

Development of Web-Based Siwalan Media in Dance Art Learning

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Abstract

This study aims to develop a web-based learning media called SIWALAN (Source of Information, Insight, Meaning, and Symbol of Miyang Dance) for dance arts education at Vocational High Schools (SMK), as well as to determine students' responses to the media. The research employs a Research and Development (R&D) approach using the ADDIE model (Analysis, Design, Development, Implementation, Evaluation). The subjects of the study are 25 students in Grade X of the Digital Business Skills Program at SMK Negeri 2 Tuban. Validation was conducted by media experts and material experts. The media expert validation received an average score of 3.82/4.00 (Highly Feasible), and the material expert scored 3.75/4.00 (Highly Feasible). The implementation test showed a very good response with an overall average score of 4.43/5.00. The highest aspect was attractiveness and motivation (4.56), followed by display quality (4.42), content quality (4.38), and ease of use (4.35). These findings confirm that the SIWALAN media effectively stimulates students' interest in traditional Tuban dance arts and is suitable for broader implementation in cultural arts education at SMK.

Keywords: Web-Based Learning Media, SIWALAN, Tari Miyang, Vocational High School



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Introduction

Art education in Vocational High Schools (SMK) plays a much more crucial role than merely teaching technical aesthetics. In the rapidly growing creative industry era, art is no longer a supplementary subject; it is the foundation in building character, creativity, and the competitiveness of graduates. Through art education, SMK students are expected not only to master vocational skills but also to have a sense of sensitivity and critical thinking abilities in facing the dynamics of the times (Benyamin 2021). This hope is placed on the transformation of art education that can align local wisdom values with technological advancements, where the synergy between adaptive curricula, adequate facilities, and innovative methods becomes the main key.

The reality on the ground tells a different story. Dance art education in many vocational high schools still faces classic problems such as limited media, a lack of variety in methods, and weak integration of technology in the teaching process. Kemendikbudristek (2024) it shows that only about 34% of arts and culture teachers in secondary schools actively utilise digital platforms in the learning process. This condition directly contradicts the Minister of Education, Culture, Research, and Technology Regulation Number 12 of 2024, which explicitly establishes the Merdeka Curriculum as the national standard, including promoting the utilisation of technology, a flexible curriculum structure, and a focus on digital literacy. In line with that, Ikawati dkk (2022), It is emphasised that digital transformation in arts education cannot be delayed, especially because Generation Z, which now

dominates vocational school students, has high digital literacy but often feels disconnected from traditional art materials presented in conventional ways.

The field findings in this study reinforce that picture. In the first interview with the Cultural Arts subject teacher at SMK Negeri 2 Tuban, it was obtained that dance art learning at the school has already utilised several technologies such as PowerPoint, Canva, and appreciation through YouTube as well as social media like TikTok and Instagram. The student's smartphone capacity greatly supports access to digital learning media such as Quizizz (Septiana Puspa, private communication, 2nd February 2026). In the second interview with the Cultural Arts teacher at SMK Negeri 3 Tuban, it was found that in the material on the meaning and symbols of traditional dance, the teacher still predominantly used the lecture method, even though when a video of the traditional dance was shown via LCD, the students appeared very enthusiastic and focused on watching (Dwi Wirawan, personal communication, 17 February 2026). This gap illustrates a reality where technology is already available, students are motivated, but pedagogically designed learning media specifically tailored for the local dance art context have not yet been developed.

This is where Tari Miyang becomes both relevant and urgent to be showcased. Tari Miyang is a traditional dance from Tuban Regency, East Java, which represents the life of coastal fishermen with a rich symbolism in its movements, ranging from netting fish, arranging boat sails, to expressions of gratitude after a day at sea. Culturally, this dance is part of the identity of the Tuban community that needs to be passed down to the younger generation. However, pedagogically, digital documentation and teaching media discussing this dance are almost unavailable, making it difficult for teachers to provide authentic and comprehensive learning resources (Wirawan, personal communication, 2026). This condition is in line with the findings Suparti, Hidayat, and Handayani (2025), which states that local performing arts are often marginalised from the formal curriculum not because they are irrelevant, but because of the lack of adequate teaching media.

