

INTEGRATION OF SOUTH SUMATRAN TRADITIONAL ARTS IN CULTURAL ARTS LEARNING IN HIGH SCHOOL

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ABSTRACT

This study aims to describe the integration of South Sumatran traditional arts into Cultural Arts learning at SMA NU Sumber Agung. The study employed a qualitative approach with a descriptive design. The research subjects consisted of one Cultural Arts teacher and 25 students. Data were collected through observation, interviews, and documentation, then analyzed using the Miles and Huberman model, including data reduction, data display, and conclusion drawing. The findings revealed that the integration of South Sumatran traditional arts was implemented through the use of local cultural materials such as Gending Sriwijaya Dance, Tanggai Dance, Batanghari Sembilan Music, and Dul Muluk theater in the learning process. This integration increased student engagement, as reflected in their active participation in discussions, presentations, and classroom activities. Furthermore, traditional arts-based learning fostered cultural awareness, strengthened students' pride in their regional identity, and improved their communication and collaboration skills. Although several challenges were identified, including limited learning resources, instructional media, and teacher competence in developing local culture-based materials, the integration of traditional arts provided a more contextual and meaningful learning experience. The study concludes that South Sumatran traditional arts have significant potential as learning resources in Cultural Arts education to strengthen cultural identity while supporting the development of 21st-century student competencies.

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INTRODUCTION

Art education in the era of globalization faces increasingly complex challenges along with the rapid development of digital technology and cultural exchange. Globalization provides opportunities for students to get to know various forms of artistic expression from various countries, but at the same time can reduce attention to local traditional arts. This condition makes art education not only function as a means of developing artistic abilities, but also has a role in building creativity and strengthening students' cultural identities. Steven et al. (2024) explained that art education needs to be developed through a relevant and sustainable approach in order to be able to respond to changing times. In line with that, Ary (2019) emphasized that art education is not only related to aesthetic aspects, but also part of humanist and contextual education.

Changes in the demands of 21st century education have also expanded the purpose of art learning in schools. Art learning is no longer only directed at mastering artistic skills, but also at developing creativity, critical thinking

skills, communication, and collaboration. Mashudi (2021) stated that 21st century skills are important competencies that students need to have to face various global challenges. This is in line with Ina Faizatul Chusna et al. (2024) who place 21st century skills as one of the main needs in modern education. In the context of art learning, creativity is one of the important competencies because it allows students to explore ideas, express themselves, and produce works based on their experiences and socio-cultural environment. Robietha et al. (2024) also explained that creative art learning can support the formation of students who are expressive, adaptive, and socially sensitive.

In the Indonesian context, Cultural Arts learning has a strategic opportunity to develop these competencies while introducing the richness of regional culture to students. Indonesian traditional arts not only have aesthetic value, but also contain historical, philosophical, social, and moral values that can be a source of learning. Sugiarto (2017) explained that local culture and community wisdom can be used as learning resources so that learning is more contextual and meaningful. Yunianti (2024) also shows that art in education plays a role in developing creativity and character formation so that the integration of local arts in learning can be one of the efforts to maintain cultural identity. Thus, cultural arts learning based on local culture can be a space that connects the achievement of students' competencies with the introduction and inheritance of regional culture.

This urgency is increasingly seen in the midst of the development of information technology and popular culture that affects the mindset and cultural preferences of the younger generation. Easy access to various cultural products through digital media provides a wider cultural experience, but it is also a challenge for the sustainability of traditional arts if it is not balanced with introduction through the educational environment. Rahayu (2022) explained that students' creativity can develop through learning that provides opportunities for exploration and meaningful experiences, while Simaremare and Rohimin (2024) emphasize the importance of active and contextual creative learning. In art learning, students' cultural environment can be used as a source of learning experience so that traditional arts are not only positioned as material that needs to be known, but also as part of a learning experience that is close to students' lives. Handayani and Mayar (2022) show that learning music arts can support concentration and character formation, while Suci (2023) explains the contribution of music art to students' cognitive, emotional, and social development.

One of the areas that has a wealth of traditional arts is South Sumatra Province. This area has various forms of art, including the Sriwijaya Gending Dance, Tanggai Dance, traditional music, and Dul Muluk theater which are part of the cultural identity of the local community. The existence of these various arts provides an opportunity for schools to make regional culture a source of contextual Cultural Arts learning. However, the sustainability of traditional arts faces challenges when the younger generation gains more cultural experience through popular cultural products available on digital media. Therefore, schools are strategically positioned in providing learning experiences that allow students to know, appreciate, and understand the traditional arts of their region.

