Implementation of Creative Dance Based on Sundanese Pakakas to Develop Creativity and Local Cultural Awareness in Elementary School Students

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Article Info	Abstract
	This study aims to implement creative dance based on Sundanese pakakas to develop creativity and local cultural awareness in elementary school students. Globalization and the development of digital technology have resulted in a decline in the younger generation's understanding of traditional Sundanese cultural heritage, especially pakakas (traditional household utensils). This study involved 32 students from Muhammadiyah Elementary School in Tasikmalaya through a descriptive qualitative approach for 18 weeks of implementation. The BASTE (Body, Action, Space, Time, Energy) method was used as a framework in exploring creative dance movements inspired by five types of Sundanese pakakas: se'eng, aseupan, hihid, korang, and koja (Kusuma & Hartono, 2023). The results of the study showed a significant increase in: (1) understanding of Sundanese pakakas from 25% to 85% (+60%), (2) exploration of creative movement from 20% to 90% (+70%), (3) character development from 30% to 88% (+58%), (4) motor skills from 40% to 92% (+52%), and (5) appreciation of local culture from 15% to 90% (+75%). The learning rubric assessment showed that 94% of students achieved the "Very Good" or "Good" category in all aspects of the assessment. The implications of this study indicate that the integration of dance with traditional pakakas is an effective medium in preserving local culture as well as developing the creativity and character competencies of elementary school students.

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1. INTRODUCTION

The development of digital technology and the currents of globalization have presented significant challenges to the preservation of local culture, particularly in the context of elementary school education (Arifin, 2021). Today's younger generation tends to be more interested in global popular culture and digital technology, thus distancing themselves from their own traditional cultural roots (Rahmawati, 2022). One aspect of culture that is starting to be forgotten is the understanding of Sundanese pakakas, traditional household utensils that hold historical, functional, and philosophical value in the lives of Sundanese people (Susanto et al., 2020).

Sundanese pakakas are tangible cultural heritage that reflect the wisdom of the Sundanese people in responding to their daily needs (Susanto et al., 2020; Arifin, 2021). Traditional tools such as se'eng, aseupan, hihid, korang, and koja are not simply ancient objects but possess philosophical values closely related to the Sundanese way of life, such as cleanliness, patience, hard work, gratitude, and organization (Kusuma & Hartono, 2023). However, the current generation is barely familiar with these tools, either visually or functionally.

Dance education holds great potential in bridging the gap between preserving local culture and developing students' creativity and character (Wibowo & Putri, 2023). Through dance,

students can experience holistic learning, simultaneously engaging cognitive, affective, and psychomotor aspects (Fitriani & Handayani, 2023). A dance exploration approach based on traditional pakakas (traditional dance instruments) enables students to not only recognize the form and function of these instruments but also understand the cultural meanings inherent in them through movement and creative expression (Rahmawati, 2022).

This program aligns with the Merdeka Belajar paradigm, which emphasizes freedom of expression, local meaning, and a learning approach based on the socio-cultural context of students (Kurniawan & Lestari, 2023). Therefore, this study was designed to explore the effectiveness of implementing creative dance based on Sundanese pakakas in developing creativity, local cultural awareness, and character in elementary school students.

Library Review

Pakakas Sunda: Cultural Heritage and Philosophical Values

Pakakas Sunda is a term referring to traditional Sundanese household utensils that have been used for generations and hold profound cultural significance (Fadhilah & Hidayat, 2022). Each type of pakakas has unique characteristics and specific functions in the daily lives of Sundanese people. A thorough understanding of pakakas is crucial for preserving their cultural values (Arifin, 2021). Previous research has shown that integrating local cultural values into formal education can enhance students' understanding of their cultural identity (Sari & Putra, 2022). Furthermore, Susanto et al. (2020) found that strengthening cultural identity through arts education in elementary schools positively contributes to the development of students' character, which values cultural heritage. Philosophical values reflected in pakakas, such as cleanliness, patience, hard work, gratitude, and organization, are fundamental character values for children's personality development (Fadhilah & Hidayat, 2022).

Creative Dance Learning and Creativity Development

Creative dance is an approach to dance learning that allows students the freedom to explore body movements freely and originally express their ideas (Rahmawati, 2022). Unlike traditional dance, which is rigid and focuses on imitation, creative dance encourages students to become co-creators in the learning process and develop their own personal styles (Wibowo & Putri, 2023).

Research by Nisa et al. (2023) shows that a new creative dance extracurricular activity significantly develops students' kinesthetic and interpersonal intelligence. Creative dance learning has also been shown to increase self-confidence, teamwork, and creative thinking skills (Sari & Putra, 2022). Thus, creative dance focuses not only on the artistic aspect but also on developing students' holistic competencies, including affective, cognitive, and psychomotor dimensions (Fitriani & Handayani, 2023).