Several previous studies have explored the development of digital media for dance art education. Destiani et al. (2022), developing the Multimedia Development Life Cycle (MDLC) for learning the Jaipong dance at high school and receiving positive feedback, but the multimedia requires installation and is not responsive on various devices. (Sugevin, Rahayuningtyas, and Widayawati 2022) developing an interactive e-module on mask dance at the secondary school level, but the content presented is limited to the historical aspect without adequate movement demonstrations. Kuswarsantyo, Kusnandi, and Titik Agustin (2016), found that traditional dance video media proved to improve the conceptual understanding of vocational high school students, but have not yet integrated the symbolic aspects and the meaning of the dance in depth. From this gap, this research aims to develop a website-based learning media that not only presents movement demonstrations but also comprehensively includes the meaning, symbols, makeup, and costumes of Miyang Dance within a single responsive platform that can be accessed without installation from any device.

The selection of a web-based platform is not without reason. Tyas, Hanif, and Fitri (2025) to prove that responsive web design has a higher level of accessibility compared to mobile applications in the context of schools with a variety of device limitations. Afkarina et al. (2025) found that an integrated audio-visual content web platform can significantly improve students' motivation to learn arts and culture compared to conventional lecture methods. Theoretically, Principle of Multimedia Learning Theory from Mayer (2009) updated by empirical studies Schroeder and Kucera (2022) emphasises that presenting information through a combination of text, images, and videos simultaneously can significantly enhance retention and understanding of the material compared to a single medium.

Based on the background described, this research aims to (1) develop a web-based learning media called SIWALAN (Source of Information, Insight, Meaning, and Symbol of Miyang Dance) for dance art education at vocational high schools, and (2) determine students' responses to the developed SIWALAN media. The research focuses on Year 10 students at vocational high schools in Tuban Regency, East Java, using the ADDIE development model as the procedural framework.

Methods

This research uses a Research and Development (R&D) approach aimed at producing a product in the form of a web-based learning media. The R&D approach was chosen because it is methodologically designed to produce a product that has been validated for feasibility before implementation (Sugiyono 2018) (Setyosari 2013). The development model used is the ADDIE model (Analysis, Design, Development, Implementation, Evaluation) because this model is systematic, iterative, and has been proven effective in developing technology-based learning media (Branch 2010).

The research was conducted at SMK Negeri 2 Tuban, East Java, which was purposively selected because it offers the Cultural Arts subject (regional dance), has adequate internet facilities, and is ready as a research location. The implementation test subjects were 25 students of class X in the Digital Business Skills Programme, chosen using cluster sampling techniques. The selection of class X was based on the suitability of the regional dance meaning and symbol material with the learning achievement phase E (Kemendikbudristek 2024).

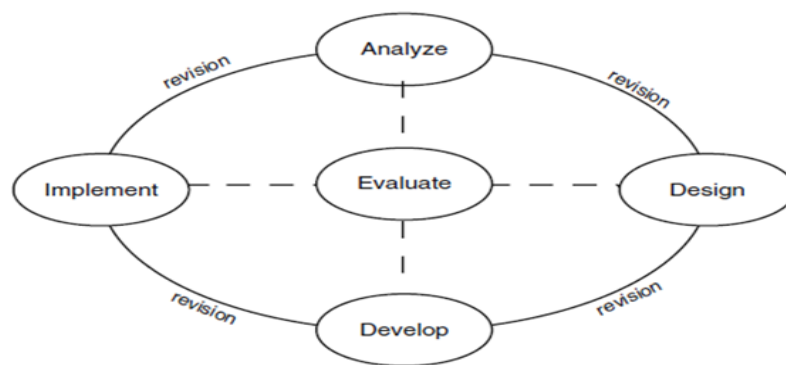


Figure 1. Development Procedure

The development procedure for SIWALAN media follows the five stages of the ADDIE. The analysis stage is conducted to identify initial needs through observation and interviews with the Cultural Arts teachers at SMK Negeri 2 and 3 Tuban, content analysis of the Miyang Dance based on learning outcomes, as well as analysis of hardware and software requirements. The design stage includes determining the media content components, designing the interface using Figma, arranging layout and navigation, and identifying design constraints. The development stage involves creating media designs using Figma, which are then implemented into a website, followed by review by the supervising lecturer and validation by media experts and subject matter experts using questionnaires. The implementation stage is carried out by trialling the media with X class students at SMK Negeri 2 Tuban to gauge user responses. The evaluation stage is conducted formatively based on feedback from media and subject matter experts as a basis for product improvements before wider use.

