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The Implementation of the ENKLE Model in Dance Education to Enhance the Creativity of Deaf Children at SLB Sejahtera Bogor

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ABSTRACT

This research is entitled "The Implementation of the ENKLE Model in Dance Education to Enhance the Creativity of Deaf Children at SLB Sejahtera Bogor," addresses the issue of using the ENKLE Model in dance education to foster the creativity of deaf children at SLB (Special School) Sejahtera Bogor. This problem is supported by data indicating a lack of dance creativity among deaf children, which can be addressed through the use of an appropriate instructional model in the learning process. The objective of this research is to present the findings of implementing the ENKLE Model in dance education and its impact on enhancing the creativity of deaf children in Bogor City. The research methodology employed a pre-experimental design, with a single class serving as the experimental group. The research sample consisted of six deaf children in a small class, ranging from grade 1 to grade 5 in elementary school. Data collection techniques included observation, interviews, documentation, and performance tests. The research findings indicate a positive influence of implementing the ENKLE Model on dance education for deaf children. This is supported by the obtained significance value (Sig.) of $0.000 < 0.05$, which demonstrates a significant difference between the two sets of data. Moreover, a significant improvement was observed in the aspect of dance creativity among deaf children after the implementation of art dance learning. This is evident from the increase in the average score in the post-test compared to the pre-test. The results of this research are expected to contribute to the enhancement of the quality of dance education for deaf children in small classes.

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1. INTRODUCTION

Deaf children have the right to access education and learning services equivalent like their hearing peers. However, these educational services must be tailored to accommodate their unique capacities, particularly their limited auditory processing abilities. Such adaptations are crucial for deaf children who face hearing challenges.

The auditory limitations significantly affect their verbal communication skills within social environments, necessitating specialised support to ensure their developmental needs are met adequately, including within educational settings. Fundamentally, deaf children share a same aspiration for equal opportunities to achieve their desired futures.

Similarly to children with normal hearing, deaf children possess the equal right to education tailored to their specific needs to enable optimal development of their abilities and aspirations. This principle is enshrined in Undang-undang (Law) No. 20 of 2003 on the National Education System, specifically in Article 3, paragraphs (1), (2), and (4), which affirm that,

Every citizen has the same right to obtain quality education (paragraph 1). Citizens with physical, emotional, mental, intellectual, and social disabilities have the right to receive special education (paragraph 2). Citizens who have exceptional intelligence potential have the right to receive special education (paragraph 4).

Therefore, special education must be specifically designed for deaf children to ensure their personal development occurs appropriately. Nurbayani et al. (2017, p. 19) assert that deaf children share the same eagerness to learn regarding their interests and talents, such as in sports, the arts, or other skill-based activities. This is attributable to the fact that some deaf children possess intelligence levels ranging from above average to below average, similar to hearing children. This underscores that the intellectual potential of deaf children is equivalent with hearing children, indicating comparable capacities for development.

In a dance learning context, if instruction strictly adheres to teacher-led movements without encouraging exploration, the imaginative capacity of deaf children is unlikely to develop fully, resulting in a monotonous learning experience. Inayah et al. (2018) emphasise that hearing impairments hinder deaf children from fully understanding and memorising dance movements. Moreover, as noted by Nurbayani et al. (2017, p. 5), reliance solely on demonstration and imitation restricts creativity and complicates the learning process for deaf children. Therefore, educators must anticipate developmental delays and foster an environment enabling deaf children to creatively explore dance movements without imaginative barriers. Tailoring dance education to match their sensory limitations and cognitive potential is critical. Teachers must possess appropriate knowledge, skills, and a positive disposition to effectively nurture and advance the creative capabilities of deaf children in dance.

Experiential, analogical, and interpretive approaches form the foundation of creative dance learning, motivating students to independently discover movements and thereby maximise creativity. Incorporating play further stimulates the sensory experiences of deaf learners, requiring active teacher participation to facilitate ease of imitation. This aligns with the ENGKLE model (Enter environment, Navigation, Googling, Knitting and validating, Locking and Performing, evaluating) outlined by Sunaryo (2020), underscoring the importance of considering both the spiritual and physical development of children in choreographic education.

