



Application of Cinematography in the Development of Educational Choreography Creativity in Elementary Schools

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Abstract

This study focuses on the application of cinematography in developing creativity in educational choreography at the elementary school level. The object of the research is the dance work *Trash Craft*, carried out at SDN 1 Segala Mider, Bandar Lampung, involving five female students from grades V and VI. The work raises the theme *Zero Waste School* as a form of children's concern for the environment, particularly the issue of plastic waste. The research process went through several stages: movement exploration, improvisation, dancer selection, dance composition, filming, editing, and evaluation. Cinematography was employed not merely as a documentation tool, but also as a creative medium to strengthen the dance's message through camera techniques, natural lighting, and audio-visual editing. The findings show that students were able to develop creativity in movement and expression, the *Trash Craft* dance successfully conveyed the message of environmental awareness, and cinematography proved effective in enhancing the aesthetics of the work as well as expanding the space for dance appreciation. Technical challenges such as differences in student ability and limited sound quality were resolved through creative solutions during practice and editing. This research emphasizes the relevance of integrating cinematography into dance learning as an innovative approach that is enjoyable, contextual, and aligned with the learning style of the digital generation.

INTRODUCTION

Developing creativity in dance learning in elementary schools requires a strong theoretical foundation. Piaget's (1970) theory of cognitive development asserts that children construct knowledge through active involvement, exploration, and direct experience. In the context of arts education, this principle is relevant because the creative process of dance demands physical activity, imagination, and interaction with the environment. Gardner's (1983) theory of Multiple Intelligences reinforces this perspective by suggesting that kinesthetic and visual-spatial intelligence are key assets in dance creativity and visual processing through the medium of the camera.

Previous research studies indicate that dance learning in Indonesia has been significantly developed in terms of creativity and learning innovation. Indrawardana (2012) and Oktavianti (2012) highlighted the importance of creativity and the application of innovative media, but did not specifically integrate cinematography into educational choreography. Cinema-based dance research by Ningsih et al. (2024) focused on the creative process of dance films, but was limited to the context of university students and did not address elementary education. Significant developments occurred during the COVID-19 pandemic.

Based on an interview with Goesthy Ayu Mariana Devi Lestari, M.Sn., a lecturer in the Educational Choreography course, student choreography at the University of Lampung has been produced in video format since 2020 because practical learning cannot be conducted face-to-face. After the pandemic subsided, innovation developed further through a collaboration with CGV, allowing student work to be screened in cinemas as a form of appreciation and achievement of cinematography-based learning. However, research examining the direct application of cinematography to develop educational choreography creativity in elementary school students is still very limited. This situation indicates a research gap, indicating that the integration of cinematography in elementary school dance instruction is an area that still requires further exploration. In practice, dance instruction in elementary schools still tends to be conventional, teacher-centered, and positions students as imitators of movement, not creators. The themes of the dance works often do not reflect the world of children, thus decreasing interest, motivation, and participation.

On the other hand, the development of digital technology has become part of the lives of

today's generation, making learning approaches that utilize audiovisual media more relevant. Based on this need, this research was conducted at SDN 1 Segala Mider, Bandar Lampung, a school with a creative culture and implementing a Zero Waste School program. The dance work, Trash Craft, was chosen as the focus because it integrates the theme of environmental awareness with the creative process of dance and cinematography.

Cinematography has great potential to broaden the learning experience, as visual techniques such as close-ups, medium shots, long shots, and drone shots can help children understand the relationship between movement, space, and message through the camera's perspective. This integration not only enhances the aesthetics of the work but also provides opportunities for students to engage in a more comprehensive creative process—from movement exploration and dance composition to visual recording and evaluation.