The research instruments consist of two types. First, an expert validation sheet using a 4-point Likert scale (1 = not feasible, 4 = highly feasible), covering media aspects (visual design, navigation, accessibility, readability) and material aspects (content accuracy, curriculum suitability, completeness of information). Second, a student response questionnaire comprising 20 statements with a 5-point Likert scale (1 = strongly disagree, 5 = strongly agree), covering four aspects: (1) display and design quality, (2) content and material quality, (3) ease of use, and (4) attractiveness and motivation. Before use, the questionnaire's reliability was tested using Cronbach's Alpha coefficient with a result of $\alpha = 0.87$, which falls into the high reliability category (Arikunto 2006).

Data from expert validation sheets and student response questionnaires are analysed using descriptive statistics. The average score is calculated using the formula $X = \Sigma x / n$, where X is the average score, Σx is the total of all scores, and n is the number of respondents. The results are interpreted using categorisation criteria as presented in Table 2.1 below.

Table 1.
Assessment Categorisation Criteria

No.	Score Range	Criteria
1	4,21 – 5,00	Very Good
2	3,41 – 4,20	Baik
3	2,61 – 3,40	Cukup
4	1,81 – 2,60	Kurang
5	1,00 – 1,80	Sangat Kurang

Source: Adapted from Widoyoko (2016)

Results and Discussions

1. Results

a. Results of the Development of the SIWALAN Website Media Design

In the Analysis stage, needs were identified through observation and interviews with the Cultural Arts teacher, analysis of the Miyang Dance content based on learning outcomes, and analysis of the tools used by students. The analysis results indicated the necessity for a digital-based learning media that not only displays dance movements but also comprehensively includes the meaning and symbols of the dance.

The Design stage produced a design for a web-based learning media called SIWALAN (Source of Information, Insight, Meaning, and Symbols of Miyang Dance). The media can be accessed via <https://sites.google.com/view/siwalan-miyang/aplikasi-siwalan>. In general, the content of the media is organised systematically, including:

- 1) Product Form. The product is a responsive web-based learning media application. The choice of a web platform was made so that learners do not need to bother installing additional applications that could burden their device memory. This design decision is supported by Kurniawan et al. (2022), which proves that responsive web design has higher accessibility in the school context with device diversity.
- 2) Product Content. The components within this application include: (a) An aesthetically designed, intuitive, and user-friendly interface with clear navigation; (b) Material Text providing a comprehensive description of the history, philosophy, meaning, and symbolism of the Miyang Dance movement; (c) Visual Components featuring high-quality illustrations and photographs of costume arrangements, makeup, dance props, and various basic movements; (d) Audio-visual Components comprising demonstration videos of Miyang Dance movements step-by-step, integrated into the website, serving as practice stimuli and self-training guides.

The Development Stage involves creating a design using Figma, which is then implemented into a website. The resulting product is subsequently validated by media experts and content specialists to ensure its feasibility from both technical and educational perspectives. This validation aims to assess the suitability of the product in terms of media and content using a Likert scale questionnaire with 4 points. The media aspect includes visual design, navigation, accessibility, and readability, while the content aspect covers the accuracy of information, alignment with the curriculum, and completeness of information.