These problems are not only related to students' interests, but also to the implementation of traditional art learning in schools. Khanifah (2025) explained that the selection of the right learning media can increase students' interest in learning music arts. However, the integration of traditional arts into learning can also face obstacles in the form of limited teacher competence, local culture-based teaching materials, and facilities and infrastructure. Sulaiman (2022) shows that teachers who do not have an art education background can experience difficulties in implementing Cultural Arts learning optimally. Meanwhile, Afif Alaudin Hassya (2025) emphasized the importance of a creative, innovative, and contextual approach to music arts learning. This condition shows that the existence of the potential of traditional arts in an area does not automatically guarantee its use in learning in schools.

A number of previous studies have shown the importance of art learning, creativity, and the use of local culture. The research of Steven et al. (2024) discusses the need for the development of art education that is relevant to the changing times, while Yunianti (2024) highlights the role of art in developing creativity and character. Sugiarto (2017) examines the use of local culture and community wisdom as a source of learning, while Usman and Tolla (2025) research emphasizes the need for art learning innovations that can develop thinking skills while connecting learning with the local cultural environment. These studies provide the basis that local art and culture have the potential to be part of contextual learning. However, the focus of the research has not specifically described how South Sumatra's traditional arts are integrated into the learning of Cultural Arts at the high school level, including its form of integration in learning and the obstacles faced in its implementation.

Based on these conditions, there is a research gap between the importance of using traditional arts as a learning source and the practice of integration in learning Cultural Arts in high school. Previous research tends to discuss art education, creativity development, or the use of local culture in general, while studies that specifically

identify the integration of South Sumatran traditional arts in cultural arts learning in high school still need to be strengthened. The gap is not only related to the existence of traditional arts as a learning material, but also concerns how teachers plan, implement, and develop traditional arts-based learning and how students respond to the learning experience.

This research offers a contribution by examining more comprehensively the integration of South Sumatran traditional arts in the learning of Cultural Arts in high school. The focus of the research is directed at the form of integration of traditional arts in the planning and implementation of learning, students' responses to learning, competencies that develop through learning activities, and obstacles faced in their implementation. This focus is expected to provide an empirical picture of the use of regional traditional arts as a learning resource that not only supports the achievement of art competencies, but also strengthens students' connection with the local cultural environment.

Thus, this study aims to analyze the integration of South Sumatran traditional arts in Cultural Arts learning at the high school level, including the form of integration in learning, student responses, competencies developed, and obstacles faced in its implementation. The results of the research are expected to be a consideration for teachers and schools in developing contextual Cultural Arts learning while supporting the introduction and sustainability of regional traditional arts.

RESEARCH METHODS

This research uses a qualitative approach with a descriptive design. The approach was chosen because the research aims to obtain an in-depth overview of the integration of South Sumatran traditional arts in cultural arts learning at SMA NU Sumber Agung, Buay Madang District. The focus of the research is directed at the process of planning and implementing learning, forms of integration of traditional arts in learning materials and activities, student responses, and obstacles faced during the learning process. The research was carried out at SMA NU Sumber Agung, Buay Madang District. The selection of the research location was based on the existence of Cultural Arts learning that utilizes elements of regional traditional arts as part of learning activities. The research subjects consisted of one teacher of Cultural Arts and 25 students who participated in the learning. Teachers are the main informants because they are directly involved in the planning and implementation of learning, while students are the source of data to obtain information about their experiences, involvement, and responses to traditional arts-based learning.

The research data consisted of primary data and secondary data. Primary data was obtained through observation of learning activities and interviews with teachers and students. Secondary data was obtained through documentation related to learning activities, such as learning tools, photos of activities, school archives, and field notes. Data collection was carried out through observation, interviews, and documentation. Observations were carried out to obtain data on the learning process directly, including teacher activities, student involvement, the use of traditional art materials, learning strategies, and forms of student activities during learning. Interviews were conducted openly and guided by the focus of research to explore information about learning planning, teachers' strategies in integrating South Sumatran traditional arts, students' experiences during learning, and obstacles that arose in their implementation. Documentation was used to complement and strengthen the data obtained through observation and interviews.