The creative process in dance and cinematography generally involves three main stages: pre-production, production, and post-production. In the pre-production stage, Hawkins (1991) and Smith (1985) emphasize the importance of exploring ideas, improvising movement, conceptualizing concepts, and determining visual elements as the basis for the work's development. From a cinematographic perspective, Bordwell & Thompson (2010) state that pre-production includes storyboarding, location selection, and planning camera angles to ensure a communicative visual flow. The production stage then realizes this concept through image recording techniques. Monaco (2009) explains that production emphasizes the use of visual composition, lighting, and camera movement to convey the meaning of movement.

In this phase, the quality of movement, body dynamics, and dancers' expressions are recorded to strengthen the work's aesthetic character. The post-production stage—as stated by Brown (2016)—involves editing, audio-visual synchronization, and color grading as a process of refining the visual rhythm so that the work's message can be conveyed more powerfully and reflectively. Furthermore, the development of digital technology and the characteristics of today's generation demand more innovative, multimodal, and contextual learning models.

Through the stages of movement exploration, improvisation, dancer selection, dance composition, filming, editing, and evaluation, this study aims to demonstrate how cinematography can be a creative medium that

enriches the learning experience, enhances students' movement and expressive creativity, and reinforces educational messages about waste management. This research is expected to contribute to innovation in dance learning in elementary schools through an integrative model that aligns with technological developments.

RESEARCH METHOD

This research uses a descriptive qualitative approach with the aim of in-depth description of the application of cinematography in developing creative educational choreography in elementary schools. The qualitative approach was chosen because the research focuses on the creative process, learning experiences, and meanings emerging from student involvement in dance activities, rather than quantitative measurements.

Research Location and Subjects: The research was conducted at SDN 1 Segala Mider, Bandar Lampung, an elementary school with a culture of creative learning and active environmental programs, including the Zero Waste School program. The research subjects were five fifth and sixth grade students selected as participants and lead dancers in the dance piece Trash Craft. This selection took into account physical readiness, learning motivation, and prior experience in participating in dance lessons at school.

Research Stages: The research process was conducted through several structured stages:

- a) **Movement Exploration and Improvisation**
The initial stage began by inviting students to explore daily activities related to environmental awareness, such as picking up trash, sorting plastic, and making simple crafts. These movements were then developed through improvisation into cheerful, joyful dance motifs that suited the children's personalities.
- b) **Selection and Appointment of Dancers**
The dancer selection was conducted in a participatory manner, taking into account their interests, motivation, and basic dance movement skills. Five female students were chosen based on their high enthusiasm and quick grasp of movement. All dancers were female to emphasize the expressive nuances, tenderness, and caring that are the main themes of the work.
- c) **Dance Composition**
This stage involved intensive practice for approximately two hours per session. The composition process was carried out collaboratively between the choreographer

and students. MIDI music with a cheerful feel was chosen to support the joyful atmosphere, with additional sound effects of the school atmosphere to emphasize the context of a Zero Waste School.

d) Cinematography

The dance recording process was carried out using cinematography techniques, including:

- Close-ups to emphasize facial expressions and detailed hand movements,
- Medium shots to capture interactions between dancers,
- Long shots to show floor patterns and group formations,
- Drone shots to show the school atmosphere from a bird's-eye perspective.
- The use of natural light was maximized to maintain a natural and authentic feel.

