Implementation of Blended Learning in Jipeng Dance Learning to Improve Students' Ability to Create Dance

Fahrizal Awaludin[1], Juju Masunah[2], Ayo Sunaryo[3]*

[1] Arts Education Study Program, Universitas Pendidikan Indonesia, Indonesia.
[2] Arts Education Study Program, Universitas Pendidikan Indonesia, Indonesia.
[3] Arts Education Study Program, Universitas Pendidikan Indonesia, Indonesia.

Correspondence: pakfahri@gmail.com

A B S T R A C T

Technological advances require schools and teachers to carry out learning activities by combining face-to-face learning and the use of technology called blended learning. The purpose of this study is to improve students' ability to create dance in class XI MIPA 1 at SMA Negeri 1 Jampangkulon. The approach used in this study is the mixed method exploratory sequential, namely qualitative research followed by a quantitative approach. Qualitative research uses a descriptive analysis method to research Jipeng dance. Quantitative research uses pre-experimental design, to research dance learning. Data collection techniques are carried out by interview, observation, documentation study and test. Data analysis techniques in qualitative research use the t-test. The results of the study on Jipeng dance describe spontaneous movements, but have a clear presentation structure, accompanied by gamelan and Tanji music which are performed in *the ngaseuk* ritual which functions for entertainment. This Jipeng Dance is applied in dance learning using blended learning which results in an increase in students' ability to create dance. This is proven by the t-test, with the results of a significant increase in student creativity t_{count} 5.111> t_{table} 2.037. This study has implications for changing learning strategies from conventional to blended learning with the use of technology.

A R T I C L E   I N F O

1. INTRODUCTION

Jipeng dance is an opening dance from the traditional performing art of Jipeng found in the Kasepuhan (traditional community) of Southern Banten, in Sinarresmi Village, Cisolok District, Sukabumi Regency, West Java. The Jipeng dance is divided into two forms: first, a self-contained dance performed specifically by dancers as a complete piece to open the Jipeng performance; second, a dance performed by the Jipeng players themselves while enacting roles in a play. This dance primarily features transitional movements, with repetitive and simple movement patterns synchronized with the rhythm of the mincidan drumbeat. There are no specific variations in drum beats; the rhythm flows with a moderate tempo. The movement paths are freeform with no binding rules. The main attraction of the performance lies in audience participation, where spectators are invited to join the dance by offering saweran (gifts or money) to the dancers. This interaction serves to strengthen community solidarity, provide entertainment, and act as a form of welcome, respect, and appreciation for guests attending the performance. It is symbolized through greeting gesture at the beginning and end of the dance.

There are three movement motifs in Jipeng dance: 1) movement for exercise; 2) movement for learning; and 3) movement for performance. This study focuses on the second movement motif, which is designed for learning. Therefore, Jipeng dance has been incorporated into the curriculum at SMA Negeri 1 Jampang Kulon (Jampang Kulon State Senior High School 1) as a means of fostering students' creative abilities in dance. The movement pattern taught to students as part of the second motif corresponds to the final, or concluding, section of the dance. All sequences of Jipeng dance movements are integrated into the learning process, with dance serving as the central element.

In the post-pandemic era, learning has shifted to online platforms in line with government policies for home-based education, as outlined in the Minister of Education Circular Letter No. 4 of 2020. The regulations specify that: 1) Learning from home is designed to offer students meaningful educational experiences, without requiring them to meet all curriculum targets for grade advancement or graduation; 2) The focus of home-based learning is on the development of life skills, with particular attention to knowledge about the COVID-19 pandemic; 3) Learning activities and assignments may differ among students, reflecting their individual interests and home learning environments; 4) Assignments are intended to be qualitative and valuable for teachers, and are not required to be graded quantitatively.

In compliance with government regulations, SMA Negeri Jampang Kulon has adopted a hybrid approach, combining online and face-to-face learning to prevent disease outbreaks and maintain effective instruction. Regulations restricting in-person attendance mean that only half of the students can attend classes on campus at any one time, while the remainder participate remotely from home. Although the school offers a dedicated website for online learning, dance arts education continues to face particular challenges, especially in conveying practical dance skills through digital platforms. Therefore, an innovative learning media that more effectively foster students' practical skills and overall learning capabilities is needed. Lessons based on Jipeng dance not only impart theoretical knowledge but also focus on developing students' creative dance skills. Given these circumstances, the most suitable learning approach for SMA Negeri 1 Jampang Kulon is blended learning. According to Stein and Graham (2014, p. 14),

> Blended learning not only fits into the modern, connected lifestyle, but can also provide specific to students, teacer and administration: Increase acces and convenience, improving learning, decreased (or more flexible) cost.

