

Blended Learning in Dance Education: A Qualitative Study of Its Implementation among SIJB Students

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ABSTRACT

This study is driven by the need for innovation in dance education at Sekolah Indonesia Luar Negeri (Indonesian Schools Abroad), where limited access to expert instructors remains a challenge, alongside the growing importance of technology in supporting skill-based learning. The study aims to describe the implementation of a blended learning model supported by audio-visual media in dance instruction at Sekolah Indonesia Johor Bahru (SIJB) and to examine the resulting learning outcomes. The study adopts a descriptive qualitative approach involving teachers, students, and expert instructors as participants. Data were collected through two days of direct observation, follow-up interviews conducted online via WhatsApp, questionnaires, and documentation. The analysis followed stages of data reduction, data display, and verification using triangulation techniques. The findings show that the learning process unfolds through interconnected stages, including video-based material distribution, independent learning, face-to-face practice, expert evaluation, and continued practice leading to performance. Audio-visual media serves as an initial learning resource that helps students build foundational understanding, while face-to-face practice with teacher guidance strengthens technical mastery of movements. Students' responses reflect a generally positive trend, particularly in relation to interaction and direct learning, although variations in ability emerge due to differences in prior learning experience. Learning outcomes appear across cognitive, psychomotor, and affective domains, all of which develop throughout the process. In conclusion, the findings indicate that integrating audio-visual media with face-to-face learning supports a structured and sustained dance learning process, particularly in contexts with limited resources.

KEYWORDS

Blended Learning
Audio-Visual Media
Dance Education

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INTRODUCTION

Nowadays, digital transformation has significantly altered educational practices globally (Bond et al., 2020; Dhawan, 2020). The integration of information and communication technologies into learning has encouraged the development of digital-based pedagogical innovations, making learning processes more flexible, interactive, and learner-centered (Garrison & Kanuka, 2004). The use of digital media, including audio-visual multimedia, has been shown to enhance student engagement and learning outcomes by presenting information in more accessible and engaging ways (Bond et al., 2020; Noetel et al., 2021). In this context, blended learning has emerged as an approach that combines online and face-to-face instruction to create more adaptive learning experiences aligned with students' needs (Afriani et al., 2024; Cahyani et al., 2021; Farmati et al., 2023). In Indonesia, the integration of educational technology has also gained increasing attention as part of

efforts to improve learning quality and adapt educational practices to technological developments and the characteristics of digital generations (Jasmari, 2024). The use of digital technology is no longer limited to general academic subjects but is also being applied in various fields, including arts education, which often requires more visual and demonstrative approaches (Afiah et al., 2025; Noetel et al., 2021).

A number of studies have shown that instructional videos and visual media can support students in understanding practice-based skills through observation and repeated independent practice (Epstein et al., 2020; Sulistyorini et al., 2023). Other studies indicate that blended learning environments provide greater flexibility for students to access learning materials and enhance engagement through the combination of online and in-person activities (Garrison & Kanuka, 2004; Hoerudin, 2022). In addition, the integration of multimedia has been found to improve learning motivation, conceptual understanding, and academic performance through more interactive content delivery (Manulang et al., 2024; Yonanda et al., 2024). However, most of these studies focus on general subjects such as language and science, leaving research in arts education, particularly dance education, relatively limited. Moreover, studies that specifically examine the integration of audio-visual-based blended learning in dance education within the context of Sekolah Indonesia Luar Negeri (Indonesian Schools Abroad) remain scarce. This gap highlights the need for further research to better understand how blended learning can be applied in dance education in international Indonesian school settings. In response to this gap, the present study explores the implementation of an audio-visual-based blended learning model in dance education at Sekolah Indonesia Johor Bahru, one of the Sekolah Indonesia Luar Negeri. This study contributes to the literature by examining blended learning within the context of dance education in international Indonesian school settings, an area that has received limited attention in previous research.

These two theoretical perspectives form the analytical framework of this study. Blended Learning Theory (Garrison & Kanuka, 2004) explains how the integration of online and face-to-face instruction creates adaptive learning experiences; while Constructivist Theory (Piaget, 1970) explains how students with different prior movement backgrounds adapt at different rates within the blended learning process. Together, these two perspectives provide complementary lenses for analysing how the blended learning model at SIJB operates. Blended learning theory guides the design of the overall instructional sequence that combines online and face-to-face stages, while constructivist theory explains how students build and refine their movement understanding through prior knowledge and active engagement.

The blended learning model implemented at SIJB most closely aligns with the Enriched Virtual model (Horn & Staker, 2015), in which students complete the majority of their learning through media-based resources and attend face-to-face sessions for guided practice and reinforcement. This configuration is shaped by the institutional constraint of limited access to specialist dance instructors, making the deliberate sequencing of online and face-to-face stages central to the model's effectiveness.