Children with hearing difficulties require nonverbal modes of interaction. The ENGKLE learning model incorporates activities such as analysing natural phenomena to stimulate children's creative movement. Deaf children primarily learn through visual and tactile approaches. According to Giguere (2011, p. 84), three common children's dance creation models exist: dances created by adults for children, dances collaboratively made by children and adults, and dances independently created by children through opportunities provided by adults.

Creativity in children frequently manifests through play, exploration, and experimentation, involving the creation of toys, drawings, or scribbles (Marwiyati, 2021, p. 147). Empirical evidence from a survey at SLB Sejahtera in Bogor City revealed that deaf children tend to imitate taught movements limited to what the instructor demonstrates, struggling to generate novel movements upon invitation. To address this, the researcher intends to implement the ENGKLE model to foster creative dance movement among deaf children at SLB, based on the outlined conceptual framework.

2. LITERATURE REVIEW

2.1. ENGKLE Model

The development of a dance learning model for children should carefully consider their physical and psychological growth. The ENGKLE model is anticipated to foster creativity in children's dance. It builds upon prior knowledge and leverages children's individual learning styles to encourage creative expression in dance. This approach actively involves teachers as facilitators who support students in producing creative dance works, collaboratively developed by both students and educators.

According to Giguere (2011), children's dance creation can be categorised into dances created by adults for children, dances co-created by adults and children, and dances independently created by children. The ENGKLE model transcends mere imitation by positioning the teacher as a facilitator and placing the student at the heart of the learning experience. Its primary objective is to stimulate and nurture student creativity during the learning process.

Joyce and Weil (1980, p. 3) define a learning model as “a pattern or plan used to structure a curriculum, select instructional materials, and guide teacher behaviour.” The ENGKLE model is classified within information processing models of learning. Rehalat (2014, p. 1) explains that such models emphasise activities involving the processing of information to enhance students' capabilities, focusing primarily on their cognitive functions.

This model operates under the assumption that learning plays a vital role in developmental progress. Sunaryo (2022, p. 202) further highlights that the development of children's dance models must account for their holistic growth—physical and spiritual. Moreover, the development should address the three educational domains: cognitive, affective, and psychomotor, ensuring children grow up healthy, intelligent, and independent.

Sunaryo (2020, p. 202) outlines the ENGKLE model as comprising sequential stages: Enter Environment, Navigation, Googling, Knitting and Validating, and Evaluating. This model's learning syntax is continuous, with each stage building upon the previous. The Enter Environment stage focuses on re-engaging with natural surroundings to observe environmental phenomena, a technique frequently utilised by choreographers during dance creation. Navigation encompasses exploration and comprehensive analysis of

fundamental dance elements, including artistic principles, group choreography, spatial design, use of props, and stage arrangement. Googling entails the discovery and review of established choreographic forms based on previously acquired experiences. Knitting and Validating involves synthesising and standardising components of children's dance compositions, which are subsequently applied for practical validation by the children to measure effectiveness. Locking and Presenting is the process of finalising the choreographic work and its presentation by the children. Lastly, Evaluating assesses the creative production in performance contexts.

Table 1. The concept of ENKLE model

E	Entering Environment	<ul style="list-style-type: none"> - Appreciating the local environment - Revisiting the text and context of the game - Exploring the values of Trisilas (values found in the local environmental phenomena)
N	Navigation	<ul style="list-style-type: none"> - Understanding the basic elements of dance - Reinforcing principles of dance art forms - Understanding group dance, floor design, overhead design, props, and stage settings
G	Googling	<ul style="list-style-type: none"> - Analysing movement in <i>kaulinan</i> (games) - Exploration and improvisation - Developing choreography from games or ideas discovered by students
K	Knitting and Validating	<ul style="list-style-type: none"> - Weaving back the development patterns of choreography - Partial formation of choreography - Application of choreography to children by the teacher
L	Locking and Performing	<ul style="list-style-type: none"> - Finalising or standardising the choreography generally - Presentation of children's compositions to prospective teachers - Presentation of dance compositions by children
E	Evaluation	<ul style="list-style-type: none"> - Evaluation of choreography development - Evaluation of techniques applied in choreography development for children - Evaluation of the internalization of Trisilas values