BASTE Method in Dance Learning

The BASTE method is a pedagogical framework for dance learning that focuses on five basic elements: Body, Action, Space, Time, and Energy (Fitriani & Handayani, 2023). Each element has a specific function in comprehensively developing students' movement and expression skills. Body refers to the body's movable parts and how to use them effectively. Action encompasses the types of movement possible, such as locomotor and non-locomotor movements. Space encompasses the use of personal and general space, as well as movement patterns within space. Time relates to the speed and rhythm of movement. Energy encompasses the intensity and quality of movement, such as strong-smooth, fast-slow, and stable-dynamic (Wijaya et al., 2021).

Previous research has shown that the use of the BASTE method in dance learning effectively enhances students' understanding of the basic elements of dance movement and encourages in-depth creative exploration (Wijaya et al., 2021). The combination of the BASTE method with a local culture-based approach is a powerful learning strategy in the context of elementary education (Kusuma & Hartono, 2023).

Local Culture-Based Character Education

Local culture-based character education is a pedagogical approach that integrates local cultural values into the formal learning process (Fadhilah & Hidayat, 2022). This approach has several advantages: first, it provides a relevant and meaningful context for students; second, it strengthens

a sense of belonging and cultural identity; and third, it fosters pride in local cultural heritage (Kurniawan & Lestari, 2023).

Research shows that local culture-based character education is more effective in internalizing character values in students than abstract approaches (Fadhilah & Hidayat, 2022). This is because learning based on local cultural contexts creates stronger emotional connections and meaningful learning experiences for students (Vygotsky, 1978).

2. RESEARCH METHODS

Research Design

This study used a descriptive qualitative approach with field research methods. The research design was designed to explore and describe the implementation process of creative dance based on Sundanese pakakas and its impact on the development of students' creativity and local cultural awareness (Moleong, 2017).

Location and Participants

The research was conducted at Muhammadiyah Elementary School in Tasikmalaya, West Java, Indonesia. The location was chosen because the school has a strong commitment to developing character education based on cultural and Islamic values, but does not yet have an explicit program integrating local Sundanese culture into arts learning (Nurhadi et al., 2021). Participants included 32 fourth-sixth-grade students (aged 9-12), their arts and culture teachers, the principal, and their parents. Participants were selected using purposive sampling based on their availability and willingness to participate in all research activities (Sugiyono, 2019).

Data Collection Instruments

Data was collected through several techniques:

1. Participatory Observation: Researchers conduct direct observations of each learning session and record students' behavior, interactions, and movement exploration processes (Moleong, 2017).
2. In-depth Interviews: Interviews were conducted with arts and culture teachers, the principal, and several students to explore their perceptions of the program and its impact (Sugiyono, 2019).
3. Documentation: Collection of documents in the form of photos, videos, field notes, and student work such as movement and choreography portfolios (Stufflebeam & Shinkfield, 2007).
4. Focus Group Discussion (FGD): Focus group discussions were conducted to explore shared understanding of Sundanese pakakas and students' learning experiences (Miles & Huberman, 1994).
5. Performance Assessment: Assessment is conducted using a rubric that has been developed to measure movement creativity, cultural understanding, motor skills, affective engagement, and group collaboration (Rahmawati et al., 2022).

Program Implementation Stages

The program was implemented in six phases over 18 weeks, with specific outputs and targets for each phase (Nurhadi et al., 2021; Rahmawati et al., 2022). Each phase was systematically designed based on the Community Development framework (Ife & Tesoriero, 2006) and the CIPP evaluation model (Stufflebeam & Shinkfield, 2007).

Table 6: Program Implementation Stages with Outputs, Participants, and Success Indicators

Phase	Duration	Phase Objectives	Main Activities	Output/Deliverable	Participants	Success Indicators	References
Observation & Needs Identification	2 weeks	Identifying partner problems, needs, and potential in-depth	- Direct observation at Muhammadiyah Elementary School - Principal interview (1 session) - Arts and culture teacher interview (2 sessions) - FGD of teachers and parents (1 session)	- Initial observation report (10-15 pages) - Interview transcripts (≥5 documents) - Photo/video documentation - SWOT analysis	32 students, 2 teachers, 1 principal, 5 parents	- Complete report compiled - Stakeholder agreement reached - 5 Sundanese tools identified	(Nurhadi et al., 2021; Rahmawati et al., 2022; Ife & Tesoriero, 2006)