The implementation was carried out at SMK Negeri 2 Tuban, East Java, involving 25 students from Class X of the Digital Business Skills Program as trial subjects. The implementation activities involved applying media or products that had been developed for learning Cultural Arts, specifically the material on the meaning and symbols of regional dances. The learning process took place in accordance with the learning achievement phase E, based on the regulations from the Ministry of Education, Culture, Research and Technology (Kemendikbudristek) for 2024. During the implementation, students actively participated in the designed learning activities, while the

researchers observed the execution of the learning, student responses, and the effectiveness of the media in supporting understanding of the material. The results from this implementation stage were then used as a basis to evaluate and improve the developed product. The appearance of the developed product is as follows:

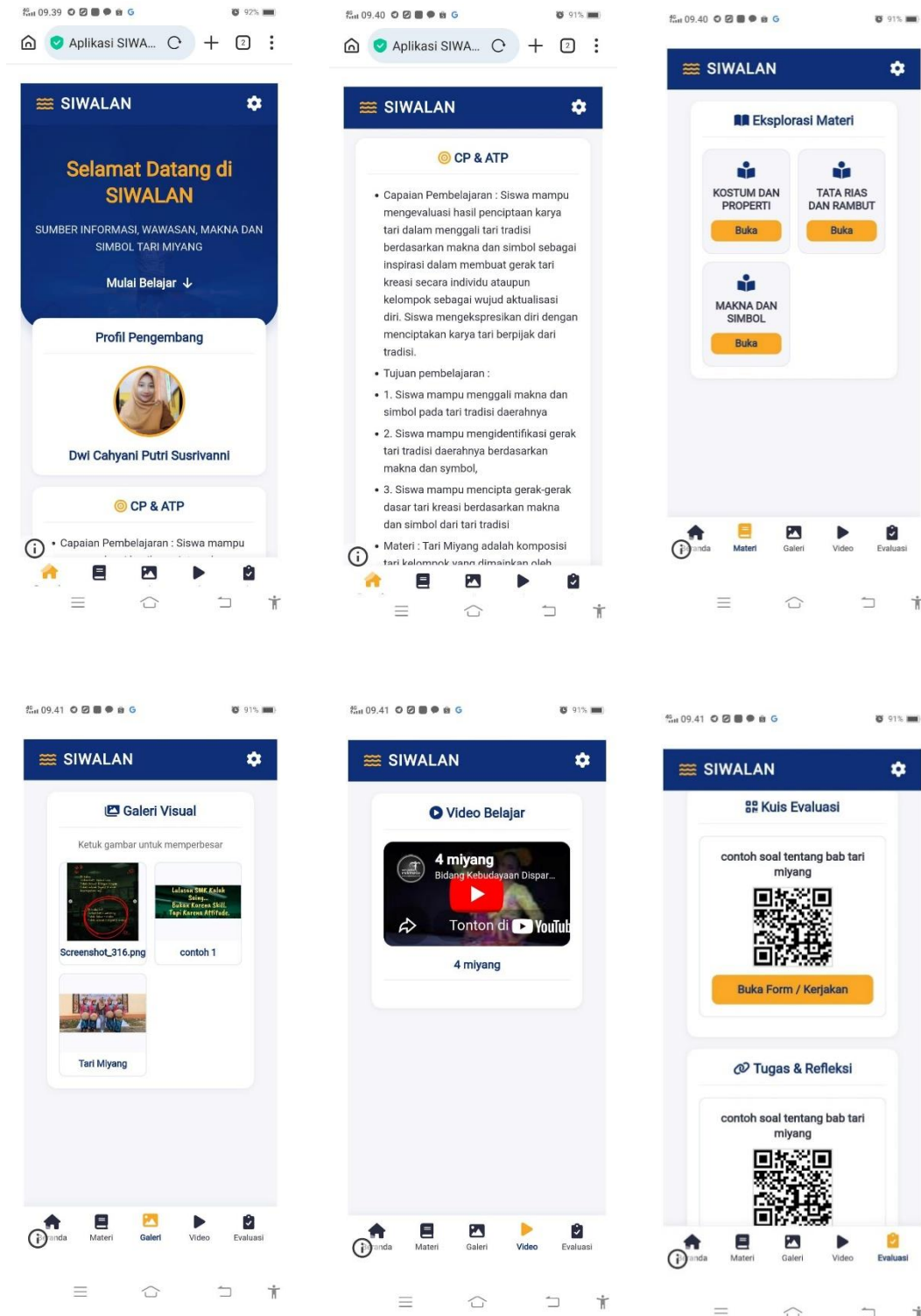


Figure 2. Website SIWALAN

b. SIWALAN Validation Results

Table 2.
Validation Results of SIWALAN Media

Validator	Assessment Aspect	Average Score	Percentage (%)	Criteria
Media Expert	Visual design, navigation, accessibility, readability	3,82	95,50	Very Worthy
Material Expert	Content accuracy, curriculum suitability, completeness	3,75	93,75	Very Worthy
Average		3,79	94,63	Very Worthy

Note: The percentage is obtained from (average score / maximum score of 4) × 100%.