Creativity in dance movement enriches students' theoretical and practical experience in dance production, providing essential groundwork for expressing creativity through artistic works within the community. During the exploration of dance movements, it is imperative that teacher direct children to move according to fundamental dance elements. Sunaryo (2021) notes that while the specific elements may vary, there is an underlying commonality among the models. For instance, the BASTE framework comprises Body, Action, Space, Time, and Energy. Variations include the BEST model (Body, Energy, Space, Time), the BESTR model which adds Relationship as an element, and the BmEST model (Body, Motion, Energy, Space, Time). Despite these differences, all models converge on a shared foundational focus on the basic movements inherent to the human body.

2.2. Theory of Creativity

Creativity remains a prominent subject across contemporary education, business, and governmental discourse, recognised as a pivotal problem-solving mechanism (Heriyawati, 2025). In educational contexts, an erroneous approach to fostering creativity often occurs, despite schools supposed to be critical environments for equipping individuals to face occupational and real-world challenges.

The definition of creativity varies depending on perspective. It must be acknowledged that defining an operational definition of creativity is difficult because it is a multidimensional concept, interpreted differently by various people. An individual's creativity can be observed through their behaviour or creative activities. According to Gallagher (in Rachmawati and Kurniati, 2005, p. 15),

Creativity is a mental process by which an individual creates new ideas or products, or recombines existing ideas and products, in a fashion that is novel to him or her.

In other words, creativity is a mental process undertaken by an individual involving new ideas or products, or a combination of both, which ultimately becomes inherent to the person.

Creativity could be categorized into consensual and conceptual definitions. The consensual perspective highlights the creative product, with its level of creativity evaluated by expert observers. Amabile (1983, p. 33) states that a product or response is deemed creative when experts or authorized evaluators recognize it as such. Therefore, creativity is defined as a quality inherent in products or responses that are judged creative by qualified observers.

This consensual viewpoint rests on several assumptions: a) tangible creative products or observable responses epitomes peak creativity; b) creativity is identifiable and agreed upon by external observers; c) creativity exists on a spectrum, with consensus possible on the relative creativity of different products. This definition is widely applied in academia and the arts, addressing products, individuals, processes, and creative environments.

Munandar (2012, p. 25) further defines creativity as the capacity to generate new creations, provide innovative ideas for problem-solving, or perceive novel connections between existing components.

Table 2. Creativity Indicators According to Munandar

No	Creativity Criteria	Description
1	Fluency of thinking	The ability to generate many ideas or solutions fluently and easily.
2	Flexibility of thinking	The ability to see problems and solutions from different perspectives and to shift approaches when needed.
3	Elaboration	The ability to develop, add details, or expand on ideas thoroughly.
4	Originality	The ability to produce novel and unique ideas that are uncommon or surprising

2.3. Deaf Children

The definition of deaf children has been widely discussed by experts, all of which essentially share the same meaning (Sutjihati Somantri, 2006; Setyawan, 2019). Deafness can be understood as a condition of hearing loss that results in an individual's inability to perceive various stimuli, especially through their auditory

sense. The term "deaf children" has been defined by numerous experts, all fundamentally conveying the same meaning (Sutjihati Somantri, 2006).

The term "deaf" indicates hearing difficulties ranging from mild to severe, classified into deafness and hard of hearing. A deaf person may be mute, but a mute person is not necessarily deaf, whereas a deaf person is called "tunarungu." "Tunarungu" is a compound of two words: "tuna" meaning impaired, damaged, lacking, or absent, and "rungu" meaning unable to hear or deaf (Depdikbud, Indonesian Dictionary, 1988).

Through hearing, a person can learn language, especially spoken language, so with this ability humans can communicate, socialise, and learn effectively, ultimately optimising their full potential (Nurcholis Madjid, 2000). Language has a strong correlation with the cognitive development of deaf children. A key characteristic of deaf children is language ability, which is the ability to communicate with others. Communication encompasses several modes, where thoughts and feelings are expressed through symbols or signs to convey meanings such as spoken language, writing, gestures, numbers, drawings, and facial expressions. Language is intimately linked to individual cognitive development. The development of an individual's thinking is reflected in their language skills, namely the ability to form concepts, organise opinions, and draw conclusions (Soemantri, 2006; Adelina et al., 2018; Asmoro, 2018; Blake et al., 2016).

