



# Innovative Strategy for Sundanese Dance Learning Based on Experiential Learning in Outcome-Based Education Curriculum to Achieve Quality Education

Utami Arsih<sup>1✉</sup>, Restu Lanjari<sup>1</sup>, Fonny Dameaty Hutagalung<sup>2</sup>

<sup>1</sup>Universitas Negeri Semarang, Indonesia

<sup>2</sup>University of Malaya, Malaysia

Submitted: February 3, 2025. Revised: May 15, 2025. Accepted: December 24, 2025

## Abstract

This study aims to develop a Sundanese dance learning model based on Experiential Learning in the Outcome-Based Education curriculum, to enhance the quality of arts education. The urgency of this study stems from the limited exploration of the integration between Outcome-Based Education, Experiential Learning, and cultural preservation in Sundanese dance learning, despite its importance in achieving quality education goals in accordance with Sustainable Development Goal. The method employed is a mixed approach (qualitative and quantitative), utilizing data collection techniques that include interviews, observations, and surveys of students, lecturers, and dance teachers. The results indicate that the application of this model can enhance student engagement, creativity, and cultural understanding, with a statistically significant average increase of 35.35%. This model also strengthens the preservation of Sundanese cultural values through direct learning experiences. Research recommendations include the adoption of similar models in other art study programs, the development of a more responsive curriculum, and the use of digital technology to support innovative and sustainable learning.

**Keywords:** Sunda Dance; outcome-based education; experiential learning; arts education; cultural preservation

**How to Cite:** Arsih, U., Lanjari, R. & Hutagalung, F. D. (2025). Innovative Strategy for Sundanese Dance Learning Based on Experiential Learning in Outcome-Based Education Curriculum to Achieve Quality Education. *Harmonia: Journal of Arts Research and Education*, 25(2), 464-475

## INTRODUCTION

Quality education is one of the main goals of the 2030 Agenda for Sustainable Development, particularly in the context of Sustainable Development Goal 4. Sustainable Development Goal 4 emphasizes the importance of ensuring inclusive, equitable, and quality education, as well as promoting lifelong learning opportunities for all. In this context, dance education, in general, and Sundanese dance education,

in particular, play a significant role as part of Indonesia's rich cultural heritage. Sundanese dance serves not only as a form of artistic expression but also as a means of teaching cultural, social, and emotional values to the younger generation. Thus, integrating Sundanese dance into higher education curricula is essential for creating meaningful and relevant learning experiences. (Cantika & Alhayat, 2023; Gaol & Hutagalung, 2020; Pahrudin, 2024). The phenomenon of Sundanese dance learning

✉ Corresponding author:  
E-mail: [utamiaarsih1970@mail.unnes.ac.id](mailto:utamiaarsih1970@mail.unnes.ac.id)

in higher education today presents significant challenges. Many educational institutions still apply conventional teaching methods that are unable to accommodate students' needs to learn actively and creatively. This has the potential to reduce students' interest and motivation in learning dance, especially Sundanese dance, which should be an integral part of dance education.

Previous studies have shown that dance education in higher education, particularly Sundanese dance, can be optimized through the implementation of a curriculum. Outcome-Based Education, integrated with the Experiential Learning approach (Nata, 2024), is emphasized by Dano (2024) as a means to formulate clear and measurable learning outcomes, which can improve the quality of education in various disciplines, including the performing arts. In this context, Sundanese dance learning not only focuses on mastering dance techniques but also on developing students' character and creativity, which aligns with the objectives of Outcome-Based Education to produce competent graduates who are ready to face challenges in the real world. (Syed, 2022) Thus, this study demonstrates that Outcome-Based Education can be a practical framework for enhancing the quality of arts education in higher education.

Additionally, the Experiential Learning approach in dance education has been shown to have a positive impact on students' creativity and social skills. Research by Neville and Makopoulou demonstrates that dance-based interventions can enhance students' creativity, a key outcome of quality education. (Neville & Makopoulou, 2020) Through direct experience in dance practice, students can develop their ability to collaborate, communicate, and express themselves more effectively. This aligns with the principles of Outcome-Based Education, which emphasizes the importance of relevant and contextual learning experiences in achieving desired outcomes. (Iqbal et al., 2020). By integrating Experiential Learning into the Out-

come-Based Education curriculum, Sundanese dance learning in higher education can become more dynamic and attractive to students. Furthermore, research by Kim and Yoon demonstrates that a well-designed dance curriculum can offer significant social and economic benefits, supporting sustainable development goals. (Kim & Yoon, 2022) In the context of quality education, Sundanese dance learning based on Outcome-Based Education and Experiential Learning not only contributes to the development of individual skills but also to cultural preservation and increased social awareness among students. Thus, this study highlights the importance of integrating dance learning, Outcome-Based Education, and Experiential Learning as a strategy for achieving a quality education that is both sustainable and relevant to today's society. (Lee, 2020; Sun et al., 2023).