The validation results presented in the table indicate that the SIWALAN media has a very high level of feasibility both in terms of media and content. During validation by a media expert, an average score of 3.82 was obtained with a percentage of 95.50%. This score shows that the SIWALAN media has met the criteria of Very Worthy in terms of visual design, navigation, accessibility, and readability. This means that the appearance of the media is attractive, the navigation system is easy to use, and it supports user comfort in accessing the learning materials. With a score close to the maximum, it can be concluded that the technical quality of the media is highly optimal for use in the learning process. Suggestions for improvement were directed towards increasing colour contrast on some pages and adding a loading indicator feature to ensure a good user experience even with slow internet connections. All these suggestions have been revised prior to implementation.

Meanwhile, the validation results by a content expert showed an average score of 3.75 with a percentage of 93.75%, also in the Very Worthy category. This indicates that the content presented in the media is accurate, aligned with the curriculum, and has comprehensive material. The relevance to learning outcomes and depth of content make this media suitable as a learning resource for students, particularly on the topic of the meaning and symbols of regional dance. Corrections were made regarding the spelling of the movement types, adjusted to the nomenclature from the Tuban artist community, as well as adding descriptions to some costume images.

Overall, an average score of 3.79 was obtained with a percentage of 94.63%. These results confirm that the SIWALAN media is highly feasible for implementation in teaching. The high scores from both validators indicate that the media excels not only in appearance and technical aspects but also in the substance of the content. Therefore, the SIWALAN media can be used effectively to support the learning process and enhance students' understanding.

c. Results of Implementation Testing and Student Responses

The implementation test of the SIWALAN media was conducted at SMK Negeri 2 Tuban, involving 25 students from the X Grade of the Digital Business Skills Program. The implementation took place over one session with a allocated time of 2 × 45 minutes. Before the implementation, all students had been given login access to the SIWALAN media via the website <https://sites.google.com/view/siwalan-miyang/aplikasi-siwalan>. Data collection was carried out using a closed questionnaire in the form of a 5-point Likert scale, which was distributed at the end of the session.

Table 3.
Student Response Results to SIWALAN Media

Assessment Aspect	Number of Statements	Average Score	Criteria
Display Quality and Design	5	4,42	Very Good
Content and Material Quality	5	4,38	Very Good
Ease of Use	5	4,35	Very Good
Attraction and Motivation	5	4,56	Very Good
Overall average	20	4,43	Very Good

Source: Primary Data (2026), n = 25 students of Year 10 at SMK Negeri 2 Tuban

The data in Table 3.1 shows that the SIWALAN learning media received a very positive response with an overall average score of 4.43 out of a 5.00 scale, in the 'Very Good' category. (Widoyoko 2016). The highest aspect is attraction and motivation (4.56), indicating that this media effectively stimulates students' interest in traditional dance art. This is not a surprising finding: Generation Z, having grown up with audiovisual content across various digital platforms, has a strong preference for visual and interactive learning (Rahmawati et al., 2023). When the Miyang Dance material, previously delivered through lectures, is presented on a website with high-quality video and images, the enthusiastic response from students is predictable.

The aspect of display quality and design received a score of 4,42. This shows that applying user-centered design principles, such as intuitive navigation and a consistent color palette, successfully creates a comfortable learning experience. Nugraha et al. (2023) menyatakan bahwa tampilan antarmuka yang bersih dan tidak membebani kognisi merupakan salah satu faktor penentu keberhasilan media pembelajaran digital. Aspek kualitas konten dan materi mendapat skor 4,38, menunjukkan bahwa kedalaman informasi tentang makna, simbol, tata rias, dan kostum Tari Miyang dinilai memadai oleh siswa. Aspek kemudahan penggunaan mendapat skor terendah (4,35), meskipun tetap "Sangat Baik". Dari catatan observasi, beberapa siswa mengalami kendala saat pertama kali mengakses website melalui jaringan sekolah yang terkadang lambat dan keterbatasan teknis yang perlu diantisipasi dalam pengembangan selanjutnya.