2.4. Deaf Children Learning Process

Learning encompasses everything that can convey messages and content taught, which can stimulate students' thoughts, attention, emotions, and abilities, thereby promoting the learning process. Learning media must be adapted to the child's potential. Deaf children have limitations in speaking and hearing, so the appropriate learning media for them is visual media. The way to explain visual media to deaf children is through lip-reading or lip movements.

In the learning process for deaf children, not all experience hearing. If the learning process combines all classifications of deaf children, from very mild to very severe, stimuli that can be accepted by all children must be provided. Particularly in dance learning, which requires a cooperative or group process, dance learning for deaf children must maximise their ability to absorb information using appropriate stimuli. For deaf children, the proper stimuli in the learning process are tactile and visual stimuli.

A dance teacher cannot adjust the learning process solely for their own comfort but must adopt an appropriate approach. The similarity in potential levels of deaf children and normal children provides a reference that they can develop as normal children do, including the ability to be creative in exploring dance movements. Creativity is the ability of a person to produce choreography, products, or new ideas previously unknown by the creator. Creating works of art can utilise existing traditional movement vocabularies or search for and develop previously unpatterned movements by exploring movement, improvising, and choreographing movements into a dance.

The ENKLE model is developed to contribute to children's development, both spiritually and physically (Sunaryo, 2021, p. 82). Exploration of dance in deaf children is similar to that of normal children. However, in the exploration process, deaf children have certain limits due to their hearing impairment, requiring accompaniment to help

bridge communication when absorbing information and gathering experiences before implementing them into dance works.

Therefore, in this context, the implementation of the ENGKLE Model is used in the process of dance created by children together with adults. The guidance process from a dance teacher must strive to facilitate the limitations of deaf children during dance exploration.

3. METHODS

This study uses a quantitative research paradigm with an experimental research method. "Experimental research is conducted on variables for which data does not yet exist, requiring manipulation through the application of specific treatment to research subjects whose impacts (future data) are then observed or measured" (Sugiyono, 2017, p. 115). This experimental research is characterised by testing two variables that influence each other.

The experimental design used is a Pre-Experimental Design, where the researcher observes only one group throughout the study without a control group for comparison with the experimental group. This Pre-Experimental Design includes the One Group Pretest-Posttest Design, an experimental study conducted on a single group observed during a pretest phase, followed by treatment as a continuation of the pretest, and then a posttest is conducted. The variables used in this study are Independent (X) and Dependent (Y) variables, where the independent variable is the implementation of the ENGKLE Model in dance learning, and the dependent variable is the creativity of deaf children in dance.

The selection of the experimental method aligns well with the researcher's needs, employing pre-test and post-test design to obtain comparative data from before and after the application of the ENGKLE Model in dance learning among deaf children. This facilitates easier comparison to determine whether the independent variable influences the dependent variable. The sample consists of six deaf children in a small class ranging from grades 1 to 5 of elementary school. Data collection techniques include observation, interviews, documentation, and performance tests.

Table 3. Sample Initials

No	Name	Initials
1	Anindiya Jofiah	AJH
2	Arfan Adittyta Afauzan	AAN
3	Devin Rosadi	DRI
4	Elvira Anggraini Hidayat	EAH
5	Muhammad Azhio Alghifari	MAA
6	Shalsabila Nur Hayfa	SNH

4. RESULTS AND DISCUSSION

4.1. Research Findings

SLB Sejahtera in Bogor City is a school for children with disabilities, comprising several categories such as visual impairment, deafness, intellectual disability, physical disability, autism, and Down syndrome. Dance learning at this school is oriented towards KOSP and efforts to express creativity are limited due to an imitative approach. Teachers demonstrate movements that must be imitated, which restricts children's creative exploration.

