

# DESIGNING INCLUSIVE DANCE VIDEO MEDIA TO FOSTER SOCIAL-EMOTIONAL LEARNING IN STUDENTS WITH SPECIAL NEEDS

CICILIA IKA RAHAYU NITA<sup>1</sup>, DENNA DELAWANTI  
CHRISYARANI<sup>2\*</sup>, ROMIA HARI SUSANTI<sup>3</sup>, WIJI SETIYANINGSIH<sup>4</sup>

<sup>1,2,3,4</sup> FACULTY OF EDUCATION, UNIVERSITAS PGRI KANJURUHAN MALANG, MALANG, INDONESIA;  
CIRN@UNIAKAMA.AC.ID (C.I.R.N) DENNADELAWANTI@UNIKAMA.AC.ID (D.D.C.) ROMI@UNIKAMA.AC.ID  
(R.H.S) WIJI@UNIKAMA.AC.ID (W.S).

**Abstract:** This study aims to develop and validate dance video media as an inclusive learning tool to enhance the social-emotional skills of students with special needs in Sekolah Dasar Luar Biasa (SDLB). The need arises due to the limited and less engaging existing learning materials. Using the ADDIE development model—comprising analysis, design, development, implementation, and evaluation—this research involved SDLB students, teachers, and three expert validators (material, language, and media). Data were collected through observations, interviews, and validation questionnaires using a four-point Likert scale, and analyzed descriptively both quantitatively and qualitatively. The results showed validity levels of 96.43% (material), 92.86% (language), and 85.00% (media), with an average of 91.43%, categorized as very valid. Thus, the dance video media is suitable as an engaging, interactive, and inclusive learning tool aligned with the characteristics of SDLB students, with strong potential to enhance their social-emotional skills through collaborative and enjoyable dance activities.

**Keywords:** Learning Videos, Social emotional, Inclusive education.

## 1. INTRODUCTION

Education is a fundamental right for every child without exception. This principle emphasizes that diversity in background, abilities, and physical and mental conditions should not be a barrier to obtaining adequate learning opportunities. Throughout the world, every child with a disability has the right to receive a fair and equal education in accordance with the principles of inclusive education (P. Bendová and A. Fialová, 2015). Inclusive education is an approach that ensures all students, including those with special needs, have equal access to education in an environment that supports diversity (S. Er-rida, et al., 2024). From the diversity of student needs, there will be an increase in their participation in the learning process, cultural introduction, interaction with the community and reducing exclusion in education (K. Birot-Gautron, et al., 2025). Inclusive education aims to provide equal learning opportunities for all students, including students with special needs (V. Yunus, A. Zakso, 2023; W. Ramayani, et al., 2024).

One important aspect of inclusive education is the development of social emotional skills that play a role in building interpersonal relationships, emotional regulation, and student independence. Social and emotional skills are non-cognitive characteristics that are fundamental in all areas of life, from learning to social life (T. Feraco, et al., 2025; L. Narikbayeva, et al., 2025). These non-cognitive characteristics include self-awareness, self-management, resilience, social agility, and responsible decision-making that collectively support healthy interpersonal relationships, community participation, and success in achieving individual goals (A. M. Duane, et al., 2025; C. S. Conley, et al., 2025).

Problems related to children's social and emotional well-being have not yet been clustered due to limited teacher resources. Teachers' innovations are limited to examples found on YouTube and have not yet considered the appropriateness of the videos to the stages or developmental periods of children with special needs. Teachers are not yet familiar with the internalization of art to improve children's social and emotional skills. Social and emotional skills need to be taught with teacher guidance, so that students can make connections from experience or when interacting with the outside world. This experience can be done through dance. Dance, as a form of physical activity and art, is more than just the execution of movements – dance functions as a way to express inner feelings and emotions through spontaneous and harmonious movements with music (L. Narikbayeva, et al., 2025). Dance is an art form that can be a means of self-awareness and self-expression as well as a learning medium (X. Zhang and Y. Wei, 2024). Through dance, students not only learn motor skills, but also social skills such as cooperation, empathy, and emotional control and contribute to increasing understanding of the environment. Organized rhythmic movements train children to follow instructions and understand the basic concepts of time and space (S. Nurjanah and L. Paranti, 2025; N. A. Zakia, et al., 2025). The integration of dance in the form of video media provides more inclusive learning opportunities because it can be accessed repeatedly, is flexible, and

easy to understand. However, in practice, many teachers still face challenges in finding the right learning media to support this process.

Teachers in the environment are not only included to focus on academic aspects, but also to support students' emotional development and their independence. Based on the results of an interview with one of the teachers at the Malang City Special Elementary School, there are still obstacles related to effective learning strategies to meet the different needs of students. The main challenge of inclusive learning is the lack of innovation in helping students develop optimally according to their characteristics. One study shows that the inclusive education system in Malang City Elementary Schools is not fully in accordance with the principles of implementing inclusive education, especially in terms of evaluating learning outcomes for students with special needs (I. Agustin, 2017; Khairani, 2024).