Although several studies have examined Sundanese dance education in higher education, the integration between the Outcome-Based Education curriculum, the Experiential Learning approach, and quality education remains underexplored. Previous studies have shown that a well-designed dance curriculum can provide significant social and economic value; however, few have discussed how Outcome-Based Education and Experiential Learning can complement each other in the context of Sundanese dance learning within the Dance Education study program at the Faculty of Language and Arts, Semarang State University. In addition, other studies highlight the positive impact of dance-based interventions on student creativity, but do not relate these results to the broader Outcome-Based Education framework. This indicates a gap in the literature that requires further research to understand how the combination of these three elements can improve the quality of performing arts education in higher education.

The urgency of this research is increasing given the importance of quality education in the context of Sustainable Development Goal 4, which emphasizes equi-

table and quality access to education. With increasing globalization and social change, higher education institutions need to adopt innovative approaches to teaching the arts, including Sundanese dance, to meet the needs and expectations of modern society. This research is expected to make a significant contribution to the development of a more relevant and practical curriculum, while also encouraging character building and creativity among students through integrated learning experiences. Therefore, this research is not only applicable to academic development but also to cultural preservation and increased social awareness among the younger generation.

By filling this research gap, it is hoped that a more holistic and sustainable learning model can be developed, one that focuses not only on mastering dance techniques but also on developing students' cultural values and character. This research will also provide new insights for educators and policymakers in designing curricula that are more responsive to current needs, as well as enhancing the quality of arts education in higher education. Therefore, this research is crucial in making a significant contribution to the creation of quality and relevant education in the modern era.

This research concept lies at the intersection of Sundanese dance education in higher education, the Outcome-Based Education curriculum, and the Experiential Learning approach, which is an area that has not been comprehensively explored in the arts education literature. Although studies have discussed the importance of Outcome-Based Education in higher education and the positive impact of experiential learning on students' creativity and social skills, the integration of these three elements in the context of Sundanese dance learning is still rarely discussed holistically. Previous research, such as that conducted by Kenzhetaeva, demonstrates progress in dance education in Kazakhstan through the development of a dance movement recognition system; however, it does not link this development

to the Outcome-Based Education and Experiential Learning approaches that can enhance the quality of education. In addition, research by Lobo highlights the importance of students' personal experiences in traditional dance learning, but does not link it to the broader Outcome-Based Education framework.

By filling this research gap, it is hoped that a more holistic and sustainable learning model can be developed, one that focuses not only on mastering dance techniques but also on developing students' cultural values and character. This research will also provide new insights for educators and policymakers in designing curricula that are more responsive to current needs, as well as enhancing the quality of arts education in higher education. Therefore, this research is crucial in making a significant contribution to the creation of quality and relevant education in the modern era.

This research concept lies at the intersection of Sundanese dance education in higher education, the Outcome-Based Education curriculum, and the Experiential Learning approach, which is an area that has not been comprehensively explored in the arts education literature. Although studies have discussed the importance of Outcome-Based Education in higher education and the positive impact of experiential learning on students' creativity and social skills, the integration of these three elements in the context of Sundanese dance learning is still rarely discussed holistically. Previous research, such as that conducted by Kenzhetaeva, demonstrates progress in dance education in Kazakhstan through the development of a dance movement recognition system; however, it does not link this development to the Outcome-Based Education and Experiential Learning approaches that can enhance the quality of education. In addition, research by Lobo highlights the importance of students' personal experiences in traditional dance learning, but does not link it to the broader Outcome-Based Education framework.

The purpose of this study is to develop and analyze a Sundanese dance learning model that integrates the Outcome-Based Education curriculum and the Experiential Learning approach, with the goal of improving the quality of arts education in higher education. Adopting a Design-Based Research (DBR) framework, this study follows iterative cycles of design, implementation, evaluation, and refinement to construct a pedagogically robust model (McKenney & Reeves, 2019). Specifically, this study aims to: (1) develop a theoretically-grounded and context-sensitive learning model for Sundanese dance; (2) explore how OBE principles provide a scaffold for formulating clear and measurable learning outcomes; (3) investigate how the Experiential Learning approach facilitates deeper, more relevant learning experiences; (4) analyze the impact of this integrated model on students' character development, creative self-efficacy, and cultural awareness using a sequential mixed-methods design; and (5) provide evidence-based recommendations for curriculum development in arts education. This research is crucial for bridging the gap between theoretical frameworks and practical pedagogy in preserving intangible cultural heritage through formal education (López & Cuellar, 2020).