The full advantages of blended learning can be achieved when it is carefully planned and systematically structured. Blended learning can improve access and convenience, allowing for a more flexible learning process. According to Fatirul and Waluyo (2020, p. 44), the blended learning model is a teaching method that harmoniously combines face-to-face meetings with online materials. This approach blends conventional learning, where students meet in person, with online learning that can be accessed anytime and anywhere. Blended learning offers clear advantages during the pandemic by reducing the risks of disease transmission during intensive face-to-face learning session. Furthermore, blended learning facilitates more systematic instructional design, usually involved instructional designers and technology experts who help adapt the learning process. This approach enhances guidance and motivation by providing a clear structure for learning resources, activities, and assessments, all supported by explicit, step-by-step instructions.

As outlined above, blended learning offers a viable alternative for addressing the educational challenges faced by SMA Negeri 1 Jampang Kulon during the pandemic. Initially, the school implemented learning by distributing modules directly to students; however, this method introduced new challenges related to the logistics of module distribution. In response, the school has continuously explored alternatives to improve distance learning, eventually transitioning to a dedicated online learning platform. However, this approach still poses challenges for subjects that involve hands-on or practical activities. Therefore, the implementation of online learning platforms and other digital media at SMA Negeri 1 Jampang Kulon must be carefully planned and clearly organized to effectively resolves existing challenges without creating additional difficulties.

This situation has undermined the effectiveness of learning in fostering both knowledge and skills. Although, Ministry of Education regulations indicate that learning is not required to achieve complete competency, greater importance is placed on the construction of meaning. Of course, meaningful learning requires a process, just as the implementation of Jipeng dance arts learning cannot be understood without engaging the cognitive, affective, and psychomotor domains. Working through these domains leads to experiences imbued with value and meaning. This presents a challenge for teachers to implement blended learning in dance arts education, with the expectation that it will enhance students' abilities in both knowledge and skills—specifically, the ability to create dance that has value and meaning. The flexibility offered by blended learning supports the creative process and should promote a comfortable learning environment. This creative process enables students to choreograph dances that follow established theoretical frameworks for artistic creation. According to Hawkins (2017, p.12),

> The process of developing creative ability unfolds through several distinct phases, as follows: 1) Perceiving, developing the ability to observe, absorb, and deeply sense becoming aware of internal sensations linked to sensory perception; 2) Experiencing, recognizing and embodying feelings connected to life experiences attuned to bodily sensations. Imagining, accessing the ability to recall new imagination, freeing the mind so that imagination can emerge, evolve, and shift rapidly (like a kaleidoscope), using imagination and creative energy as tools for discovery; 3) Manifesting, identifying aesthetic qualities that are integrally linked to mental imagery and the flow of ideas. Allowing thoughts inspired by

understanding and imagination to be translated into movement concepts that transcend initial experiences; 4) Forming, letting movement ideas develop naturally, blending aesthetic elements so that the final dance form produces the intended illusion and metaphorically conveys inner aspirations.

Based on the perspective above, it is clear that students must be fully and directly engaged throughout the creative dance process, encompassing perceiving, experiencing, manifesting, and ultimately shaping a completed work. Hawkins also (2017, p. 7) states,

> If we wish to successfully develop students' potential as fully functioning individuals, we must pay attention to how we foster ways of experiencing and expressing from both the outside and the inside. We should not only help individuals find comfort within established cultural patterns, but also encourage them to break through existing patterns in order to make imaginative discoveries that enrich both themselves and their culture.

The success of students' creative work depends on the learning process, which requires careful preparation by both students and teachers, including planning, implementation, and assessment. Blended learning in dance arts education at SMA Negeri 1 Jampang Kulon will be implemented using a dedicated distance learning website and social media, which students are already accustomed to using—even if previously for personal rather than academic purposes. Throughout this process, the teacher plays a vital role as a facilitator, overseeing and thoroughly evaluating the learning process to ensure that students benefit, even when learning is primarily mediated by technology.

2. LITERATURE REVIEW

Ethnochoreology is composed of three words: ethno, meaning nation or ethnic group; choros, meaning dance (specifically group dance); and logos, meaning science or study (Narawati, 2020, p. 54). Based on this definition, ethnochoreology can be defined as the scholarly study of dance across different nations or ethnic groups. According to Narawati (2020, p. 78), ethnochoreology examines ethnic dances and can be considered a relatively new field, as it utilizes analytical tools that integrate dance texts (movement, makeup, costumes, accompanying music, and lighting) with their contexts (history, function, symbolic meaning, education, ethics, aesthetics, and psychology) within society. In this research, ethnochoreology will be used to analyze the description of movement, music, and costumes in Jipeng dance.

