



Journal of Educational Sciences

Journal homepage: <https://jes.ejournal.unri.ac.id/index.php/JES>



P-ISSN
2581-1657

E-ISSN
2581-2203

Utilization of Traditional Dance as a Learning Resource for Cultural Arts: A Systematic Literature Review and Its Implications for the Kembang Cabik Dance

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ARTICLE INFO

Article history:

Received: 23 July 2026

Accepted: 28 Sept 2026

Available Online: 05 Oct 2026

Keywords:

Traditional Dance,
Learning Resources,
Cultural Arts,
Local Culture,
Flower Ribbon Dance

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Article Doi:

<https://doi.org/10.31258/jes.10.10.p.486-504>

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ABSTRACT

Traditional dance represents a form of cultural heritage and a valuable learning resource in Cultural Arts education because of its artistic elements, historical significance, local wisdom, and cultural values. This study aims to synthesize evidence on traditional dance utilization in Cultural Arts learning and analyze the potential of Kembang Cabik Dance as a local culture-based learning resource. A Systematic Literature Review (SLR) was conducted following PRISMA 2020 guidelines. Literature searches were performed across Google Scholar, Garuda, SINTA, DOAJ, and Neliti for publications from 2015 to 2025 using keywords related to traditional dance, arts education, local culture, and learning resources. The search identified 306 records. After removing 42 duplicates, 264 records were screened, 178 were excluded, and 86 articles were assessed. A total of 68 articles were excluded, resulting in 18 studies for thematic synthesis. The findings identified four functions of traditional dance in Cultural Arts learning: learning material, instructional media, cultural preservation, and local culture-based learning resource. Six aspects were identified: dance movements, accompanying music, costumes and properties, dance history, cultural values, and symbolic meanings. Kembang Cabik Dance demonstrates potential as a multidimensional learning resource connecting artistic practice, cultural knowledge, and the identity of the Tebing community in Bangka Belitung.

1. Introduction

The role of education in cultural heritage preservation has become increasingly important amid globalization, technological development, and increasing cultural interaction. Education can provide an important pathway for transmitting cultural knowledge and values to younger generations by connecting cultural heritage with students' learning experiences. Research on traditional dance education indicates

that engagement with folk and traditional dance can support cultural identity, cultural awareness, and the transmission of cultural heritage to younger generations (Zong et al., 2025). Therefore, education can function not only as a means of academic development but also as an important space for cultural continuity.

Traditional dance is one form of intangible cultural heritage that has considerable potential to be utilized in education. It contains artistic elements as well as historical knowledge, cultural values, social meanings, and the identity of the communities that support it. Research on folk dance preservation shows that traditional dance can represent cultural identity while providing a medium for transmitting cultural knowledge across generations (Kico et al., 2018). Consequently, traditional dance can be positioned not only as an object of artistic performance but also as a cultural resource that can be integrated into educational contexts. In Cultural Arts learning, traditional dance can function as a multidimensional learning resource because students can learn artistic skills while exploring the cultural context behind a dance. Dance movements, accompanying music, costumes, properties, historical background, and cultural meanings can provide interconnected learning experiences. Research on dance education also indicates that dance can serve as a transdisciplinary educational medium that connects artistic learning with social and cultural dimensions (Cook, 2025). This makes traditional dance relevant to learning approaches that emphasize contextual and meaningful cultural experiences.

The integration of traditional dance into education has also been supported by the development of new learning technologies. Digital platforms, video-based learning, and immersive environments have increasingly been used to facilitate access to traditional dance knowledge while supporting cultural preservation. For example, research on Lanna dance demonstrates that digital and immersive learning environments can provide new opportunities for students to engage with intangible cultural heritage (Intawong et al., 2025). However, technology should function as a supporting medium rather than replace the cultural context and meanings embedded in traditional dance. Despite the growing research on traditional dance and cultural heritage education, studies specifically examining the Kembang Cabik Dance as a learning resource for Cultural Arts education remain limited. Previous research provides a cultural basis for understanding the role of traditional dance in identity, cultural transmission, and education, but a systematic synthesis concerning its utilization as a learning resource is still needed. This gap is particularly relevant in the context of local dances whose cultural values are closely connected to the lives of their supporting communities.

Therefore, this study conducts a Systematic Literature Review (SLR) of 18 primary research articles to synthesize evidence regarding the utilization of traditional dance as a learning resource in Cultural Arts education. The review examines the forms, elements, educational functions, and cultural dimensions of traditional dance identified in previous studies. The synthesis is then used to establish a conceptual basis for considering the Kembang Cabik Dance as a potential local culture-based learning resource. This study does not claim the

effectiveness of Kembang Cabik Dance in school learning; rather, it identifies its potential and provides a basis for future empirical research and the development of Kembang Cabik-based teaching materials, learning media, or instructional models.