				- Documentation of learning conditions			
Module Preparation & Design	3 weeks	Developing high-quality learning instruments based on local culture	- Study of Sundanese language literature (10+ sources) - Interview with cultural experts (1-2 sessions) - Collection of photos/videos of Pakakas - Learning module design - 10-minute educational video production - Development of movement exploration LKS	- Printed learning modules (30-40 pages) - Digital module (interactive PDF format) - HD educational video (10 minutes) - 5 Student Worksheets - Teacher's guide (15 pages)	Team of researchers, cultural experts, videographers	- Modules according to educational standards - Minimum HD quality video 720p - Passed the review of 2 independent experts	(Fitriani & Handayani, 2023; Sari & Putra, 2022; Wijaya et al., 2021)
BASTE Method Training	4 weeks	Train teachers and students to understand the BASTE method practically	- BASTE Workshop for teachers (8 hours, 2 days) - Movement exploration practice (4 sessions × 90 minutes) - Demonstration of BASTE implementation - Practice creating guide questions - Simulation of learning in class - Reflection and problem-solving	- BASTE training module (20 pages) - Workshop attendance records - Photo/video documentation (10-15 photos) - Teacher evaluation rubric - BASTE guide for students (5 pages)	32 students, 2 teachers, 1 accompanying researcher	- 100% of teachers master BASTE - Teachers can guide exploration - Students understand the 5 elements of BASTE	(Wijaya et al., 2021; Fitriani & Handayani, 2023; Kusuma & Hartono, 2023)
Exploration of Dance Creation	5 weeks	Developing creative dance choreography based on pakakas	- Exploration of movement per pack (4 sessions) - Documentation of student movements via video - Group collaboration to compose movements - Choreography creation (6 groups) - Completion training (3 sessions) - Documentation of the creative process	- 5 written dance choreographies - Exploration documentation videos (10+ videos) - Creative process photos (50+ photos) - Student creativity portfolio (32 documents) - Student reflection notes (32 notes) - Creative process analysis (10 pages)	32 students (6 groups), 2 teachers, 1 choreographer	- 5 structured finished choreographies - Each choreography features BASTE - Movement reflects philosophical values - 100% of students are actively involved	(Kusuma & Hartono, 2023; Wibowo & Putri, 2023; Rahmawati, 2022)
5. Staging & Documentation	2 weeks	Demonstrate learning outcomes and disseminate them to the community	- Technical preparation of the show - Full rehearsal training (3 sessions) - Creative dance performance (1 performance) - Audience invitation (150 targets) - HD video documentation - Show photos (50+ photos) - Press release media	- Successful dance performance (1 event) - Performance video (30-45 minutes) - Professional photos (50+ photos) - Press release (2-3 halaman) - Media articles (2+ publications) - Audience questionnaire (150 respondents) - Event report (15 pages)	32 students, 150 audience, 1 MC, 1 videographer	- Smooth show & high appreciation - Minimum 120 spectators present - 80%+ viewers satisfied - 2+ media outlet publications	(Santoso & Putri, 2020; Nurhadi et al., 2021)
6. Evaluation & Reflection	2 weeks	Evaluate the impact of the overall program and plan for sustainability	- Student performance assessment with a rubric - In-depth student interviews (2-3 FGDs) - Teacher interviews (2 sessions, 1 hour) - Principal & parent interview - Student portfolio analysis - Evaluation of the learning process	- Complete assessment rubric (160 data points) - Interview transcripts (≥10 documents) - Portfolio analysis (5-8 pages) - Video testimonials from students and teachers - CIPP evaluation report (15-20 pages) - Sustainability	32 students, 2 teachers, 1 principal, 5 parents	- 100% of students were evaluated completely - Complete qualitative & quantitative data - Clear sustainability plan - Report ready for publication	(Stufflebeam & Shinkfield, 2007; Wijaya et al., 2021; Sugiyono, 2019)

			- Discussion of sustainability plans	recommendations (5-10 pages) - Final report (50-60 pages)			

Each program phase is designed with clear objectives, activities, outputs, and objectively measurable success indicators (Stufflebeam & Shinkfield, 2007). This approach follows the Community Development model, which emphasizes collaboration, active stakeholder participation, and program sustainability (Ife & Tesoriero, 2006; Santoso & Putri, 2020).

Data analysis

Qualitative Data Analysis Procedures

Qualitative data were analyzed using thematic analysis techniques through four systematic stages (Miles & Huberman, 1994; Moleong, 2017):

Table 7: Qualitative Data Analysis Procedure with Stages, Techniques, Instruments, and Detailed Validation