The term "blended learning" is derived from the words "blended," meaning mixed, and "learning." Blended learning refers to an educational approach that integrates direct, face-to-face instruction with technology-based learning, whether conducted online or offline. Fatirul and Waluyo (2020, p. 44) define blended learning as a teaching method that harmoniously integrates face-to-face meetings with online materials. The blended learning implemented in the teaching of Jipeng dance is a combination of asynchronous and synchronous learning, since SMA Negeri 1 Jampang Kulon combines both online and onsite learning. The implementation of blended learning for Jipeng dance instruction involves both asynchronous and synchronous learning, as SMA Negeri 1 Jampang Kulon incorporates both online and onsite components. The application of blended learning at SMA Negeri 1 Jampang Kulon utilizes the flipped classroom model. According to Tucker et al. (2017, p. 145),

The flipped classroom modeal is a subcategory ot the rotation model that allows a teacher in a traditional classroom setting shift the transfer of information online and pull practice and application into the classroom.

Learning using the flipped classroom model reverses the traditional approach: instead of the teacher delivering information in the classroom, the teacher provides knowledge to students through online learning with the assistance of technology, and then reinforces the learning in the classroom.

Dance composition an artists' attempt to give aesthetic form to emotions or inner experiences that they seek to express. Those who engage in dance composition are always faced with the tasks of selecting, arranging, and ultimately presenting their creations for appreciation. This align line with McCutchen (2006, p. 185), who states that choreography is a complex process that expresses ideas and thoughts through movement, largely in a non-verbal medium. The difference between composition and choreography is a matter of degree: compositional skills form the foundational aspects of choreography. The theory of dance creation in this research refers to the creative method of Alma M. Hawkins, as presented in her book Moving from Within, translated by Dibia (2003, p. 12), which states that creating dance requires several stages, including experiencing, observing, feeling, imagining, manifesting, and forming. However, these stages may vary in an educational setting, depending on objectives, students' developmental stage, individual characteristics, and the learning environment. Therefore, the researcher adapts the stages of dance creation to suit the students at SMA Negeri 1 Jampang Kulon. The aim of dance arts education is not only to foster creativity but also to encourage students to preserve their regional culture, for example by engaging with learning materials through creative work with Jipeng dance. Based on this, the researchers' adapted stages of dance creation differ from those of Alma M. Hawkins, specifically in the absence of the initial stage of "experiencing," since students do not directly experience the process of creating Jipeng dance but rather use it as a source of appreciation and stimulus—collecting data to create new creative dance works. Therefore, the researcher has formulated dance creation stages appropriate for students at SMA Negeri 1 Jampang Kulon, as every choreographer has their own unique approach and stages in the process of dance creation. The adapted stages of creation, based on Alma M. Hawkins, are as follows,