With the rapid advancement of technology, the use of interactive media such as educational videos is increasingly being considered as an approach to creating a more engaging and efficient learning environment. Therefore, the solution to this problem is to develop dance videos as an inclusive learning medium to improve students' social and emotional skills. The use of videos in the teaching and learning process can deepen students' understanding of the material, improve communication skills, and provide examples of social interactions (C. D. Nurwahidah, 2021; F. T. Samosir, 2018). In the realm of inclusive education, the use of visual media such as videos is crucial because it can support students with special needs in understanding social interaction patterns through examples presented visually (F. Velinda, 2024; A. Fakhrou, 2024).

The use of learning videos has been widely studied and used in various specific fields. Some previous studies include digital learning media for students (S. Anwar, 2023) . Creative dance for students (H. Payne and B. Costas, 2021). Analysis of student choreography (C. I. R. Nita, 2022). The novelty of this research is the development of inclusive dance video media specifically designed to improve the social and emotional skills of students with special needs in Sekolah Dasar Luar Biasa (SDLB). Thus, this research provides a new contribution in the field of developing art-based inclusive learning media, which not only supports cognitive and motor aspects, but also plays a role in fostering empathy, cooperation, and self-control in students through creative, collaborative, and enjoyable learning experiences.

## 2. METHOD

This study uses the ADDIE development model which consists of five systematic stages, namely Analyze, Design, Development, Implementation, and Evaluation (C. S. Conley, 2025 ; L. A. Mamolo, 2019). This model was chosen because it is able to provide a structured development flow starting from needs analysis to product evaluation, so that the resulting learning media is truly theoretically and empirically feasible. This study focused on three initial stages, namely analysis, design, and development, to produce and validate dance videos as inclusive learning media aimed at improving the social-emotional skills of students with special needs in inclusive elementary schools. In the analysis stage, researchers conducted observations and interviews with teachers and students at Sekolah Dasar Luar Biasa (SDLB) to identify learning needs and student characteristics (J. Jeong, 2025 ; J. Gittelsohn et al. 2006). The design stage was carried out by compiling the concept of the dance video. At this stage, storyboard design, music composition, costume selection, as well as the preparation of learning guides and validation instruments for the material, language, and media aspects were carried out. The entire design was designed to align with the principles of inclusive learning and oriented towards the development of students' social-emotional skills. The development stage resulted in a prototype dance video and guidebook which were then validated by three experts, each representing the fields of material, language, and media. The validators were based on their expertise in the fields of inclusive education, language, and learning media design. Validation data was collected through a questionnaire with a four-level Likert scale. Quantitative data from the validation results were analyzed descriptively to obtain the percentage of validity of each aspect, while qualitative data from validator suggestions were used to make product improvements. The subjects of this study were students and teachers of SDLB Idayu 1 and 2, Malang City. The data collection instruments used were observation guidelines, interviews, and validation questionnaires.

Data analysis was carried out using quantitative descriptive techniques by converting the validation results scores into percentages using the formula:

$$V_m = \frac{TSe}{TSh} 100\% \quad V_b = \frac{TSe}{TSh} 100\% \quad V_d = \frac{TSe}{TSh} 100\%$$
$$V_t = \frac{V_m + V_b + V_d}{3} = \dots\dots\dots \%$$

With the following information:

- $V_m$  = Validation by material/content experts
- $V_b$  = Validation by language experts
- $V_d$  = Validation by design/media experts
- $V_t$  = Total/combined validation
- $TSe$  = Total empirical score achieved (based on expert assessment)
- $TSh$  = Total expected score

100% = Constant

**TABLE 1. VALIDATION LEVEL CRITERIA**

No.	Attractiveness Score	Validity level
1.	86% - 100%	Very Valid (can be used without revision)
2.	70% - 85%	Valid enough (can be used with revision)
3.	60% - 69%	Invalid (cannot be used)
4.	0% - 59%	Very Invalid

(Source:(Delawanti Chrisyarani & Sulistyowati, 2022; Mudiono et al., 2017) )

### 3. RESULT AND DISCUSSION

The results of this study are divided into two main parts: needs analysis and product design. The needs analysis was conducted to identify learning problems, objectives, and student characteristics that will form the basis for developing learning media. Research data was collected through observation, interviews, and documentation of teachers and students at Special Needs Elementary Schools (SDLB) in Idayu 1 and 2, Malang City. Based on the data collection results, it was discovered that teachers still experience difficulties in providing engaging learning media that are appropriate to the characteristics of students with special needs. Teachers stated that the media used so far is still limited, lacks variety, and has not been able to accommodate individual student needs. Innovations made by teachers are still limited to examples available on YouTube and have not considered the suitability of these videos to the stages or periodization of development of children with special needs. In addition, dance learning in schools has not been optimally utilized as a means of developing students' social and emotional skills. The data obtained was then reduced by selecting information relevant to the research focus. The reduction results showed that students responded positively to the use of audio-visual media. When teachers used media featuring movement and music, students appeared more enthusiastic, focused, and easily understood instructions compared to conventional methods. Conversely, learning without media quickly caused students to lose attention and tend to be passive. The data reduction also confirmed that teachers need practical guidance in using simple and easy-to-apply media appropriate to the students' abilities, especially for inclusive students.

