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Analysis of Tari Kelelawar Movement Variations Based on the Wordwall Game for 9th Grade at SMPN 7 Semarang

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ABSTRACT

This study aims to analyze the variations of Tari Kelelawar movements and test the use of the Wordwall educational game as a movement analysis medium in dance learning for 9th grade students at SMPN 7 Semarang. The method used is Research and Development (R&D) with the ADDIE development model which includes five stages, namely analysis, design, development, implementation, and evaluation. Data were collected through observation, interviews, documentation, and media feasibility testing to obtain comprehensive information regarding the characteristics of dance movements and the application of learning media. The collected data were analyzed through the stages of data reduction, data presentation, and conclusion drawing to ensure systematic and coherent interpretation. Based on the results of the media expert validation test, Wordwall was declared suitable for use with advantages in aspects of visual appearance, technical quality, and high interactivity. The implementation results showed that the average student response score reached 88% (very suitable category). The use of interactive features such as Match-Up, Labeled Diagram, Group Sort, and Open the Box also proved effective. These features help students deconstruct the complexity of movement visually and independently, while encouraging their active involvement during the learning process. This study concludes that Wordwalls can function effectively as a visual analysis medium to support dance movement analysis and enhance students' understanding of dance learning in a local cultural context.

KEYWORDS

Dance Art Learning
Movement Variations
Tari Kelelawar
Educational Games
Wordwall

INTRODUCTION

Dance education in schools plays a unique role in supporting students' personal growth through an "learning with and about art" approach that emphasizes expression, creation, and appreciation (Suwarjiya & Sulistyawati, 2022, p. 149). The implementation of this learning is not merely focused on mastering motor skills, but rather on strategies to actualize one's potential, enhance creativity, and instill aesthetic values (Darmayanti et al., 2022, p. 8). In addition to serving as a space for self expression, dance functions as a strategic instrument in character building and the preservation of cultural identity amidst the tide of globalization.

Dance education at the Junior High School (SMP) level often faces challenges in the area of critical appreciation, where students tend to struggle with deconstructing stylized movements. The Tari Kelelawar is a creative dance piece created by a dance teacher at SMPN 7 Semarang and has been adopted as the school's cultural identity and icon. This dance draws inspiration from the school's surroundings, particularly the presence of a bat colony that was initially perceived as a nuisance to environmental cleanliness. However, through observations of the bats' lives and behaviors, this phenomenon was subsequently

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transformed into a source of inspiration for creating dance movements. In its execution, the Tari Kelelawar adapts the bats' movement patterns, which exhibit variations in the use of space and various movements effectively. In the context of the Tari Kelelawar, initial observations indicate that 9th grade students at SMPN 7 Semarang experience a disconnect between visual observation and kinesthetic understanding, they were able to imitate the movements but failed to identify the elements of space, energy, and time that form the structure of the dance. This challenge was exacerbated by the use of conventional teaching media that lacked interactivity, making the movement analysis process seem like a tedious and abstract cognitive activity for the students.

Based on the results of a pre-survey conducted by the researcher on 32 9th gradestudents at SMPN 7 Semarang, empirical data was found confirming the students' low analytical appreciation skills. Quantitatively, 65% of the students (21 out of 32 respondents) experienced significant difficulty in distinguishing between pure (aesthetic) movement and meaningful (symbolic) movement in the Tari Kelelawar. Clinical observations conducted by the researcher in November 2025 reinforced these findings, revealing that students tended to face perceptual barriers in identifying the detailed differences between stylized movement variations. When asked to analyze elements of tempo and movement dynamics, most students could only provide superficial descriptions without being able to correlate the movement forms with the animal characteristics that served as the source of inspiration for the choreography. This condition was objectively confirmed by the results of the initial formative test, with an average score of 62 far below the learning objective achievement criterion of 75. This phenomenon underscores the urgent need for learning media capable of functioning as digital scaffolding to bridge students conceptual understanding and visual experiences in a more concrete and interactive manner.