3. METHODS
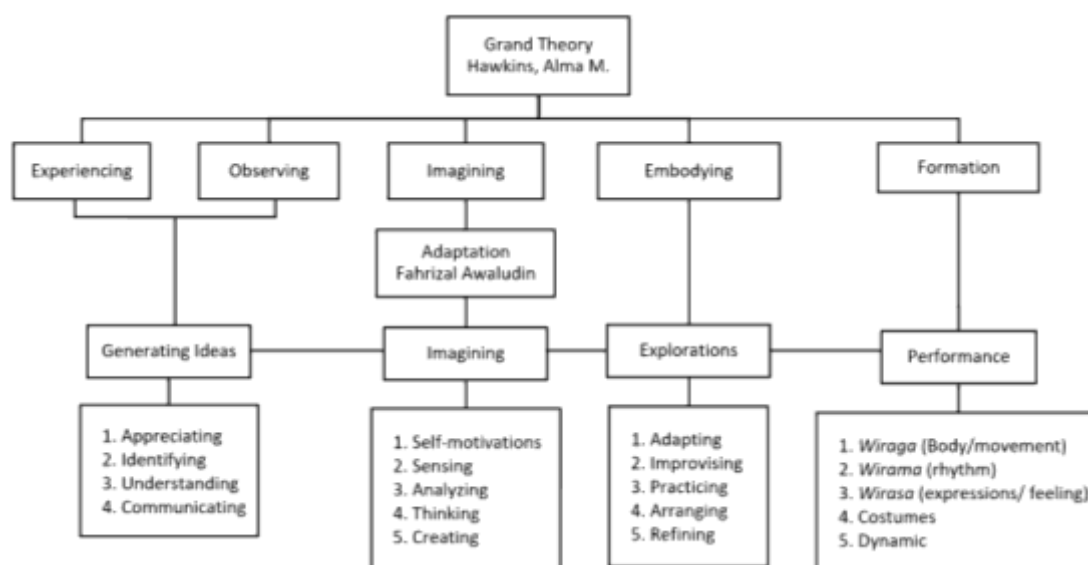
Figure 1. Dance Creations Process (Fahrizal Awaludin, 2023)

This research is designed using a mixed methods approach. For qualitative data collection, the researcher employs descriptive analysis with an ethnochoreological theoretical framework to examine the movement, music, and costumes of Jipeng dance. This study adopts a mixed methods research design. Qualitative data are collected through descriptive analysis, guided by an ethnochoreological framework, to examine the movement, music, and costumes of Jipeng dance. Quantitative data are gathered using a pre-experimental design, with pre-tests and post-test administered to compare outcomes before and after the implementation of blended learning in Jipeng dance instruction. The study population includes all eleventh-grade students, with the sample comprising one class, XI MIPA 1, totaling 36 students. The research was conducted at SMA Negeri 1 Jampang Kulon, located at St. Warungtagog No. 1, Nagraksari Village, Jampang Kulon Subdistrict, Sukabumi Regency, West Java Province, Indonesia, postal code 43178. Data were collected through observation, interviews, documentation, and quantitative analysis using simple numerical data such as learning achievement test scores, frequency distribution, percentages, scores, and t-test to evaluate improvements in students' ability to create Jipeng dance.

4. RESULTS AND DISCUSSION

4.1. Result

After the COVID-19 pandemic, dance arts learning at SMA Negeri 1 Jampang Kulon did not meet teachers' expectations, largely due to the challenges of adapting to new learning processes and insufficient knowledge of suitable models for post-pandemic teaching. Therefore, before the implementation of blended learning in this research, a pre-test was administered to evaluate students' baseline abilities in dance creation. The results of the pre-test data analysis are as follows.
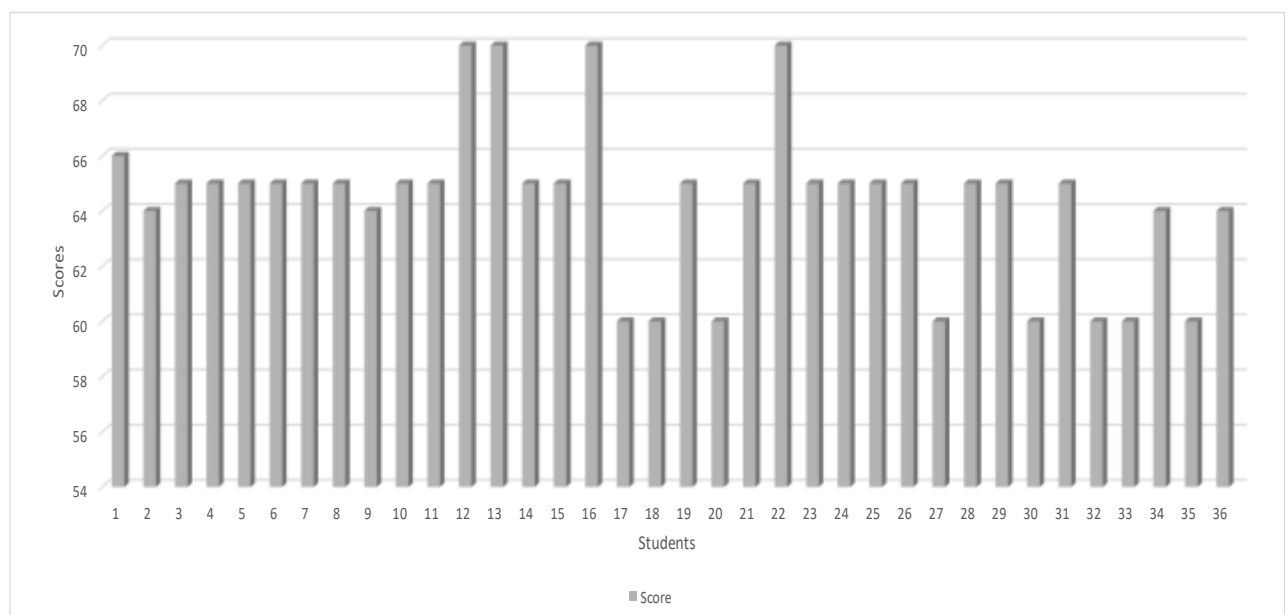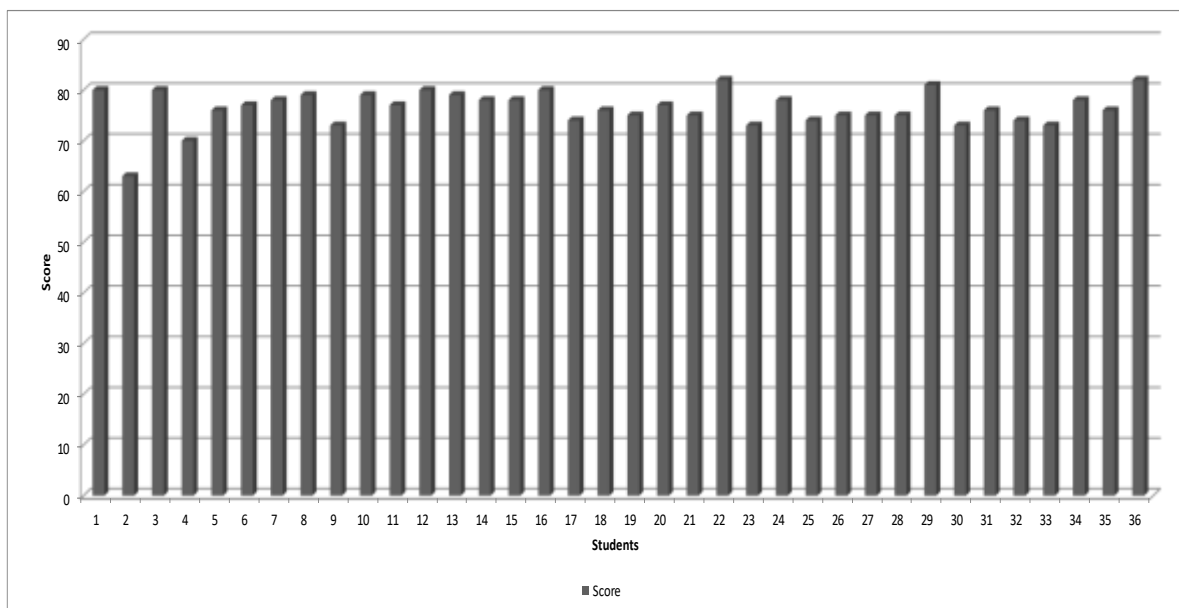