The data presented shows that students with special needs (SDLB) in Idayu 1 and 2, Malang City, have various limitations, including intellectual, physical, and social aspects. Based on observations, students find it easier to understand demonstration-based learning and hands-on activities compared to learning that is solely verbal. Students prefer simple movements with a slower musical beat, as their attention span is relatively short. In dance learning activities, students are grouped into two ability levels. The first group consists of students with basic abilities who are only trained in simple movements without the requirement to follow a strict rhythm, while the second group consists of students with better motor skills with additional variations in movements and counting. All students have not used dance props because most still have difficulty coordinating hand movements and focusing on the rhythm simultaneously. The teacher also emphasizes the importance of repetition of movements and direct examples so that students can imitate accurately.

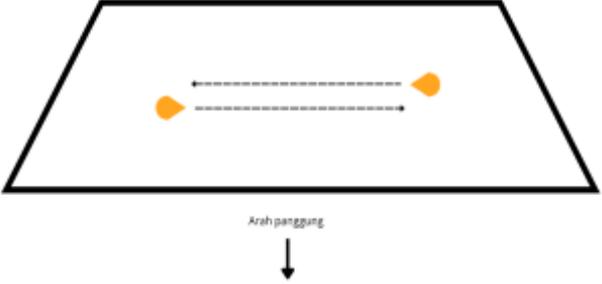
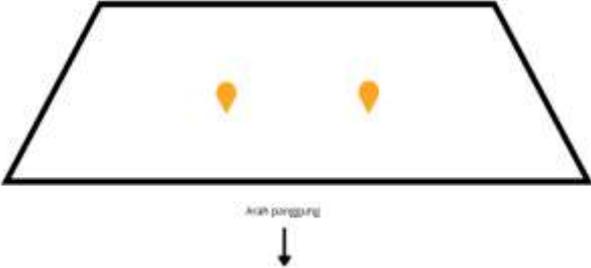
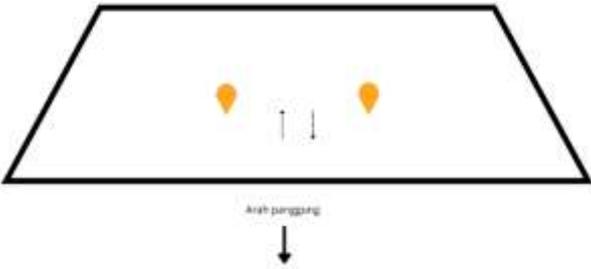
Based on the overall analysis results, it can be concluded that dance learning in SDLB in Idayu 1 and 2 Malang City has not been optimally utilized as a means of developing students' social and emotional skills. Teachers need learning media that can help students understand movement through attractive, simple displays that are appropriate to their characteristics. Audio-visual-based media has been proven to increase students' attention and learning motivation because it presents concrete examples that are easy to follow. Therefore, the results of this study recommend the development of interactive learning media with simple movement visualizations, slow musical tempos, and adjusted to the students' ability levels to support a more effective and meaningful learning process for students with special needs.

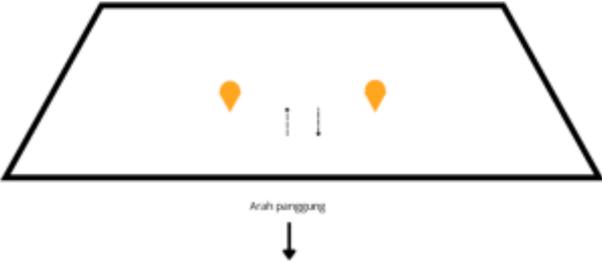
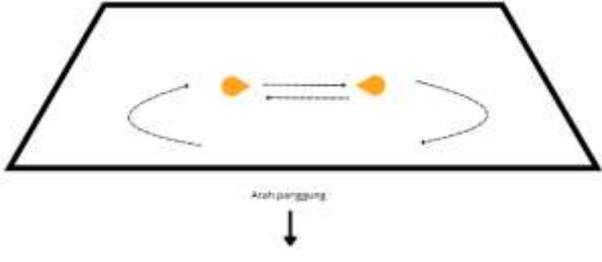
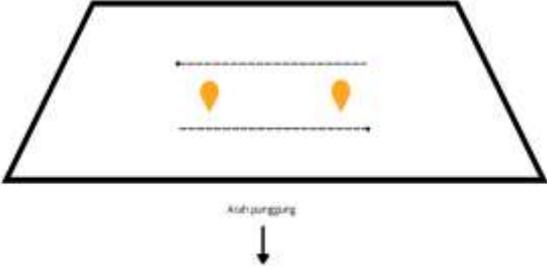
Based on the results of the needs analysis that has been conducted, the next stage is to design a learning media product design that suits the characteristics of SDLB Idayu 1 and 2 students in Malang City. The product design was developed by considering the findings in the field which showed that students are more responsive to visual and direct movement-based learning compared to conventional methods. The media designed is in the form of an audio-visual-based inclusive dance learning video, which combines elements of movement, music, and interactive visualization to help students understand the concept of dance movement in a concrete and interesting way. This media is also accompanied by a teacher's guide so that the implementation of learning can take place in a directed manner and according to the level of student ability.