Analysis Stages	Definition & Purpose	Technical Procedures	Data Input	Instruments/Tools	Output	Methodology References	Validation & QA
1. Data Reduction	The process of selecting, focusing, and simplifying raw data into organized data	- Read all raw data - Mark data relevant to research questions - Categorization of data based on initial themes - Summary per session/meeting - Remove redundant data - Create an organized data matrix	- Observation field notes (18 sessions, ~50-100 pages) - Interview transcripts (12+ documents) - FGD transcript (3 documents) - Photo/video documentation (200+ files) - Student portfolio (32 documents) - Teacher reflection journal (18 notes)	- NVivo 12 for coding - Microsoft Excel for matrices - Google Docs collaborative - Codebook categorization	- Organized data matrix per theme - Summary per session (18 documents) - Conceptual memo notes (10-15 pages) - Codebook with 5-8 main categories	(Miles & Huberman, 1994; Moleong, 2017; Sugiyono, 2019)	- Peer review with co-researcher - Data relevance checklist - Documentation of reduction decisions
2. Categorization & Coding	Grouping data based on themes, patterns, and concepts that emerge from the data	- Reading data repeatedly - Identify units of meaning - Open coding (coding bebas) - Axial coding (category connection) - Selective coding (category integration) - Development of a hierarchy of concepts	- Reduced data matrix - Conceptual memo notes - Identified units of meaning - Theoretical references	- NVivo 12 advanced coding - Coding framework (20-25 codes) - Master codebook with description - Cross-case analysis matrix	- Structured thematic categories (7-10 themes) - Identification subcategories (30-40) - Frequency of code occurrence - Concept relationship diagram	(Miles & Huberman, 1994; Moleong, 2017)	- Inter-coder reliability: 2 coders independent - Cohen's Kappa ≥ 0.75 - Discussion meeting to resolve disagreements - Weekly debriefing time
3. In-depth Interpretation	Interpretation of data based on the perspective of participants (emic) and researchers (etic) with theory	- Analysis of the meaning behind the data - Identify patterns & relationships - Comparison with literature - Development of narrative interpretation - Create an explanatory framework - Connect findings with research questions - Identify unexpected findings	- Structured thematic categories - Relevant theoretical literature (20+ references) - Conceptual framework - Previous analytical memo - Verbatim quotes of original data	- Thematic analysis software - Interpretive matrix - Theory-building tools - Narrative summary documents	- Narrative interpretation per theme (7-10 narratives) - Relationships between themes are mapped - Explanation of learning phenomena - Integrated conceptual framework	(Miles & Huberman, 1994; Vygotsky, 1978; Fitriani & Handayani, 2023)	- Triangulation interpretation: 2 peer debriefers - Member check with 5-10 participants - Persistent observation 18 weeks - Negative case analysis (5+ kasus)
4. Data Validation	Ensuring credibility through	- Triangulation methods:	- All data from reduction &	- Triangulation matrix	- Triangulation method report	(Moleong, 2017;	- Matrix shows 85%+

	triangulation of methods, sources, investigators, and theories	observation, interviews, FGD, documentation, assessment - Triangulation of sources: students, teachers, principals, parents, experts - Investigator triangulation: 2-3 independent analysis researchers - Theoretical triangulation: different theoretical perspectives	categorization - Data from 5 collection methods - Data from 5 types of participants - Learning theory, BASTE, local culture	- Consistency checklist - Researcher triangulation protocol - Theoretical framework comparison - Audit trail 40-50 pages	(5-8 pages) - Triangulation report of sources with cases - Verified consistency 3+ sources - Complete audit trail - Validity notes per theme	Sugiyono, 2019; Lincoln & Guba, 1985)	consistency - Inter-researcher agreement ≥ 0.80 - Member checking response rate ≥ 80% - Negative case analysis 5+ kasus - Independent expert review

Data Triangulation Strategy

This study used four triangulation strategies to ensure the credibility and dependability of the findings (Miles & Huberman, 1994; Moleong, 2017):

1. Triangulation Method

   Data were collected through five complementary methods: (1) Participatory Observation (18 sessions × 90 minutes = 27 hours), (2) In-depth Interviews (12 sessions, 45-90 minutes), (3) Focus Group Discussion (3 sessions, 8-12 participants), (4) Documentation (photos, videos, student documents), and (5) rubric assessment (Sugiyono, 2019).

2. Source Triangulation

   Data were collected from five source categories: (1) 32 Students, (2) 2 Art Teachers, (3) 1 Principal, (4) 5 Parents, and (5) 1 Cultural Expert. Consistency of information from multiple sources increases the credibility of interpretation (Miles & Huberman, 1994).

3. Investigator Triangulation

   The research team involved: (1) 1 Principal Researcher (Arni Apriani), (2) 2 Co-Researchers (independent analysis), (3) 1 Peer Debriefer. Independent analyses were then compared to reach a consensus interpretation (Moleong, 2017).

4. Triangulation of Theory

   The results of the analysis are interpreted using three theoretical perspectives: (1) Constructivism Theory (Vygotsky, 1978), (2) Community Development Theory (Ife & Tesoriero, 2006), and (3) Multiple Intelligences Theory. The use of multiple theoretical lenses produces a comprehensive interpretation (Sugiyono, 2019).