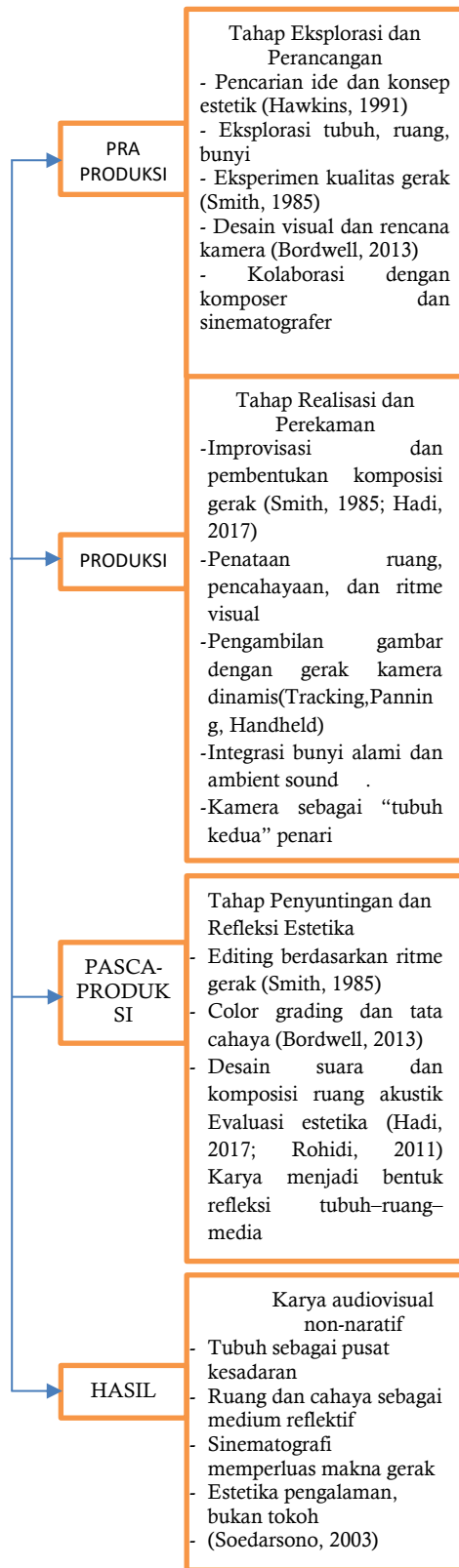
d) Production (Editing and Audio-Visual Processing)

The recording then underwent an editing process, including synchronizing movement with MIDI music, color grading to enhance the bright and optimistic atmosphere, and adding a voice dubbing for the ceremony instructor to emphasize the educational message of the zero-waste school program. The editing process took approximately five hours.

f) Evaluation and Appreciation of the Work

The Trash Craft dance piece was re-enacted for students, teachers, and the school community as part of the evaluation and appreciation process. Reflection was conducted through group discussions to identify the strengths, weaknesses, and messages captured from the work. This stage is crucial because it provides a space for students to recognize their learning process while simultaneously enhancing their self-confidence and social awareness.

Data were collected through direct observation during the practice and production process, interviews with art teachers and students, and documentation in the form of video recordings, photographs, and field notes. Data were analyzed descriptively through three stages: data reduction, data presentation, and conclusion drawing. The results of the analysis were then linked to Piaget's (1970) theory on active child involvement, Gardner's (1983) theory on kinesthetic and visual-spatial intelligence, and the aesthetic theory of art learning.



RESULTS AND DISCUSSION

Regarding the development of educational choreography learning, the lecturer in charge of the Educational Choreography course, Mrs. Goesthy Ayu Mariana Devi Lestari, M.Sn.,

stated that before the Covid-19 pandemic, course outcomes were generally realized in the form of dance works performed in performance spaces or buildings. However, since 2020 when the pandemic hit, all practical courses have been canceled in person. To maintain the continuity of learning, educational choreography works were finally produced in the form of video recordings. Educational Choreography is a course that contains explanations and practices of creating dance works that directly involve students as talents.

Students are divided into work teams that can productively contribute to each other in order to realize group choreography of duet, trio, and penta patterns. The division of work teams is random and then combined with the provisions of the age of the students involved. The performance agreement is then determined by each member of the work group. This can then provide direct experience for students to collaborate and cooperate with other parties (schools, studios/communities) outside the campus community to create works of art based on certain agreed themes (Case Method).

The resulting choreographic work represents the students' creative expression, cinematically conveyed with attention to videography techniques. Ultimately, the work, created by a small group of students, involving several other groups outside the campus community (Team-Based Project), can be presented digitally. Thus, the existence of cinematic choreographic work can address the challenges of digital transformation in the world of art creation.