Figure 2. Students' Pre-test Results in Creative Jipeng Dance Learning

According to the chart, out of 36 students, the majority achieved an average score of 60, which is below the schools' Minimum Competency Criteria (Kriteria Ketuntasan Minimal or KKM). This indicates that students have not yet fully understood how to create dance, as follows:

- Generating Ideas
  Students are weak in appreciating dance artworks, identifying elements, understanding dance from its textual form, and are unable to reason or communicate the process of dance creation.

- Imagining
  Students show a lack of self-motivation, particularly in dance arts classes, where some—especially male students—struggle to perform dance movements and fail to apply essential movement elements such as body parts, actions, steps, balance, support, turns, body formation, and stasis. Beyond reluctance to move, some students are also unwilling to design floor patterns, resulting in a lack of creativity. Students' awareness and appreciation of the importance of dance arts for life—such as for physical fitness and cultural preservation, which serve as Indonesias' identity—are also insufficient. Students do not fully realize the significance of dance in community celebrations as entertainment and as a means to manage and demonstrate art based on school experience.Students struggle to analyze, partly because todays' Generation Z has an instant culture: they tend to accept any information without analyzing its truthfulness, and have little curiosity about Indonesian culture, so they are indifferent to ongoing developments. Students rarely think deeply or critically; after appreciating a dance, they usually imitate it without considering whether it fits the intended theme. They have difficulty creating, largely due to a lack of motivation to understand the process of dance creation—they tend to copy existing dances rather than create new ones.

- Exploration
  Students have difficulty adapting movements from diverse sources, typically drawing from existing dances rather than deriving inspiration from problems or narratives. They lack exploration of floor design, both in movement patterns and spatial patterns, resulting in monotony and no variation in levels. They struggle to improvise because they are accustomed to imitating rather than thinking and seeking new movements. In practice, students rarely practice, so the elements and principles of dance are not applied well. Students have difficulty arranging movements and floor patterns and coordinating costumes, mainly because their movement sources are not based on storylines they create but on appreciating other dances, and they focus more on movement appreciation than floor pattern appreciation. Students struggle to refine both movement selection and floor pattern arrangement, due to the instant culture, difficulty in identifying art works, and a lack of critical thinking.

- Performance
  Students remain weak in movement execution, finding it difficult to differentiate between moderate and strong energy application. They do not understand spatial forms such as level, direction, size (reach), location, focus, path, elevation, and distance. Students are still weak at synchronizing music rhythm with movement, and do not understand tempo elements such as accent, beat, duration, tempo, rhythm, meter or non-meter, acceleration-deceleration, phrasing, and pattern.

Students lack understanding and appreciation for each movement and struggle to present visual forms, including costumes and makeup, which results in inconsistency with the theme.

These findings pose a challenge for dance teachers in implementing a blended learning model at SMA Negeri 1 Jampang Kulon. One stage in the implementation of blended learning at SMA Negeri 1 Jampang Kulon involves the following instructional syntax,

Figure 3. Blended Learning Implementation.

The diagram above illustrates the implementation of blended learning in Jipeng dance learning, organized into three main steps, each typically comprising one session—except for the third step, which is split into two sessions: exploration and performance. The third step is divided because the movement exploration process requires a dedicated session for adaptation and practice, thus demanding adequate time. Students' exploration outcomes from school are assigned as homework to be completed outside of class. Similarly, the performance session cannot be combined with other lesson content, as it requires extensive preparation—including makeup, costume selection, and technical arrangements—to ensure a successful Jipeng dance performance. The first session is conducted face-to-face, the second online, and the third and fourth sessions face-to-face. The improvement in students' creative abilities is as follows.