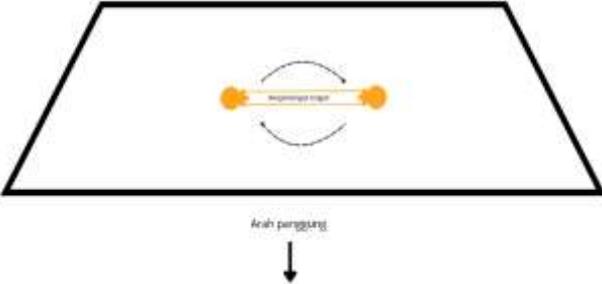
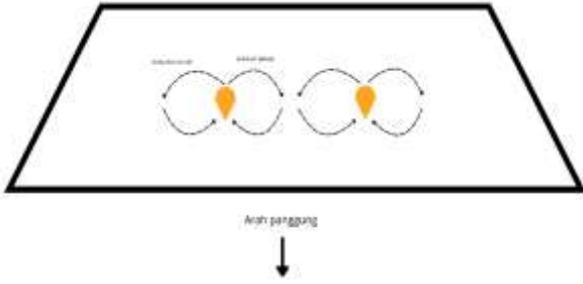
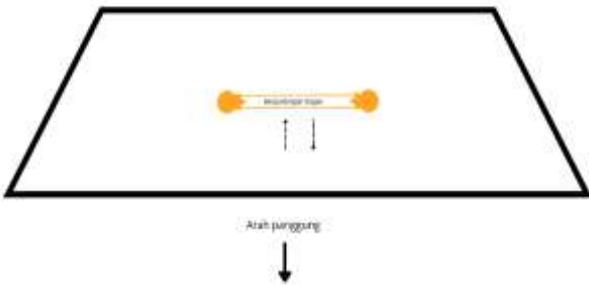
During the prototype design stage, dance movement coding was carried out, which involved grouping and arranging movement sequences based on observations and student needs analysis. This coding was done to ensure that each movement displayed in the video aligns with students' motor skills and the principle of ease of imitation. Each movement type was assigned a visual and verbal code for expressive movement. This coding helped teachers

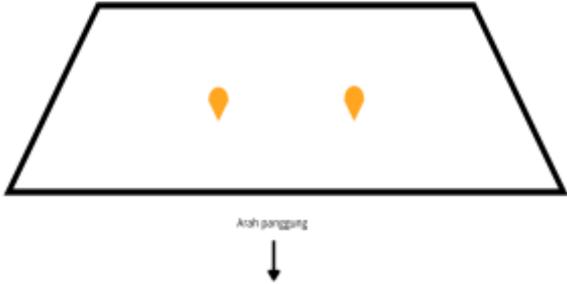
recognize the sequence of exercises and made it easier for students to follow instructions through symbols and sequence. The visualization codes can be seen in the following table.

**TABLE 2. DANCE MOVEMENT CODING**

No.	Floor Patterns and Drawings	Count	Motion Description
1		2 x 8	<p><b>Head</b> Bows down following the direction of the movement</p> <p><b>Hands</b> Hands are positioned at the waist.</p> <p><b>Body</b> Bows down forward</p> <p><b>Foot</b> Walks slowly and moves forward</p> <p>Students on the right side of the stage walk to the left side of the stage, and students on the left side of the stage walk to the right side of the stage. This movement is performed 3 times, counting to 8. Finally, students move in a circle on the spot.</p>
2		3 x 8	<p><b>Head</b> Right and left</p> <p><b>Hands</b> Hands rotate in front of the stomach, then flap to the right and left.</p> <p><b>Body</b> Stand upright, following the feet.</p> <p><b>Foot</b> Fronts alternately move to the right and left.</p> <p>After this, the next movement is to raise the arms straight up, then open them to the right and left, and continue with the next movement.</p>
3		4 x 8	<p><b>Head</b> Turn right and left alternately.</p> <p><b>Hands</b> Hands placed on waist.</p> <p><b>Body</b> Stand straight.</p> <p><b>Foot</b> Shoulder-width apart. Move right and left.</p> <p>This movement is performed by moving forward for every count of 1 x 8, then backward. Repeat 4 x 8.</p>