In the context of Sekolah Indonesia Luar Negeri, dance education plays a strategic role not only as part of arts education but also as a means of preserving Indonesian culture within international educational environments. This makes dance education in Sekolah Indonesia Luar Negeri (SILN) an important area of study, particularly in understanding how educational technology can enhance learning quality while supporting cultural preservation in contexts with limited teaching resources. SILN functions not only as an educational space but also as a platform for cultural diplomacy, introducing Indonesian cultural identity to the

global community (Zuhri & Sholeh, 2024). However, in practice, dance education in Sekolah Indonesia Luar Negeri often faces limitations in the availability of teachers with specialized expertise in dance. This condition calls for innovative teaching strategies to ensure that learning remains effective. One potential solution is the use of audio-visual-based blended learning, which allows students to access movement demonstrations flexibly and repeat learning processes independently through digital media (Mulyatiningsih et al., 2023; Putri et al., 2023).

Based on this background, this study aims to describe the implementation of an audio-visual-based blended learning model in dance education at Sekolah Indonesia Johor Bahru and to examine the learning experiences and outcomes that emerge from this process. Using a descriptive qualitative approach, the study seeks to understand how blended learning strategies are applied in dance education and how students respond to the use of audio-visual media in the learning process. Specifically, this study addresses the following research questions: how can blended learning serve as a solution for dance education in Sekolah Indonesia Luar Negeri; how do students understand dance learning materials through audio-visual media within a blended learning model; and what learning outcomes do students achieve after participating in the learning process. This study is expected to contribute to the development of technology-based arts education strategies and to expand research on the implementation of blended learning in arts education within Sekolah Indonesia Luar Negeri.

METHOD

This study employs a descriptive qualitative approach to gain an in-depth understanding of the implementation of an audio-visual-based blended learning model in dance education at Sekolah Indonesia Johor Bahru (SIJB). This approach enables systematic and contextual examination of phenomena based on real conditions in the field (Shields & Rangarajan, 2013). This approach enables the analysis of learning practices in their contextual setting, based on participants' direct experiences.

The research participants were selected based on their direct involvement in the dance learning process using a blended learning model at SIJB. The participants comprised the extracurricular dance teacher at Sekolah Indonesia Johor Bahru, a lecturer from the Dance Education Study Program at Universitas Pendidikan Indonesia serving as an expert, and students actively involved in the dance extracurricular program. A total of 16 students were involved: 6 male and 6 female students in the Kangsreng dance material, and 2 male and 2 female students in the Pencak Silat material. Based on educational level, the participants consisted of 10 junior secondary school students and 6 primary school students. The study was conducted at Sekolah Indonesia Johor Bahru, located at Jalan Taat No. 46, Johor Bahru, Malaysia.

Data were obtained from both primary and secondary sources. Primary data were gathered through observation, semi-structured interviews, and a questionnaire. Secondary data consisted of supporting documents including instructional materials, activity archives, and photos and videos of the learning process. To reconstruct the full learning sequence, data collection drew on multiple methods at different points in time. The researcher conducted on-site observation over two days at SIJB, focusing on the culminating phase of the learning cycle, namely expert evaluation and student performance, which represented the most directly observable stage. Earlier stages of the process, including video-based independent learning and weekly face-to-face practice sessions that had unfolded over several weeks prior to the researcher's arrival, were reconstructed through semi-structured interviews,

follow-up clarification via WhatsApp, and review of instructional documentation and video materials provided by participants.

Interviews were conducted with three participants: the extracurricular dance teacher (Ibu Lusi), a co-supervising teacher (Ibu Via), and the Dance Education lecturer from Universitas Pendidikan Indonesia. The primary interview session was conducted in person at SIJB on 24 October 2024, lasting approximately 45–60 minutes in a semi-structured format to allow flexible exploration of participants' experiences. Follow-up clarifications were gathered via WhatsApp on subsequent dates to verify and deepen specific findings. Student perspectives were captured through an 18-item Likert-scale questionnaire completed by all 16 student participants, with content validity ensured by aligning each item with the constructs being measured (Yusoff, 2019).

Each data source contributed distinct evidence to the overall analysis. Observation captured real-time learning dynamics and teacher-student interaction, interviews generated accounts of instructional decision-making and contextual constraints, documentation provided visual and archival corroboration, and the questionnaire captured students' perceptions across the full cohort. Rather than serving as a basis for statistical inference, the questionnaire was used descriptively to complement and corroborate qualitative findings.