Figure 4. Post-test Result.

Based on the graph above, there has been significant overall improvement in students' abilities, with the majority achieving scores between 75 and 80, indicating that their results have met or exceeded expectations. Students demonstrated proficiency in generating ideas, including movement concepts such as body parts, body actions, steps, balance, support, turns, body shaping, and stasis. They were able to engage their imagination in selecting costumes and makeup for the Jipeng dance. In their exploration, students engaged with movement and spatial elements, including level, direction, size (range), place, focus, pathway, elevation, and distance.

Students demonstrated an understanding of energy usage in Jipeng dance, encompassing texture, style, dynamics, weight, strength, flow, attack, quality, and basic Laban effort actions. Regarding performance, students now grasp the comprehensive concept of Jipeng dance, including wiraga (physical form), wirama (musicality)—with attention to emotional engagement and tempo adjustments such as accent, beat, duration, tempo, rhythm, meter or non-meter, acceleration and deceleration, phrasing, and pattern—and wirasa (expression and emotional engagement). Students now recognize connections in every movement, whether between body parts, between individuals, between a person and an object, between a person and a group, between groups, between a person and the stage or props, between a person and the performance space, or between a person and production elements such as set, music, lighting, costumes, and mood—even extending across the curriculum. Students have also developed an understanding of the distinctive characteristics of costumes and makeup for Jipeng dance.

4.2. DISCUSSIONS

Prior to the implementation of blended learning in Jipeng dance instruction at SMA Negeri 1 Jampang Kulon, students' creative abilities were limited by a poor understanding of essential dance movement elements involved in the creative process, including idea generation, imagination, exploration, and performance. As a result, their creative skills remained underdeveloped, largely due to limited exposure to and appreciation of dance performances, which hindered their ability to refine

and beautify movement. This is supported by Hawkins (translated by Dibia, 2003, p. 3), who states that "Creativity is the ability to transform something meaningless into something beautiful and meaningful." Additionally, Munandar (2009, p. 117) states:

> Ability is a process that is demonstrated through fluency, flexibility, and originality in thinking. This understanding of ability emphasizes three key aspects: 1) The ability to generate new combinations based on data and information; 2) The ability to identify multiple solutions to a problem using available data, reflecting divergent thinking; 3) The ability that, in practice, demonstrates fluency, flexibility, and originality in thought, as well as the capacity to elaborate on ideas.

Based on the statements above, it can be concluded that creativity is the ability to combine existing elements—such as Jipeng dance—to produce something new and different through creative thinking. However, in practice, students have not yet demonstrated creativity; therefore, blended learning has been implemented to enhance their abilities.

The implementation of a blended learning model in creative dance instruction based on Jipeng dance at SMA Negeri 1 Jampang Kulon involves several stages, including the selection of dance arts material—specifically Jipeng dance—and the design of lesson steps that are correlated with the blended learning model. The model is implemented through online activities utilizing the flipped classroom approach, with teachers delivering instruction via digital platforms. Reinforcement, assessment, and evaluation of the material are then carried out in offline sessions. The integration of online and offline learning is designed to center the learning process on students, promoting independence and critical thinking, which ultimately strengthens students' creative abilities in the arts. This approach is consistent with the findings of Tucker et al. (2017, p. 146), who state that:

> The flipped classroom allows students the opportunity to control the pace of their learning, which is particulary helpful for the students who struggle, need accommodations, or are not native English speaker. This inversion also creates some more time for student-centered learning in the classroom, and affords teachers more opportunities for formative assessment.

From the statement above, it can be concluded that students are placed at the center of the learning process, allowing them to freely understand each subject presented by the teacher. The teacher then verifies their understanding through assessment and evaluation.

The online and offline learning in dance arts learning at SMA Negeri 1 Jampang Kulon is implemented consistently, with careful planning and delivery across four sessions. The first session is conducted offline and centers on idea generation; the second session is online and focuses on imagination; the third and fourth sessions are offline and involve exploration and performance, culminating in trial assessment and evaluation. This stage-based implementation is grounded in a strong theoretical foundation, consistent with the perspective of Fatirul and Waluyo (2020, p. 65),

The learning process using the blended learning model can be considered optimal if the following aspects are considered: a) Carefully select and prepare teaching materials; b) Establish the blended learning design to be implemented; c) Determine the online format to be used; d) Conduct a trial of the developed design; e) Consistently implement blended learning; f) Prepare criteria for evaluating the implementation of blended learning.

Based on the implementation and theoretical analysis above, comprehensive preparation is required prior to initiating learning activities to achieve a more detailed and effective learning process, as has been demonstrated at SMA Negeri 1 Jampang Kulon.