2. Methodology

This study uses the Systematic Literature Review (SLR) method to identify, evaluate, and synthesize research results regarding the use of traditional dance as a learning resource in Cultural Arts learning. The SLR method was chosen because it is able to produce a comprehensive synthesis of knowledge through a systematic, transparent, and replicable procedure so that it can provide a more objective overview of the development of research on a topic Xiao & Watson (2019). The focus of the study is directed at studies that discuss the use of traditional dance in the context of education, especially as a learning resource, learning media, teaching materials, and a means of introducing local culture. The results of the synthesis were then used to analyze the potential of the Kembang Cabik Dance as a source of learning about Cultural Arts based on the characteristics, cultural values, and performance elements that had been reported in previous research.

The implementation of SLR in this study adapts the guidelines of Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) 2020 which consists of four main stages, namely identification, screening, eligibility, and inclusion (Page et al., 2021). The use of the PRISMA flow aims to ensure that the literature selection process is carried out systematically and can be accounted for. The literature search was conducted in June 2026 through several scientific databases that are widely used in the fields of education and the arts, namely Google Scholar, Garuda, SINTA, DOAJ, and Neliti. The selection of the database was based on the consideration that most of the research on arts education, local culture, and traditional dance in Indonesia is published on the database.

The search process is carried out using a combination of keywords in Indonesian and English to expand the range of articles obtained. Keywords used in the literature search process include terms in Indonesian and English to expand the scope of search results. The keywords consist of "dance learning", "traditional dance as a learning resource", "local culture in education", "cultural arts education", "traditional dance in education", "traditional dance as learning resource", "arts education", "local culture-based learning", and "cultural learning". The use of these keyword combinations aims to collect articles that discuss the use of traditional dance in the context of education, local culture-based learning, and the development of learning resources that are relevant to Cultural Arts learning. The use of various keyword combinations aims to obtain articles that discuss the use of traditional dance from various educational perspectives, both at the primary, secondary, and non-formal education levels.

To ensure the quality of the literature analyzed, this study established the following inclusion and exclusion criteria.

Inclusion Criteria

1. Primary research articles published in scientific journals, proceedings, theses, or dissertations.
2. Discuss traditional dance, arts education, local culture, learning resources, or culture-based learning.
3. Published in the range of 2015–2025.
4. Available in full text.
5. Written in Indonesian or English.

Exclusion Criteria

1. Articles in the form of literature review, systematic literature review, or meta-analysis.
2. Articles that do not address the educational context.
3. Articles that are not fully available (full text unavailable).
4. Articles that have duplicates in different databases.
5. Articles that have no relation to the use of traditional dance as a learning resource.

The literature selection process was carried out in stages following the flow of PRISMA 2020. The identification stage resulted in 306 articles from all databases used. After a duplicate check, as many as 42 articles were deleted, leaving 264 articles that entered the screening stage. At the screening stage, articles are selected based on titles and abstracts to assess their suitability with the focus of the research. The screening results showed that 178 articles did not meet the criteria because they did not discuss traditional dance, were not related to education, or had a different research focus. Thus, 86 articles were obtained which were continued to the eligibility assessment stage.

The eligibility stage is carried out through reading the full-text review to ensure the suitability of the article for the purpose of the research. A total of 68 articles were excluded because they were literature review articles, were not available in full form, or did not discuss the use of traditional dance in the context of learning. More specifically, the 68 excluded articles consisted of 25 articles that did not address traditional dance as a learning resource, 12 articles for which the full text was unavailable, 10 literature review, systematic review, or meta-analysis articles, 9 articles outside the education field, 7 articles with insufficient data for analysis, and 5 duplicate publications identified during the full-text assessment. After the selection process was completed, 18 articles met all inclusion criteria and were used as the final sample in the literature synthesis process. Thus, the final PRISMA sequence was 306 identified records, 264 records after duplicate removal, 86 records screened for eligibility, and 18 studies included in the final synthesis. The flow of literature selection based on the PRISMA guidelines is presented in Figure 1.