<p>4</p>		<p>4 x 8</p>	<p><b>Head</b>                  Look to the right and left alternately</p> <p><b>Hands</b>                  The position of the hands is at the waist.</p> <p><b>Body</b>                  Stand straight, follow each step with a movement of the waist to the right and left</p> <p><b>Foot</b>                  Step right and left.</p>
<p>5</p>		<p>4 x 8</p>	<p><b>Head</b>                  Facing forward in the direction of walking</p> <p><b>Hands</b>                  Widened to the right and left. Flapping up and down</p> <p><b>Body</b>                  Stand straight</p> <p><b>Foot</b>                  Take small walks to the right and left alternately around the stage</p>
<p>6</p>		<p>4 x 8</p>	<p><b>Head</b>                  Facing forward, then every count of 4, follow the direction of the straight hand (right or left).</p> <p><b>Hands</b>                  Hands should be straight with fingers together, thumbs bent.                  Hands straight up, every count of 4, straighten to the right or left, while the other hand is bent.                  For example, when moving to the right, the right hand straightens to the right and the left hand bends forward. The opposite is true when moving to the left.</p> <p><b>Body</b>                  Standing upright, on count of 4, lower the right hand slightly.</p> <p><b>Foot</b>                  Step sideways on count of 4, bending the foot with the body slightly lowered. Alternate right and left.</p> <p>After doing this, the next movement is to raise the straight hand up, then open it to the right and left, and</p>

			continue with the next movement. During this movement, students face each other and hold each other's hands.
7		4 x 8	<p><b>Head</b> Right and left</p> <p><b>Hands</b> Hold each other's hands to form a circle</p> <p><b>Body</b> Stand straight</p> <p><b>Foot</b> Walk to the right first, then move to the left after the count of 8. Form a circle.</p>
8		4 x 8	<p><b>Head</b> Follows the direction of the body movement</p> <p><b>Hands</b> Hands flap up and down</p> <p><b>Body</b> Stand straight</p> <p><b>Foot</b> Jog on the spot, turning to the right and then to the left as if flying</p> <p>In the final flying movement, students face each other and hold hands.</p>
9.		3 x 8	<p><b>Head</b> Shake it to the right and left</p> <p><b>Hands</b> Hanging out with friends</p> <p><b>Body</b> Stand straight</p> <p><b>Foot</b> Move forward and backward.</p> <p>Done alternately after each count of 1 x 8.</p>

10.		4 x 8	<p><b>Head</b>                  Look right and left following your body movements</p> <p><b>Hands</b>                  At the waist. Every movement is flapped from front to back.                  On the count of 5-6, roll your hands in front of your face and then clap</p> <p><b>Body</b>                  Stand straight</p> <p><b>Foot</b>                  Open shoulder width apart. Every time you move to the right, the left leg is straightened to the left side and vice versa, every time you move to the left, the right leg is straightened to the right side.</p> <p>The final movement of the hands is straight up and opened to the right and left, then flies back to the place or off the stage.</p>
-----	---	-------	---

In the Development stage, the developed media underwent validation for material, language, and media. Expert validation was required to evaluate the material, language, and media, as well as the presentation of the product developed by the researcher. The data obtained were quantitative and qualitative through a questionnaire given by the researcher to the validator. Product validation data was obtained through a validation sheet in the form of a questionnaire. This data was collected to determine the level of validity/feasibility of the module before field testing. The summary results of expert validation of the developed product can be seen in the following table.

**TABLE 3. RECAPITULATION OF VALIDATION OF INCLUSIVE DANCE VIDEOS TO DEVELOP SOCIAL EMOTIONAL SKILLS**

Aspect	Validator
Material	96,425%
Media	85%
Language	92,86%
Average	91,43

The total validation data for the student module achieved a score of 91.43%, meeting the criteria for very valid. The validator's recommendations were as follows:

**TABLE 4. RECAPITULATION OF VALIDATION OF INCLUSIVE DANCE VIDEOS TO DEVELOP SOCIAL EMOTIONAL SKILLS**

Validator	Saran
Material	In general, this learning media is appropriate for elementary school students. It can be used to instill social, emotional, and even national values. It includes social skills (cooperation, communication, togetherness), emotional skills (expression, self-confidence, self-control when performing), and inclusion values (all can participate regardless of background).
Media	The media is good and suitable for use. It would be even better if the beginning included the sound of a bee or introductory music.
Language	The language used is appropriate for children's development and development.

Overall, the product design is designed to be a simple, interactive, and adaptive learning media to the needs of students with special needs. This media is expected to help teachers optimize dance learning as a means of developing students' social and emotional skills. In the context of inclusive learning, a multisensory approach is very relevant because it allows simultaneous visual, auditory, kinesthetic, and affective involvement. The dance video media developed includes visual (instructor movements), auditory (accompanying music), kinesthetic (dance activities), and affective (students' expressions of joy and collaboration) thereby strengthening understanding and retention ([29], [30]).