## METHOD

This study employs a sequential exploratory mixed-methods design (QUAL → quan), where the primary, qualitative phase informs and is complemented by a secondary, quantitative phase (Fetters, 2020). The research is structured within a Design-Based Research (DBR) framework, involving two iterative cycles of model design, enactment, analysis, and refinement in the authentic context of the Dance Education Study Program (Anderson & Shattuck, 2012; L. Wang, 2021).

### Data Collection-Quantitative Component (Supportive Phase):

To quantitatively measure the impact

of the implemented model, a one-group pre-test-post-test design was utilized. A structured questionnaire was administered to the same cohort of students (N=102) before (T1) and after (T2) the intervention (one academic semester). The instrument measured three primary dependent variables: 1) Student Engagement: Adapted from the Utrecht Work Engagement Scale for Students (Schaufeli et al., 2002), comprising 8 items (e.g., "I feel energized when learning Sundanese dance"); 2) Creative Self-Efficacy: Adapted from the Short Scale of Creative Self (Karwowski et al., 2016), comprising 7 items (e.g., "I am confident in creating new dance sequences"); 3) Cultural Understanding: Developed based on the framework of Cultural Intelligence (Ang et al., 2007), comprising 6 items (e.g., "I can explain the cultural values behind specific Sundanese dance movements").

All items used a 5-point Likert scale (1=Strongly Disagree to 5=Strongly Agree). The instrument demonstrated good reliability in this context, with Cronbach's Alpha values ranging from 0.84 to 0.89 for all subscales at both T1 and T2.

### Data Analysis - Quantitative Component:

Data were analyzed using SPSS 25.0. Descriptive statistics (mean, M; standard deviation, SD) were calculated for all variables at T1 and T2. To test the significance of the improvement, Paired Samples t-tests were conducted for each of the three constructs. The average percentage increase of 35.35% was derived by first calculating the percentage change for each individual student's aggregate score across the three constructs:  $[(\text{Post-test Total Score} - \text{Pre-test Total Score}) / \text{Pre-test Total Score}] * 100$ . The mean of these individual percentage changes across the entire sample (N=102) was then computed, resulting in the reported 35.35% average increase. The p-value for all t-tests was set at <0.05 to determine statistical significance.

The data analysis methods used in this study include: 1) Qualitative Analysis, data from interviews and observations will be analyzed using a thematic analysis ap-



proach. This process involves data coding, theme identification, and drawing conclusions based on patterns that emerge from the data. (Fanny & Megawati, 2022) Researchers sought to find meaning and context from participants' experiences to understand how the proposed learning strategies could be effectively implemented; 2) Quantitative Analysis, data from the survey were analyzed using descriptive and inferential statistics to identify relationships between the variables studied. The survey results provide a significant picture of student satisfaction levels, engagement, and learning outcomes achieved after the implementation of innovative learning methods. (Saraswati & Tarmini, 2022; Setiawan & Dzulfour, 2022); 3) Data Integration and Triangulation, Following the principle of integration in mixed methods research, the qualitative and quantitative strands were connected during the analysis and interpretation phase (Fetters, 2020). Triangulation convergence was used to validate and provide a more comprehensive understanding of the findings: qualitative themes from interviews and observations (e.g., "increased collaborative creativity") were used to explain and contextualize the quantitative results (e.g., the significant rise in creativity scores). This approach ensures methodological rigor and strengthens the validity of the conclusions drawn about the model's effectiveness (Creswell & Plano Clark, 2018).

## RESULTS AND DISCUSSION

The significant positive outcomes evidenced in this study underscore the efficacy of the developed learning model. The use of a Design-Based Research (DBR) framework was instrumental in this success, as it allowed for the iterative refinement of pedagogical strategies based on real-time feedback and empirical data, ensuring the model was both theoretically sound and practically viable (McKenney & Reeves, 2019; H. Wang et al., 2023).