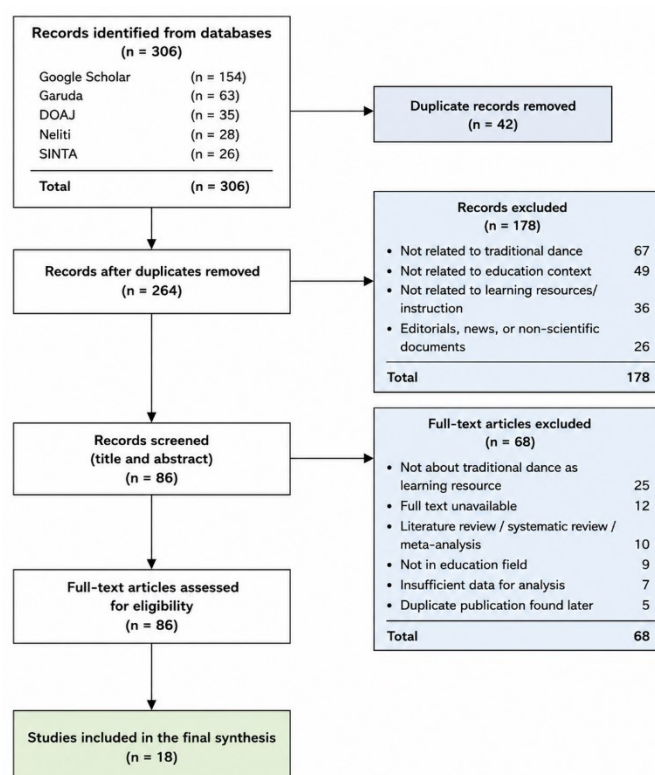


Figure 1. Literature Selection Flow Diagram Based on PRISMA 2020

This selection process resulted in 18 primary research articles that met all predefined inclusion and exclusion criteria and were subsequently used as the basis for synthesis and thematic analysis. The data was analyzed using thematic analysis techniques. Thematic analysis was chosen because it allows researchers to identify patterns, themes, and trends that emerge from the various studies studied (Braun & Clarke, 2012). The thematic analysis was conducted through a structured coding process adapted from Braun & Clarke (2012). First, all 18 included studies were read repeatedly to achieve familiarity with the content and to identify findings relevant to the research objectives. Data extraction and coding were conducted by the first author, while the coding framework and the resulting categories were reviewed and discussed with the co-authors to improve the consistency and credibility of the analysis.

In the initial coding stage, meaningful information was extracted from each study and assigned descriptive codes related to the educational use of traditional dance. The coding focused on publication characteristics, educational context, forms of dance utilization in learning, dance elements incorporated into learning activities, cultural values, and the main educational findings reported in each study. Similar codes were then compared across studies and grouped into broader analytical categories. The categories were refined through an iterative comparison process to identify recurring patterns across the literature. Rather than relying on findings from individual studies, the themes were developed by identifying concepts that appeared consistently in multiple studies and were relevant to the three research questions. This process resulted in the main themes concerning the utilization of traditional dance as a learning resource, the aspects of traditional dance

incorporated into learning, and the potential of the Kembang Cabik Dance as a local culture-based learning resource.

To enhance the trustworthiness of the synthesis, the coding results and thematic categories were continuously compared with the original studies during the analysis process. Differences in interpretation were resolved through discussion among the authors to ensure that the final themes accurately represented the evidence extracted from the reviewed literature. Based on the results of the coding process, the themes that emerged were then compiled to answer three research questions, namely: (1) the form of use of traditional dance as a learning resource in learning Cultural Arts; (2) aspects of traditional dance that are used in learning; and (3) the potential of the Kembang Cabik Dance as a source of learning.

3. Results and Discussion

A total of 18 primary studies met the predefined inclusion and exclusion criteria and were included in the final synthesis. Before the thematic synthesis was conducted, the findings reported in each of the 18 studies were systematically reviewed and organized to identify similarities, differences, and recurring patterns across the literature. The analysis began by extracting information from each study according to several analytical characteristics, namely publication year, type of traditional dance investigated, educational level or context, research method, form of traditional dance utilization in learning, and cultural aspects identified in the study. These characteristics were used to organize the findings of individual studies into a comparable structure and to provide a basis for the subsequent coding process.

The first stage of analysis focused on the descriptive characteristics of the reviewed studies. Publication year was examined to identify the temporal distribution of research on traditional dance in education. The type of traditional dance was recorded to identify the diversity of cultural practices represented in the literature. The educational context was examined to determine the levels and settings in which traditional dance had been incorporated into learning. The research method used in each study was also identified to describe the dominant methodological approaches in the existing literature. In addition to these descriptive characteristics, the main findings of each study were extracted to identify how traditional dance was positioned and utilized within the learning process. The second stage involved coding the substantive findings reported in the selected studies. The coding process focused on identifying statements and findings that described the function of traditional dance in learning, the components of dance incorporated into learning activities, and the cultural meanings or values associated with the dance. The forms of utilization identified across the studies were compared and grouped according to their similarities. For example, findings describing traditional dance as material for introducing dance techniques, local culture, or artistic knowledge were grouped under the category of learning material. Findings describing performances, demonstrations, videos, or digital applications as tools for facilitating learning were grouped under

instructional media. Findings emphasizing cultural transmission, inheritance, and preservation were grouped under cultural preservation. Findings connecting traditional dance with students' cultural background, local wisdom, identity, and contextual learning were grouped under local culture-based learning.