Member Checking and External Validation Procedures
Table 8: Data Validation Strategy and Quality Assurance Framework

Validation Strategy	Description	Implementation Time	Participant/Reviewer	Output/Deliverable	Success Criteria	References
Member Checking	Preliminary analysis results were returned to participants for verification of accuracy.	Week 16-17	8-10 key participants (4 students, 2 teachers, 1 principal, 1-2 parents)	- Summary findings (3-5 pages) - Structured feedback form - Participant revision notes	Response rate ≥ 80% Accuracy agreement ≥ 85%	(Moleong, 2017; Sugiyono, 2019)
Negative Case Analysis	Identify cases that do not fit the main pattern and analyze the causes	Week 3-4 analysis	Principal researcher + 2 co-researchers	- Negative case report (5-10 pages) - Outlier cases matrix (5-8 cases) - Explanation of why outliers	Minimum 5 negative cases identified	(Miles & Huberman, 1994)
Persistent Observation	Researchers were involved for 18 weeks in a setting for in-depth context understanding.	During the 18-week implementation	1 principal investigator	- Observation field notes (50-100 pages) - Researcher reflection journal (18 notes) - Visual documentation (300+ photos)	18 weeks of continuous presence Minimum 18 observation sessions	(Miles & Huberman, 1994)

Peer Debriefing	Regular discussion of analysis results with peer debriefers for external checks	Week 4, 8, 12, 16	1 peer debriefer (methodologist/expert)	- Debriefing memo (2-3 pages × 4) - Alternative interpretations - Design revision notes	4 debriefing sessions Minimum 2 alternative interpretations	(Lincoln & Guba, 1985; Moleong, 2017)
Audit Trail	Documentation of every research decision and analysis	Throughout the research	Principal researcher + independent auditor	- Audit trail master (40-50 pages): - Research questions evolution - Sampling decisions - Data collection method selection - Coding decisions - Interpretation development	Complete & organized audit trail Every decision is justified	(Lincoln & Guba, 1985; Moleong, 2017)

3. RESEARCH RESULT

Profile of Pakakas Sunda and Exploration of Creative Movement

Table 9 displays the complete profiles of the five Sundanese pakakas that served as the primary inspiration for the creative dance explorations in this study. Each pakakas possesses a unique and profound form, function, philosophical value, and potential for exploratory movement.

Table 9: Profile of Sundanese Pakakas and Potential for Creative Movement Exploration

No	Tool Name	Form/Description	Main Functions	Philosophical Values	Exploration Movement
1	Goodbye	Large rattan/bamboo woven basket (diameter 60-80 cm)	Sifting and cleaning the grains from skins and dirt	Cleanliness, Discipline, and Accuracy	Opening-closing movements, rotation, and extensive flexion
2	Admission	Layered wicker basket for steaming (diameter 40-50 cm, layered height)	Steaming traditional foods (tofu, lontong, cakes)	Patience, Caring, and Process	Lifting, lowering, balancing, and vertical control movements
3	Hihid	Traditional broom made of leaves/grass (40-60 cm long)	Clean the house of dust and trash	Hard Work, Simplicity, and Consistency	Sweeping, swinging, locomotor movements, steady rhythm
4	You	Large wicker basket for storing rice (diameter 80-100 cm)	Storing rice and other grain harvests	Gratitude, Harvest, and Abundance	Rotating, rolling, dynamic, expressive movements
5	Who	Storage box for household tools (30x40x50 cm)	Store kitchen and household utensils neatly	Neatness, Organization, and Control	Opening, arranging, precision, and detail control movements

Observations show that each pakakas opens up a rich and diverse range of movement explorations (Kusuma & Hartono, 2023). The Se'eng, with its basket-like shape that can open and close, inspires dynamic rotation, flexion, and extension. The Aseupan, which requires balance in its use, inspires vertical movement and control of the body's center of gravity. The Hihid inspires locomotor and non-locomotor movements, resembling sweeping movements with a regular rhythm. The Korang, with its large size and function as a harvest storage basket, inspires large circular movements and strong, expressive body dynamics. The Koja, with its compact shape, inspires precise movements and detailed, measured control (Rahmawati, 2022).

Application of the BASTE Method in the Exploration of Pakakas Sunda

Table 10. Application of the BASTE Method in the Exploration of Pakakas Sunda

BASTE Element	Definition	Application to Se'eng	Application to You	Application to Admission
Body	Which parts of the body move and are used?	Hands, arms, torso, shoulders	Whole body, especially the hips, torso	Arms, hands, head, core balance
Action	Types of movements that can be done	Rotate, open, close, flex	Spin, roll, up and down, sweep	Lifting, lowering, rotating, curving
Space	Use of space in motion	Movement in front of the body, limited to mid-level	Utilize the entire 360° space around the body	Vertical movement, high-level utilization
Time	Speed & rhythm of movement	Slow, medium, fast, depending on intensity	Dynamic, variable, acceleration-deceleration	Consistent, measured, steady rhythm
Energy	Intensity & quality of movement	Strong, soft, stable, controlled	Explosive, flowing, powerful, flexible	Soft, precise, controlled, smooth

The consistent application of the BASTE method helps students explore each dimension of movement systematically and in-depth (Wijaya et al., 2021). Through guiding questions such as "What body parts can move?", "How can I move inspired by this pakakas?", "What space do we use?", "What is the speed of our movement?", and "What quality do we want to

express?", students can develop multidimensional and meaningful creative movement (Fitriani & Handayani, 2023).