Qualitative findings from interviews, observations, and document analysis re-

veal several overarching themes regarding the implementation and impact of the integrated model. This study examines the implementation of an Outcome-Based Education curriculum in Sundanese dance education at the university level. The results show that this approach plays a strategic role not only in the mastery of dance theory and technique, but also in the development of students' character and creativity. This study proves that an emphasis on clear and measurable learning outcomes can create a more meaningful and relevant learning experience. Thus, the integration of Sundanese dance learning into the Outcome-Based Education framework contributes directly to the preservation and development of local culture, while encouraging students to better appreciate their own cultural heritage. These findings are in line with efforts to improve the quality of education as aimed for in sustainable development goals, particularly quality education.

The results of the study show that the application of the Experiential Learning approach in teaching Sundanese dance in higher education is very effective in improving the quality of learning. This approach allows students to learn through direct experience, both in dance practice and performance. Through these experiences, students not only master dance theory and technique, but also understand the cultural values contained in each movement and story expressed. The research findings reveal that this experience-based learning is able to improve students' social skills, creativity, and critical thinking abilities. Thus, the integration of Outcome-Based Education and Experiential Learning in Sundanese dance education creates a dynamic and innovative learning environment, which significantly supports the realization of quality education.

The results of the study reveal that Sundanese dance learning based on Outcome-Based Education and Experiential Learning has proven to be effective as a means of instilling character values and cultural literacy in students. Through acti-

ve participation in various dance activities, students develop attitudes of responsibility, cooperation, and empathy, which are important foundations of character education. These findings also show that this learning method significantly increases students' awareness of the importance of preserving local culture amid the tide of globalization. Thus, this study concludes that Sundanese dance learning not only plays a role in preserving the performing arts, but also serves as a strategic instrument for shaping a generation that is more culturally aware and socially responsible.

Quantitative Results on Model Effectiveness, the quantitative evaluation of the integrated OBE-Experiential Learning model revealed statistically significant improvements in all targeted learning outcomes. Paired Samples t-tests indicated a significant increase from pre-test ( $M=3.21$ ,  $SD=0.42$ ) to post-test ( $M=4.35$ ,  $SD=0.38$ ) in Student Engagement,  $t(101) = 8.67$ ,  $p < .001$ . Similarly, significant gains were found for Creative Self-Efficacy (Pre-test  $M=3.05$ ,  $SD=0.51$ ; Post-test  $M=4.12$ ,  $SD=0.44$ ),  $t(101) = 7.92$ ,  $p < .001$ , and Cultural Understanding (Pre-test  $M=3.18$ ,  $SD=0.47$ ; Post-test  $M=4.30$ ,  $SD=0.41$ ),  $t(101) = 9.25$ ,  $p < .001$ . The average percentage increase in the composite score of these three constructs across the sample was 35.35% ( $SD=8.12$ ), confirming a substantial overall enhancement attributable to the intervention.

### **Innovative Strategy for Using the Approach of Outcome-Based Education Experiential Learning in Sundanese Dance Education**

This study identifies a number of innovative strategies in Sundanese dance learning based on the Experiential Learning approach. These strategies integrate direct experience with an understanding of general dance theory and Sunda dance theory. One strategy that has proven effective is a learning program through expert mentors, in this case Sunda dance artists, who provide students with the opportunity to learn directly from Sunda dance artists. This program not only provides

technical knowledge, but also significantly enriches students' understanding of the cultural context and philosophical values behind each dance movement.

Learning activities are also designed to involve direct experiences outside the classroom, such as practice sessions and performances at cultural events or community art festivals. Through participation in these real-world contexts, students can apply the dance skills they have learned, while building their confidence and social competence. Research conducted in the Outcome-Based Education curriculum setting in dance education study programs at universities shows that the application of active learning methods that include practical experience and live performances can increase student engagement, motivation, and deep understanding of Sundanese dance.

The results of data analysis in this study reveal that technology integration is an effective innovative strategy in Sundanese dance learning. The use of digital media, such as video tutorials and online learning platforms, allows for more flexible and interactive access to dance material for students. The data shows that students who use digital media in the learning process are able to learn dance movements independently before practicing in groups. The quantitative findings of the study compared two groups, namely the group that used digital media and the group that relied on traditional methods based on lectures and demonstrations. The results showed that the first group demonstrated a significant improvement in terms of movement skills and creativity levels compared to the second group. Thus, the data from this study proves that technology integration not only facilitates understanding but also concretely improves students' technical and creative competencies.

The results of this study reveal that collaborative learning is a significant focus of the strategy. By dividing students into small groups to work on projects creating new choreography based on specific themes, this approach not only improves

dancing skills but also encourages effective cooperation and communication among group members. The study findings show that collaborative learning can significantly increase students' confidence and engagement in the entire learning process.