The dominant conventional teaching method of "watch-and-imitate" without interactive analytical tools makes learning feel monotonous and cognitively shallow. Furthermore, reliance on standard learning media such as Microsoft PowerPoint and the repetitive playback of tutorial videos is perceived as losing its effectiveness. These media are one-way and passive, thus failing to provide space for students to actively engage in critically analyzing elements of motion. Consequently, student motivation declines because the teaching-learning process tends to be repetitive and fails to offer new, interactive challenges for the development of their creativity. Piaget believed that the learning process in school must align with the developmental stage the students are currently in. Therefore, when teaching, an educator must possess the ability to understand the levels of cognitive development in students. Additionally, teachers must provide instruction that includes content, teaching techniques, and instructional media appropriate to the students' developmental stage (Anggraeni et al., 2024, p. 1512). From Piaget's perspective, the use of technology serves as a medium for active interaction between students and information. This fundamentally supports Piaget's principle emphasizing that empirical experience or direct engagement is a in cognitive construction during the learning process (Mulya et al., 2024, p. 114). Instructional media are intermediary tools that assist teachers in conveying content or messages to students. Zumrotun et al. (2020) note that instructional media play a key role in the learning process. Teachers require learning media to help students focus more effectively and participate in learning activities (Meysandi et al., 2024, p. 226).

In the world of education, the digital era has introduced learning alternatives that can help both teachers and students access more varied learning opportunities. Students today are deeply immersed in technology. According to Sulmayanti et al. (2025), one technology that has been adapted for learning is games, which are not only used as entertainment but

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also as a means to enhance the effectiveness and motivation of student learning. In line with this view, James Paul Gee (2003) in his book "What Video Games Have to Teach Us About Learning and Literacy" argues that educational games can provide a learning context that allows students to learn through exploration, simulation, and problem solving. This approach is relevant for replacing or complementing conventional teaching methods, particularly in subjects requiring visualization or practical interaction, such as dance. Marc Prensky (2001), in his article "Digital Game Based Learning", asserts that educational games can blend learning with entertainment, which can enhance students' motivation and engagement. This approach is particularly well suited for theory based learning, which students often perceive as monotonous (Maryam, 2025, p. 25).

Although the use of audiovisual media has long been adopted in dance education, such approaches are generally one-way and passive, thus failing to stimulate students' critical thinking skills in independently analyzing movement structures. The integration of the Wordwall platform in this study offers a novel approach through gamification, enabling the deconstruction of the movement elements of the Tari Kelelawar into interactive cognitive units. Unlike conventional media, Wordwall facilitates digital scaffolding where students can categorize, sequence, and identify various meaningful movements through instant feedback. This novelty lies in the synchronization between local dance content (ethnocoreology) and digital game mechanics to alleviate the cognitive load on students when learning complex dance material. Wordwall, as one of the educational game platforms, offers various engaging and interactive educational features such as quizzes, puzzles, and matching games that can be tailored to lesson content, while simultaneously developing students' critical thinking skills and creativity (Mumtazah et al., 2025, p. 161). As a digital learning platform, Wordwall offers a variety of interactive features that can be adapted for both assessment and the delivery of learning materials. Some of Wordwall's advantages include a free basic plan with several template options. Additionally, created games can be sent directly via WhatsApp, Google Classroom, or other platforms. Wordwall features an attractive and varied interface, making it suitable as an interactive learning tool (Arsyad et al., 2025, p. 19). Wordwall can be accessed anytime and anywhere using a smartphone, thereby facilitating students' independent learning.

The importance of the teachers role in selecting learning media that align with students needs and characteristics, as well as leveraging technological advancements to make the learning process more engaging. Based on the researcher's observations (November 2025), dance teachers at SMPN 7 Semarang still frequently use PowerPoint presentations and video tutorials for delivering content, and their assessment methods remain conventional. This indicates a lack of technology utilization as a medium in the learning process, causing students to feel bored and unmotivated during lessons. Based on interview results (November 2025) with dance teachers, the use of the Wordwall platform in dance education at SMPN 7 Semarang has not yet been implemented, particularly for the "Tari Kelelawar movement variations" curriculum.