Students' creative dance, based on Jipeng dance through implementation of blended learning, integrates three key elements: movement, floor design, and costumes. These elements incorporate dance components such as movement, space, time, tempo, and group interaction, resulting in a significant improvement of students' creative abilities. This is evidenced by the overall frequency distribution of abilities, as measured by the combined data from pre-test and post-test assessments.
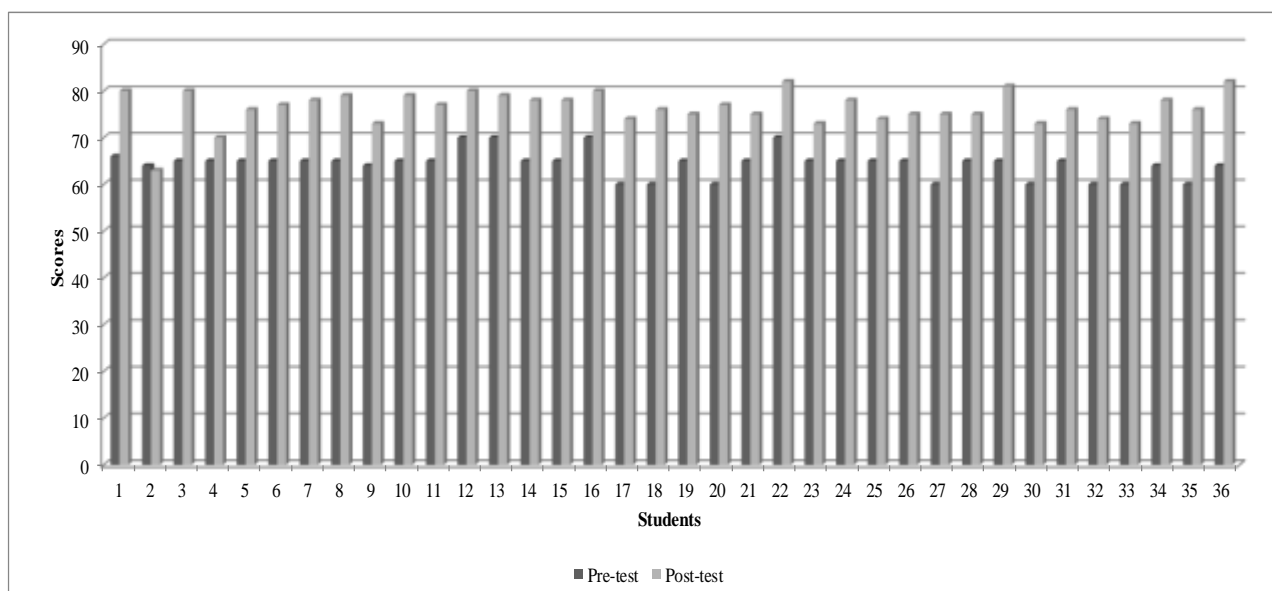
Figure 5. Pre-test and Post-test Data

According to the graph, there has been a substantial and significant improvement in students' abilities, as demonstrated by the overall comparison of pre-test and post-test results. This is reflected in the fact that 55% of students attained average scores between 75 and 80, surpassing the KKM and fulfilling expectations. Through analysis and discussion, the data reveal that students have made considerable progress in creative Jipeng dance learning, both in the mastery of creative dance material and in the student-centered learning process, with the teacher serving as a facilitator. The implementation of a blended learning model, structured around five choreographic stages—generating ideas, imagining, exploring, and performance— has enabled students to develop creativity by creating new works through Jipeng dance learning. Learning is structured through the formation of study groups, in which students work collaboratively to develop movements, floor patterns, and

dance props, fostering a more active, enjoyable, and conducive learning environment. These outcomes are consistent with the theory of effective learning as described by Supriyono (2014, p. 1), who states,

> Learning effectiveness refers to the capacity to empower and successfully utilize all learning components, which are systematically organized to achieve educational goals. Effective learning addresses all learning objectives, encompassing mental, physical, and social dimensions. Effective learning enables students to acquire meaningful and useful knowledge and skills.

Based on the researchers' analysis, supported by Supriyonos' perspective, it can be concluded that the success achieved is consistent with the objectives of arts and culture education at SMA Negeri 1 Jampang Kulon, particularly through the use of a blended learning model and associated media. This effectiveness is demonstrated by improvements in student learning outcomes, including increased creativity, critical thinking, and scientific reasoning. When student learning outcomes improve, the learning model or medium can be considered effective, regardless of whether it is delivered online or offline; if outcomes decline, the model or medium is considered ineffective. This success is further substantiated by student achievement data, with a post-test t-test result yielding a calculated t_{count} of 3.81. Since this t_{count} (3.81) exceeds the t_{table} value (0.339), it can be concluded that there is a significant difference between the control and experimental groups, as shown by the higher average score of the experimental group. Therefore, it can be concluded that students' ability to create Jipeng dance has been successfully improved.