The main instrument in this qualitative research is the researcher himself who plays a role in observing, collecting, interpreting, and analyzing data. To assist the data collection process, the research uses observation guidelines and interview guidelines that are prepared based on the focus of the research. The observation guidelines are used to direct observations on the planning and implementation of learning, teacher and student activities, and forms of traditional art utilization. Meanwhile, interview guidelines are used to keep the information extraction process in accordance with the focus of the research, but still provide space for informants to express their experiences and opinions openly. Documentation is used as a supporting instrument to record and collect evidence relevant to the learning process.

The validity of the data is carried out through triangulation techniques by comparing information obtained through observation, interviews, and documentation. The process is carried out by matching the findings of the observed learning activities with the information submitted by teachers and students as well as available documentation evidence. If differences in information are found, the data is reviewed by paying attention to the context and data source before being determined as research findings. Triangulation is carried out to increase the credibility of the data so that the findings presented are not only based on one data collection technique.

Data analysis uses the Miles and Huberman interactive analysis model which includes data condensation, data presentation, and conclusion drawn. In the data condensation stage, the researcher selects, focuses, simplifies, and groups the data from observations, interviews, and documentation based on the focus of the research. The data is then categorized into themes related to learning planning, forms of traditional art integration, learning implementation, student responses, and obstacles found. Furthermore, the data is presented in the form of a narrative description so that the relationship between findings can be seen clearly. The last stage is carried out by drawing conclusions based on the patterns and relationships of the data that have been found. The conclusions are then re-examined by comparing them with the data from observations, interviews, and documentation to ensure their suitability with the research conditions.

The research is carried out after obtaining permission from the school. In the data collection process, the identity of the informant is kept confidential and the data obtained is used for research purposes. Student involvement in the research process is carried out by paying attention to the applicable permits and regulations at the school. The documentation used in the article is selected in accordance with the needs of the research and does not display the personal information of students that are not needed for academic purposes.

RESEARCH RESULTS

1. Integration of South Sumatran Traditional Arts in Learning Planning

The results of the analysis of the learning tools show that South Sumatra's traditional arts have been integrated since the learning planning stage. Integration can be seen in the learning objectives, material selection, methods, media, and forms of assessment. The materials used include the Sriwijaya Gending Dance, Tanggai Dance, Batanghari Sembilan Music, and Dul Muluk traditional theater. The selection of the material is based on the consideration that the art is part of the regional culture that is still known by the surrounding community so that it has a closeness to the students' experience.

Based on interviews with Cultural Arts teachers, the integration of traditional arts is carried out to bring learning materials closer to the cultural environment of students. The teacher explained that students are easier to understand art concepts when the material is related to their daily lives and culture. The learning tools also show that learning goals are not only directed at mastering art materials, but also at forming appreciative attitudes towards local culture.

The findings show that traditional arts are not placed only as additional materials, but have been used as part of learning planning. Integration from the planning stage provides direction for teachers to connect Cultural Arts learning competencies with students' cultural experiences and environment.

This finding is in line with the view of Sugiarto (2017) that local culture and community wisdom can be used as learning resources that make learning more contextual. In the context of this study, the selection of South Sumatran traditional arts as material allows students to learn art concepts while recognizing the culture in their environment.

2. Implementation of South Sumatran Traditional Arts in the Learning Process

The results of the observation showed that the integration of traditional arts was implemented through learning that used various media and student activities. Teachers used videos of traditional art performances, images of cultural documentation, and audiovisual shows that featured the arts of South Sumatra. In the early stages of learning, the teacher invited students to identify the types of regional arts that they had seen or known. These activities were used to connect the learning materials with the students' initial knowledge and cultural experiences.

After the initial activity, the teacher provides an explanation of the history, social function, cultural values, and characteristics of the art studied. Students then work in groups to discuss the cultural meaning contained in the art. Based on the results of observation, during the discussion students are seen expressing opinions, asking questions, and exchanging information with group members. Thus, the form of integration of traditional art in learning is not only in the form of delivering information, but also involves analysis activities and group discussions.

The student interview data provided a more concrete picture of the learning experience. One of the students said that previously he only knew the Tanggai Dance as a dance to welcome guests. After participating in the learning, the student understood that the Tanggai Dance was related to the values of respect, politeness, and hospitality of the people of South Sumatra. A similar understanding was also found in other students who began to recognize the historical value of the Sriwijaya Gending Dance and the moral message in the Dul Muluk performance.