Data analysis followed the interactive model proposed by Miles et al. (2014), comprising four stages: data collection, data reduction, data display, and conclusion drawing and verification. Data obtained from observations, interviews, and documentation were reduced by selecting and summarizing relevant information to identify patterns and themes, then presented in descriptive narrative form to facilitate interpretation. To classify students' learning outcomes, this study employed Bloom's Taxonomy as a coding framework, drawing on the psychomotor and affective domains (Krathwohl, 2002) to systematically describe the levels of student development observed across the learning process. Conclusions were drawn gradually and verified continuously throughout the study. The research procedure was conducted in three stages: pre-field, fieldwork, and data analysis. The pre-field stage included designing the research, determining the research site, obtaining permissions, conducting preliminary observations, and preparing instruments. The fieldwork stage involved observation, interviews, questionnaires, and documentation. The data analysis stage ran continuously from the beginning of data collection until final conclusions were reached. To ensure validity, this study employed source triangulation, method triangulation, and member checking, verifying findings with participants to ensure accuracy and alignment with actual conditions.

RESULT AND DISCUSSION

The Implementation Pattern of Blended Learning in Dance Instruction

Dance instruction at Sekolah Indonesia Johor Bahru (SIJB) applies a blended learning model through a gradual and continuous process within extracurricular activities. The learning process does not rely on a single space or time frame; instead, it unfolds through interconnected stages that combine online and face-to-face learning. At the initial stage, lecturers from the Dance Education Study Program at Universitas Pendidikan Indonesia (UPI) distribute learning materials. They deliver the materials in the form of dance videos shared via WhatsApp with extracurricular teachers and students. These videos present complete dance content, including choreography sequences, movement forms, technical details, movement dynamics, and expressive character.

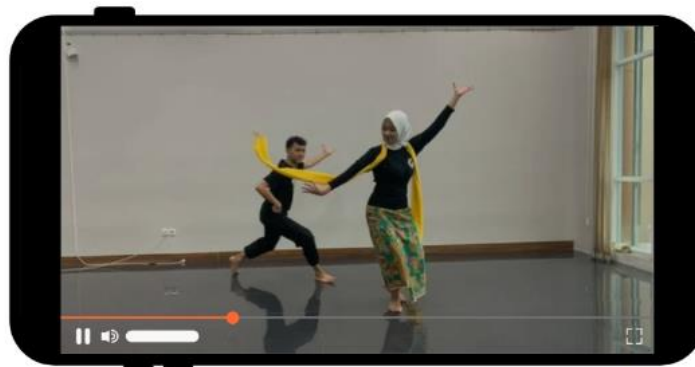


Figure 1. Kangsreng dance instructional video, which serves as the main learning resource.

After receiving the materials, teachers study the videos as part of their preparation before teaching. They observe and repeatedly practice the movements shown in the videos. Students then access the same videos before attending practice sessions at school. They watch, repeat, and independently try to understand the structure and sequence of movements. The process continues with face-to-face practice sessions at school. During this stage, students begin to perform the movements based on what they have learned from the videos. Teachers guide the sessions by demonstrating movements, providing technical instructions, and helping students follow the choreography step by step. The training advances methodically, beginning with individual movement segments before integrating them into a cohesive dance.

In the next stage, lecturers from UPI conduct an evaluation through a two-day visit to SIJB. They observe students' performance, correct movement techniques, re-demonstrate movements, and provide direct guidance to both teachers and students. After the evaluation, teachers and students continue practicing by applying the feedback. They repeat the exercises with a focus on refining movements according to the given corrections. The final stage involves a performance, where students present the complete dance as the outcome of the learning process. Overall, the learning sequence forms an integrated cycle consisting of material distribution, independent learning, face-to-face practice, evaluation, continued practice, and performance.

Audio-Visual Media-Based Learning Process

Audio-visual media plays a central role in the overall dance learning process at Sekolah Indonesia Johor Bahru (SIJB), particularly in the early stage of developing students' understanding of the material. Lecturers from the Dance Education Study Program at Universitas Pendidikan Indonesia (UPI) design instructional videos that present the dance material in a complete and systematic manner. These videos include choreography sequences, technical movement details, body dynamics, and expressive character required in each part of the performance. As a result, the videos serve as the primary reference before face-to-face practice takes place at school.

At this initial stage, students access the videos as their main learning resource. They observe, repeatedly watch, and independently work to understand the structure and sequence of movements, especially in more complex sections. This process allows flexibility, as students can pause, replay specific parts, and adjust their learning pace according to their individual needs (Kay, 2012; Noetel et al., 2021). Teachers also engage actively by studying the videos as part of their preparation before teaching. This involvement positions teachers not only as instructors but also as learners who first internalize the material before delivering

it to students.

This stage of independent learning shows that learning extends beyond the classroom and develops flexibly outside formal practice sessions. Based on teacher accounts, students demonstrate varied approaches to studying the videos, including differences in repetition frequency and focus on specific movement segments, which reflects individual learning rhythms. Observing and repeating the videos plays a key role in building initial understanding, particularly in recognizing movement patterns and choreography sequences. At the same time, teacher involvement indicates that the learning process does not center solely on students. As reported in interviews, teachers use the videos as their primary reference to understand movement structures before guiding students during face-to-face sessions, which ensures continuity between independent learning and direct practice.