Several previous studies have demonstrated the effectiveness of using Wordwall in education, such as improved learning outcomes in science at the elementary school level (Meysandi et al., 2024) and the development of 21st-century skills (Mumtazah et al., 2025). However, the majority of these studies still focus on general theoretical subjects at the elementary level. No studies have been found that specifically explore the integration of Wordwall as an analytical tool in the field of dance education at the junior high school (SMP) level, particularly for dissecting the stylized movement structures of local creative dances. Therefore, this study aims to fill this gap in the literature by integrating digital game

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mechanics and an ethnocoreological approach to analyze the movement patterns of the Tari Kelelawar for 9th gradestudents at SMPN 7 Semarang.

This study aims to analyze the movement patterns in the Tari Kelelawar and to examine the implementation of the Wordwall educational game as a dance learning medium for 9th grade students at SMPN 7 Semarang. This study focuses on students understanding of the movement patterns in the Tari Kelelawar, as well as the role of the Wordwall educational game in supporting interactive, enjoyable, and meaningful dance learning.

METHOD

The research method used by the researcher is Research and Development (R&D). The Research and Development (R&D) method is a systematic approach to producing applicable and innovative products or models. In the fields of education and social sciences, this method is crucial for developing learning tools and media oriented toward students needs. R&D functions effectively in bridging theory and practice through scientifically tested solutions. As the complexity of problems and the need for innovation increase in the digital era, the R&D method becomes increasingly important to apply across various sectors, including education, health, and industry (Rahayu, 2025, p. 459). In this study, the researcher used the ADDIE development model, which consists of five stages: Analyze, Design, Develop, Implement, and Evaluate. According to Branch (2009), ADDIE is a development model suitable for creating and developing learning products (Kristina et al., 2021, p. 1666). The learning product created is an educational game-based learning medium using Wordwall to analyze the variations of the Tari Kelelawar movements for 9th grade students at SMPN 7 Semarang.

The Analyze stage aims to analyze problems occurring in the field through observation, interviews, and document review. The Design Stage involves selecting the instructional material specifically the movements of the Tari Kelelawar and designing the educational game on Wordwall. The Develop Stage includes creating the educational game on Wordwall as a learning medium, conducting a feasibility test by a media expert (functional testing), interviewing one validator a media expert (expert judgment) and revising the product based on the expert judgment. The Implementation stage involved testing the product with students. The Evaluation stage involved interviewing respondents, analyzing the data, conducting data validity tests, and finally, the researcher drew conclusions.

This study was conducted at Universitas Negeri Semarang and SMPN 7 Semarang. The study population consisted of 9th grade students at SMPN 7 Semarang who were involved in dance education. This study employed purposive sampling, selecting a single 9th grade class at SMPN 7 Semarangas the sole subject. This group was selected because it exhibited the most significant cognitive barriers in analyzing the movements of the Tari Kelelawar. Selecting a single subject group allowed the researcher to conduct in depth observations and controlled media testing, ensuring that any improvement in students' analytical skills could be attributed solely to the Wordwall media intervention. Additionally, controlling variables within this homogeneous group aligns with the characteristics of a development model that requires a specific unit of analysis (Sukriah et al., 2024, p. 31). The data collection techniques used in this study include observation, documentation, and interviews. In this study, the data analysis technique used the Milles and Huberman model, namely data reduction, data presentation, and drawing conclusions. To ensure that the data collected regarding the analysis of Tari Kelelawar movements based on the Wordwall game is accurate and reliable, the data validity test in this study uses triangulation techniques, namely source triangulation and methodological triangulation.

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RESULT AND DISCUSSION

SMPN 7 Semarang is located at Jl. Imam Bonjol No. 191A, Pendrikan Kidul, Semarang Tengah District, Semarang City, Central Java. SMPN 7 Semarang is a junior high school that consistently integrates cultural arts education, particularly dance, into its extracurricular activities. This school is known for its Tari Kelelawar, which serves as the school's cultural icon. The dance was created by a dance teacher and is taught continuously to 9th grade students as part of the dance curriculum.

The subjects of this study are 9th grade students at SMPN 7 Semarang who are enrolled in dance classes. Students at this level are in the formal operational stage of cognitive development, meaning they possess the ability to think logically, analyze, and classify information. However, based on initial observations conducted by the researcher, students still face difficulties in systematically analyzing the details of variations in dance movements. Therefore, a learning medium is needed that can facilitate movement analysis activities in a visual, interactive, and student centered manner.