Initial observation and evaluation were conducted to assess the creativity of children's dance. In the evaluation, a pretest was used to measure the children's creative abilities in dance. The result of the pretest for deaf children showed a tendency of limited creativity. The pretest evaluated creativity based on four assessment aspects: Y1 (ability to generate ideas), Y2 (ability to develop ideas into dance movements), Y3 (ability to elaborate movements), and Y4 (ability to create original dance works). The pretest results showed variation in scores among the children. The overall average score of the pretest was 47. This outcome is illustrated in the accompanying graph.

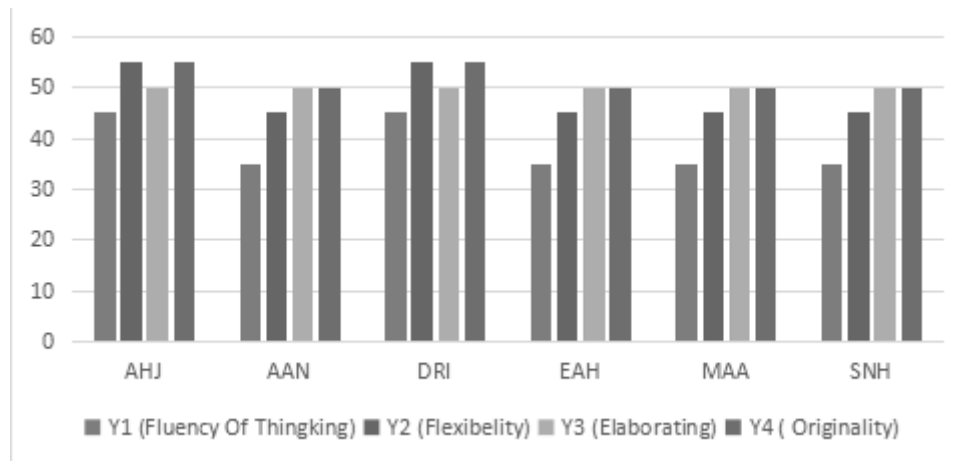


Figure 1. Pretest dance creativity scores

– Design of the ENGKLE model in dance learning for deaf children

An effective design for the arts dance learning model is crucial to facilitate a successful educational process. Prior to applying the ENGKLE Model, the researcher tailored its framework specifically to address the needs of deaf children. The model's implementation involves stages of idea generation and the application of these ideas through the creative dance movements of the children.

The learning design aligns with the curriculum, educational objectives, content, and allocated instructional time at SLB Sejahtera Bogor. Given the KOSP curriculum's emphasis on fostering creativity, creative dance is selected as the core material. The subsequent elaboration outlines the detailed design of the ENGKLE Model's implementation for deaf children within this educational setting.