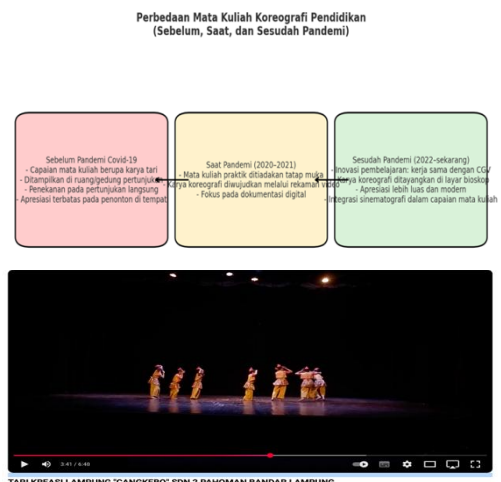


Figure 1. Screenshot of Educational Choreography Work Before Development (YouTube: Unila Arts)

Furthermore, after the pandemic began to subside in 2022, Ms. Goesthy initiated a new innovation by collaborating with CGV to allow educational choreography to be screened in cinemas. This step was taken to introduce updates to course outcomes while also providing a unique appreciation experience for both students and audiences.

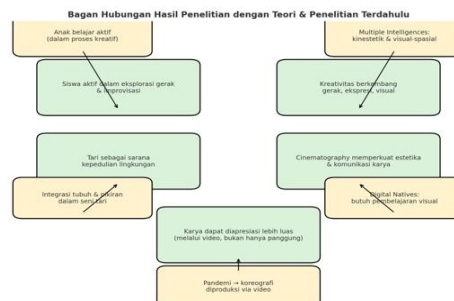


Figure 2. Screenshot of Educational Choreography Work using the Cinematography concept (YouTube: Unila Arts)

This information reinforces the relevance of Trash Craft's research, where the integration of cinematography into educational dance works not only addresses learning needs during the pandemic but also presents a sustainable opportunity to broaden dance appreciation in the digital age. Thus, this research is directly related to learning innovation efforts already undertaken at the university level and reapplied to the context of elementary education. In line with this idea, penelitian ini kemudian dilaksanakan di SDN 1 Segala Mider, Bandar Lampung, involving five third and fifth grade female students as research subjects as well as the main dancers of the Trash Craft dance work. The research process lasted for approximately one month with systematic stages that included: movement exploration, improvisation, dancer selection, dance composition, shooting using cinematography techniques, editing, and evaluation of the work. The selection of the research location was based on the consideration that SDN 1 Segala Mider has a school culture that encourages student creativity and a fairly active environmental program. Therefore, the Zero Waste School theme raised in the Trash Craft dance work is very relevant, both academically and practically.

Trash Craft's work itself is positioned not only as a final product in the form of a dance performance, but also as a pedagogical tool to build environmental awareness, teach the value of cooperation, and strengthen students' aesthetic sensitivity. Through the application of

cinematography, this work is not only limited to the scope of local performances, but can also be immortalized and disseminated for appreciation by a wider audience. The problem flow and research results obtained:



1.1 Basic Concept of Work

The Trash Craft dance piece is created by integrating elements of education, creativity, and environmental awareness through an educational choreography approach. The work's creation not only aims to present dance aesthetics but also to instill character values and ecological awareness in students. This creative process is guided by the choreographer, actively involving students, so they don't construct the work.

• Trash Craft Work Concept

Waste is increasingly becoming a chronic and complex problem. Currently, public awareness of proper waste management is still relatively low. This is due to our habit of viewing all waste as useless and must be discarded. Ultimately, this fosters a mindset of resentment toward waste, a habit of throwing it away and eliminating it from sight, rather than fostering a culture of proper waste management.