As the process moves into face-to-face practice, learning shifts from observation to direct physical engagement. Training sessions take place intensively, with a frequency of approximately five sessions per week over one month for the Kangsreng dance and five sessions over two weeks for Pencak Silat. This schedule allows for sustained repetition within relatively short intervals between sessions. During this stage, teachers take an active role by demonstrating movements, providing technical guidance, and correcting errors as they occur. They guide students in refining body position, coordination, and movement accuracy, helping them align what they observed in the videos with their actual performance. The training progresses gradually, starting with individual movement segments before integrating them into a complete choreography, supported by repeated practice until students achieve greater precision. Throughout the sessions, students remain actively engaged by asking questions, requesting demonstrations, and attempting to improve their movements based on the feedback provided.

The use of audio-visual media in dance learning at SIJB shows that media functions not merely as a supporting tool but as an integral part of the learning system. Expert-designed videos serve as the primary source for delivering material at the initial stage, particularly in situations where access to specialized instructors remains limited. SIJB manages the use of audio-visual media in a structured manner, beginning with the distribution of materials to teachers and students, followed by independent learning before face-to-face practice. This pattern indicates that audio-visual media forms part of a deliberately designed and continuous learning sequence rather than being used incidentally. Through this approach, SIJB ensures that students receive comprehensive learning material even without the constant presence of expert instructors.

In addition, teachers rely on the videos as their main instructional reference. They study the material before teaching, which creates alignment between expert-designed content and classroom practice. This dynamic is confirmed by the teacher's own account of the process. As Ibu Lusi explained during the interview, *"Yes, because delivering material through video and delivering it directly in person can sometimes differ, and that is often where the difficulty lies, in understanding what the technique looks like and how it is executed. But after studying it gradually and carefully examining the material, we were eventually able to understand it and work through those challenges"* (Interview, SIJB, 24 October 2024). This statement reflects that while video-mediated learning presented initial challenges in interpreting technical details, systematic self-study allowed the teacher to resolve these difficulties progressively. In this context, audio-visual media functions as a bridge between expert knowledge and on-site instruction. Faced with resource limitations, SIJB demonstrates adaptability by using audio-visual media as a learning solution. The media not only temporarily compensates for the absence of expert instructors but also supports a structured

and continuous learning process. Therefore, the use of audio-visual media reflects not only a technical choice but also an institutional strategy to address learning resource constraints.

Students' Adaptation to Dance Movement Characteristics

The differences in students' adaptation are closely tied to their prior learning trajectories. As Ibu Via explained, *"For the female students, this dance does not seem to be something new, as they have previously learned dance in a similar genre. As for the male students, the Kangsreng dance is something entirely new, completely new to them"* (Interview, SIJB, 24 October 2024). Female students had previously learned Mojang Priangan Dance, a dance sharing stylistic similarities with Kangsreng, which provided a foundation for faster adaptation. Male students, by contrast, had previously focused on Nusantara creative basic dances movement vocabularies with fundamentally different dynamics, energy qualities, and cultural character. This background mismatch required them to reorient not only their physical technique but also their expressive approach. Ibu Via further noted, *"This kind of cultural shift is indeed more difficult, but thankfully they were able to keep up"* (Interview, SIJB, 24 October 2024).

According to the teacher, at the initial stage, some students struggle to follow the material, particularly in understanding movement sequences and unfamiliar characteristics. However, as training progresses, they continue participating and gradually improve their ability to adapt. Students also demonstrate differences in learning speed. One student shows a faster ability to understand and replicate movements compared to others. This variation highlights differences in individual learning pace within the context of dance instruction.

The Kangsreng group consisted of 12 students (6 female, 6 male). Female students, with prior experience in Mojang Priangan Dance, adapted more readily to Kangsreng's movement vocabulary and expressive register, showing faster recognition of arm and hip coordination from early sessions. Male students, whose background centered on Nusantara basic movement patterns, required more time to adjust to the dance's softer dynamics and expressive qualities, though all showed steady improvement through repetition and expert feedback. The Pencak Silat group consisted of 4 primary school students. All four showed notable improvement following expert evaluation, particularly in movement precision and synchronization. Differences in initial ability with some students grasping sequences quickly and others requiring more repetition, reflect the constructivist principle that new learning builds upon prior knowledge structures (Piaget, 1970).

Student's Learning Outcomes

Students' learning outcomes in this study appear across three main aspects: cognitive, psychomotor, and affective domains, all of which developed throughout the learning process. In the cognitive domain, students demonstrated the ability to remember movement sequences and understand the structure of choreography through the combination of video-based learning and face-to-face practice. They followed movement sequences in order without relying entirely on teacher guidance and showed an understanding of previously learned movement patterns. Students also recognized different parts within a complete dance sequence, which indicates that learning extended beyond imitation and involved structural understanding.

