



Multimodal Teaching Materials for Malay Dance Based on Arts Literacy: the Jepin Langkah Bujur Serong Dance

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Abstract

Traditional dance instruction in schools remains dominated by movement practice and lacks teaching materials that integrate conceptual understanding, cultural values, and arts literacy. Consequently, students focus more on psychomotor aspects than on understanding the meaning, history, and cultural identity embodied in the dance. This study aims to gain an in-depth understanding of Malay dance instruction practices, teachers' needs regarding learning resources, and the utilization of arts literacy-based multimodal teaching materials in teaching the Jepin Langkah Bujur Serong dance. A qualitative approach with a case study design was employed at SMA Negeri 1 Tempunak, West Kalimantan. The study focuses on Malay dance instruction practices characterized by demonstration, imitation, movement repetition, and video viewing, where teachers lack adequate teaching materials to present movement, conceptual, and cultural aspects in an integrated manner. Data were collected through observation, interviews, and document analysis, with analysis proceeding through data reduction, data presentation, and conclusion drawing. The results indicate that the teaching materials integrate various multimodal elements text, images, audio, and video into a single learning medium. The content is structured around arts literacy components, recognizing, examining, understanding, and creating dance, enabling students to learn not only the movement techniques of Jepin Langkah Bujur Serong but also its underlying cultural context. The findings also demonstrate that the multimodal approach facilitates independent learning, enhances conceptual understanding, and supports student-centered instruction. Thus, arts literacy-based multimodal teaching materials offer a potential alternative learning resource that effectively strengthens arts literacy while supporting the preservation of Malay culture through dance education.

Keywords: Multimodal Teaching Materials; Arts Literacy; Malay Dance; Jepin Langkah Bujur Serong Dance; Dance Learning.

INTRODDUCTION

Dance education in schools should not focus solely on mastering movement skills but should also foster students' understanding of the cultural contexts underlying the dances they learn. Local culture-based dance learning can support motor skill development while also fostering creativity, social sensitivity, and appreciation of cultural identity (Astuti et al., 2025). In line with this perspective, traditional dance learning grounded in local wisdom can integrate the mastery of dance techniques with an understanding of cultural backgrounds, symbolic meanings, and local values through contextual and participatory learning experiences (Kusmini & Hartono, 2025). Dance instruction essentially develops not only motor skills but also appreciation, creativity, cultural understanding, and reflection through meaningful learning experiences (Sutisna et al., 2024). Therefore, instruction that is too focused on movement mastery has the potential to lead to dance being perceived as a physical activity, while the knowledge and meaning inherent in dance works are not optimally developed in teaching and learning activities.

Several previous studies demonstrate this problem. Faradiningsih (2021) showed that traditional dance learning still faces challenges in the availability of teaching materials and systematic learning strategies, resulting in learning tending to focus on mastering movement practices. Furthermore, research by Wafa et al. (2025) also showed that dance learning in schools places more emphasis on kinesthetic skills, while conceptual understanding aspects still do not receive equal attention. These findings indicate that the problem in dance learning lies not only in students' ability to perform movements, but also in how learning resources can facilitate the connection between practical experiences, conceptual knowledge, and the cultural context of dance.

One perspective that can be used to see this connection is arts literacy. Arts literacy is the ability to understand and participate in the life of the arts, including knowledge and understanding that enable one to contribute to various issues involving the arts (Koksoy, 2018). In the context of dance, Jusslin (2019) explains that arts literacy includes practical competence in dancing, conceptual competence in understanding dance, and analytical competence in reflecting on dance. Therefore, while dance ability is part of arts literacy, dance learning also needs to develop students' abilities to understand and interpret dance. In Malay dance material, arts literacy can be seen through the process of recognizing, analyzing, understanding, and producing or performing dance works (Maharani et al., 2022). Furthermore, arts literacy is understood as the ability to recognize, analyze, understand, and produce works of art critically and contextually (Maharani et al., 2025).