5. CONCLUSION

Education in Indonesia has undergone a significant transformation due to the COVID-19 pandemic. At SMA Negeri 1 Jampang Kulon, this has resulted in a learning process that integrates both online and face-to-face (onsite) learning. However, in dance arts learning, challenges have arisen in fostering skill-based comprehension through web-based platforms, leading to low student achievement in psychomotor, affective, and cognitive domains. This is demonstrated by initial assessment data, with pre-test scores ranging from a high of 2.0 to a low of 1.5, and an average pre-test score of 2.1. Assessment focused on four aspects: generating ideas (average score 2.2), imagining (average score 2.0), exploration (average score 2.1), and performance (average score 2.3).

Jipeng dance is performed as the opening act in Jipeng performances, functioning to welcome and entertain audiences. The dance comprises three distinct movement motifs: excercise, learning, and performance. However, at SMA Negeri 1 Jampang Kulon, only Motif 2 is implemented, aiming to promote learning and develop students' creative abilities in dance arts by integrating visual, auditory, and emotional experiences into their dance creations. This approach is guided by three key concepts: 1) adapting movement, music, and costumes; 2) embodying the character of Jipeng dance; and 3) aligning with the musical accompaniment of Jipeng dance. Motif 2 is structured into three segments: beginning, main, and end. At SMA Negeri 1 Jampang Kulon, students focus on the final segment, performing the full sequence of Jipeng dance movements. They creatively reinterpret this sequence by emphasizing space, energy, tempo, and floor design, particularly during the second repetition of the 13-movement sequence

The blended learning model is implemented across four sessions to enhance students' creative abilities in Jipeng dance learning. The first session is held offline and centers on idea generation, involving stages such as appreciation, identification, understanding, reasoning, and communication. The second session is conducted online and focuses on imagination, including self-motivation, emotional awareness and sensitivity, analysis, critical thinking, and creation. The third session takes place offline and centers on exploration, with steps such as adaptation, improvisation, practice, composition, and refinement. The fourth session is conducted online and centers on performance, emphasizing wiraga (physicality), wirama (rhythm), wirasa (expression), costume, and dynamics. Following the sessions, students' success in composing original dance works is measured through post-test scores, with an overall average of 2.6. When analyzed by component, the average scores were 2.2 for idea generation, 2.4 for imagination, 2.5 for exploration, and 3.5 for performance. All session activities were implemented successfully, resulting in significant improvements in scores and the resolution of previous challenges. This achievement is largely due to the integration of technology with dance arts learning, which has expanded access to learning resources and made the learning process more innovative and creative.

This demonstrates that the blended learning model has effectively improved students' creative abilities, as shown by pre-test and post-test score analysis using the t-test formula, where the calculated t_{count} (5.111) exceeds the critical t_{table} value (2.037). This success is further substantiated by the frequency distribution of scores, with 55% of students scoring 80 and 45% scoring 70. This indicates that students are capable of creative dance, meaning they can successfully apply choreographic concepts through four stages: generating ideas, imagining, exploring, and performing.

5.1. Recommendations

This research provides a foundation for developing learning models in dance arts learning that effectively integrate technology and seamlessly combine online and offline learning, thereby enabling the optimal achievement of dance arts learning goals. There remain many areas for further improvement beyond the scope of this study, particularly concerning the utilization of technology, media, and learning resources. Moreover, this research can serve as a benchmark for implementing the blended learning model to strengthen students' creative skills in Jipeng dance. The implementation of blended learning in Jipeng dance learning could provide a research-based reference for further development in other topics and contexts, with the ultimate goal of enhancing the quality of dance arts learning in schools.

6. REFERENCES

Abu Ahmadi dan Supriyono. (2014). *Psikologi Belajar*. Jakarta: PT. Rineka Cipta.

Fatirul, Achmad Noor dan Djoko Adi Walujo. (2020). *Desain Blended Learning.* Surabaya. Scopindo Media Pustaka.

George Graham, Shirley Ann Holt, Melissa parker, (1980) *Children Moving. A Teachers Guide to Developing a Successful Physical* Education Program, California: Mayfield Publishing Company.

Hawkins, Alma M. (2003). *Moving from Within* (Bergerak Menurut Kata Hati). Terjemahan I Wayan Dibia. Jakarta: Kerjasama Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia.

Hawkins, Alma M. (2017). *Bergerak Menurut Kata Hati*. Jakarta. Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia.

Munandar, U. (2009). *Pengembangan Kreativitas Anak Berbakat*. Jakarta: Rineka Cipta

McCutchen, Brenda Pugh, (2006). *Teaching Dance as Art in Education*. Human Kinetics. Champaign. IL.

Narawati, Tati. (2020). *Etnokoreologi Teori dan Praktik dalam Pendidikan*. Bandung. UPI Press

Tucker, Catlin R, dkk. (2017). *Blended Learning in Action.* California. Corwin.