In the Kangsreng group, female students (Student 1 to Student 6) demonstrated strong movement structure recognition from early sessions due to prior experience, while male students (Student 7 to Student 12) needed more time to internalize the sequence but could follow the full choreography without direct prompting by the end of the cycle. In the Pencak

Silat group, all four primary school students showed improvement in recalling movement sequences step by step, particularly after repeated video viewing combined with face-to-face practice.

In the psychomotor domain, students showed their ability to imitate and perform dance movements at a beginner level. Observations indicate that most students followed movement patterns through repeated practice. Intensive training helped them develop body coordination, balance, and movement accuracy in relation to rhythm. As observed during the evaluation phase and confirmed by teacher accounts, students improved their precision, especially after repeated practice and teacher feedback. Although abilities varied, most students adjusted their movements to match the choreography. Within the Kangsreng group, female students demonstrated better psychomotor accuracy in early sessions, while male students improved progressively after expert evaluation, notably Student 9, who showed the most marked gain in precision by Day 2. In the Pencak Silat group, psychomotor development centered on balance and posture. Student 15 had strong energy but needed stability guidance, Student 13 demonstrated smooth coordination throughout, and Student 16 and Student 14 gradually improved body alignment through teacher-assisted repetition.

In the affective domain, students demonstrated positive attitudes during the learning process. They participated enthusiastically, engaged actively in each session, and showed confidence when performing learned movements. Students also interacted with teachers and peers by asking questions, discussing, and attempting to improve their movements based on feedback. Their confidence became more visible when they performed in school events, which reflected their readiness to appear in front of others.

Affectively, female Kangsreng students (Student 1 to Student 6) exhibited high enthusiasm. Student 2 and Student 5 frequently asked questions and requested re-demonstrations. Male students showed initial hesitation in expressing Kangsreng's softer character, though Student 7 and Student 10 were observed encouraging peers, reflecting emerging collaborative attitudes. In the Pencak Silat group, Student 13 and Student 15 appeared especially motivated, voluntarily attempting extra repetitions, while Student 14 and Student 16 grew in confidence following teacher feedback. Across both groups, students consistently identified peer interaction as the most positively experienced component of the learning process, confirming that social engagement was a key source of affective support throughout.



Figure 2. Students performing dance movements as a learning outcome

The results show steady progress in students' learning, reflected in stronger movement understanding, improved motor skills, and more positive learning attitudes. Students demonstrated this progress through their ability to follow movement sequences, adjust their performance based on feedback, and remain actively engaged during practice. These

outcomes reflect not only final performance ability but also the learning process students experienced while understanding, practicing, and presenting the dance material.

Learning Evaluation by Experts

This study conducted the learning evaluation through the direct involvement of lecturers from the Dance Education Study Program at Universitas Pendidikan Indonesia (UPI), who acted as expert evaluators during a two-day visit to SIJB. This stage took place after students completed the blended learning sequence, which included audio-visual learning and face-to-face practice. The evaluation did not focus solely on final performance. It also included correction, guidance, and reinforcement of previously learned material. Experts, teachers, and students interacted directly in the same learning environment, which made evaluation an integrated part of the learning process rather than a separate stage.

On the first day, the experts concentrated on reviewing students' movements and providing targeted corrections. They observed students' initial performance, identified technical inaccuracies, and demonstrated correct movements based on expected standards. Corrections addressed body position, coordination, movement direction, dynamics, and expressive character. The experts combined verbal explanation with direct demonstration so students could clearly see the differences between incorrect and correct movements. Teachers also participated by observing, taking notes, and adjusting their instructional approach based on the feedback. Students responded actively by attempting to correct their movements immediately, which made the evaluation process interactive and direct.



Figure 3. Correction of female students' Kangsreng dance technique by expert lecturer

Figure 3 illustrates the expert-led correction process conducted with female students performing the Kangsreng dance. During this session, the expert lecturer directly demonstrated appropriate body alignment, arm positioning, and movement dynamics while students simultaneously observed and adjusted their performance. The correction process enabled students to compare their current execution with the expected movement standard, facilitating immediate refinement of technique. This interaction highlights the role of direct feedback in supporting motor skill development and ensuring consistency between the instructional video material and students' actual performance.



Figure 4. Correction of male students' Kangsreng dance technique by expert lecturer

Figure 4 shows the correction session involving male students learning the Kangsreng dance. The expert lecturer provided demonstrations emphasizing movement accuracy, coordination, and expressive qualities required in the choreography. As male students were generally less familiar with the stylistic characteristics of Kangsreng dance, the correction process focused not only on technical execution but also on helping students adapt to the cultural and expressive dimensions of the dance. Through observation, imitation, and repeated practice, students gradually adjusted their movements to better align with the intended character of the performance.