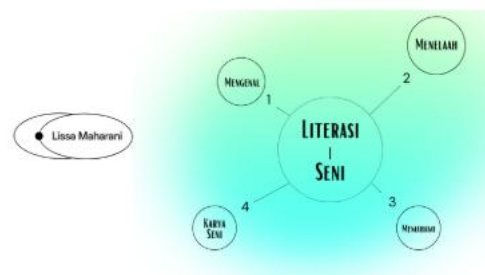


Figure 1. Literasi Seni

This perspective on arts literacy has implications for the selection and utilization of learning resources. To develop both practical skills and conceptual and cultural understanding, students need learning resources that not only provide movement instruction but also provide information on the history, function, movement structure, floor patterns, costume design, values, and cultural context of dance. In the context of school learning, arts and culture teachers still face limitations in obtaining learning resources that can be used to connect these aspects in an integrated manner. Interviews with arts and culture teachers indicate that dance

learning still relies heavily on demonstration, imitation, and repetition of movements. Teachers also need learning resources that can help convey conceptual and contextual material so that dance learning does not stop at mastering practical skills.

The development of digital technology provides opportunities for multimodal learning resources. Multimodal teaching materials allow information to be conveyed through various forms of representation, such as text, images, audio, and video, which can be used in a complementary manner in learning. Oktariani (2024) demonstrated that interactive multimedia has the potential to support the effectiveness of traditional dance learning. Basilotta et al. (2022) also demonstrated that teachers' digital competence is a crucial factor in utilizing multimodal media in learning. However, the presence of various media forms does not automatically make dance learning literate. A more important issue is how these teaching materials are used to help students connect the experience of seeing and performing movements with knowledge, interpretation, and meaning of dance.

Numerous studies have addressed traditional dance learning, arts literacy, and the use of multimodal media. However, these studies still highlight areas that require attention, particularly regarding the relationship between multimodal teaching materials and arts literacy in traditional dance learning. Research on multimodality focuses more on using media to present information, while studies on arts literacy focus more on explaining the competencies that need to be developed through arts experiences. Few studies have qualitatively examined how available multimodal teaching materials can be utilized and interpreted as learning resources that integrate movement experiences, conceptual knowledge, and cultural contexts from an arts literacy perspective. This gap is important to examine because

teaching materials can be viewed not only as products or media, but also as learning resources that possess a knowledge structure and can shape students' learning experiences.

Malay dance provides a relevant context for examining this issue. Malay dance possesses a richness of movement as well as cultural, social, and religious values that represent the identity of the Malay community (Nor, 1993). Malay dance is also linked to social life and the development of Islam in the archipelago and serves as entertainment, education, preaching, and social communication (Nor, 1993). Therefore, learning Malay dance has the potential to develop artistic literacy while strengthening students' understanding of the culture behind the dance work. One Malay dance material that has this potential is the Jepin Langkah Bujur Serong Dance. This dance is a cultural heritage of the Malay community in Pontianak City, featuring three types of movement and characteristic longitudinal and diagonal paths as its hallmarks (Maharani, 2021). The Jepin Langkah Bujur Serong Dance was originally known as the Bujur Dance and was later developed by Muhammad Yusuf Dahyani, who added diagonal movements and directions. These characteristics allow dance to be learned not only through the practice of various movements, but also through an understanding of its history, development, movement structure, direction, costume design, function, and the cultural context behind it. However, learning the Jepin Langkah Bujur Serong Dance in an educational context still requires a more comprehensive study that examines the relationship between learning resources, learning practices, and the development of students' artistic literacy.

Based on the description, the research gap of this study lies in the limited qualitative studies that examine the multimodal teaching materials that have been available as learning resources for traditional dance

learning through an arts literacy perspective, especially in connecting aspects of movement practice, conceptual knowledge, and the cultural context of the Jepin Langkah Bujur Serong Dance. This study is not oriented towards the development or validation of teaching material products, but rather on an in-depth understanding of how the teaching materials are positioned, used, and interpreted in learning the Jepin Langkah Bujur Serong Dance based on an arts literacy perspective. The contribution of this study lies in providing an empirical understanding of the use of multimodal teaching materials as learning resources that can bridge practical experience, conceptual understanding, and cultural meaning in traditional dance learning. This study is expected to provide implications for arts education by strengthening the orientation of dance learning that not only emphasizes the ability to perform movements, but also the ability to understand, analyze, and interpret dance contextually. This research is also relevant to the Independent Learning policy, which encourages the development of contextual, student-centered, and local wisdom-based learning (Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi, 2021).