2. Discussions

The findings of this research provide several important notes. Firstly, what distinguishes the SIWALAN media from previously developed dance learning media is its comprehensive integration of aesthetic and pedagogical aspects. (Larasati, Prihatin, and Djuniadi 2021) focus on historical aspects, and (Yusuf, Khozin, and Zulian 2024) emphasise movement demonstration through videos, SIWALAN bridges both and adds a semiotic dimension by discussing meaning and symbols, which are rarely found in digital dance teaching media. This is important because understanding the meaning and symbols in traditional dance is an integral part of genuine art appreciation, not merely memorising movements (Hidayat 2018).

Secondly, the Multimedia Learning Theory principles by (Richard E Mayer 2009), updated by empirical studies from (Schroeder and Kucera 2022) have proven relevant in this context. Learning that combines visual channels (dance movement videos) and verbal channels (explanatory text) is significantly more effective than using just one channel, as it maximises cognitive processing capacity simultaneously. The application of the Spatial Contiguity principle in the design of the Movement Gallery places explanatory text right beside the videos, reducing unnecessary cognitive load (Boke et al. 2025) While in face-to-face learning, teachers can only demonstrate movements a

few times, the video duration control feature on the website allows students to practice repeatedly independently outside class hours.

Thirdly, from a cultural preservation perspective, the development of this media holds significance beyond mere pedagogical innovation. The Miyang dance has so far only been known within the circles of artist communities and traditional studios in Tuban. By integrating it into digital media accessible to vocational school students, this research indirectly contributes to the revitalisation and documentation of local performing arts, aligning with the national cultural preservation agenda. (Kusumastuti & Afriani, 2021; Wulandari & Santoso, 2023).

Conclusion

Based on the research findings and discussion, several conclusions can be drawn. Firstly, the website-based learning media called SIWALAN has been successfully developed using the ADDIE model with systematic and validated stages. This media presents comprehensive content on Miyang Dance, including its history, meaning, symbols, makeup, costumes, and movement demonstrations through videos within a single responsive platform that can be accessed without installation from various devices. The intuitive interface design, based on multimedia learning principles, ensures that the content can be absorbed optimally without excessive cognitive load.

Secondly, the SIWALAN media received a 'Highly Feasible' validation from media experts (3.82/4.00) and content experts (3.75/4.00), confirming that this media meets quality standards both technically and in terms of academic content. Thirdly, implementation tests with 25 tenth-grade students at SMK Negeri 2 Tuban showed a 'Very Good' response with an overall average score of 4.43 out of 5.00. Aspects of attractiveness and motivation received the highest score (4.56), indicating the media's effectiveness in stimulating students' interest in traditional Tuban dance art.

This finding has clear practical implications. For dance art teachers at vocational schools, the SIWALAN media can serve as a self-study resource that complements face-to-face learning, allowing students to practise independently outside lesson hours. For schools, these results encourage investment in adequate digital infrastructure, particularly stable internet connectivity, as a prerequisite for optimal digital media implementation. For curriculum developers, this research provides empirical evidence that integrating local wisdom into digital media is a feasible and effective approach to be applied more broadly in arts and culture education.

However, this study has limitations that need to be acknowledged: the small sample size (n=25) and the fact that the implementation was conducted only once limit the generalisability of the findings. Additionally, this research has not yet measured the media's effectiveness in improving cognitive and psychomotor learning outcomes in a measurable way. Therefore, future research is recommended to: (1) conduct effectiveness tests using a quasi-experimental design with pre-tests and post-tests; (2) expand the research subjects to include more schools with diverse infrastructure conditions; (3) develop interactive features such as quizzes within the media and optimise performance for low-connection environments; and (4) explore the integration of augmented reality (AR) technology to enhance the immersive experience of learning dance movements.

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