Figure 5. Correction of Pencak Silat movements by expert lecturer

Figure 5 presents the expert evaluation of students performing Pencak Silat movements. The expert lecturer observed students' execution and provided corrections related to movement precision, balance, posture, and synchronization. Unlike dance movements that emphasize aesthetic expression, Pencak Silat requires greater attention to control, stability, and accuracy of body mechanics. The correction session encouraged students to refine their movements through repeated practice and direct guidance, allowing them to improve both technical performance and confidence in executing the movement sequences.

Across the three evaluation sessions, expert feedback functioned as an important mechanism for bridging independent video-based learning and embodied performance. Students were not only corrected on technical inaccuracies but were also guided in understanding movement quality, expression, and performance standards. The evaluation process therefore served as a form of experiential learning in which observation, feedback, practice, and revision occurred continuously throughout the learning cycle.

On the second day, the focus shifted to performance. Students presented the full sequence of movements after incorporating the previous day's corrections. This performance reflected both the evaluation process and the continued practice that followed. Experts observed how well students aligned their movements with the given feedback, particularly in terms of technique, coordination, and expressive quality. Teachers continued to guide the

session and ensured that students applied the corrections properly. The performance showed noticeable improvement, with movements appearing more structured, accurate, and aligned with the intended dance character.



Figure 6. Performance after the evaluation process

Figure 6 depicts students' performance following the expert evaluation and revision process. The performance served as an opportunity for students to demonstrate their understanding of choreography, movement accuracy, coordination, and expressive qualities that had been refined through repeated practice and expert feedback. The activity also functioned as an observable indicator of students' cognitive, psychomotor, and affective development throughout the learning process.



Figure 7. Expert reflection session with students

Figure 7 illustrates the reflection session conducted by the expert lecturer after students completed their performance. During this session, students received feedback regarding movement execution, performance quality, and areas requiring further improvement. The reflection process provided opportunities for students to review their learning experiences, understand their strengths and weaknesses, and consolidate the knowledge gained throughout the learning cycle.

The sequence represented in Figures 3–7 demonstrates that expert evaluation extended beyond assessment and functioned as an integral component of the learning process. Students experienced a continuous cycle of demonstration, correction, practice, performance, and reflection. This pattern reflects the principles of experiential learning, in which knowledge and skills develop through repeated engagement with experience, feedback, and reflective refinement.

Students' Responses to Blended Learning

This study gathered students' responses to the implementation of blended learning in dance instruction at Sekolah Indonesia Johor Bahru (SIJB) through a questionnaire completed by 16 students who participated in the dance extracurricular program. The data show that students responded positively to the combination of audio-visual-based learning and face-to-face practice at school. Students used the videos as an initial learning resource and as a tool to reinforce the material, while direct instruction helped them understand techniques and movement details more clearly. Interaction during practice also played an important role in supporting students' learning comfort. The questionnaire data revealed four main patterns in students' responses, covering understanding through teacher instruction, understanding through video, social interaction, and independent practice.

Students' responses across the four indicators reflect a broadly positive pattern. With regard to understanding through teacher instruction, students consistently expressed that teacher explanations and movement demonstrations were easy to follow and helped them grasp technical details more clearly. Understanding through video was also perceived positively, with students describing the instructional videos as a useful initial reference that allowed them to observe movement structure before attending face-to-face sessions. In terms of social interaction, students responded most positively to the group practice setting, indicating that learning alongside peers increased their sense of comfort and motivation throughout the process. Independent practice received a more varied response, with some students engaging actively in self-directed repetition at home while others tended to rely more on structured school sessions. Overall, the questionnaire data suggest that direct interaction, both with the teacher and with peers played a more prominent role in shaping students' learning experiences than video-based independent study alone.

This pattern was reflected in students' own expressions during the learning process. When asked about their experience practicing with peers in the face-to-face sessions, one student noted, "*When practicing together with friends, it feels more motivating. We can also watch each other's movements*" (Student Questionnaire Response, October 2024). This response illustrates how the social dimension of face-to-face practice functioned not only as a source of motivation but also as an informal observational and corrective mechanism among peers, reinforcing the role of collaborative interaction in the overall learning experience.

Discussion

Dance instruction at Sekolah Indonesia Johor Bahru (SIJB) follows a blended learning structure that, as established in the Introduction, most closely aligns with the Enriched Virtual model (Horn & Staker, 2015), audio-visual media serves as the primary knowledge transmission channel, while face-to-face sessions function as the space for guided practice, correction, and reinforcement. The findings confirm that this model does not merely combine two modes of instruction but produces an integrated learning system in which each stage is dependent on the previous one. Students who entered face-to-face practice without having watched the video lacked the movement schema needed to make use of teacher guidance; conversely, video-based learning without subsequent face-to-face correction produced observable technique errors that persisted until the expert evaluation. This interdependence distinguishes the SIJB model from simpler supplementary-use approaches and supports the characterization of blended learning as a transformative rather than additive pedagogical structure (Garrison & Kanuka, 2004).