The Tari Kelelawar is a creative dance piece constructed as a cultural identity and institutional icon at SMPN 7 Semarang. Choreographically, this dance draws inspiration from the environmental phenomenon of a bat colony in the school area, which is then deconstructed through the process of observing the animals behavior. The process of movement stylization involves exploring the physical habits of bats, which are then transformed into dance movement elements through dynamic variations in the use of space, time, and energy. From a dance composition perspective, this work employs the method of mimicking nature (mimesis) in relation to the behavior of bat colonies.

The representation of nature in this choreography can be further examined through an ethnocoreological perspective to uncover the meaning behind each gesture. An indicator of ethnocoreology is the revelation and analysis of dance movements that possess values and symbolic meanings that can be understood when watching the dance performance. An analysis of the movement patterns in the Tari Kelelawar reveals a profound kinesthetic deconstruction through three main motifs. First, in the flapping wings movement, the element of space is dominated by horizontal expansion through stylized arm extensions, combined with a light yet rhythmic quality of weight and a fast tempo. From an ethnocoreological perspective, this movement is not merely a motoric imitation but a representation of the vitality of fauna which symbolically embodies the spirit and dynamics of the students personal growth. From an ethnocoreological perspective, the stylization of this flapping also represents the process of adaptation and resistance among the school community in transforming negative perceptions of bats into an aesthetic collective identity. Second, the hanging movement features variations ranging from low to moderate levels, with restrained and controlled energy, creating a calm flow. This motif represents the stylized resting position of a bat, which is philosophically interpreted as a symbol of inner balance and contemplation amidst a busy schedule. Socioculturally, this movement emphasizes the values of calmness and self reflection, which are integral to the educational character of the environment at SMPN 7 Semarang. Finally, the navigation movement explores a vast space directionally with strong energy and sudden changes in tempo. This movement depicts the bat's ability to orient itself in dark spaces, which, in a sociocultural context, is interpreted as the students sharp intuition and adaptability in facing challenges in the digital age. Through the deconstruction of these movement elements, the use of the Wordwall platform serves as a tool for students to understand that every dance movement is a cultural message reflecting life skills and how society responds to the evolution of the times.

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The variety of Tari Kelelawar movements consists of several main forms, including wing flapping movements, hanging movements, and navigational movements. The wing flapping movement represents the bat's flying activity with qualities of speed, lightness, and rhythm. This movement is dominated by the stylized use of the arms to create the impression of wings opening and closing alternately. The hanging movement is inspired by the resting position of bats hanging upside down. This movement is realized through variations in body level, an emphasis on balance, and controlled shifts. Meanwhile, the navigation movement depicts the bat's ability to move and orient it self in dark spaces. These movements are expressed through rapid changes in direction, shifts in tempo, and the exploration of expansive space. Based on their categories, the various movements of Tari Kelelawar can be distinguished into pure movements and symbolic movements. Pure movements serve to highlight visual beauty and the dynamics of movement, while symbolic movements carry symbolic meanings related to the behavior and character of bats. Understanding the differences between these types of movements is the focus of analysis in 9th grade dance education.

The development of educational game based learning media using Wordwall in this study employs the ADDIE model, which includes the Analyze, Design, Develop, Implement, and Evaluate stages.

Analyze Stage

In the analysis stage, the researcher conducted observations and interviews with the dance teacher and 9th grade students. This study began with an observation using a questionnaire distributed to 32 9th grade students at SMPN 7 Semarang. The results showed that all students already possessed digital devices to support their learning. However, the majority of students were not yet familiar with or had not used the Wordwall application in the learning process, particularly in the dance art subject.

The curriculum used by the dance teacher at SMPN 7 Semarang for the dance subject is the merdeka curriculum. The dance instruction students have experienced so far remains conventional and has not utilized educational games. This situation has limited students understanding of the structure and sequence of the Tari Kelelawar movements. Nevertheless, the majority of students expressed a positive response to the potential use of educational games as a learning medium. Students believe that game based learning has the potential to increase learning motivation and assist in the process of memorizing and understanding dance movements.