Furthermore, in the dance prototype as an inclusive medium, it is explained that movements are slow, providing visual and verbal cues, and inviting collaborative scenes between students (M. Yang and D. Koh, 2025). This is in line with Albert Bandura's social learning theory which emphasizes that learning occurs through observation, imitation, and modeling (A. Bandura, 1985 ; R. Tullah and Amiruddin, 2020). By imitating, students with special needs get the opportunity to learn through observational processes, not just verbal instructions. This is supported by previous research findings which show that movement and imitation of movement help social and motor integration in children with special needs (N. Amonkar, et al., 2021).

The movement aspects of this dance are designed based on the principles of dance movement theory that are widely developed in dance literature and arts education, such as the elements of space, time, and energy (B. Blasing and E. Zimmermann, 2021). Simple movements that are repeated consistently – for example, swinging the arms, bending the knees, stepping right and left – are designed with a slow tempo and patterns that can be followed by students with limited attention spans. This repetition is important for students with intellectual disabilities because research shows that repetition of movements helps strengthen motor memory and foster discipline (K. E. Musselman, 2016 ; S. N. Skoning, 2008).

On the other hand, the media to be developed will not only teach motoric aspects but also convey social values such as cooperation, discipline, and emotional regulation. This is in line with research on the effects of inclusive dance on the social skills and emotional well-being of individuals with special needs, which states that integrating dance into an educational context allows for the fulfillment of students' psychological and social needs (M. Du, J. E. Hancox, 2025).

#### 4. CONCLUSION

This research produced findings in the initial analysis process indicating a need for innovative learning media that is appropriate to the characteristics of students with special needs. Teachers conveyed the benefits of media that can develop social-emotional skills, while students showed interest and enjoyment in visual, movement, and music-based learning. In the design stage, a media plan was prepared in the form of an inclusive dance video containing simple, easy-to-imitate movements, combined with cheerful music, and designed to engage students in watching, imitating, and dancing together. This design also included social and emotional values so that students could learn to interact, cooperate, and express feelings more positively. In the development stage, validation results by experts showed that the developed media had a very high level of validity, with scores of 96.43% for the material aspect, 92.86% for the language aspect, and 85.00% for the media aspect, with an overall average of 91.43%. This value is included in the very valid category, so the Dance video was declared suitable for use as an inclusive learning medium without requiring major revisions.

#### 5. CONCLUSION AND RECOMMENDATIONS

This study concludes that dance video media as an inclusive learning tool can serve as an innovative solution for enhancing learning experiences among students with special needs in Sekolah Dasar Luar Biasa (SDLB). The analysis results indicate a strong need for learning media that are engaging, simple, and aligned with the cognitive and emotional characteristics of SDLB students. Teachers perceived the developed media as effective in fostering social and emotional skills, while students showed high enthusiasm for learning activities involving visual, movement, and music elements.

The validation results demonstrated a very high level of validity: 96.43% for the material aspect, 92.86% for the language aspect, and 85.00% for the media aspect, with an average of 91.43%. These findings indicate that the developed dance video media are highly valid and suitable for use in inclusive learning environments. The media also encourage collaboration, self-expression, and active participation—key components in developing students' social-emotional competencies.

Therefore, this dance video media is recommended as an alternative, interactive, and arts-based learning medium to enrich inclusive education practices. Teachers in inclusive settings are encouraged to integrate this media into lessons that emphasize movement expression, teamwork, and emotional engagement, to create a more dynamic and enjoyable learning atmosphere.

However, this research has several limitations. The validation process primarily focused on expert assessments and limited classroom trials, without extensive testing of the media's long-term impact on learning outcomes. The study was also confined to a specific SDLB context, which may limit its generalizability to other inclusive education settings. Future research should involve broader implementation and evaluation stages to assess the practicality, effectiveness, and sustainability of the media in diverse classroom contexts. Additionally, developing a more interactive digital version of the dance video media is recommended to enhance adaptability to technological advancements and the evolving needs of inclusive education.