METHODS

This research uses a qualitative approach with a case study design to gain an in-depth understanding of dance learning practices in a real-life context. The case study was chosen because the research focuses on a single case within a specific context, namely the practice of learning Malay Dance at SMA Negeri 1 Tempunak, Sintang Regency, West Kalimantan. Robert K. Yin (2018) case studies are used to examine a contemporary phenomenon in depth within a real-life context when the boundaries between the phenomenon and its context cannot be clearly separated.

The case in this study is the condition of Malay Dance learning at SMA Negeri 1

Tempunak which still tends to be oriented towards direct practical learning and is not supported by adequate teaching materials to connect movement skills with conceptual knowledge and the context of dance culture. In learning practices, art and culture teachers use demonstration methods, imitation, movement repetition, and video shows as learning resources. The delivery of material on the background, structure, meaning, function, and cultural values of dance has not been carried out in depth because teachers do not have teaching materials that can serve as a systematic learning guide. This condition becomes the main context studied to understand the needs and practices of Malay Dance learning based on arts literacy.

The research was conducted at SMA Negeri 1 Tempunak, West Kalimantan, with fieldwork beginning in August 2025. The location was selected purposively because the school offers arts and culture learning that includes dance materials, but in practice still faces limited learning resources to support Malay Dance learning conceptually and contextually. The case determination began with the researcher's initial communication and discussion with the arts and culture teacher who then identified problems in the implementation of dance learning, especially the limited teaching materials and the dominance of practical learning. These initial findings became the basis for the researcher to determine the context as a case to be studied in more depth.

The research participants consisted of arts and culture teachers and students involved in dance learning at SMA Negeri 1 Tempunak. The arts and culture teacher, Yuliza Asri, served as the primary informant because she had direct experience in planning and implementing dance learning and understood the conditions, needs, and obstacles of learning at the school. Teachers were selected purposively because they were directly

involved with the case under study and could provide information on learning practices, the use of learning resources, the need for teaching materials, and their experience in teaching Malay Dance. In addition to teachers, the research involved students who participated in dance learning and interacted with the teaching materials used in the study. Overall, 17 participants responded to the teaching materials, consisting of teachers and students involved in the learning context under study. Student selection was based on the criteria that they were participants in dance learning at the research location, participated in the Malay Dance learning process, and directly experienced the use or introduction of teaching materials in the learning context.

Research data was collected through observation, interviews, and document study. These three techniques were used in a complementary manner to obtain a complete picture of learning practices, the need for teaching materials, and the use of teaching materials in the context of Malay dance learning. Observations were conducted from the beginning of fieldwork in August 2025 and continued as needed until the information obtained was deemed sufficient to explain the case under study. The number of observation meetings and the duration of each observation were recorded based on research field notes. In-depth, semi-structured interviews were conducted with arts and culture teachers as key informants. The interviews were used to explore teachers' experiences in implementing dance learning, learning strategies used, available learning resources, obstacles in explaining conceptual and cultural aspects of dance, needs for teaching materials, and teachers' views on the available teaching materials. Interviews were conducted in stages following the development of the research process, so that interviews were not conducted in a single opportunity, but continued as needed for clarification and

data deepening. During the interview process, the researcher first explored the learning conditions before introducing the teaching materials, then asked teachers to provide feedback after viewing and studying the available teaching materials. Thus, the interviews were not intended to test the effectiveness of the product, but to understand the teachers' experiences, needs, and views on the suitability of the teaching materials to the conditions of learning Malay Dance and the perspective of arts literacy.

Document analysis was conducted on documents directly related to the research case. The documents analyzed included available e-book teaching materials, modules or learning tools used by teachers, and learning materials or resources used in teaching. Document analysis was conducted to obtain information regarding the content and structure of the teaching materials, the presentation format, the presence of text, images, audio, and video elements, and the content related to the movement, conceptual, and cultural aspects of the Jepin Dance Langkah Bujur Serong. These documents were used as data sources to complement and confirm the information obtained through observation and interviews.

Data analysis was conducted interactively from the beginning of the data collection process. Data from observations, interviews, and document studies were first organized based on the research focus, then reduced through a process of selecting, focusing, simplifying, and grouping information relevant to the case.

