even though the form of movement has been adjusted to be more communicative for children (Hidajat, 2011).



Figure 4. Students receive guidance in dance development

The use of Remo Asri Kusuma Dance as a basis for developing institutional identity dance provides a competitive advantage for an ECE institution. Amid the proliferation of children’s dances that often lose their cultural roots, the presence of choreographed dances based on Remo offers a fresh and distinctive character. This helps the institution build an image as one that is concerned with preserving local cultural values (Aaker, 1996).



Figure 5. The lecturer facilitates students in determining a “movement icon.”

The strategy for developing identity dance through this media involves students’ creative thinking in composing choreography. Students are encouraged to think as dance designers who must consider elements of costume, music, and movement as a unified visual identity. This tutorial video provides rich visual references to assist them in the creative decision-making process (Lavendar, 1996).

The impact of this enrichment process is the emergence of dance works that have strong narratives. Each movement modified by students has a clear philosophical foundation because it refers to the original material of Remo Dance. This makes the resulting new choreographed dance not only aesthetically pleasing to the eye but also meaningful for the children who perform it, strengthening the affective aspect in arts learning (Eisner, 2002).

This tutorial video media also facilitates students in determining a “movement icon” that will become the institution’s distinctive characteristic. For example, an ECE institution may choose a clapping movement adapted from the Remo rhythm as its unique identity. Consistency in using this movement element across various institutional activities will strengthen institutional branding in the eyes of parents and the community (Sutedi, 2011).

This discussion also highlights the role of students as cultural innovators. With the ability to transform traditional material into modern and applicable artistic products, ECE students demonstrate that local traditions such as Remo Asri Kusuma Dance have extraordinary vitality. Digital media acts as a bridge that allows the tradition to “speak” in a more contemporary and functional language (Jenkins, 2006).



Figure 6. The lecturer facilitates students in adapting sustainable dance

Theoretically, this transformation process is in line with the concept of cultural revitalization, where old elements are given new life to meet present needs. ECE students are no longer merely consumers of culture, but producers of artworks that have high economic and educational value. The tutorial video becomes the main supporting tool that ensures the transition from tradition to creation runs harmoniously (Kadek Suartama et al., 2020).

As a conclusion of the discussion, the synergy between mastery of material through video media and students’ adaptive creativity produces a sustainable model of arts development. Remo Asri Kusuma Dance is no longer merely a dance from the past, but a living inspiration that continues to flow into new identities in various early childhood education institutions. This reinforces the vision that traditional art is an invaluable social and creative capital for the world of education (Lázaro Ortiz & Jiménez de Madariaga, 2022).

CONCLUSION

This study successfully produced a Remo Asri Kusuma dance tutorial video that has been tested as valid and effective as an enrichment tool for ECE students. The main findings indicate that the integration of multi-angle visuals and instructional audio is able to bridge technical barriers in learning complex traditional movements, enabling students to perform movement deconstruction precisely for the needs of adapting dance for children. Theoretically, this study contributes to the model of “cultural translation” in arts education, where *pakem* dance material is not only transmitted statically but is designed as a stimulus for creativity in developing institutional identity (institutional branding).

The practical implication of this study is the availability of a standard instrument for ECE study programs in constructing an innovative and locally grounded dance arts curriculum. This tutorial video has proven to be able to transform the role of students from merely imitators of movement into dance creators who are capable of building the institution’s visual character. As a recommendation, future research is expected to expand the scope of trials on the direct psychological and motor impacts on early childhood taught using the results of these new choreographed dances, as well as to explore the digitalization of other traditional dance varieties as an effort to strengthen cultural literacy at the higher education level.

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