In this study, audio-visual media plays a central role as the primary learning source at

the initial stage. Instructional videos function not only as supplementary tools but also as the main reference for both students and teachers before practice begins. Students engage in observing, repeating, and interpreting movements independently, following their learning pace. This finding aligns with studies showing that video use improves conceptual understanding and learning performance (Kay, 2012; Noetel et al., 2021). However, in the context of dance learning, this study shows that videos do more than reinforce learning; they provide a foundation for students to engage with the material independently.

At the same time, video-based learning does not diminish the teacher's role. The questionnaire results indicate that teacher-led learning contributes more substantially to students' understanding than the use of video alone. During face-to-face sessions, teachers provide technical guidance, correct movements, and help students translate visual input into physical practice. This finding highlights the importance of the teacher as an adaptive facilitator in blended learning environments (Graham, 2006). It also supports research indicating that teacher involvement in digital learning significantly influences student engagement and outcomes (Bond et al., 2020). Therefore, effective blended learning in dance requires direct interaction between teachers and students.

The learning process in this study follows an integrated sequence of observation, repetition, practice, and clarification. Collectively, these stages establish a continuous learning cycle that systematically integrates online and face-to-face learning. This pattern demonstrates that blended learning can operate systematically within practice-based arts education. The findings contribute empirical evidence to the relatively limited body of research on blended learning in arts education.

The findings further indicate that students' prior learning experiences shape their ability to understand the material. Students with similar movement backgrounds adapt more quickly than those with different experiences. This pattern reflects constructivist theory, which views learning as built upon prior knowledge (Piaget, 1970). Variations in students' ability to understand and reproduce movements further highlight the individualized and adaptive nature of dance learning. Repeated practice throughout the learning process also contributed to students' gradual improvement in movement accuracy and performance quality.

This pattern is consistent with findings by (Hoerudin, 2022), who observed similar individual variation in a blended learning context for Indonesian language learning, where students' prior language exposure influenced their pace of adaptation to the blended format. The present study extends this finding to dance education, where prior movement experience plays an analogous role to prior linguistic knowledge. In contrast, (Sulistyorini et al., 2023) found that video-based learning in nursing skills education produced more uniform outcomes across students, which may reflect the more standardized procedural nature of clinical skills compared to the expressive and culturally nuanced demands of dance. This difference highlights that in arts education, prior experiential background shapes not only technical skill acquisition but also aesthetic and cultural understanding, a dimension that is largely absent in procedurally oriented learning contexts.

The observed difference in adaptation pace between female and male students can be explained through the constructivist concept of prior knowledge schemas (Piaget, 1970). Female students had previously studied Mojang Priangan Dance, which shares stylistic and aesthetic features with Kangsreng, allowing them to extend and refine existing movement schemas rather than construct new ones. Male students, whose prior experience centered on Nusantara basic movement patterns with fundamentally different dynamics and character, were required to restructure rather than simply build upon their existing schemas. Within constructivist theory, accommodation, the process of reorganizing prior knowledge to

incorporate new, incompatible information, is inherently more demanding than assimilation (Piaget, 1970). The adaptation difference between groups therefore reflects not a difference in learning capacity, but a difference in the cognitive and physical work required to integrate unfamiliar movement vocabularies. This finding suggests that in dance education, awareness of students' prior movement backgrounds is important for anticipating where additional scaffolding may be needed.

Students' learning outcomes in this study cover cognitive, psychomotor, and affective domains. Students demonstrate an improved understanding of movement structures (cognitive), perform movements with increasing accuracy (psychomotor), and exhibit confidence alongside positive learning attitudes (affective). These findings indicate that the blended learning process produces comprehensive outcomes across all three domains, consistent with constructivist principles in which active engagement and gradual skill-building lead to holistic development (Piaget, 1970). Thus, blended learning in dance emphasizes not only outcomes but also the learning process itself.

Psychomotor development progressed through stages consistent with Bloom's taxonomy: from imitation (P1) and manipulation (P2), through precision (P3) and articulation (P4), as students moved from replicating basic patterns to coordinating movements into a complete performance. This progression was supported by intensive practice, teacher feedback, and expert correction (Coşgun Ögeyik, 2022; Krathwohl, 2002). Affective development similarly followed Bloom's taxonomy from receiving (A1) and responding (A2), through valuing (A3) toward organization (A4), as students progressed from passive attention to consistent, self-motivated engagement. Their growing confidence in public performance reflects the internalization of values associated with the highest affective levels (Krathwohl, 2002; Zainudin, 2025).