The next stage is data presentation in the form of descriptive descriptions and matrices. Data from various sources are compared to see the relationship between what is found through observations, what is conveyed by teachers and students through interviews or responses, and what is indicated by learning documents. The analysis is directed at several main themes, namely the practice of learning

Malay Dance, the limitations of learning resources, the need for teaching materials, the use of multimodal teaching materials, and their relationship to the components of arts literacy which include recognizing, analyzing, understanding, and dance works. Next, conclusions are drawn gradually by re-examining the relationship between field data and research interpretations. Conclusions are not based on a single data source, but are constructed through comparisons and relationships between the results of observations, interviews, and document studies. The analysis process is used to gain a conceptual understanding of how learning practices that were previously dominated by practical activities can be understood in relation to the needs of teaching materials and arts literacy. The data analysis procedure refers to the principles of data reduction, data presentation, and concluding as stated by (Rohidi, 2011).

RESULTS AND DISCUSSION

1. Malay Dance

This research produced multimodal teaching materials for Malay Dance based on arts literacy, compiled from the results of the analysis at SMA Negeri 1 Tempunak. These teaching materials consist of several discussions with the main focus on Malay Dance and the Jepin Dance Langkah Bujur Serong. The discussion in this section integrates research findings with relevant theoretical studies to answer the research problem. The resulting teaching materials begin with an explanation of the basic concepts of Malay Dance as a foundation for understanding arts literacy. Essentially, Malay dance is a movement-based performing art present in community life as part of social and cultural dance. Its main characteristics are seen in the interaction between actors and the harmony between movement and music. In addition, the value of politeness is an important element that reflects the structure of Malay culture (Nor, 1993). The implementation of Malay dance

does not stand alone. Instead, this dance is part of a performance system connected with music, poetry, and the social context of society (Kartomi, 2012).

Malay dance developed both in the palace environment and in the community. Its functions are diverse, ranging from entertainment to rituals and as a medium of social communication and preaching. Therefore, Malay dance not only serves as an aesthetic expression but also embodies traditional values, norms of politeness, and depictions of Malay social life. Beyond cultural aspects, Malay dance also has a religious dimension. In this regard, dance serves as a medium for cultural da'wah, conveying Islamic values through an artistic approach. One example is the Zapin dance, which originates from Middle Eastern traditions and is used by Islamic scholars as a means of da'wah (Nor, 1993). Similarly, performing arts serve as a medium for conveying values and belief systems within society (Kartomi, 2012).

Malay dance is closely related to the values of politeness, harmony, spirituality, and social structure of Malay society (Nor, 1993). The characteristics of Malay dance are seen in the harmony among movement, music, and social relationships among dancers. In addition to being an aesthetic expression, Malay dance also has social, religious, and cultural functions, serving as a medium of entertainment, communication, and even da'wah through Islamic poetry contained in each lyric. Research shows that dance-based learning can help students develop emotional understanding, construct meaning through bodily experiences (*embodied meaning-making*), and enhance social interaction in the learning process (Twiner et al., 2022). Malay dance is not only known in Riau and North Sumatra as centers of Malay culture. However, this dance has also developed in other regions, such as West Kalimantan, and in neighboring countries such as Malaysia and Brunei Darussalam.

Malay dance in West Kalimantan is characterized by the influence of coastal communities, riverside life, and Islamic teachings that developed within Malay society. Interviews conducted by researchers with Imma Fretisari revealed that the development of Malay dance in West Kalimantan is related to the arrival of Arab-Yemeni traders in Kalimantan's coastal areas, who brought Islamic arts and cultural traditions. This tradition then underwent a process of adaptation to local Malay culture and developed into folk entertainment and part of community social activities. West Kalimantan Malay dance has several main variations, such as Arab Jepin and Malay Jepin, which then developed into various movement variations into Jepin Steps. The results of research conducted by (Fretisari) found 9 types of Jepin Steps in the Jepin Steps Group 80 (1) Variation of Bujur Steps, (2) Variation of Serong Steps, (3) Variation of Gantong Steps, (4) Variation of Sorong Dayang Steps, (5) Variation of Giresik Steps, (6) Variation of Mesin Jarum Steps, (7) Variation of Lempat Tiong Steps, (8) Variation of Susun Sireh Steps, (9) Variation of Kembang Payong Steps. This situation demonstrates that Malay dance is not only an artistic activity but also represents the cultural values, religiosity, and social dynamics of the Malay community in West Kalimantan. Thus, Malay dance is viewed not only as a traditional performing art but also as part of intangible cultural heritage that requires ongoing preservation efforts through education and multimodal teaching materials.