The third stage focused on identifying the specific dance elements that repeatedly appeared in the reviewed studies. The coded findings were compared to determine which components of traditional dance were most frequently utilized as learning content. This comparison resulted in several recurring categories, including dance movements, accompanying music, costumes and properties, dance history, cultural values, and symbolic meanings. Each category was examined in relation to the findings reported by the reviewed studies rather than treated as an isolated component. This process allowed the analysis to capture traditional dance as a multidimensional learning resource that encompasses artistic, historical, social, and cultural dimensions.

The final stage involved comparing the categories and identifying broader patterns that could be synthesized into thematic findings. Categories with similar meanings or functions were connected to form the main themes of the review. The resulting themes were then interpreted in relation to the research questions, namely the forms of traditional dance utilization in Cultural Arts learning, the aspects of traditional dance incorporated into learning, and the potential of the Kembang Cabik Dance as a Cultural Arts learning resource. The synthesis therefore proceeded from individual study findings, to descriptive characteristics and initial codes, to categories, and finally to broader themes. A total of 18 primary studies met the inclusion criteria and were included in the final synthesis. The characteristics of these studies, including publication year, traditional dance investigated, educational context, research method, and main findings, are presented in Table 1.

Table 1 Summarizes The Characteristics

No.	Author(s)	Main Focus	Educational Context
1	Zong et al. (2025)	Folk dance education and cultural inheritance	Higher education
2	Intawong et al. (2025).	Lanna dance and immersive cultural education	Education
3	Catalano & Morales (2022)	Dance and intercultural education	Community/education
4	Grindheim & Grindheim (2021)	Dance, belonging, and cultural sustainability	Early childhood education
5	Kico et al. (2018)	Digitization and visualization of folk dances	Cultural heritage/education
6	Putri et al. (2023)	Cultural and music education	Education
7	Sango & Pickard (2024)	Dance and sense of belonging	Adolescents
8	Merino-Campos (2025)	Dance education	Early childhood education
9	Cook (2025)	Dance education and teacher education	Higher education
10	Qiu et al. (2022)	Intangible cultural heritage	Cultural education/heritage

No.	Author(s)	Main Focus	Educational Context
11	Anthonio (2025)	Cultural heritage and curricular planning	Higher education
12	Deng & Shah (2025)	Traditional culture and cultural sustainability	Primary education
13	Zeng et al. (2025)	Intangible cultural heritage in arts curriculum	Secondary education
14	Guang & Xueliang (2025)	Immersive technology in folk dance education	Higher education
15	Tan et al. (2025)	Intangible cultural heritage and metaverse technology	Cultural education
16	Chu (2025)	Ethnic dance, identity, and community resilience	Community/cultural context
17	Wang (2023)	Folk dance resource database	Education/digital learning
18	Pathrapoowanun & Kwangmuang (2025)	Digital preservation and dance education	Dance education

The analysis began by extracting information from each study concerning publication year, type of traditional dance or cultural practice, educational context, research method, form of utilization, and cultural aspects addressed in the study. The extracted findings were subsequently compared to identify recurring patterns across the literature. The coding process was organized according to the three research questions. For RQ1, the initial codes focused on the ways in which traditional dance or related cultural practices were incorporated into learning. For RQ2, the codes concerned the artistic and cultural elements of dance that could become learning content. For RQ3, the characteristics of Kembang Cabik Dance were examined in relation to the dimensions emerging from the literature synthesis.

The first analytical group concerned the functions of traditional dance as a learning resource. The literature identified several overlapping functions, including learning material, instructional media, cultural preservation, and local culture-based learning. Studies on higher folk dance education emphasize the relationship between dance education and cultural inheritance and innovation Zong et al. (2025) while research on Qiang children's music and intangible cultural heritage in school curricula demonstrates how traditional cultural forms can be incorporated into formal education to support cultural sustainability Zeng et al. (2025) The literature on dance-based intercultural education and belonging further demonstrates that dance learning can connect artistic participation with cultural and social experiences (Catalano & Morales (2022)).