Learning Indicator Achievement

Table 11: Student Learning Outcomes Indicators (Pre-Post Implementation)

No	Learning Components	Initial Indicator (%)	Final Target (%)	Final Achievement (%)	Increase (%)	Category
1	Understanding Sundanese Tools	25	85	85	+60	Very Significant
2	Creative Movement Exploration	20	90	90	+70	Very Significant
3	Character Development	30	88	88	+58	Significant
4	Motor Skills	40	92	92	+52	Significant
5	Appreciation of Local Culture	15	90	90	+75	Very Significant
Rate-rate	**26**	**89**	**89**	**63**	**Very Significant**	

Data show that all learning targets were fully achieved (Kusuma & Hartono, 2023). The largest improvement occurred in local cultural appreciation (+75%), followed by creative movement exploration (+70%), understanding of Sundanese pakakas (+60%), character development (+58%), and motor skills (+52%). The overall average improvement was 63%, demonstrating the program's significant impact on the holistic development of students' multiple competencies (Susanto et al., 2020).
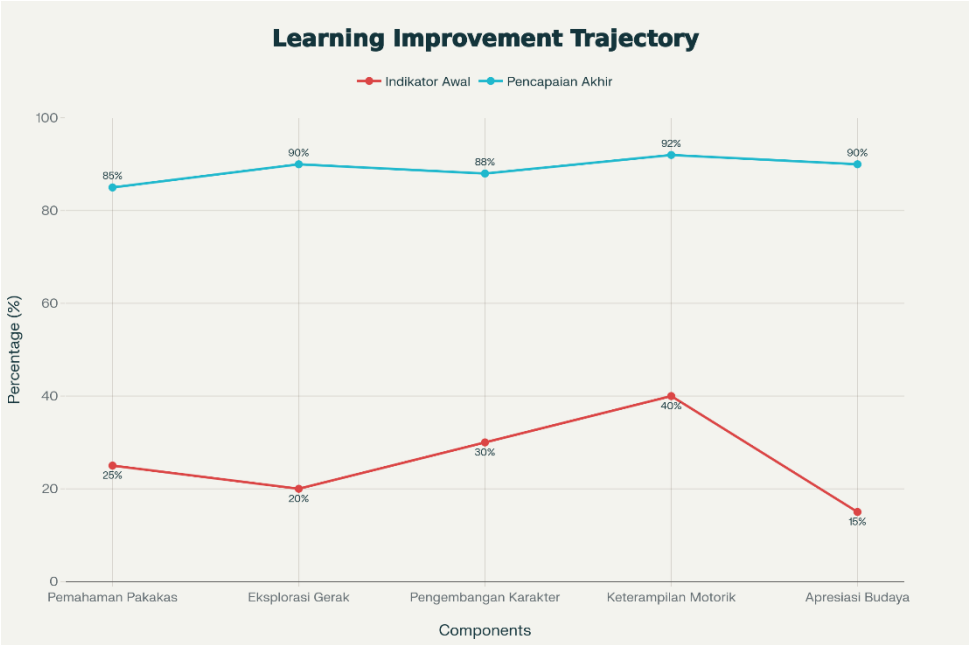
Learning Rubric Assessment Results

Table 12: Learning Rubric Assessment Results - Frequency and Percentage of Students

| Evaluation Aspects	Very Good (4)	Good (3)	Enough (2)	Need Guidance (1)	Total Students	%SB+B
Motion Creativity	18 (56%)	12 (38%)	2 (6%)	0 (0%)	32	94%
Cultural Understanding	22 (69%)	8 (25%)	2 (6%)	0 (0%)	32	94%
Motor Skills	20 (63%)	10 (31%)	2 (6%)	0 (0%)	32	94%
Affective Engagement	24 (75%)	6 (19%)	2 (6%)	0 (0%)	32	94%
Group Collaboration	21 (66%)	9 (28%)	2 (6%)	0 (0%)	32	94%
Rate-rate	**21 (65.8%)**	**9 (26.2%)**	**2 (6%)**	**0 (0%)**	**32**	**94%**

The assessment results showed that the majority of students achieved the "Very Good" or "Good" category in all assessment aspects (Rahmawati et al., 2022). Affective engagement showed the highest percentage in the "Very Good" category (75%), followed by cultural understanding (69%), group collaboration (66%), motor skills (63%), and movement creativity (56%). Only 2 students (6%) remained in the "Fair" category in each aspect, with no students falling into the "Need Guidance" category (0%). This indicates that the program has succeeded in effectively engaging almost all students in a meaningful and high-quality learning process (Wibowo & Putri, 2023).