Recycling is one of the best solutions to address the problem of waste accumulation, especially plastic waste, which is difficult to decompose in nature. Recycling not only functions as a waste management effort but also is an important step towards environmental sustainability. By increasing public awareness and participation, we can create a cleaner and healthier future for future generations.

One way to reduce plastic waste in schools is through the "Zero Waste School" program, which aims to raise student awareness about reducing plastic use. This program is expected to significantly reduce environmental problems in schools. This program plays a crucial role in addressing the plastic waste problem while also fostering student creativity through recycling waste into handicrafts.

This inspired us to create an educational choreography with a theme of environmental

awareness in schools, focusing on plastic waste recycling through the Zero Waste School program. This recycling-themed dance is expected to reflect environmental awareness while fostering students' creativity in reusing discarded materials.

a) Motion

The movements used in Trash Craft are born from explorations of children's everyday activities. For example, the movement of picking up trash is transformed into dance moves with varying levels (squatting, half-standing, fully standing) and dynamics (slow, medium, fast). The craft-making movements are constructed through stylized, repetitive hand movements, creating a cheerful, rhythmic impression.

Furthermore, the circular and twisting movement patterns were chosen because they hold philosophical meanings about the cycle of life and children's collective responsibility in preserving the environment. The cheerful and energetic movement motifs also demonstrate the psychological characteristics of elementary school children, who are enthusiastic and playful.

b) Dancer

Five dancers were selected from grades III and V based on their motor and psychological maturity. All were female, making it easier to convey nuances of tenderness and caring. This selection was also based on the arts and culture teacher's initial observations that female students were more consistent in their training.

Facial expressions are crucial. In each movement, students are encouraged to express joy, caring, and warmth. This aligns with the educational goal of choreography, which emphasizes not only the beauty of movement but also the internalization of positive values through emotional expression.

• Dance Music

MIDI-based music was chosen for its flexibility and suitability to the character of children's dance. The musical structure is composed of three sections:

- a) Opening: depicting a cheerful morning atmosphere with the sounds of vehicles, footsteps, and student interaction.
- b) Middle Section: a dynamic rhythm that supports the activities of picking up trash and making crafts.
- c) Closing: a cheerful and triumphant atmosphere, symbolizing the children's success in preserving the school environment. Additional elements, such as recorded sounds from school ceremonies, are used as contextual

elements. The presence of authentic environmental sounds makes the music more realistic and provides a multisensory experience for both students and audiences.

1.2 Development Process

a) Movement Discovery and Discovery

The movement discovery process begins with exploration with students. The teacher/choreographer does not immediately provide the final movements, but rather provides space for students to experiment, express themselves, and improvise. Exploration & Improvisation: Simple traditional movements are developed into new motifs that are in line with the theme of environmental awareness.

- Movement Stimulation: Visual stimulation is provided by the choreographer by demonstrating movements. Students imitate and then develop their own expressions.
- Movement Investment: Caring movements are manifested in the form of collecting trash and processing it into crafts. Joyful movements are depicted as students play together.

This process led to the emergence of several unique, previously unimaginable motifs, such as circular hand movements as students illustrated the process of weaving crafts. Movement stimuli were provided through direct (visual) demonstrations, verbal descriptions, and kinesthetic experiences. Movement investments were manifested in two main categories:

- Caring movements (picking up trash, sorting, processing).
- Joyful movements (playing, jogging, dancing in circles).

Thus, the dance work not only demonstrates physical activity but also expresses the students' emotional values.

a) Selection and Appointment of Dancers

The dancer selection process was carried out based on physical readiness, interest, and previous experience. Although not all students have a strong dance foundation, enthusiasm was a key determining factor. The choreographer endeavored to provide space for students with limited abilities to still contribute, for example by placing them in certain simpler formations.

b) Composition Process

Dancers: Rehearsals were conducted intensively for two weeks, each session lasting two hours. Challenges arose when dancers showed differences in movement speed. The solution was to use a peer-teaching method,

where students who grasped the movement quickly helped those who were still struggling.