Analysis results indicate that dance education is still dominated by the "watch and imitate" method, lacking interactive analytical tools. Students tend to struggle with identifying differences between movement variations, particularly regarding the details of spatial, temporal, and physical execution. This situation highlights the need for learning media capable of assisting students in analyzing movements in a more systematic and engaging manner.

Design Stage

The planning Stage involved determining the main material, namely the Tari Kelelawar movements. The material used by the researcher was obtained from a study of dance teaching materials for 9th grade students at SMPN 7 Semarang. The researcher then designed the learning media using several templates available on Wordwall. The researcher selected the match-up, labeled diagram, group sort, and open the box templates as the models to be implemented with 9th grade students in dance education. The match-up template is used to

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pair movement images with their descriptions, the labeled diagram to identify body parts and movement positions, the group sort to categorize movement types and the open the box to describe the various movements in the Tari Kelelawar. The game design was structured so that students not only memorize but also analyze the characteristics of each movement.

Development Stage

In the development stage, the researcher created the Wordwall educational game media in accordance with the design that had been prepared. The developed media was then functionally tested to ensure that every feature worked properly. Next, validation was conducted by media experts through expert judgment. The researcher selected the templates to be used: match-up, labeled diagram, group sort and Open the Box.

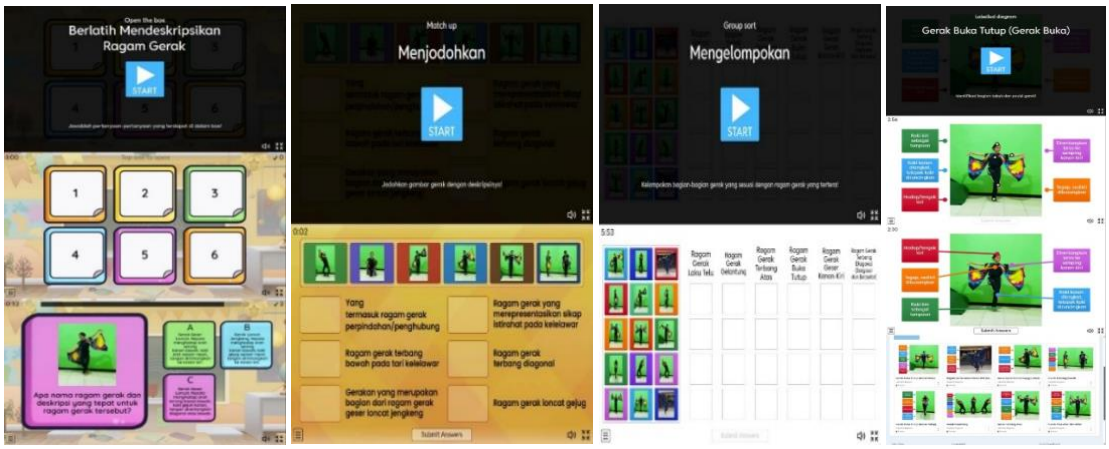

Figure 1. Screenshot of the educational Wordwall game (from left to right) “Open the Box”, "Match Up”, "Group Sort”, "Labelled Diagram” (Source: Nahla, January 1, 2026)

The validation of the Wordwall based learning media instrument on the topic of analyzing the variety of Tari Kelelawar movements involved validation by two media experts. The main focus of this validation was the visual design and functionality of the media in supporting the process of analyzing the variety of dance movements. The validation process was conducted on January 9, 2026, by Malarsih and Rimasari Pramesti Putri. Based on the validation conducted by the two media experts on the Wordwall educational game, the results indicated that the developed learning media falls into the acceptable for use category. The assessment was conducted based on 11 indicators covering aspects of visual quality, technical quality, interactivity, content presentation, and media benefits. Overall, most indicators received high scores (in the good to very good category). The visual quality aspect showed positive results, particularly regarding the harmony of visual design and the readability of typography, which were deemed comfortable for 9th grade students. The technical quality aspect also received an excellent rating, marked by ease of access, well functioning navigation, and the media’s response speed during use. Regarding interactivity, the game features and feedback were assessed as capable of motivating students and providing clear responses to their answers. The content presentation aspect indicates that the game flow effectively reflects the sequence of Tari Kelelawar movements, and the Wordwall feature was deemed appropriate for the characteristics of the dance material. Additionally, the media’s utility aspect received a very good rating, as the media was deemed capable of helping students understand dance movements independently.