The second analytical group concerned the elements of traditional dance that can be incorporated into learning. The reviewed literature indicates that traditional dance involves embodied movement, music, performance practices, visual representation, cultural meanings, and historical knowledge. Research on folk-dance digitization emphasizes the importance of documenting and visualizing the components of traditional dance as cultural heritage (Kico et al. 2018), while research on the preservation of dance knowledge through digital and computational approaches further demonstrates the multidimensional nature of

dance documentation (Skublewska-Paszkowska et al., 2021). These findings provided the basis for grouping the extracted findings into broader thematic dimensions (Kalita & Deka, 2020). Following the extraction of the 18 included studies, the findings were coded according to the three research questions. Similar codes were grouped into broader categories and subsequently synthesized into themes. The resulting research questions, coding focuses, emerging categories, and synthesized themes are presented in Table 2.

Table 2. The resulting research questions, coding focuses, emerging categories, and synthesized themes

Research Question	Coding Focus	Emerging Categories	Synthesized Theme
RQ1: How is traditional dance utilized as a learning resource?	Form of utilization	Learning content Instructional delivery Cultural transmission Contextual learning	Learning material Instructional media Cultural preservation Local culture-based learning
RQ2: What aspects of traditional dance are incorporated into learning?	Artistic and cultural elements	Movement and music Costumes and properties Dance history and cultural values Symbolic meanings	Embodied-artistic dimension Visual-material dimension Historical-cultural dimension Interpretive dimension
RQ3: What is the potential of Kembang Cabik Dance as a learning resource?	Kembang characteristics and correspondence with synthesized dimensions	Cabik and cultural characteristics	Potential as a local culture-based learning resource

Traditional Dance as a Multidimensional Learning Resource

The synthesis indicates that traditional dance occupies several interconnected positions in Cultural Arts learning. It can function as learning content, support instructional processes, contribute to cultural preservation, and provide a context for learning based on local culture. The convergence of these functions is important because it demonstrates that the educational role of traditional dance cannot be reduced to the acquisition of dance techniques. Rather, traditional dance provides a cultural form through which artistic knowledge, cultural identity, historical understanding, and social meaning can be encountered within the learning process.

Traditional Dance as Learning Material

The first pattern concerns the use of traditional dance as learning material. Traditional dance contains artistic knowledge that can be explored through movement, rhythm, performance structure, and cultural context. Zong et al. (2025), for example, demonstrates the relationship between higher folk dance education and the inheritance and innovation of traditional national culture.

Similarly, Zeng et al. (2025) shows that intangible cultural heritage can be integrated into arts curricula to connect artistic learning with cultural knowledge. These findings indicate that traditional artistic practices can serve as more than supplementary cultural content because they can become part of the substantive knowledge encountered by learners.

This position is also supported by research on dance education in different educational settings. Merino-Campos (2025) identifies the educational relevance of dance across early childhood contexts, while Cook (2025) positions dance education as a transdisciplinary vehicle within teacher education. Although these studies address different educational contexts, together they indicate that dance can provide a structured learning experience through which artistic knowledge is connected with broader educational objectives. The pattern suggests that traditional dance functions as learning material because its artistic form already contains multiple layers of knowledge. Students can learn the movements and performance conventions while also learning about the cultural environment in which the dance developed. Consequently, the learning material is not simply the physical movement but the broader cultural practice represented through the movement.

Traditional Dance as Instructional Media and Digital Learning Resource

The second pattern concerns the use of technology to make traditional dance accessible as an instructional resource. Kico et al. (2018) emphasizes the role of digitization and visualization in documenting folk dances as cultural heritage. More recent studies extend this direction through immersive and digital learning environments. Intawong et al. (2025), for example, examines a gamified metaverse platform for learning Lanna dance, while Guang & Xueliang (2025) investigate immersive virtual reality in higher folk dance education. Wang (2023) similarly discusses the construction of a folk dance resource database using an “Internet+” approach.

These studies indicate that digital technology can perform two related functions. First, it can preserve information concerning traditional dance, including movement and performance characteristics. Second, it can make that information more accessible as learning content. This distinction is important because traditional dance is an embodied cultural practice, and textual descriptions alone cannot fully represent movement, rhythm, or performance. Digital visualization, video, immersive environments, and resource databases can therefore provide additional forms of access to cultural and artistic knowledge. Recent research further demonstrates that digital preservation can be integrated with learning rather than being treated exclusively as archival activity. Pathrapoowanun & Kwangmuang (2025) examines the integration of digital preservation with a ubiquitous learning environment in Thai classical dance education, while Zhou et al. (2024) explores a digital-human system for dance teaching. Anthonio (2025) also highlights the use of video technology in dance education. Taken together,

these studies suggest that traditional dance can function simultaneously as cultural content and as a digitally mediated learning resource.