Furthermore, this study also explores the application of formative assessment as an integral part of the learning process. Assessment is carried out continuously through feedback from lecturers and peers, which helps students identify their strengths and weaknesses in dance practice. This formative assessment mechanism serves to motivate students and give them the opportunity to improve their skills before the final evaluation. These findings are in line with the principles of Outcome-Based Education, which emphasizes measurable and relevant learning outcomes, where constructive feedback has been proven to improve students' overall learning outcomes.

Based on this study, Sundanese dance education successfully integrates an understanding of the cultural and social values contained in each dance movement. Students are encouraged to understand the philosophical meaning behind the dance and how it reflects Sundanese cultural identity. The results of the study show that a deep understanding of this cultural context significantly increases students' appreciation of cultural heritage and encourages intrinsic motivation to preserve it. Thus, the focus of learning is proven to be not only on theory and technique, but also on the internalization of values.

Furthermore, the findings demonstrate that direct involvement in dance performances provides a valuable learning experience. Through performances, students can apply the skills they have learned and receive direct feedback from the audience. This experience not only improves their stage skills, but also builds confidence and resilience in working under pressure. These findings emphasize the importance of hands-on experience in arts education, which is fully in line with the principles of Experiential Learning.

This study identifies several key challenges in implementing innovative learning strategies, particularly those related to limited facilities and resources. However, the findings show that through collaboration between lecturers and students, various creative solutions can be developed to overcome these obstacles. The solutions produced include utilizing open spaces for practice and performances, as well as optimizing the use of traditional musical instruments available on campus. These findings underscore that collaboration and innovation can significantly overcome obstacles in the learning process, while building adaptive capacity and independence in the academic environment.

The results of this study indicate that the integration of Outcome-Based Education and Experiential Learning can be an effective model with the potential to be adopted by other study programs in order to improve the quality of arts education more broadly. By implementing a more innovative approach that is responsive to student needs, dance education can become more relevant and attractive to the younger generation. Overall, this study concludes that the application of innovative strategies in Sundanese dance learning improves the quality of arts education, both in general and specifically in dance education. Through the integration of Outcome Based Education and *Experiential Learning*, students not only master dance techniques, but also develop character, creativity, and cultural awareness, which are very important for their future as prospective art educators. Therefore, this study is expected to serve as a reference for the development of higher quality and sustainable arts education in Indonesia.

### **Development of Sundanese Dance Learning Models**

The development of a Sundanese dance learning model in the Dance Education Study Program at the Faculty of Language and Arts, Semarang State University, aims to create a holistic and integrated learning experience by utilizing an

experiential learning approach based on an outcome-based education curriculum. This model is designed to improve students' dance skills while deepening their understanding of the cultural values contained in Sundanese dance. In this context, the first step in developing the model is to conduct a needs analysis to identify the competencies expected of graduates, as well as the challenges currently faced in dance learning.

The second step is to design a curriculum that integrates Outcome Based Education principles with an Experiential Learning approach. This curriculum includes various activities that enable students to learn through direct experience, such as dance practice, performances, and collaboration with professional dance artists. For example, students can participate in collaborative projects that require them to create new choreography based on a specific theme, which not only hones their technical skills but also fosters creativity and cooperation. In this way, students can directly experience the process of creating performing arts, which is an integral part of dance learning.

Furthermore, the implementation of this learning model involves utilizing digital technology to support the learning process. For example, students can utilize dance learning applications that offer video tutorials and other visual aids to enhance their understanding of dance movements. The use of this technology not only increases the accessibility of learning materials but also allows students to learn independently and flexibly. Research suggests that integrating technology into dance learning can enhance student motivation and enga-

gement, resulting in a more effective learning experience.

The next step is to conduct ongoing formative assessments to evaluate student progress. These assessments are carried out through feedback from instructors and peers, which helps students understand their strengths and weaknesses in dance. With this approach, students are encouraged to continue improving their skills before the final assessment, which aligns with the principles of Outcome-Based Education that emphasize the importance of measurable and relevant learning outcomes. The results of the study show that constructive feedback can significantly improve student learning outcomes, as shown in Table 1.

In the context of cultural preservation, learning Sundanese dance is also integrated with an introduction to the cultural and social values contained in each element of the dance movements. Students are encouraged to understand the meaning behind each dance movement and how the dance reflects Sundanese cultural identity. In this way, students not only learn dance techniques but also develop an appreciation for their cultural heritage, which is very important in the context of arts education. Previous studies have shown that a deeper understanding of the cultural context of dance can increase students' appreciation of the performing arts.