The findings show that the use of traditional art as learning materials helps connect art knowledge with cultural contexts. This is in line with Rahayu (2022) who explained that learning experiences that provide exploration opportunities can support the development of students' creativity. Simaremare and Rohimin (2024) also emphasized that creative learning needs to provide an active and contextual experience.

3. Student Response and Engagement in Learning

The students' response to learning can be seen through their involvement in perception activities, group discussions, presentations, and reflection. Observation shows that students pay attention to the material presented, ask questions, and give responses when learning discusses the Sriwijaya Gending Dance, Tanggai Dance, Batanghari Sembilan Music, and Dul Muluk theater.

Student involvement is also seen when the material is associated with their experiences outside of school. In group discussions, some students relate the material to the experience of watching the Tanggai Dance at a traditional wedding or listening to traditional music in cultural activities in the residential environment. The experience becomes a material that students use to exchange information and express opinions during learning.

In addition to verbal engagement, observation shows collaborative activities. Students divide tasks into groups, discuss to compile the results of the analysis, and present the results of the discussion in front of the class. The activity shows that traditional art-based learning provides a space for students to communicate and work together in completing learning tasks.

The interviews also showed a change in the way students viewed traditional arts. Some students said that before learning they were more familiar with popular culture obtained through social media than traditional regional arts. After participating in the learning, students began to understand that South Sumatra's traditional arts have historical, aesthetic, and philosophical values and are related to regional cultural identity.

Based on these findings, student responses can be understood as involvement in the form of attention to the material, participation in discussions, courage to express opinions, group cooperation, and the emergence of awareness of local cultural values. These findings are in line with Handayani and Mayar (2022) who explain that art learning can support character development and student involvement in the learning process.

GAMBAR 1. PERUBAHAN RESPONS SISWA TERHADAP SENI TRADISIONAL SUMATRA SELATAN

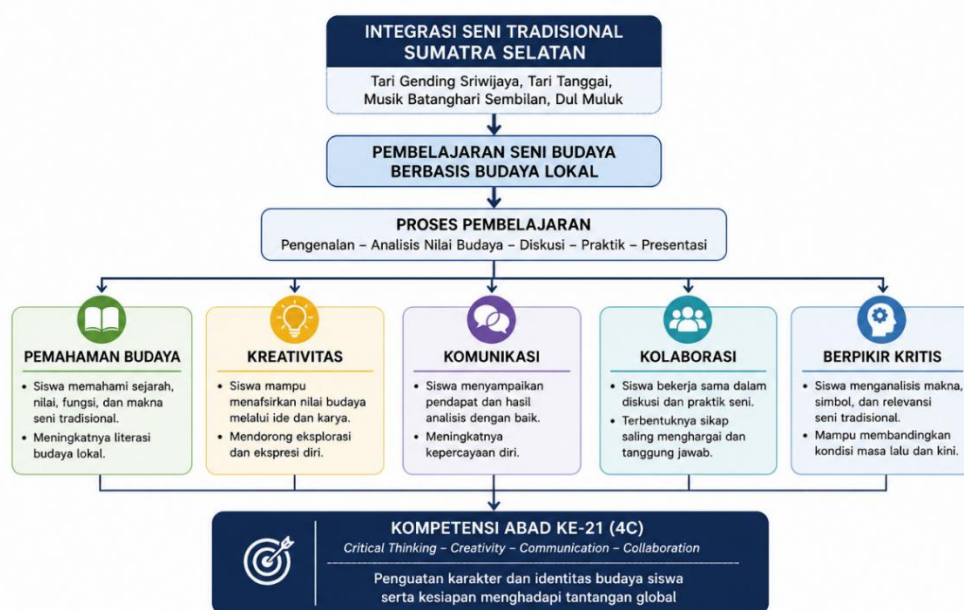


Source : Research Data

Image This shows that learning not only results in an increase in knowledge, but also gives rise to a change in students' attitudes and cultural awareness.