Traditional Dance and Cultural Preservation

The third pattern concerns the relationship between dance education and cultural preservation. Traditional dance is an intangible cultural practice that depends on continued transmission and participation. Zong et al. (2025) explicitly connects folk dance education with traditional cultural inheritance and innovation, while Chu (2025) discusses the role of ethnic dance in maintaining rural traditions, cultural identity, and historical continuity. The preservation function becomes particularly relevant in formal education because schools can provide structured opportunities for younger generations to encounter cultural practices that may otherwise become less visible in everyday life. Anthonio (2025) similarly demonstrates how curricular and extracurricular planning can be used to preserve and develop cultural heritage through educational contexts. Deng & Shah (2025) further highlight the relationship between the integration of traditional cultural forms into primary education and cultural sustainability.

This pattern suggests that cultural preservation through education should not be understood Falk & Hagsten (2025) simply as maintaining an artistic form unchanged. Rather, preservation involves continued knowledge, practice, interpretation, and transmission. When students learn traditional dance, they can become participants in the process through which cultural knowledge is carried forward. This interpretation is also consistent with Falk & Hagsten (2025), who demonstrate that intangible cultural heritage is unevenly exposed to conditions that can affect its continuity across geographical contexts.

Traditional Dance as Local Culture-Based Learning

The fourth pattern concerns the use of traditional cultural practices as contextual learning resources. Traditional dance is embedded in particular communities, histories, identities, and social environments. Catalano & Morales (2022) demonstrate how dance can be used in community-based and intercultural education, while Grindheim & Grindheim (2021) show that dancing can become associated with belonging and social-cultural sustainability. The educational significance of this pattern lies in the relationship between cultural content and learners' social environment. A local traditional dance can provide an entry point through which students encounter artistic knowledge in a context connected to particular communities and cultural identities. The learning process therefore becomes more than the transmission of abstract artistic concepts. It can involve the exploration of cultural practices, community histories, values, and forms of belonging.

Sango & Pickard (2024) through their systematic review of belonging in dance among adolescents, further reinforces the social dimension of dance participation. Although their review is not limited to traditional dance, its findings support the interpretation that dance can provide opportunities for learners to develop

relationships with cultural and social environments. This strengthens the position of traditional dance as a potential local culture-based learning resource.

Dimensions of Traditional Dance Used in Learning

The second research question concerns the aspects of traditional dance incorporated into learning. The synthesis identifies six recurring aspects: dance movements, accompanying music, costumes and properties, dance history, cultural values, and symbolic meanings. These elements can be further interpreted as interconnected dimensions rather than isolated components.

Movement and Music as the Embodied-Artistic Dimension

Movement represents the most direct embodied component of dance learning. Learners can observe, imitate, practice, and perform movement patterns, while accompanying music provides rhythm and contributes to the structure and atmosphere of performance. Research on folk dance education emphasizes the importance of embodied engagement in maintaining the relationship between dance practice and cultural inheritance (Zong et al., 2025). The integration of movement and music is particularly important because traditional dance is fundamentally a performing art. The meaning of a movement is often connected to rhythm, musical accompaniment, performance sequence, and interaction among performers. Digital approaches examined by Guang & Xueliang (2025) further demonstrate that technological learning environments need to represent movement and performance characteristics rather than treating dance solely as textual information.

Costumes and Properties as the Visual-Material Dimension

Costumes and properties represent the visual and material dimensions of traditional dance. These components contribute to the aesthetic identity of a performance and can also communicate cultural information. Through costumes and properties, learners can examine how communities represent identity, values, social roles, and artistic traditions through material forms. The importance of documenting such elements is reinforced by Kico et al. (2018), whose review discusses digitization and visualization of folk dances as cultural heritage. (Skublewska-Paszkowska et al., 2021) similarly demonstrates the relevance of three-dimensional documentation for intangible cultural heritage through the example of Lazgi dance. Such approaches show that the preservation and educational use of dance may involve documenting not only movement but also the visual and material dimensions surrounding performance.

Dance History and Cultural Values as the Historical-Cultural Dimension

Dance history and cultural values provide the contextual dimension of learning. Understanding the historical development of a dance can help learners recognize the relationship between an artistic form and the community that maintains it. Cultural values further explain why particular practices, movements, or

performance conventions remain meaningful. Zeng et al. (2025) emphasizes the incorporation of intangible cultural heritage into arts curricula, while Deng & Shah (2025) highlights the relationship between traditional cultural content and cultural sustainability in primary education. Anthonio (2025) similarly demonstrates the potential of curricular planning to connect educational activity with cultural heritage preservation. These studies suggest that the educational value of traditional cultural forms increases when students encounter not only their visible artistic characteristics but also their historical and cultural contexts.