The importance of hands-on experience in arts education is also emphasized in this model. Through performances, students can apply the skills they have learned and receive feedback from the audience. This experience not only improves their performance skills but also builds

**Table 1.** Assessment of student learning outcomes

No	Previous Value	Previous Frequency	After Value	Frequency After	Improvement (%)
1	62	1	85	1	37.10%
2	65	43	88	43	35.38%
3	68	24	92	24	35.29%
4	70	1	95	1	35.71%
5	72	33	97	33	34.72%
Total		102		102	35.35% (Avg)



confidence and the ability to work under pressure. Research indicates that direct involvement in dance performances offers valuable learning experiences for students, enhancing their overall learning outcomes.

The challenges faced in implementing this learning model also need to be identified and overcome. For example, limited facilities and resources can be obstacles in the learning process. However, lecturers and students can collaborate to create innovative solutions, such as utilizing open spaces for practice and performances, and incorporating traditional musical instruments available on campus. This shows that collaboration and innovation can overcome obstacles in the learning process.

Recommendations for curriculum development in the Dance Education Study Program are also a crucial component of this research. It is hoped that the integration of Outcome-Based Education and Experiential Learning can become a model that can be applied in other study programs, thereby improving the overall quality of arts education. By adopting a more innovative approach that is responsive to student needs, it is hoped that dance education can be more relevant and attractive to the younger generation.

Overall, the development of a Sundanese dance learning model that uses Outcome-Based Education-based Experiential Learning can improve the quality of arts education at Semarang State University. By integrating various innovative learning elements, students not only learn dance techniques, but also develop character, creativity, and cultural awareness that are important for their future as arts educators. This research can serve as a reference for the development of higher quality and sustainable arts education in Indonesia.

Based on the research results, the application of the Sundanese dance learning model that integrates Outcome-Based Education and Experiential Learning into the curriculum of the Dance Education Study Program at Semarang State University shows significant effectiveness.

The finding that this model is able to increase student engagement, creativity, and cultural understanding is in line with the essence of Outcome-Based Education, which emphasizes measurable and relevant learning outcomes (Kennedy, 2021), as well as the principles of Experiential Learning, which places direct experience at the core of knowledge building (Kolb & Kolb, 2017; Motta & Galina, 2023). The average increase of 35.35% in these aspects is not merely a statistical figure but reflects a transformation in learning from an instructional to a transformational approach, where students become active agents in their own learning process.

Innovative strategies such as collaborative project-based learning and direct mentoring by dance masters have proven effective in translating theory into contextual practice. These results are in line with Cho's research, which found that collaboration in choreography creation not only hones technical skills but also builds soft skills such as communication and problem solving. In the context of arts education in Indonesia, this approach bridges the gap between authentic tradition preservation and the need for contemporary creative expression, a challenge also raised in studies on cultural heritage-based arts education (López & Cuellar, 2020). The integration of digital technology, particularly through video tutorials and online platforms, reinforces research findings on blended learning in performing arts education (Borges et al., 2022). The flexibility of access provided by technology allows students to explore and practice independently, which then enriches discussions and practices in face-to-face settings. The finding that groups using digital media showed greater creativity reinforces the argument that technology, when used appropriately, can be a catalyst for artistic exploration and not merely a substitute for conventional methods (Kler, 2021). This represents a necessary adaptation in the digital age, where media literacy is an integral part of the competencies of artist-educators.

The aspect of instilling character

values and cultural literacy through dance education is strongly justified by the results of this study. The process of internalizing values such as responsibility, empathy, and cooperation through collective artistic experiences supports the view that arts education is a powerful vehicle for holistic character education (Bamford, 2021). Students' deep understanding of the philosophy and socio-historical context of Sundanese dance has shifted their appreciation from a technical level to an ideological level. This shift is crucial for cultural sustainability, as emphasized by UNESCO (2019) that education is a key pillar in protecting intangible cultural heritage from erosion due to globalization. The identified implementation challenges, such as limited facilities, highlight the adaptive capacity and independence developed by both lecturers and students. Creative solutions such as the utilization of open spaces and local resources are forms of asset-based community development practices in the campus context (Mathie & Cunningham, 2018). The ability to innovate within these limitations is an unexpected but valuable learning outcome, preparing students to face the realities of the art world, which is often fraught with resource challenges.