Music Arranger: Discussions were held to ensure that the dynamics of the music supported the dynamics of the movement. Music should be able to create atmosphere, not simply accompany the movement. Challenges arose with the recording of students' voices, which were too low in volume, so a new, clearer recording was replaced.

1.3 Cinematography

The creative cinematography process for the educational dance work Trash Craft involves several systematic stages to ensure that the dance work is not only documented but also has aesthetic and communicative value. These stages include:

a) Pre-Production

According to Bordwell & Thompson (2010), the pre-production stage is a crucial foundation in cinematography because it is where the idea, storyboard, location selection, props, and costume design are developed to support the visual narrative. In the context of dance learning, this stage requires students to engage in creative thinking from the beginning.

b) Production

Monaco (2009) explains that production is the filming stage that emphasizes camera techniques, lighting, and camera movement to create visual meaning. In dance learning, this stage provides space for students to explore the relationship between body movement and cinematic visualization.

c) Post-Production

According to Brown (2016), post-production involves editing, audio-visual synchronization, color grading, and the addition of effects to reinforce the work's message. In the context of educational dance, this stage provides technological experience while honing students' aesthetic skills.

d) Evaluation & Appreciation

Bresler (2004) emphasizes that art as an educational medium must include reflection and appreciation so that students understand the meaning of aesthetic experiences. The process of evaluating and screening cinematographic dance works provides students with the opportunity to receive feedback and build self-confidence.

Storyboard: Designed to plan the flow of filming. Each scene has technical instructions, such as camera angles, shot duration, and visual focus. The shooting was done using various techniques:



Close-up to capture the teacher's facial expression.



Close-up to capture students' facial expressions.



Medium shot for interaction between dancers



Long shot to show the floor pattern



Bird's eye view with the help of drones to create a dramatic visual impression

Shooting is quite difficult when the dancers are in a bad mood, of course the shooting process is hampered because the choreographer must persuade the dancers first to continue shooting. The choreographer persuades the dancers with the dancers' favorite snacks and continues shooting. Shooting is done using real sunlight without additional light, this work involves many parties, especially students of class 5c at SDN 1 Segala Mider. The camera battery that runs out quickly also hinders video shooting



on time because it has to wait for the battery to charge first.

Figure 3. Video Capture
(Source: Umi Khoirul Latifa, 2025)

Video Editing Determination

Discussion during raw video editing with the



choreographer and videographer before grading and adding music.

Figure 4. Documentation of the videographer editing the video

(Source: Davita Hidayanti, 2025)



Finalisasi Video Proses editing untuk menghasilkan 5 menit karya video membutuhkan waktu kurang lebih 5 jam. efek dan filter pada video tidak terlalu banyak hanya mengurangi dan menambah kecerahan pada video.

1.4 Setting Process

The setting for this work aims to create an atmosphere that supports the main theme, namely environmental awareness, particularly in relation to the zero-waste school program. The setting used in this performance is designed to reinforce the intended message, namely the importance of recycling and waste utilization. The setting for this work focuses on school areas, such as the field and classrooms. The classrooms will be filled with student-crafted accents, such as recycled flowers, tissue boxes, and wall hangings made from trash.

The classroom and field decorations are designed to depict a school implementing a zero-waste program. Tables and chairs are arranged to provide space for the dancers and to ensure the

props are clearly visible. Lighting will be used to highlight the beauty of the recycled crafts found around the school. Interaction with the Environment: The interaction between the dancers and the surrounding environment is crucial in this setting.

The dancers will move through the classroom and field, interacting with the props and creating displays from recycled waste. This demonstrates how students transform waste into something useful and illustrates the positive changes that occur as the school implements a zero-waste program. Therefore, the setting of this piece not only aims to create a backdrop that supports the storyline but also conveys a message about environmental awareness and the importance of each individual's role in maintaining cleanliness and sustainability at school.