Symbolic Meanings as the Interpretive Dimension

Symbolic meanings represent the interpretive dimension of traditional dance. Cultural practices frequently contain meanings that cannot be understood simply by observing movement or costume. Students may therefore need opportunities to explore the meanings attached to performance elements and the cultural knowledge represented through them. Qiu et al. (2022) emphasizes the importance of understanding intangible cultural heritage as a cultural practice rather than merely as an object of preservation. Chu (2025) similarly connects ethnic dance with cultural identity, traditions, and historical continuity. These perspectives reinforce the importance of interpretation when traditional dance is introduced into educational settings.

Integrated Synthesis of Dance Dimensions

The six aspects can therefore be synthesized into four broader dimensions: embodied-artistic through movement and music, visual-material through costumes and properties, historical-cultural through history and cultural values, and interpretive through symbolic meanings. This organization explains more clearly why traditional dance can function as a multidimensional learning resource. The significance of these dimensions lies in the different forms of knowledge they provide. Movement and music allow students to experience culture through the body and artistic practice. Costumes and properties provide visual and material knowledge. History and cultural values provide contextual understanding. Symbolic meanings allow students to interpret the relationship between artistic form and cultural significance. The learning resource is therefore multidimensional because learners can approach the same cultural practice through several interconnected forms of knowledge.

Implications for Cultural Arts Education

The synthesis has important implications for the position of traditional dance in Cultural Arts education. First, traditional dance should not be reduced to a technique-oriented learning activity. The reviewed literature demonstrates that dance can simultaneously involve artistic practice, cultural inheritance, cultural identity, social belonging, and contextual learning (Zong et al., 2025); (Grindheim & Grindheim 2021); (Catalano & Morales 2022). Second, the findings suggest that teachers can expand the educational value of traditional dance by connecting performance practice with cultural interpretation. Students can learn movement

and rhythm while examining the historical background, cultural values, costumes, properties, and meanings associated with the dance. Cook (2025) supports the broader position of dance education as a transdisciplinary learning vehicle, while Zeng et al. (2025) demonstrates the relevance of integrating intangible cultural heritage into arts curricula.

Third, digital technology can expand the ways traditional dance is introduced into learning. Kico et al. (2018), Intawong et al. (2025), Pathrapoowanun & Kwangmuang (2025), Guang & Xueliang (2025), and Anthonio (2025) collectively demonstrate different possibilities for digital documentation, visualization, immersive learning, digital-human instruction, ubiquitous learning, and video-based dance education. These approaches can be particularly relevant for traditional dances that have limited documentation or limited access to practitioners. However, digital development should remain connected to cultural meaning. A digital representation that preserves only movement may document the physical form while losing the historical, social, and symbolic context of the dance. The findings therefore suggest that digital learning resources should integrate artistic and cultural information rather than treating traditional dance as a purely technical performance object.

Kembang Cabik Dance as a Local Culture-Based Learning Resource

The third research question examines the potential of Kembang Cabik Dance as a local culture-based learning resource in Cultural Arts education. The interpretation of this question requires a clear distinction between the characteristics of Kembang Cabik reported in previous studies and the potential identified through the synthesis of the broader traditional dance literature. This distinction is important because the present systematic review does not directly evaluate the implementation of Kembang Cabik Dance in a classroom setting. Rather, the potential of the dance is identified by relating its reported characteristics to the educational dimensions that emerged from the synthesis of the 18 included studies.

Previous research on Kembang Cabik Dance provides the direct basis for understanding its characteristics as a local cultural practice. These studies describe the dance in relation to its performance characteristics, cultural context, and values associated with the Tebing community in Bangka Belitung. Such characteristics indicate that Kembang Cabik contains cultural and artistic elements that can potentially be introduced into Cultural Arts learning. However, these characteristics alone do not constitute evidence that the dance is already an effective learning resource. They provide the cultural content upon which its educational potential can be further examined.

The synthesis of the 18 included studies provides an analytical framework for this examination. As discussed in the previous sections, traditional dance can function as a learning resource through four interconnected dimensions: learning material, instructional media, cultural preservation, and local culture-based learning. The studies further indicate that traditional dance incorporates embodied-artistic,

visual-material, historical-cultural, and interpretive dimensions. When the reported characteristics of Kembang Cabik are considered through this framework, its performance elements can potentially support artistic learning, while its cultural context and values can provide opportunities for local culture-based learning. Its historical and symbolic dimensions may also provide material for students to explore the relationship between artistic forms and the cultural meanings associated with them.

The relevance of this mapping lies in the relationship between the local specificity of Kembang Cabik and the multidimensional character of traditional dance identified in the literature. The educational potential of Kembang Cabik does not arise simply because it is a traditional dance. Rather, it emerges from the correspondence between its reported cultural and artistic characteristics and the dimensions that the literature identifies as relevant to learning. In this sense, the SLR provides an evidence-informed basis for positioning Kembang Cabik within Cultural Arts education, while the specific literature on Kembang Cabik provides the cultural content to which that framework can be applied.