2. Jepin Langkah Bujur Serong dance as a Representation of Art Literacy

The Jepin Langkah Bujur Serong dance is a traditional dance that developed in Sungai Jawi Dalam, Pontianak City. This dance was created by Mr. Unggal Jaiz and Mr. Taibun around 1932, then developed by Mr. Muhammad Yusuf Dahyani, who was inspired by his experience seeing a forked road while going to the forest. This

inspiration became the main characteristic of this dance, namely the combination of longitudinal and diagonal paths in its movements (Maharani, 2021). Presenting information about the history, creator, and background of the dance's birth provides an opportunity for students to understand the identity of the Jepin Langkah Bujur Serong dance as part of the Malay cultural heritage of West Kalimantan. At this stage, the ability to recognize is not only limited to remembering the name of the dance, but also identifying its origins, characteristics, and cultural context behind it. Thus, the recognition process becomes the initial foundation for building artistic literacy.

These findings are reinforced by interviews with arts and culture teachers who stated that historical aspects are always taught to students so they understand the background of a dance's birth, rather than simply memorizing movements. The teacher explained that learning history helps students recognize the origins, function, and identity of dance as part of Malay culture. This statement indicates that historical recognition is the first step in developing recognition skills in arts literacy because students not only learn the names of dances but also understand the cultural identities behind them.

Research findings show that at the beginning of its appearance, the Jepin Step Bujur Serong Dance was only danced by men because of the strong influence of Islamic values. However, as thinking about women's emancipation developed, this view began to change so that women can dance this dance to this day. These changes show the existence of social dynamics in the structure of Malay dance performances which develop following changes in society. This information encourages students to critically examine the development of dance through the relationship between art, culture, religion and social change. Artistic literacy at the studying stage is demonstrated through the ability to examine the reasons for changes

in the function, performer and presentation of dance based on the historical and socio-cultural context, so that students not only know the form of dance but also understand the process of its transformation from time to time. The results of teacher interviews also show that students' understanding of Malay Dance is still at a surface level and is more oriented towards psychomotor aspects. The teacher revealed that students often have difficulty distinguishing the origins and functions of various types of Malay dance, such as Zapin, Joget and Offering Dance. These findings demonstrate the importance of presenting historical information and the development of the Jepin Langkah Bujur Serong Dance so that students are able to examine the relationship between social change, function, and characteristics of dance more critically.

The Jepin Langkah Bujur Serong dance has three movement styles: style 1, style 2, and style 3. Each style includes both long and oblique steps. This dance also features a tahto movement as an opening movement and a marker for transition between styles. The structure of a traditional dance performance generally consists of a beginning, middle, and end, each of which has its own function in building the narrative and aesthetics of the performance. The description of the movement styles in the teaching materials is presented in detail, including footwork as the main support, hand and shoulder movements, a slightly lowered body position, an upright posture in certain parts, and the ability to maintain balance while performing turns. As a group dance, this dance emphasizes unity, harmony, and coordination between dancers. The dance's spectator nature means that the quality of the performance is largely determined by the harmony of all dancers' movements (Maharani, 2021). Therefore, artistic literacy is not only manifested in the cognitive aspect, but also in the ability to connect knowledge with aesthetic experience when practicing dance movements. The teaching materials also

discuss the floor patterns used in the Jepin Langkah Bujur Serong Dance. Research findings indicate that in the past, this dance more often used horizontal patterns, but as it developed, the floor patterns could be varied into triangles, circles, zigzags, and other shapes according to choreographic needs. The development of these floor patterns shows the dynamics of the choreography allowing this dance to remain relevant to contemporary performances without losing its basic character. For students, this information serves as a means to examine the relationship between changes in choreographic form and performance needs. The research also covers the costume used in the Jepin Langkah Bujur Serong Dance. The male dancer's costume consists of a cap, a Telok Belanga shirt, a gill-patterned cloth, and trousers, while the female dancer's costume consists of head accessories, a kurung shirt, and a gill-patterned cloth. The color of the costumes is adjusted to the needs of the performance, providing flexibility in presentation without losing Malay cultural identity (Sinar, 1990).