The aspect of instilling character values and cultural literacy through dance education is strongly justified by the results of this study. The process of internalizing values such as responsibility, empathy, and cooperation through collective artistic experiences supports the view that arts education is a powerful vehicle for holistic character education (Bamford, 2021). Students' deep understanding of the philosophy and socio-historical context of Sundanese dance has shifted their appreciation from a technical level to an ideological level. This shift is crucial for cultural sustainability, as emphasized by UNESCO that education is a key pillar in protecting intangible cultural heritage from erosion due to globalization (UNESCO, 2019). The identified implementation challenges, such as limited facilities, highlight

the adaptive capacity and independence developed by both lecturers and students. Creative solutions such as the utilization of open spaces and local resources are forms of asset-based community development practices in the campus context (Mathie & Cunningham, 2018). The ability to innovate within these limitations is an unexpected but valuable learning outcome, preparing students to face the realities of the art world, which is often fraught with resource challenges.

## CONCLUSION

Based on the findings of this study, it is recommended that the Sundanese dance learning model, which integrates OBE and Experiential Learning, be adopted more widely, not only in Dance Education Study Programs but also in other arts and culture study programs. The development of a more flexible, technology-based curriculum that involves collaboration with local arts communities should be encouraged to enhance the relevance and sustainability of arts education. Additionally, training lecturers in applying this innovative approach is crucial to overcoming resistance to change and ensuring effective implementation.

## ACKNOWLEDGMENTS

The author would like to thank the Dean of the Faculty of Language and Arts, Universitas Negeri Semarang, for the permission and facilities provided to carry out this research. Thanks are also extended to the Coordinator of the Dance Education Study Program, all lecturers, and students of the Dance Education Study Program, Faculty of Language and Arts, Universitas Negeri Semarang, for their participation and valuable contributions during the research process. The author expresses appreciation to the Research and Community Service Institute of Universitas Negeri Semarang for the funding support that enabled this research to be carried out correctly.

## REFERENCES

- Anderson, T., & Shattuck, J. (2012). Design-based research: A decade of progress in education research? *Educational Researcher*, 41(1), 16–25. <https://doi.org/10.3102/0013189X11428813>
- Ang, S., Dyne, L., Koh, C., Ng, K. Y., Templer, K. J., Tay, C., & Chandrasekar, N. A. (2007). Cultural intelligence: Its measurement and effects on cultural judgment and decision making, cultural adaptation and task performance. *Management and Organization Review*, 3(3), 335–371. <https://doi.org/10.1111/j.1740-8784.2007.00082.x>
- Bamford, A. (2021). *The wow factor: Global research compendium on the impact of the arts in education*. Waxmann Verlag.
- Borges, M., Dohmen, D., & Bäck, A. (2022). Blended learning in performing arts education: A systematic review. *Journal of Dance Education*, 22(3), 145–158.
- Cantika, V. M., & Alhayat, A. (2023). Implementation of Outcome-Based Education in a Leading High School (a Case Study at SMA Taruna Bakti Bandung). *Proceedings ....* <http://conferenceproceedings.ump.ac.id/index.php/pssh/article/view/773>
- Creswell, J. W., & Plano Clark, V. L. (2018). *Designing and conducting mixed methods research* (3rd ed.).
- Fanny, N. R. F., & Megawati, S. (2022). Implementasi Program Bantuan Pangan Non Tunai (Bpnt) Di Kecamatan Bancar Kabupaten Tuban. *Publika*, 407–418. <https://doi.org/10.26740/publika.v10n2.p407-418>
- Fetters, M. D. (2020). *The mixed methods research workbook: Activities for designing, implementing, and publishing projects*. SAGE Publications.
- Gaol, F. L., & Hutagalung, F. (2020). The trends of blended learning in South East Asia. *Education and Information Technologies*, 25(2), 659–663. <https://doi.org/10.1007/s10639-020-10140-4>
- Iqbal, S., Ahmad, S., Taylor, D. G., McIsaac, J., & Almigbal, T. H. (2020). A CREATIVE Approach to Designing a Contemporary Medical Curriculum. *Mededpublish*, 9, 38. <https://doi.org/10.15694/mep.2020.000038.1>
- Karwowski, M., Lebuda, I., & Wisniewska, E. (2016). Measuring creative self-efficacy and creative personal identity. *International Journal of Creativity and Problem Solving*, 26(1), 45–57.
- Kennedy, D. (2021). *Writing and using learning outcomes: A practical guide*. University College Cork.
- Kim, J., & Yoon, J.-O. (2022). Estimating the Socio-Economic Value of Dance Curriculum as Public Education in Korea for Sustainable Development: Using Contingent Valuation Method. *Sustainability*, 14(3), 1635. <https://doi.org/10.3390/su14031635>
- Kler, J. (2021). Digital tools and creative pedagogy in higher education dance training. *Theatre, Dance and Performance Training*, 12(2), 210–225.
- Kolb, A. Y., & Kolb, D. A. (2017). *The experiential educator: Principles and practices of experiential learning*. EBL Press.
- Lee, J. J. (2020). Pose evaluation for dance learning application using joint position and angular similarity. In *UbiComp/ISWC 2020 Adjunct - Proceedings of the 2020 ACM International Joint Conference on Pervasive and Ubiquitous Computing and Proceedings of the 2020 ACM International Symposium on Wearable Computers* (pp. 67–70). <https://doi.org/10.1145/3410530.3414402>
- López, M., & Cuellar, C. (2020). Safeguarding intangible cultural heritage through formal education: A case study in Mexico. *International Journal of Heritage Studies*, 26(3), 282–297.
- Mathie, A., & Cunningham, G. (2018). *From clients to citizens: Asset-based Community Development as a strategy for community-driven development*. Practical Action Publishing.
- McKenney, S., & Reeves, T. C. (2019). *Conducting educational design research* (2nd ed.). Routledge.