4. Development of Students' Competencies in Traditional Arts-Based Learning

GAMBAR 2. DAMPAK INTEGRASI SENI TRADISIONAL SUMATRA SELATAN TERHADAP KOMPETENSI SISWA



Source : Research data results

The integration of traditional arts in learning provides space for the development of several student competencies, especially cultural knowledge, creativity, communication, collaboration, and critical thinking skills. In the aspect of cultural knowledge, students show the ability to explain the characteristics and cultural values contained in the traditional arts of South Sumatra. In the aspect of creativity, students convey interpretations of the meaning of art through discussion and presentation activities. Meanwhile, communication skills are seen through the activities of expressing opinions and presenting the results of discussions. The ability to collaborate is seen in group activities when students work together to identify cultural values and compile the results of the analysis. Meanwhile, the ability to think critically is seen when students are asked to compare the functions of traditional art in the past with the conditions of its use in the present. Thus, learning activities provide opportunities for students to not only receive information, but also process information, discuss meaning, and convey the results of their thoughts.

These findings show the contribution of traditional art-based learning to the provision of learning experiences that support 21st century skills. This is in line with Mashudi (2021) who places creativity, communication, collaboration, and critical thinking as important competencies in 21st century education. Ina Faizatul Chusna et al. (2024) also emphasized the importance of these skills in facing the demands of modern education.

However, the findings of this study are more accurately understood as an indication of the development of competencies that arise during the learning process, not as evidence of causal influence. This study does not use experimental design or measurement before and after learning that allows researchers to quantitatively determine the magnitude of competency changes. Therefore, the evidence used in this study is student behavior, activity, and responses found through observation and interviews.

5. Obstacles in the Integration of South Sumatran Traditional Arts

Although the integration of traditional arts can be implemented in learning, the research found several obstacles. The first obstacle is the limited learning resources based on local culture. The teacher said that teaching materials about South Sumatran traditional arts are still limited so teachers need to search for materials independently

through the internet and available cultural documentation.

The second obstacle is related to the limited learning time. The time allocation of Cultural Arts subjects has not fully allowed the implementation of traditional art practices in depth. Therefore, some materials are learned more through discussion and observation activities than direct practice. The next obstacle is the difference in students' initial knowledge of regional culture. Some students have known traditional arts through their families or community environments, while others have more limited experience so they need further assistance.

To deal with these conditions, teachers use digital media, collaborative learning, videos, and cultural documentation as alternative learning resources. This strategy shows that there are efforts to adjust learning to the limitations of learning resources and available time.

This condition is in line with Sulaiman (2022) who explained that Cultural Arts learning can face obstacles when teachers have limited background or competence in the field of art. Afif Alaudin Hassya (2025) also emphasized the importance of a creative, innovative, and contextual approach in art learning. Thus, the use of digital media in this study can be understood as one of the adaptive strategies to continue to present traditional art materials when teaching materials and practice time are limited.

DISCUSSION

Based on the overall results of the study, it was found that the integration of South Sumatran traditional arts in Cultural Arts learning at SMA NU Sumber Agung resulted in three main findings. First, traditional arts function as a contextual learning resource that is able to connect learning materials with students' cultural experiences. Second, the integration of traditional arts increases student involvement in learning through more active and participatory group discussion activities, cultural analysis, and group presentations. Third, traditional arts-based learning not only improves understanding of local culture, but also contributes to the development of students' creativity, communication, collaboration, and critical thinking skills. Overall, the results of the study show that the integration of South Sumatra's traditional arts in Cultural Arts learning has great potential to create learning that is more contextual, meaningful, and relevant to the needs of students in the era of globalization. These findings also show that art education can be a strategic means in efforts to preserve local culture through the school environment.

The results of the study show that the integration of South Sumatran traditional arts in Cultural Arts learning makes a positive contribution to improving the quality of learning and strengthening students' cultural identity. These findings show that learning that links materials to the local cultural context is able to create a more meaningful learning experience.

The application of traditional art in learning is in line with the concept of art education which not only emphasizes aspects of artistic skills, but also the formation of character, creativity, and cultural awareness of students. Art education serves as a medium for the development of human potential as a whole through aesthetic and cultural experiences (Steven et al., 2024; Ary, 2019). The findings of the study show that students not only gain knowledge about regional art forms, but also understand the cultural values contained in them.

The integration of traditional arts also supports the concept of contextual learning because the material studied has a direct relationship with the social and cultural environment of the students. This condition makes it easier for students to understand the material while increasing their involvement in the learning process. The results of this study are in line with the findings that the integration of local culture in learning is able to increase creativity, social sensitivity, and student involvement in the learning process.