The results of the media expert validation indicate that the Wordwall educational game

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possesses visual, technical, and interactive qualities that support dance education at the junior high school level. The appropriateness of the visual design and typography enhances students learning comfort, making the media easier to use in the learning process. From a technical perspective, ease of access and navigation stability demonstrate that the media meets user-friendly principles, which are essential in digital based learning media. The media's interactivity, through game features and real time feedback, contributes to enhancing students learning motivation, particularly in understanding dance movements. However, recommendations from media experts suggest the need to strengthen the presentation of dance movements, especially by maximizing movement visualization through video to allow dance movements to be observed more clearly and sequentially. Additionally, adjusting the sequence of dance movements is recommended to better align with the structure of the dance material being taught. Overall, these results confirm that Wordwall is suitable for use as a dance education medium, provided minor refinements are made to enhance visual clarity and the systematic presentation of the material.

Implementation Stage

Following the refinement of the Wordwall educational game based on expert media evaluations, the implementation Stage was conducted on January 12, 2026, in class 9E at SMPN 7 Semarang, utilizing the Wordwall based interactive media as the primary learning tool. During the session, students accessed the game activities via their personal devices to complete various personalized tasks. During this process, significant changes were observed in the classroom dynamics, with students appearing far more active and enthusiastic compared to conventional learning.

Figure 2. The process of implementing the Wordwall game with students in Class 9E
(Source: Nahla, January 12, 2026)

Within the Wordwall game, there is a review options feature where students can review their mistakes. This visualization demonstrates active interaction between students cognition and complex dance content, reinforcing the argument that this medium functions as a tool for deconstructing movement, not merely as entertainment. Students enthusiasm was clearly evident as they actively engaged in observing, matching, and digitally grouping the movements of the Tari Kelelawar. The use of gamification elements in dance lessons has proven capable of transforming an art concept that was once difficult to visualize into a more tangible and meaningful learning experience. This confirms that Wordwall not only enhances the visual presentation of the material but also effectively stimulates students' critical thinking skills through an interactive and enjoyable approach.

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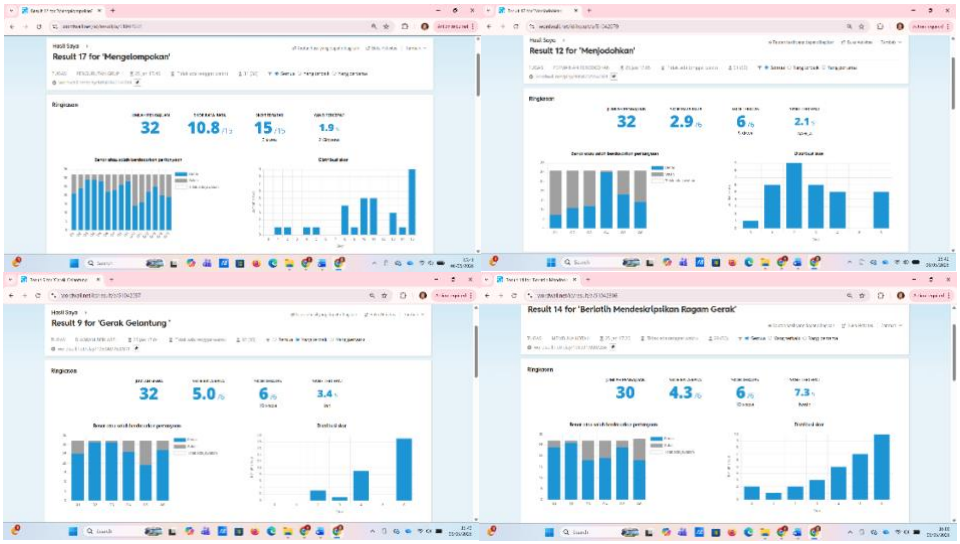

Figure 3. Screenshot of students activity results in the Wordwall game
(Source: Nahla, January 12, 2026)