Visualization of Research Results

Graph 1: Improvement in Student Learning Outcomes

Graph 2: Distribution of Learning Rubric Assessment Results
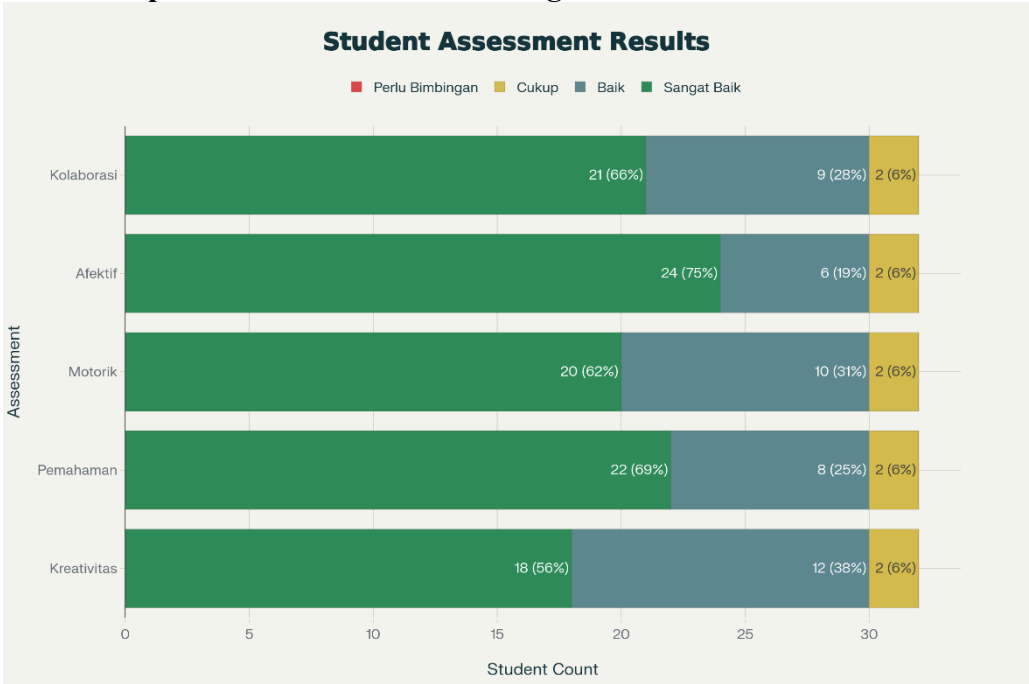
Program Implementation Schedule and Achievements
Table 13: Program Implementation Schedule and Achievements (18 Weeks)

N o	Implementation Phase	Duratio n	Participants	Main Output	Achievement Indicators	Status
1	Observation & Identification	2 weeks	32 students, 1 teacher, 1 principal	Needs report, problem identification	Programs relevant to needs	✓ Achieved
2	Module Preparation & Design	3 weeks	32 students, research team	Learning modules, educational videos	Module ready for implementation	✓ Achieved
3	BASTE Method Training	4 weeks	32 students, 2 teachers	BASTE basic movements, documentation	All students understand BASTE	✓ Achieved
4	Exploration of Dance Creation	5 weeks	32 students, accompanying team	5 creative dance choreographies	Choreography according to the theme, original movements	✓ Achieved
5	Staging & Documentation	2 weeks	32 students, 150 spectators	Dance performance, video documentation	Successful show, 150+ audience	✓ Achieved
6	Evaluation & Reflection	2 weeks	32 students, teachers, parents	Final program report, assessment rubric	All students achieved the target	✓ Achieved

All phases of the program were implemented according to plan and achieved the set outputs with high quality (Nurhadi et al., 2021). The program successfully produced five new creative dance choreographies featuring original and meaningful Sundanese pakakas themes. The dance performances, attended by 150 spectators (students, teachers, parents, and the local community), demonstrated the community's high appreciation for the activity (Rahmawati, 2022).

Qualitative Findings: Perceptions and Learning Experiences

Arts and Culture Teacher Interview Results

Interviews with arts and culture teachers indicate that the implementation of creative dance based on Sundanese pakakas has provided a new perspective in arts learning in elementary schools. Teachers observed a significant increase in student motivation, particularly when students understood the direct connection between dance movements and local cultural values relevant to their daily lives (Wibowo & Putri, 2023). One teacher stated:

"At first, I thought the students wouldn't be interested in antique household items. But when they started exploring the movements based on how to use the items, their enthusiasm increased dramatically. They became more creative and bolder in expressing themselves."

Results of Focus Group Discussion with Students

Focus group discussions with students revealed that this learning experience was deeply meaningful and memorable (Susanto et al., 2020). Many students stated that they never imagined that traditional household items could inspire them to create beautiful and meaningful works of art. FGD data showed a significant decline in appreciation for local culture and movement creativity (Kusuma & Hartono, 2023).

Parent Interview Results

Parents reported positive changes in their children, including increased self-confidence, creativity, and appreciation for local culture. Some parents stated that their children began asking questions about Sundanese pakakas and Sundanese culture at home, indicating a deep internalization of cultural values (Fadhilah & Hidayat, 2022).