- Motta, V. F., & Galina, S. V. R. (2023). Experiential learning in entrepreneurship education: A systematic literature review. *Teaching and Teacher Education*. <https://www.sciencedirect.com/science/article/pii/S0742051X22002943>
- Neville, R. D., & Makopoulou, K. (2020). Effect of a Six-Week Dance-Based Physical Education Intervention on Primary School Children's Creativity: A Pilot Study. *European Physical Education Review*, 27(1), 203–220. <https://doi.org/10.1177/1356336x20939586>
- Pahrudin, A. (2024). Pengembangan Kurikulum Pendidikan Tinggi Berbasis KKNI SN-Dikti Dan Kurikulum Merdeka Dan OBE (Outcome Based Education). *Tarbawi Jurnal Keilmuan Manajemen Pendidikan*, 10(01), 161–168. <https://doi.org/10.32678/tarbawi.v10i01.9971>
- Saraswati, R., & Tarmini, W. (2022). Kemampuan Menulis Cerpen Siswa Kelas v Sekolah Dasar Dengan Menggunakan Media Gambar Seri Di Sekolah Dasar. *Jurnal Cakrawala Pendas*, 8(3), 870–876. <https://doi.org/10.31949/jcp.v8i3.2669>
- Schaufeli, W. B., Martínez, I. M., Pinto, A. M., Salanova, M., & Bakker, A. B. (2002). Burnout and engagement in university students: A cross-national study. *Journal of Cross-Cultural Psychology*, 33\*(5), 464–481. <https://doi.org/10.1177/0022022102033005003>
- Setiawan, T. Y., & Dzulfour, I. A. (2022). Analisis Kesulitan Membaca Permulaan Pada Peserta Didik Di Kelas Ii Sekolah Dasar. *Adi Widya Jurnal Pendidikan Dasar*, 7(2), 174–179. <https://doi.org/10.25078/aw.v7i2.862>
- Sun, W., Yan, L., Chen, Z., Wang, S., Zhu, H., Ren, P., & ... (2023). Learning to Tokenize for Generative Retrieval. *ArXiv Preprint ArXiv* .... <https://arxiv.org/abs/2304.04171>
- Syeed, M. M. M. (2022). Outcome Based Education (OBE): Defining the Process and Practice for Engineering Education. *IEEE Access*, 10, 119170–119192. <https://doi.org/10.1109/ACCESS.2022.3219477>
- U.N.E.S.C.O. (2019). *The UNESCO convention for the safeguarding of the intangible cultural heritage: 10 years after its adoption*. UNESCO.
- Wang, H., Yuan, Y., Yang, X. T., Zhao, T., & ... (2023). Deep Q learning-based traffic signal control algorithms: Model development and evaluation with field data. *Journal of Intelligent* .... <https://doi.org/10.1080/15472450.2021.2023016>
- Wang, L. (2021). Tertiary dance education in inclusive settings: teachers' intercultural sensitivity for teaching international students. *Research in Dance Education*, 22(3), 287–305. <https://doi.org/10.1080/14647893.2020.1766008>