The literature also indicates potential directions for developing traditional dance into more accessible learning resources. Digital documentation, visualization, immersive learning environments, digital resource databases, and video-based instruction have been explored in studies of traditional and folk dance Kico et al. (2018); Wang (2023); Intawong et al. (2025).; Guang & Xueliang (2025); Pathrapoowanun & Kwangmuang (2025). These approaches suggest that Kembang Cabik could potentially be documented and developed into learning materials that integrate movement, music, costumes, performance practices, cultural values, and contextual information. Such development would be consistent with the broader movement toward combining cultural preservation with educational access.

Nevertheless, the findings concerning Kembang Cabik should be interpreted as an evidence-informed potential rather than evidence of instructional effectiveness. The present study did not implement Kembang Cabik Dance in a classroom, compare learning outcomes between instructional conditions, or directly assess students' responses to the dance as a learning resource. Consequently, the SLR cannot establish whether the use of Kembang Cabik improves students' artistic skills, cultural understanding, engagement, or other learning outcomes. What the present synthesis establishes is more limited but also more defensible: Kembang Cabik possesses characteristics that correspond to the artistic, cultural, contextual, and interpretive dimensions identified as educationally relevant in the reviewed literature, providing a conceptual basis for its further development and empirical testing as a local culture-based Cultural Arts learning resource.

This distinction also defines the contribution of the present study. Rather than claiming that Kembang Cabik has already been validated as an effective instructional resource, the study provides a pathway from evidence on traditional dance education to the identification of a locally grounded cultural resource. Future research can build on this synthesis by developing instructional materials

based on Kembang Cabik and examining their feasibility, classroom implementation, student engagement, cultural understanding, and learning outcomes.

Integrated Synthesis

The synthesis of the reviewed literature produces one central argument: traditional dance functions as a multidimensional learning resource because artistic practice, cultural knowledge, contextual meaning, and cultural transmission are interconnected within the same cultural form. The literature demonstrates that traditional dance can function as learning material, instructional media, a means of cultural preservation, and a local culture-based learning resource. At the same time, students can engage with movement, music, costumes and properties, history, cultural values, and symbolic meanings. The relationship among these findings is more important than any individual function or element. Movement and music provide embodied artistic experience; costumes and properties provide visual and material knowledge; history and cultural values provide cultural context; and symbolic meanings provide opportunities for interpretation. These dimensions allow traditional dance to connect artistic learning with cultural literacy. Research on folk dance education, intangible cultural heritage, digital preservation, and culturally situated learning supports this broader interpretation Zeng et al. (2025); Kico et al. (2018); Intawong et al. (2025).

For Kembang Cabik Dance, the synthesis provides a conceptual framework for identifying its potential as a local culture-based learning resource. The argument does not rest solely on its status as a traditional dance, but on the correspondence between its reported cultural and performance characteristics and the dimensions identified through the literature synthesis. This correspondence provides a rationale for further developing Kembang Cabik as a Cultural Arts learning resource while maintaining a clear distinction between potential based on literature synthesis and effectiveness established through empirical testing.

4. Conclusion

Based on the systematic literature review of 18 primary research articles, traditional dance has significant potential as a learning resource in Cultural Arts education. The reviewed studies show that traditional dance supports not only the development of artistic and movement skills but also students' understanding of local culture, cultural identity, and heritage preservation. Its movements, music, costumes, properties, history, cultural values, and symbolic meanings make traditional dance a multidimensional resource that connects artistic learning with students' sociocultural contexts.

The findings provide a conceptual basis for developing the Kembang Cabik Dance as a local culture-based learning resource for Cultural Arts. Its performance elements and connection with the cultural life of the Tebing community in Bangka Belitung indicate its potential to support contextual learning and introduce regional cultural heritage to students. Practically, the Kembang Cabik Dance can

be developed into teaching materials, learning media, or instructional activities that integrate artistic knowledge with local cultural values.

However, because this study is based on a literature synthesis, it does not establish the effectiveness of the Kembang Cabik Dance in actual school learning. Therefore, further empirical research is needed to develop and test Kembang Cabik-based learning materials or instructional models and to examine their feasibility, applicability, and effectiveness in Cultural Arts education, particularly at the senior high school level.

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How to cite this article:

Oktafia, R., Masunah, J., & Milyartini, R. (2026). The Utilization of Traditional Dance as a Learning Resource for Cultural Arts: A Systematic Literature Review and Its Implications for the Kembang Cabik Dance. *Journal of Educational Sciences*, 10(10), 486-504.