Figure. 2 Video Tari Jepin Langkah Bujur Serong (Source: Dinas Pendidikan dan Kebudayaan Kota Pontianak)

Overall, the presentation of the Jepin Langkah Bujur Serong Dance material in multimodal teaching materials represents the stages of artistic literacy as a whole. Students are invited to learn about the history, figures, and identity of dance, examine its development, structure, and

cultural values behind it, understand the meaning of movement, floor patterns, costume design, and the social function of dance; and finally have the provisions to produce works of art through the practice of the Jepin Langkah Bujur Serong Dance.



Figure. 3 Tari Jepin Langkah Bujur Serong (Source: Dinas Pendidikan dan Kebudayaan Kota Pontianak)



Figure. 4 Various Jepin Dance Movements: Oblique Steps (Source, Maharani)

3. Multimodal in Malay Dance Teaching Materials

The teaching materials produced in this research are designed multimodally, namely integrating various media elements into one learning unit:

Table 1. Multimodal

Media Elements	Forms in Teaching Materials
Text	Description of Malay Dance, Jepin Dance, Long-Sided Step Dance, variety of movements, floor patterns, costume design, dance function, and Malay cultural values

Picture	Photos of floor patterns (6 images), photos of male and female dancers' clothing, illustrations of the direction the dancers are facing
Video	Video link for demonstration of Jepin Dance, Long Oblique Steps (Google Drive link)
Audio	Jepin Dance Audio - Oblique Steps



Figure. 5 Bahan Ajar (Source, Maharani)

The integration of multimodal learning materials in Malay Dance aligns with Oktariani's (2024) findings, which state that

the use of printed books, e-books, and videos separately is insufficient to provide a complete and structured visualization to facilitate student comprehension of dance material. Conversely, multimodal learning materials that integrate text, images, and videos have been shown to significantly improve conceptual understanding, learning interest, and student engagement (Basilotta et al., 2022). In these learning materials, each mode has a complementary function. The demonstration video displays various movements of the Jepin Dance Langkah Bujur Serong so that students can observe and practice the movements more accurately. Illustrations are used to clarify the costume, floor patterns, and movement positions, while descriptive text provides information about the history, function, and cultural values contained in the dance. The integration of these various representations makes the learning materials more comprehensive and able to accommodate various learning styles, including visual, auditory, and kinesthetic.

The effectiveness of multimodal presentations was also reinforced by interviews with arts and culture teachers. The teachers stated that the combination of text, images, and videos made it easier for students to understand movement techniques and overcome the limitations of dance learning, which previously relied solely on verbal explanations and teacher demonstrations. Through videos, students could observe, repeat, and independently study each movement type according to their learning needs. This aligns with Rothmund (2026) findings that dance learning experiences can foster more self-regulated learning and greater learner choice. Thus, each presentation mode complemented the others, making the learning process more effective. The teachers also emphasized that these teaching materials were not solely oriented towards mastering movement skills but integrated cognitive and cultural aspects through the presentation of the history,

meaning of movement, and cultural values of Malay dance. This approach helped students understand the dance more holistically because they were not simply imitating movements but also understanding the cultural context behind them. In addition to improving the quality of material presentation, multimodal teaching materials supported student-centered learning. The availability of text, images, and videos enabled students to study the material independently outside of class hours, allowing face-to-face class time to focus on practice, discussion, feedback, and in-depth study. This shows that multimodality not only enriches information representation but also expands learning opportunities in a flexible and meaningful way.