### TRANSPARENCY:

The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

### REFERENCES

1. Bandura, 1985. Prentice-Hall series in social learning theory. Social foundations of thought and action: A socialcognitive theory. Prentice-Hall, Inc.
2. Fakhrou, A. S. Abdelazeem, and E. E. A. Hassanein, 2024. "THE EFFECTS OF AI-DRIVEN SERIOUS VIDEO GAMES ON FACIAL EXPRESSION ABILITIES AND ACADEMIC PERFORMANCE OF CHILDREN WITH AUTISM SPECTRUM DISORDER : AN EMPIRICAL STUDY," 22(4), pp. 495–509.
3. Intan, N. Rahmawati, and I. Ariffudin, 2023. "Self-concept of gifted children: qualitative research," 4(2), doi: <https://doi.org/10.36728/cijgc.v4i2.3193>.
4. M. Duane, et al, 2025. "Social and Emotional Learning : Research , Practice , and Policy Securing the foundation : Providing supports and building teacher capacity for SEL implementation through a university-based continuing education course," Soc. Emot. Learn. Res. Pract. Policy, 5, p. 100082, pp.1-10, doi: <https://doi.org/10.1016/j.sel.2025.100082>.
5. Mudiono, et al, 2017. "Developing Multiple Intelligences-Based Thematic Comic Module," Pancar. Pendidik., 6(4), pp. 115–124, doi: <https://doi.org/10.25037/pancaran.v6i4.111>.
6. B. Bläsing and E. Zimmermann, 2021. "Dance Is More Than Meets the Eye—How Can Dance Performance Be Made Accessible for a Non-sighted Audience?," Front. Psychol., 12, doi: <https://doi.org/10.3389/fpsyg.2021.643848>.
7. C. D. Nurwahidah, et al, (2021). "Media Video Pembelajaran Dalam Meningkatkan Motivasi Dan Prestasi Mahasiswa. Rausyan Fikr : Jurnal Pemikiran Dan Pencerahan", 17(1). <https://doi.org/10.31000/rf.v17i1.4168>
8. C. I. R. Nita, 2022. "Maximizing Children Ability in Choreography through Basic Movement (Alrerrn : Nlalanio Aceto) for Students of Elementary School."
9. C. S. Conley, et al. 2025, "Building social-emotional skills in a college career and life planning course: A preliminary investigation of the impact of skills practice on wellbeing," Soc. Emot. Learn. Res. Pract. Policy, 5, doi: <https://doi.org/10.1016/j.sel.2025.100107>.
10. D. Delawanti Chrisyarani and P. Sulistyowati, 2022. "Design and validation of thematic e-modules: optimization of problem solving-based learning," J. Pendidik. Dasar Nusant., 7(2), pp. 344–353, doi: <https://doi.org/10.29407/jpdn.v7i2.16811>.
11. F. T. Samosir, et al. , 2018. "Open access under Creative Commons Attribution-Non Commercial-Share A like 4.0 International Licence (CC-BY-SA) Record and Library Journal The Effectiveness of Youtube as a Student Learning Media (Study at the Faculty of Social and Political Sciences, Uni," Rec. Libr. J., 4 ( 2), pp. 81–91. <https://e-journal.unair.ac.id/index.php/RLJ>.
12. F. Velinda, et al. , 2024. "Pemanfaatan Media Interaktif untuk Meningkatkan Kreativitas Anak Berkebutuhan Khusus di Sekolah Dasar," J. Basicedu, 8 (4), pp. 2420–2430, doi: 10.31004/basicedu.v8i4.7872.
13. H. Payne and B. Costas, "Creative Dance as Experiential Learning in State Primary Education: The Potential Benefits for Children," J. Exp. Educ., vol. 44, no. 3, pp. 277–292, 2021, doi: <https://doi.org/10.1177/1053825920968587>.
14. Agustin, 2017. "Manajemen Pendidikan Inklusi Di Sekolah Dasar Sumbersari 1 Kota Malang," Educ. Hum. Dev. J., vol. 1, no. 1, doi: 10.33086/ehdj.v1i1.290.
15. J. Gittelsohn et al., 2006. "Formative research in school and community-based health programs and studies: 'State of the art' and the TAAG approach," Heal. Educ. Behav., 33(1), pp. 25–39, doi: <https://doi.org/10.1177/1090198105282412>.
16. J. Jeong, J. Mccann, et al, 2025. "Co-design of a father-inclusive parenting intervention for couples with young children in Tanzania," SSM - Ment. Heal., 8, p. 100499, doi: <https://doi.org/10.1016/j.ssmmh.2025.100499>.
17. K. Birot-Gautron, et al, 2025. "Inclusive professional practices of primary school teachers in multigrade classes in France catering for pupils with special educational needs," Int. J. Educ. Res., 131, doi: <https://doi.org/10.1016/j.ijer.2025.102598>.
18. K. E. Musselman, et al, 2016. "Motor learning in childhood reveals distinct mechanisms for memory retention and re-learning," Learn. Mem., 23(5), pp. 229–237, doi: <https://doi.org/10.1101/lm.041004.115>.
19. Khairani, et al, 2024. "Analisis Pemahaman Anak Berbakat Istimewa Melalui Studi Kasus Implementasi Dan Penerapan Model Pembelajaran Yang Efektif," J. Rev. Pendidik. Dan Pengajaran, 7(3), pp. 11586–11593. <https://doi.org/10.31004/jrpp.v7i3.31218>.