Tabel 1. Penggarapan Setting Karya

Adegan /Clue	Setting
Introduction	School field - morning ceremony. Close-up of the ceremony leader announcing the school's zero-waste program. (Dubbing: Starting today, our school will implement the zero-waste program)
The background to the implementation of this zero waste school program	The classroom hallway focuses on the trash scattered and stepped on by several students.
Recycling waste education by teachers	Classroom, a board showing examples of what types of waste can be recycled.
Students clean the school	School yard, scattered trash, focus on students picking up trash



environment by picking up trash which is then made into handicrafts.	
Students have collected trash and are preparing to make crafts.	Classroom, students holding trash that has been collected from outside the classroom. 
The teacher teaches students how to make handicrafts	Classroom, trash that they will make into crafts, supporting tools for making crafts. 
Students display the crafts they have made..	The classroom, the crafts they have made. 

1.5 Developing Student Creativity

The Creative Process of Cinematography in Trash Craft

a) Pre-Production

In the pre-production stage, the basic idea for Trash Craft emerged from the Zero Waste School program. This aligns with Bordwell & Thompson (2010) who emphasized The importance of visual planning from the start. The storyboard featured scenes of children picking up trash, making crafts, and dancing together. Costume selection was also considered to support the narrative, for example, using props made from recycled materials.

b) Production

The filming process took place in a school environment with natural lighting. Monaco (2009) explains that cinematography emphasizes camera techniques to construct visual

meaning. In Trash Craft, close-ups are used to highlight the students' expressions of concern while picking up trash, while long shots demonstrate togetherness through the dance floor patterns. Thus, each child's movement serves not only as an aesthetic element in the dance but also as a symbol of environmental awareness.

c) Post-Production

The editing process was carried out by combining cheerful MIDI music with visuals of the children's movements. Brown (2016) emphasizes that post-production strengthens the message through audio-visual synchronization. In Trash Craft, color grading was used to emphasize the bright and optimistic nuances, in keeping with the theme of children's joy. The voiceover of the ceremony instructor was also added to emphasize the educational message about waste-free schools.

d) Evaluation & Appreciation

After the work was completed, Trash Craft was displayed for students and teachers as part of an art appreciation session. This aligns with Bresler (2004), who emphasized that reflection and appreciation are essential to deepening aesthetic experiences. Through the display of the work, students not only gained pride in their achievements but also became motivated to care more about the school environment.

Linkage to Theory

- Trash Craft's creative process demonstrates that visual planning (Bordwell & Thompson, 2010) plays a role in organizing the narrative flow about environmental awareness.
- Camera techniques, in accordance with Monaco's (2009) theory, help build meaning between dance movements and social messages.
- Editing and synchronization, in accordance with Brown (2016), successfully reinforce the work's playful and educational nuances.
- The appreciation stage confirms Bresler's (2004) view that cinematography-based dance can broaden the learning experience, from mere movement practice to social and ecological reflection. Siswa tidak lagi hanya menjadi peniru pasif, melainkan aktif memberi ide. Misalnya, salah satu siswa mengusulkan gerakan melompat kecil saat bermain, yang kemudian diolah menjadi bagian penting dalam pola lantai. Kreativitas mereka berkembang pada tiga aspek:
 1. Movement: Able to modify simple movements into expressive ones.
 2. Expression: Boldly showing cheerful and caring emotions through the face.

3. Visualization: Understanding basic cinematography concepts, such as when to be more expressive when the camera zooms in.

Trash Craft Dance

The final piece showcases a harmonious blend of dance movements, music, recycled props, and cinematography. Simple costumes with touches of bright colors (green and blue) symbolize the freshness of nature. Props such as plastic bottles and used paper are processed into handmade decorations, simultaneously conveying a message about creativity in recycling waste.