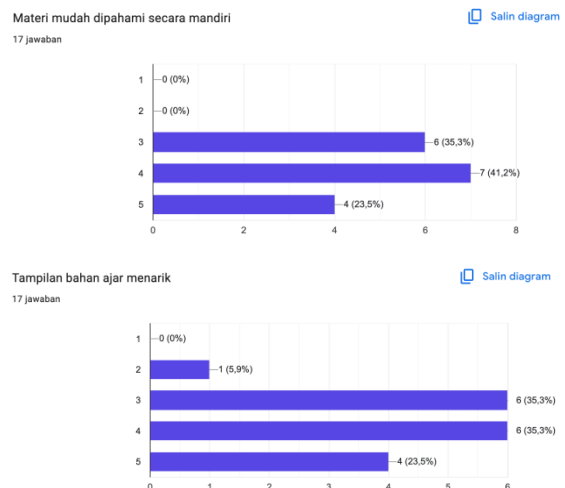


Figure. 6 Student response to multimodal learning materials (Source, Maharani)

5. Implications of Teaching Materials for Strengthening Arts Literacy

Table 2. Arts Literacy Components

Arts Literacy Components	Implementation in Teaching Materials
Mengenal	Students are introduced to the history, function, variety of movements, floor patterns, and costume of the Jepin Langkah Bujur Serong Dance.

Menelaah	Students analyze movement structures, floor patterns, and cultural meanings.
Memahami	Students capture the cultural meaning, politeness values, and Malay cultural identity contained in dance.
Karya Seni	Students practice and present the Jepin Dance Langkah Bujur Serong in groups.

Through this multimodal teaching material, students are encouraged not only to imitate movements but also to understand the history, function, floor patterns, costume design, and cultural values contained in each dance element. Understanding the various movements of Jepin, Lenggang, and Joged, as well as the Jepin Langkah Bujur Serong Dance, provides a comprehensive framework for thinking about Malay dance as a cultural system. Furthermore, the use of multimodal teaching materials, which combine text, images, and videos, makes it easier for students to access the material in greater depth and with greater visualization. This aligns with the concept of digital literacy, which is an essential part of arts literacy in the 21st century (Prensky, 2001; Basilotta et al., 2022).

The results of interviews with Arts and Culture teachers stated that so far, Malay Dance learning has always integrated aspects of history, movement methods, and cultural values so that students gain a deep understanding, not just memorizing dance movements. The teacher explained that the history of dance helps students recognize the origins and functions of dance, while movement learning is always linked to the meaning contained within it, such as the prayer movement which symbolizes respect and humility. In addition, cultural values are also taught through body posture, direction of gaze, and movement attitudes that reflect the values of politeness in Malay culture. These findings indicate that the teaching materials support the

strengthening of artistic literacy through the ability to recognize, analyze, and understand each element that makes up a dance work. The teacher also emphasized that these teaching materials are very helpful in teaching artistic literacy as a whole to students so that they understand that traditional dance is not just entertainment but is a living historical document and part of Intangible Cultural Heritage.

The interview results also showed that presentation teaching materials in the form of text, images, and videos provided significant convenience for students in learning the Jepin Langkah Bujur Serong Dance. According to the teacher, the multimodal approach allows students to review the material independently outside of class hours so that face-to-face time can be used for discussion, practice, and material enrichment. Thus, using various forms of information representation not only improves students' understanding of the material but also strengthens the student-centered learning process. The teacher further emphasized that the teaching materials have guided students through the stages of art literacy in a sequential manner, starting from recognizing the history, identity, and characteristics of the Jepin Langkah Bujur Serong Dance, examining the movement structure, function, and cultural values that underlie it, understanding the meaning of movement, floor patterns, costume, and Malay cultural philosophy, to producing works of art through group practice and presentation of the Jepin Langkah Bujur Serong Dance. These findings indicate that multimodal teaching materials not only improve mastery of dance skills but also strengthen overall art literacy through the integration of students' knowledge, appreciation, interpretation, creativity, and aesthetic experience.

CONCLUSION

This study shows that multimodal teaching materials for Malay Dance based on arts literacy in the Jepin Dance Langkah Bujur Serong material are able to present more comprehensive dance learning by integrating aspects of knowledge, skills, and cultural understanding in one learning unit. The integration of text, images, audio, and video provides a complementary representation of the material so as to support a more meaningful, flexible, and student-centered learning process. Through an arts literacy framework that includes the ability to recognize, analyze, understand, and dance works, learning is no longer oriented solely on mastering movements, but also builds an appreciation of the history, cultural values, functions, and identity of Malay Dance as a cultural heritage. Thus, multimodal teaching materials based on arts literacy have the potential to become an alternative relevant learning resource to strengthen the quality of dance learning while supporting the preservation of local culture through a learning approach that is in accordance with the demands of 21st-century education.

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