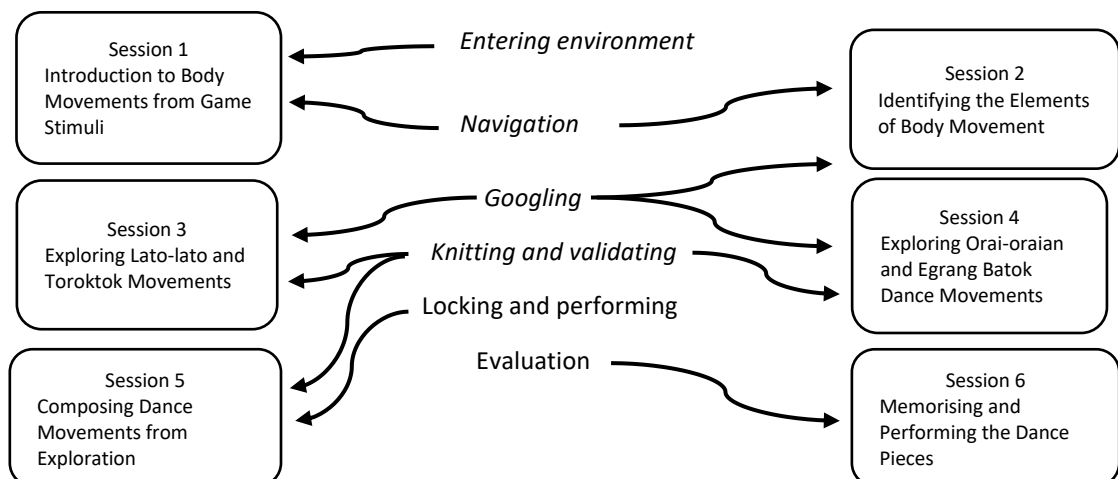


Figure 2. The ENGKLE Model implementation for deaf children

– The ENKLE Model implementation process for Deaf Children

During the initial session, learning activities took place outdoors to encourage deaf children to explore their surroundings using traditional play tools, focusing on introducing relevant body movements tied to these tools. Jazuli (2013, p. 2) asserts that employing dance props effectively aids children in mastering and developing physical movements through creativity and varied learning experiences. These tools aim to stimulate diverse bodily expression, allowing unfettered exploration of movement.

Subsequent sessions introduced foundational dance elements—space, time, and energy—via the BASTE model, implementing the ENKLE stages of Navigation and Googling for movement exploration, with teacher facilitation regarding movement boundaries, velocity, and energy dynamics.

Further sessions focused on practicing specific rhythmic movements like *Latto-latto* and *Otok-Otok*, consolidating these via *Knitting* and *Validating*. Exploration expanded to include cultural motifs such as *Egrang Batok* and *orai-orai* games, leading to choreographic assembly aided by instructors.

Later meetings prioritised reorganisation of movement sequences, integrating visual stimuli and peer collaboration in memorisation exercises, culminating with *Locking* and *Presenting* stages for consolidation and performance evaluation facilitated by constructive teacher feedback.

This structured implementation of the ENKLE Model fosters experiential learning, element comprehension, and creative choreography among deaf children, underscored by essential teacher guidance nurturing creativity.

4.2. Results

The following data is from the post-test conducted during the implementation of the ENKLE Model aimed at enhancing the dance creativity of deaf children at SLB Sejahtera Bogor. The data were collected using the same questions as in the pretest. Below are the data obtained during the post-test phase:

Table 4. Post-test scores for deaf children's dance creativity through the ENKLE model in dance learning

No.	Name	Scores					
		Y1	Y2	Y3	Y4	Total	Average
1	AHJ	73	73	73	72	291	73
2	AAN	74	73	73	72	292	73
3	DRI	74	74	74	73	295	74
4	EAH	74	75	75	74	298	75
5	MAA	76	76	76	74	302	76
6	SNH	76	76	76	74	302	76
		74,50	74,50	74,50	73,17	296,67	74,17

Through observational data and teacher interviews, this study identified persistent limitations in the movement creativity of deaf children within dance education at SLB Sejahtera Bogor. One primary factor is the lack of appeal of the learning model applied by the teachers, which fails to motivate deaf children to create creative and unique dance movements. Additionally, the majority of students exhibited low participatory

engagement, mimicking set movements without active contribution or creative input. Furthermore, the burden of memorising established dance forms restricts artistic innovation. A predominantly rigid pedagogical approach further reflects a shortfall in fostering the intrinsic creative capacities of deaf children.

Pretest assessments administered to six deaf children—identified by initials AJH, AAN, DRI, EAH, MAA, and SNH—measured competencies spanning generate dance movement idea, development of fundamental movements into dance sequences, choreographic organisation, and movement memorisation. Post-intervention results evidenced marked improvements in creative aptitude following the ENKLE Model application.