20. L. A. Mamolo, 2019. "Development of digital interactive math comics (dimac) for senior high school students in general mathematics," *Cogent Educ.*, 6 (1), doi: <https://doi.org/10.1080/2331186X.2019.1689639>.
21. L. Narikbayeva, et al., 2025. "The impact of dance on enhancing social skills and emotional intelligence through creativity," *Acta Psychol. (Amst.)*, 253, p. 104736, doi: <https://doi.org/10.1016/j.actpsy.2025.104736>.
22. M. Aceto, 2012. "Developing the Dance Artist in Technique Class: The Alteration Task," *J. Danc. Educ.*, 12(1), pp. 14–20, doi: <https://doi.org/10.1080/15290824.2011.569296>.
23. M. Du, J. E. Hancox, et al., 2025. "Dancing towards wellbeing: a scoping review of dance interventions for therapeutic purposes in educational settings," *Int. Rev. Sport Exerc. Psychol.*, 9858, pp. 1–37, doi: <https://doi.org/10.1080/1750984X.2025.2471759>.
24. M. Yang and D. Koh, 2025. "A bibliometric analysis of dance education's impact on children's social skills and physical health," *Edelweiss Appl. Sci. Technol.*, 9(6), pp. 95–106, doi: <https://doi.org/10.55214/25768484.v9i6.7757>.
25. N. A. Zakia, et al., 2025. "Tari Membantu Anak mengekspresikan perasaan," *Mister. Publ. Ilmu Seni dan Desain Komun. Vis.*, 2 (2), pp. 74–80
26. N. Amonkar, et al., 2021. "Effects of Creative Movement Therapies on Social Communication, Behavioral-Affective, Sensorimotor, Cognitive, and Functional Participation Skills of Individuals With Autism Spectrum Disorder: A Systematic Review," *Front. Psychiatry*, 12, doi: <https://doi.org/10.3389/fpsy.2021.722874>.
27. P. Bendová and A. Fialová, 2015. "Inclusive Education of Pupils with Special Educational Needs in Czech Republic Primary Schools," *Procedia - Soc. Behav. Sci.*, 171, pp. 812–819, doi: <https://doi.org/10.1016/j.sbspro.2015.01.196>.
28. R. Tullah and Amiruddin, 2020. "Penerapan Teori Sosial Albert Bandura Dalam Proses Belajar," *J. Pendidik. Agama Islam*, 6(1), pp. 48–55. Doi : <https://doi.org/10.54621/jiat.v6i1.266>.
29. S. Anwar, 2023. "Digital learning media in shape student learning behavior," *Uzscience Int. J. Multidiscip. Res.*, 1(1), pp. 1–11, [Online]. Available: [https://uz-science.uz/media/pdf/maqola/Saiful\\_Anwar.pdf](https://uz-science.uz/media/pdf/maqola/Saiful_Anwar.pdf).
30. S. A. Ruiyat, et al., 2024. "Dance learning model for early childhood," *Edelweiss Appl. Sci. Technol.*, 8(6), pp. 4749–4756, doi: <https://doi.org/10.55214/25768484.v8i6.3026>.
31. S. Er-rida, et al., 2024. "Inclusive Education: Exploring Parental Aspirations for Children with Down Syndrome in Regular Schools," *Open Psychol. J.*, 17(1), pp. 1–10, doi: <https://doi.org/10.2174/0118743501311174240906104333>.
32. S. Nurjanah and L. Paranti, 2025. "Pembelajaran Tari Sebagai Penguatan Kecerdasan Emosional Anak Usia Dini : Studi Kasus pada Paud Lab School Universitas Negeri Semarang," , 4(2), pp. 93–113. <https://doi.org/10.55606/jurrsendem.v4i2.6327>.
33. S. N. Skoning, 2008. "Movement and Dance in the Inclusive Classroom Movement and Dance in the Inclusive Classroom," *Teach. Except. Child. Plus*, 4(6), pp. 3–9.
34. T. Feraco, et al., 2025. "Differences in change goals between personality traits and social , emotional , and behavioral skills," *Pers. Individ. Dif.*, 241, p. 113200, doi: <https://doi.org/10.1016/j.paid.2025.113200>.
35. T. Feraco, et al., 2024 "Social, emotional, and behavioral skills in students with or without specific learning disabilities," *Learn. Individ. Differ.*, 117, p. 102581, 2025, doi: <https://doi.org/10.1016/j.lindif.2024.102581>.
36. V. Yunus, et al., 2023. "Pendidikan Inklusif Pada Kurikulum Merdeka," *J. Pendidik. DASAR PERKHASA J. Penelit. Pendidik. Dasar*, 9 (2), pp. 313–327, doi: <https://doi.org/10.31932/jpdp.v9i2.2270>.
37. W. Ramayani, et al., 2024. "Penerapan Kebijakan Pendidikan Inklusi Di Tingkat Madrasah Ibtidaiyah," *Concept J. Soc. Humanit. Educ.*, 3(2), pp. 26–34, [Online]. Available: <https://doi.org/10.55606/concept.v3i2.1141>.
38. X. Zhang and Y. Wei, 2024. "The role of dance movement therapy in enhancing emotional regulation: A literature review," *Heliyon*, 10 (15), p. E35733, doi: <https://doi.org/10.1016/j.heliyon.2024.e35733>.