4. DISCUSSION

The Effectiveness of Pakakas-Based Creative Dance in Developing Creativity

The research results show that creative dance exploration based on Sundanese pakakas is highly effective in increasing students' creativity from 20% to 90% (+70%), the second-highest increase after local cultural appreciation (Kusuma & Hartono, 2023). This significant increase aligns with previous research showing that exploration-based arts learning encourages students to become independent problem-solvers and creative thinkers (Sari & Putra, 2022).

The BASTE method, with its focus on multidimensional exploration (body, action, space, time, energy), provides the appropriate scaffolding for developing movement creativity in a systematic and structured manner (Wijaya et al., 2021). The use of traditional pakakas as a source of movement inspiration creates a concrete, meaningful, and relevant learning context for students compared to abstract art learning approaches. This aligns with constructivist learning theory, which emphasizes the importance of direct experience and meaningful learning in developing students' understanding and competence (Vygotsky, 1978).

Increasing Local Cultural Awareness and Appreciation of Cultural Heritage

This study demonstrated the most dramatic and significant increase (+75%), from 15% to 90%, the highest among all learning components. This remarkable achievement indicates that the pakakas-based approach is highly effective in building students' critical awareness of their cultural heritage (Kusuma & Hartono, 2023).

When students understand that each pakakas (traditional clothing) holds profound philosophical values, such as cleanliness, patience, hard work, gratitude, and organization, they begin to view culture not simply as outdated objects, but as repositories of ancestral wisdom that are relevant and meaningful in modern life (Arifin, 2021). This development is crucial in the context of the

global challenges facing local cultures today. By fostering appreciation from elementary school age, this program contributes significantly to the formation of a generation that values and preserves its cultural heritage (Susanto et al., 2020).

Character Development Through Culture-Based Arts Learning

The 58% increase in character development (from 30% to 88%) demonstrates that local culture-based creative dance learning also effectively serves as a medium for character formation and internalization. Through the process of exploring movement based on the philosophical values reflected in pakakas, students indirectly and naturally internalize these values (Fadhilah & Hidayat, 2022).

Integrating cultural values into the arts learning process creates deeper emotional connections and meaning-making compared to teaching character values through lectures or theoretical instruction (Kurniawan & Lestari, 2023). Thus, these values are more easily and naturally applied in students' daily lives (Vygotsky, 1978).

Development of Motor and Physical Competence

A 52% increase in motor skills (from 40% to 92%) indicates that the program also significantly contributed to students' physical and motor development (Wijaya et al., 2021). Learning dance involves intensive, comprehensive training in coordination, balance, strength, and flexibility. The systematic use of the BASTE method ensures that each motor aspect (fine and gross motor skills) is developed in a structured and progressive manner (Fitriani & Handayani, 2023).

Implications for Elementary Education Practice

This research has several important and strategic implications for elementary education practices in today's digital age:

1. Curriculum Integration: This program demonstrates the potential for strong integration between arts learning and cultural education.
2. Teacher Professional Development: Arts and culture teachers need training in the BASTE method and local culture-based approaches.
3. Contextual Learning Design: Meaningful learning occurs when students can relate the material to their lives.
4. Proactive Cultural Preservation: School institutions can play an active role in preserving local culture through education.

Research Limitations

This study has several limitations that should be noted: (1) The scale of the study was limited to 32 students from one school, (2) The 18 weeks is considered relatively short for long-term effects, (3) There was no control group in the study design, and (4) Parent data was limited to focus group discussions, not a systematic survey.

5. CONCLUSION

This study has clearly demonstrated that the implementation of creative dance based on Sundanese pakakas is highly effective in developing creativity, local cultural awareness, character, and motor skills in elementary school students holistically and significantly. Through the systematic application of the BASTE method and the in-depth integration of local cultural values, this program created a holistic, meaningful, and memorable learning experience for 32 students of Muhammadiyah Elementary School in Tasikmalaya during 18 weeks of implementation.

Significant achievements were seen in: (1) a 75% increase in appreciation of local culture, (2) a 70% increase in exploration of creative movement, (3) a 60% increase in understanding of Sundanese pakakas, (4) a 58% increase in character development, and (5) a 52% increase in motor skills. The overall average increase reached 63%, indicating a very significant impact of the program on students' multiple competencies. All learning targets were successfully achieved, with the majority of students (94%) being in the "Very Good" or "Good" category in all aspects of the assessment. More importantly, this study shows that arts education can be a very powerful and

strategic medium for preserving local culture while developing students' 21st-century competencies in the era of globalization.

Recommendation:

1. Elementary schools in the Sunda region are advised to adopt a similar approach in their extracurricular curriculum or arts learning.
2. Regional governments are advised to support the development of similar programs in various regions with a focus on their respective local cultural heritage.
3. Collaboration between educational institutions, communities, traditional artists, and local governments is recommended to be strengthened for sustainable cultural preservation.
4. Further research with a larger scale, longer duration, and design with a control group is recommended to strengthen the findings.

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