The high participation of students during learning shows that the use of local culture as a learning resource can increase learning motivation. When students learn about cultures that are close to their lives, the learning process becomes more relevant and meaningful. These findings support the opinion of Simaremare and Rohimin (2024) that creative and integrated learning can create an active learning atmosphere and encourage optimal student involvement.

From a 21st-century education perspective, the integration of traditional arts also contributes to the development of critical thinking, creativity, communication, and collaboration skills. Discussion activities, group presentations, and exploration of local cultures provide opportunities for students to develop these skills simultaneously. These findings are in line with the concept of 21st century learning which emphasizes the importance of developing 4C competencies as a provision to face global challenges (Mashudi, 2021; Chusna et al., 2024).

Interestingly, this study found that the integration of traditional arts not only functions as a learning strategy,

but also as a form of cultural identity education. Most students admitted to knowing more about their regional culture after participating in learning. These findings show that schools have a strategic role as agents of cultural preservation. The integration of traditional arts in the curriculum has been proven to be able to strengthen students' cultural identities while building awareness to maintain regional cultural heritage amid the current of globalization. This finding is in line with research on the integration of local cultural arts which emphasizes that culture-based learning can strengthen students' cultural identity and social skills.

However, the research also shows that there are a number of obstacles in the form of limited learning resources, learning facilities, and teacher support competencies. These findings show that the success of traditional arts integration does not only depend on the willingness of teachers, but also requires the support of school institutions and the availability of adequate resources. Therefore, the development of teaching materials based on local culture, teacher competency, and the provision of traditional arts learning media need to be a concern in the development of Cultural Arts learning in schools.

Overall, the results show that the integration of South Sumatran traditional arts in Cultural Arts learning is able to create more contextual learning, increase student participation, strengthen creativity, and foster cultural awareness. These findings show that traditional arts are not only relevant as objects of cultural preservation, but also effectively used as a learning resource in formal education. Thus, the integration of regional traditional arts can be a learning model that supports the development of 21st century competencies while strengthening the cultural identity of students in the era of globalization.

CONCLUSION

Based on the results of data analysis and discussion, this study produced three main conclusions. Based on the results of the research, the integration of South Sumatran traditional arts in Cultural Arts learning at SMA NU Sumber Agung was carried out through the planning and implementation stages of learning by utilizing the Sriwijaya Gending Dance, Tanggai Dance, Batanghari Sembilan Music, and Dul Muluk theater as learning resources. The integration shows that traditional arts can be used to present contextual learning by connecting Cultural Arts materials with students' cultural experiences and environments.

Observation, interview, and documentation data also show a positive contribution to student involvement in learning. This involvement can be seen through discussion activities, group cooperation, expression of opinions, and presentations. In addition, learning provides an indication of the development of students' awareness and appreciation of traditional South Sumatran arts. Thus, the integration of traditional arts in Cultural Arts learning is not only related to the understanding of art materials, but also provides space for students to know and appreciate the culture of their region.

The implementation of traditional art integration still faces several obstacles, especially the limitation of learning resources based on local culture, learning time, and differences in students' initial knowledge of traditional arts. These obstacles are sought by teachers through the use of digital media, videos, cultural documentation, and collaborative learning. These findings show that the success of traditional art integration does not only depend on the selection of materials, but also on the availability of learning resources and support in the implementation of learning.

This research has limitations because it is carried out in one school by involving one Cultural Arts teacher and students in one learning context. In addition, the qualitative approach used produces findings based on observations, interviews, and documentation so that the research results are not intended to be generalized to all high schools. Therefore, the research findings are more accurately understood as a contextual picture of the integration of South Sumatran traditional arts in Cultural Arts learning at SMA NU Sumber Agung. Based on the findings of the research, Cultural Arts teachers are advised to continue to utilize regional traditional arts as a contextual learning resource and develop learning activities that provide opportunities for students to observe, discuss, appreciate, and explore traditional arts. Schools are expected to support the implementation of learning through the provision of local culture-based learning resources and media and provide space for traditional arts activities in the school environment.

For further research, studies can be developed in different schools and educational levels by involving more informants and examining the forms of integration of traditional arts in more depth. Further research can also use other approaches or designs if they want to examine the relationship between traditional art integration with certain aspects, such as creativity, cultural literacy, or student character.

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