Expert-led evaluation emerges as a key finding that distinguishes this implementation from typical blended learning studies. Rather than functioning as summative assessment, expert correction operated as a formative intervention embedded within the learning cycle. From a constructivist perspective, the two-day expert visit provided the scaffolding needed to support students in refining and consolidating their understanding of movement quality. Students had accumulated prior experience through video and teacher-guided sessions, and the expert visit supplied targeted feedback that enabled them to restructure and deepen their movement schema. Without this intervention, the gap between the movement quality demonstrated in instructional videos and students' actual performance would likely have remained. This finding has practical implications, in SILN contexts with limited specialist access, periodic expert visits even of short duration can function as high-leverage learning events when the surrounding learning structure is sufficiently prepared through audio-visual and teacher-guided stages.

Despite the overall positive learning trajectory, several challenges emerged in implementation. Teachers reported initial difficulty interpreting technical movement details from video alone, requiring sustained self-study before confidently delivering the material (Interview, SIJB, 24 October 2024). At the student level, engagement in independent practice varied, with some students relying predominantly on school sessions rather than reviewing videos at home. Students whose prior movement background differed significantly from the dance material also required more targeted scaffolding during face-to-face sessions. These challenges suggest that the model's effectiveness depends not only on the availability of audio-visual resources but also on the preparedness of both teachers and students to engage consistently with each stage of the learning sequence.

Students' responses reveal a pattern that clarifies which components of blended learning

carry the most weight in a motor skill context. While video-based independent practice received positive but more varied responses, direct interaction both with the teacher and with peers consistently produced the strongest engagement indicators. This prominence of peer interaction reflects a structural feature of motor skill learning in which movement quality is regulated not only through self-monitoring but through observing and being observed by others (Bandura, 1977; Rumjaun & Narod, 2020). From a constructivist perspective, students build understanding not only through self-directed engagement with material but also through active comparison, correction, and collaborative rehearsal with others (Piaget, 1970). Peer observation functions as an informal corrective mechanism: students calibrate their own execution by watching and being watched, adjusting their movement schemas in response to group feedback. This social dimension of face-to-face practice is therefore structurally necessary in blended dance learning, which explains the observed asymmetry between the two modes in students' reported experience. Effective blended learning in dance therefore requires deliberate design of the social learning space, not merely provision of digital content.

This finding aligns with the work of (Cahyani et al., 2021), who similarly found that combining synchronous and asynchronous components in a blended learning model strengthened student participation and sense of community. However, unlike the EFL context studied by (Cahyani et al., 2021), where asynchronous activities primarily involved written and listening tasks, the present study shows that in dance education, the asynchronous component through video is insufficient on its own for developing movement skills. Direct, embodied interaction with teachers and peers proved indispensable for technical refinement. This distinction suggests that the role of face-to-face interaction in blended learning may be even more critical in motor skill-based subjects than in language or academic subjects, where cognitive processing can occur more independently.

In general, this study expands the application of blended learning into the context of motor skill-based dance education. The findings suggest that successful implementation depends not only on technology but also on the effective integration of digital media, independent learning, teacher guidance, and expert evaluation. The study further demonstrates that the structured use of audio-visual media can function as an adaptive institutional strategy to address limited access to expert instructors while maintaining the quality of learning. However, this study focuses on a single institutional context, which limits generalization. Future research should examine the model in broader contexts and explore the use of more interactive learning technologies. Additionally, the observational scope of this study was limited to two days, covering only the final stage of the learning cycle, namely expert evaluation and student performance. Earlier stages, including video-based independent learning and weekly face-to-face practice sessions, were reconstructed through interviews and documentation rather than direct observation. This limits the depth of firsthand evidence available for those stages.

CONCLUSIONS

This study adopts a field research design with a descriptive qualitative approach to examine the implementation of blended learning in dance instruction at SIJB. Data collected through observation, documentation, and student questionnaires show that dance learning can proceed in a structured and meaningful way through the integration of audio-visual media, active teacher involvement, and reinforcement through expert evaluation. A structured and continuous learning process allows students not only to understand the material independently but also to gradually develop movement skills through intensive practice and direct guidance. This finding suggests that combining technology with direct practice creates a more complete learning experience and supports students' development across cognitive, psychomotor, and affective domains. From a theoretical perspective, this study strengthens the understanding that blended learning can meaningfully support not only cognitive development but also skill-based learning such as dance. From a practical perspective, it offers an adaptive learning model that addresses resource limitations, particularly in educational settings with limited access to expert instructors. These findings underscore the importance of maintaining a balance between technological integration, direct interaction, and sustained guidance to ensure meaningful learning experiences. Therefore, educators should design learning strategies that integrate digital media and face-to-face practice while strengthening collaboration with experts. Future studies may expand this model to broader contexts and examine its long-term impact on learning quality.

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