The Role of Cinematography

Cinematography broadens the reach of a work. While dance works are typically only seen live by a limited audience, with cinematography, they can be distributed on social media and viewed by a wider audience. Details that might be missed in a live performance, such as subtle facial expressions or hand coordination, can be captured clearly through the camera..

DISCUSSION

The results of this study confirm that the integration of cinematography into educational choreography has a positive impact on dance learning in elementary schools. Cinematography is not only a documentation medium but also a creative tool that strengthens expression, clarifies messages, and enhances the appeal of dance works.

This application aligns with Piaget's theory (1970), which emphasizes children's active involvement in constructing knowledge. With cinematography, students are involved not only in dance movements but also in visual aspects, thus making their learning experience more comprehensive.

Furthermore, these findings reinforce the concept of Multiple Intelligences (Gardner, 1983). The integration of dance (kinesthetic intelligence) and cinematography (visual-spatial intelligence) makes dance learning richer, more relevant, and more suited to the characteristics of today's digital generation (Prensky, 2001).

Thus, this study demonstrates that cinematography can bridge the gap between monotonous conventional methods and the needs of modern learning that is creative, participatory, and enjoyable. Developing Student Creativity: Students are able to transform simple movements into communicative, expressive forms. They also actively participate in the movement and expression ideas, not just passively imitators.

- a) Trash Craft Dance: The work demonstrates a combination of movement, music, recycled props, makeup, costumes, and the school setting. This work successfully illustrates the children's concern for the school environment.
- b) The Role of Cinematography: Cinematography enhances the work's aesthetics by highlighting the details of facial expressions, floor patterns, and interactions between dancers. The resulting recording serves not only as documentation but also as a means of appreciation that can be widely publicized.
- c) Obstacles and Solutions
 - Obstacles: differences in students' abilities in capturing movement, a decrease in mood during filming, and technical difficulties in recording sound.
 - Solutions: Creating a pleasant practice atmosphere, providing breaks, and replacing the voice dubbing with a new recording.

CONCLUSION

Research on the application of cinematography in developing creative educational choreography in elementary schools has found that the integration of cinematography can have a significant impact on the process and outcomes of dance learning. Through the dance performance "Trash Craft" at SDN 1 Segala Mider, students not only act as imitators but are also able to actively participate in exploration, improvisation, and the development of movement motifs aligned with the theme of environmental awareness. This creative process fosters self-confidence, collaboration, and ecological awareness in students.

Cinematography plays a crucial role not only as a documentation medium but also as a creative tool that enhances the aesthetics of dance works. The filming techniques, natural lighting, and editing process Combined with upbeat music, the environmental awareness message becomes more communicative and easier for the audience to understand. With video recording, the dance work extends beyond the school performance space and can be appreciated more widely by the public.

Furthermore, this study confirms that the use of cinematography in dance instruction aligns with Piaget's theory of children's active involvement in the learning process, as well as

Gardner's theory of kinesthetic and visual-spatial intelligence. Both theories are evident in students' ability to manipulate body movements and understand visual space through the camera's perspective. Challenges that arise during the process, such as differences in student abilities and audio technical issues, can be overcome through enjoyable practice strategies and creative editing solutions.

Thus, the application of cinematography has proven to be an innovation in dance learning in elementary schools that is relevant to the needs of the digital generation, while enriching educational objectives through the integration of aesthetic, social, and environmental values in a single educational choreographic work. Suggestion: Based on the results of the research that has been conducted, there are several suggestions that can be considered by related parties. For dance teachers in elementary schools, the use of cinematography needs to be considered as an alternative innovative learning method. Through this approach, students not only practice dancing, but also learn to appreciate their work in audio-visual form, so that the learning experience becomes more enjoyable and meaningful.

Furthermore, this study could be expanded to include more participants, utilize more complex variations of cinematography technology, or even quantitatively measure the impact of cinematography-based learning on student creativity development. Thus, research on the integration of dance and cinematography can continue to develop and make a real contribution to education, particularly at the elementary school level.

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