Evaluation Stage

The evaluation stage was conducted through the distribution of questionnaires and in depth interviews with participants to measure the effectiveness of the implemented learning media. During the evaluation stage, the researcher conducted a comprehensive analysis of the media's effectiveness. Based on the results of the student response assessment survey involving 32 9th grade respondents, the data indicates a very high level of satisfaction and acceptability, with an average score of 88%, falling into the very appropriate/very positive category. The responses from these 32 students indicate a consensus that the elements of competition and motion visualization in Wordwall successfully break down the complexity of dance material. This Stage concluded with a focus group discussion/interview with student representatives to validate that the increase in movement analysis scores is indeed correlated with the ease of navigation and clarity of the visual deconstruction presented in the medium. Based on an interview with one of the students, Ikhwan (January 12, 2026), it was revealed that the use of the Wordwall medium is highly relevant and suitable for learning the material on the variety of Tari Kelelawar movements, particularly as a self-learning tool at home. Ikhwan emphasized that the novelty of this platform offers a unique appeal because the educational game based learning experience was something new he encountered in the arts and culture course. Similarly, Erika (January 12, 2026) stated that the wordwall platform has an intuitive interface, making it very easy for students to understand and operate without significant technical difficulties.

Overall, the evaluation results indicate that the Wordwall platform makes a positive contribution in helping students visualize and understand various dance movements more clearly, systematically, and structurally. Presenting the material in the form of an interactive game has proven effective in increasing students' learning motivation compared to conventional methods. This indicates that the combination of educational content and entertainment elements (edutainment) can create a fun learning atmosphere while strengthening students retention of details regarding the Tari Kelelawar's movement variations.

The results of this study indicate that the implementation of the Wordwall educational game has a significant positive impact on the effectiveness of dance education, particularly

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in the dimension of critical analysis of the Tari Kelelawar's movement variations. Cognitively, this media integration facilitates students in performing precise movement deconstruction, which includes differentiating movement types, internalizing symbolic meanings, and deeply identifying elements of space, time, and energy. On the affective level, there is a consistent increase in interest and learning motivation, driven by interactive gamification mechanisms. In terms of usability, the Wordwall platform demonstrates a high level of practicality, aligning with instructional needs and the cognitive characteristics of adolescent students (9th grade).

Theoretically, the integration of Wordwall into this learning process aligns with constructivist principles, which emphasize students' active engagement in building independent understanding. This medium serves as a visual digital mediation tool capable of transforming abstract kinesthetic concepts into concrete representations that are more accessible to students reasoning. This finding simultaneously reinforces the academic discourse regarding the efficacy of educational games in enhancing retention of understanding in art subjects that require analytical visualization , where technology serves not merely as a supporting tool but as a catalyst for cognitive transformation in dance education rooted in local culture.

CONCLUSIONS

This study successfully developed an interactive learning medium based on the educational game Wordwall, specifically implemented for the analysis of movement variations in the Tari Kelelawar for 9th grade students at SMPN 7 Semarang. Based on testing and evaluation results, this medium was deemed suitable by media experts and achieved a measured satisfaction score of 88% from the 32 students who served as test subjects. The use of features such as Match-Up and Group Sort specifically proved to facilitate the students in that class in deconstructing the complexity of spatial, temporal, and kinetic elements in meaningful movements visually and independently.

Although the use of digital platforms in education has been extensively studied, the specific contribution and novelty of this research lie in the utilization of gamification as a digital scaffolding tool specifically tailored for the ethnocoreological analysis of local creative dance, which is rich in stylized movements. Theoretically, these findings confirm the principles of constructivism, where interactive game elements can bridge the understanding of abstract kinesthetic concepts, making them more concrete and easier for adolescents cognitive reasoning to process. Practically, this medium offers an alternative teaching support for dance instructors and teachers at SMPN 7 Semarang to shift from the passive "watch and imitate" method toward a more analytical appreciation based learning model.

However, these findings are not without research limitations. The validation of the effectiveness and the research data set is limited to a single subject (purposive sampling) consisting of only 32 students at one school. Therefore, the claim of improved understanding is contextual to the environment of SMPN 7 Semarang and cannot be broadly generalized to the student population or other dance genres. For future research, it is recommended to expand the scale of the pilot sample to include various schools and other types of traditional dance so that the effectiveness of using Wordwall as an analytical appreciation instrument can be validated more comprehensively.

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