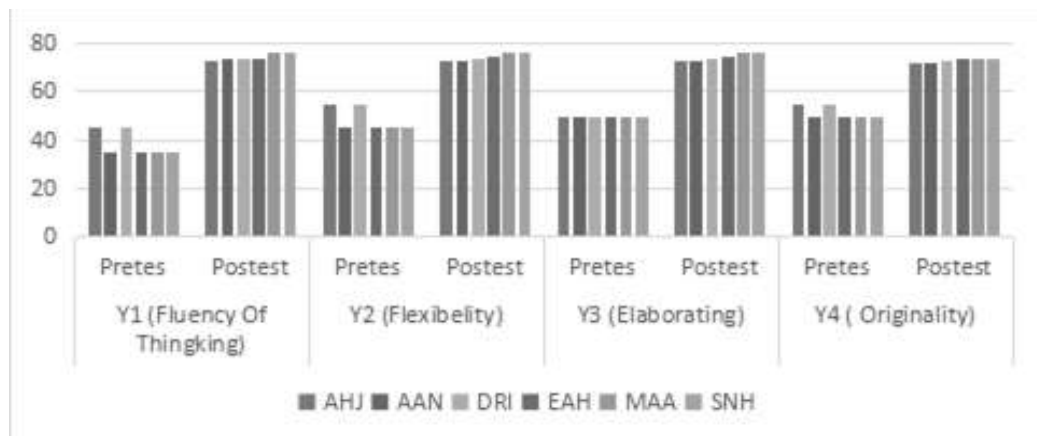


Figure 3. Pretest and posttest comparatives scores

Based on the comparison of pretest and post-test data, there was a substantial enhancement in various aspects of dance creativity among deaf children following the implementation of the ENKLE Model. Pretest averages for idea generation, idea development, movement elaboration, and original choreography creation were recorded at 47. Post-test averages improved markedly to 74, 74.50, 74.50, and 73.17.

These results indicate that the implementation of the ENKLE Model in dance art learning had a positive impact on enhancing the dance creativity of deaf children at SLB Sejahtera Bogor.

The hypothesis for the correlation analysis is:

Ho: There is no effect of the implementation of the ENKLE Model on the dance creativity level of deaf children at SLB Sejahtera Bogor.

H1: There is an effect of the implementation of the ENKLE Model on the dance creativity level of deaf children at SLB Sejahtera Bogor.

Statistical analysis via SPSS yielded a t-value of -14.596 against a critical t-value of 0.00625. Given that the calculated t-value is less than the critical value, Ho is rejected in favour of H1. Additionally, the significance level (Sig. = 0.000) is below the 0.05 threshold, reinforcing rejection of Ho.

The correlation analysis results show that the implementation of the ENKLE Model significantly affects the dance creativity level of deaf children. However, this finding cannot be generalised due to the specific context of SLB Sejahtera Bogor, considering the different characteristics of deaf children in each school.

The dance works created by deaf children demonstrate the success of the ENKLE model in fostering a learning environment that encourages creativity in dance

creation. Facilitators in this process are the teachers actively involved in supporting the development of deaf children's dance abilities. The strategic selection of traditional play tools, such as Latto-latto, Otok-Otok, and Egrang batok serves as a significant catalyst in advancing their dance proficiency via the ENGKLE pedagogical framework.

Sunaryo (2017), Onder (2018), and Jazuli (2013) share similar views on the importance of play in children's learning. These tools stimulate communicative movement, refine sensory perceptions, and bolster the spiritual dimensions of development. Moreover, particular play instruments substantially contribute to multifaceted aspects of child growth, encompassing creativity, problem-solving abilities, personality maturation, mental wellness, cultural awareness, and moral grounding. The use of dance props or equipment also proven effective in helping children master and develop body movements through creative activities and learning variations.

Therefore, these educational implements afford broad developmental benefits. Their integration within the ENGKLE learning process uniquely motivates deaf children, enriching their creative drive through multimodal stimulation that aligns with their kinesthetic and visual learning preferences, thereby fostering an engaging and productive dance learning environment.

5. CONCLUSION

This research on deaf students at SLB Sejahtera Bogor revealed that the limited creativity in dance movements mainly stems from a traditional, imitation-based pedagogy and the requirement for memorising fixed dance repertoires, which together inhibit creative expression. The implementation of this model has led to an increase in the dance creativity of deaf children through exploration and comprehension of dance movements.

Teachers, as active facilitators had a vital role selecting traditional play instruments such as Latto-latto, Otok-Otok, and Egrang batok that significantly enhances the dance capabilities of deaf children, while simultaneously fostering multidimensional developmental outcomes across creativity, cognitive problem-solving, identity formation, cultural literacy, and ethical awareness. Furthermore, the deployment of choreographic props enriches the physical expressivity of learners through creative engagement and pedagogical diversity.

The ENGKLE Model motivates and encourages deaf children in their dance creations by providing an engaging interaction with the play tools, adding visual and kinesthetic dimensions that aligned with their learning preferences, making it a highly adaptable framework for their unique educational needs, notably through the use of visual and tactile sensory inputs.

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