



Development and Feasibility of Interactive Learning Video as Instructional Media for Dance Learning in Senior High School

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Abstract

This study aimed to develop interactive learning videos as a medium for dance appreciation and to assess their theoretical and empirical feasibility. The research employed the Research and Development (R&D) method using the ADDIE model (Analysis, Design, Development, Implementation, Evaluation) as developed by Branch (2009). The product consists of three interactive learning videos on the Edpuzzle platform, covering the meanings and symbols of dance elements, and designed as the primary medium for the Information Discovery stage within the Case Based Learning (CBL) instructional model. The research was conducted at SMAN 29 Jakarta and SMAN 90 Jakarta. Product feasibility was assessed from two sources: theoretical feasibility through validation by three experts (material, media, and instructional design), and empirical feasibility through student response questionnaires in a small-scale trial (n=5) and large-scale trial (n=20), as well as teacher assessment (n=1). Expert validation yielded an average of 88.0% (Very Good); the small-scale trial yielded 84.5% (Very Good); the large-scale trial yielded 92.5% (Very Good); and teacher response reached 92.4% (Very Good). The overall average feasibility across all sources reached 89.4% (Very Good). Therefore, the developed interactive learning video is declared theoretically and empirically feasible as a medium for appreciating dance works in tenth-grade senior high school classes.

Introduction

Traditional dance instruction at the senior high school (SMA) level is often considered a less important subject. Classroom instruction is limited to movement practice or simply a way to fill free time without students understanding the meaning of each dance movement. This learning method often makes it difficult for students to grasp the meaning of each dance movement. As noted by Chandnasaro (2025), teachers tend to emphasize technical accuracy in movement and choreographic mastery rather than encouraging interpretive and analytical engagement. This learning process focuses on the final performance rather than critical reflection, leaving students with few opportunities to connect dance to cultural, social, or personal meaning.

Art education should foster creativity, critical thinking, and cultural appreciation rather than merely teaching movement imitation (Maras & Shand, 2023; Li & Qi, 2023; Sattar et al., 2025). Constructivist theory emphasizes that students actively construct knowledge through exploration, analysis, and reflection, aligning with the goals of 21st-century education that

promote critical and creative thinking (Idris & Suhendi, 2023; Thornhill-Miller et al., 2023; Syed & Siddiqui, 2025). Previous studies show that audio-visual media effectively improve students' ability to appreciate dance by providing authentic learning experiences, enhancing creativity, and developing critical thinking (Asy'arie & Aziz, 2025). Dance appreciation also contributes to preserving local cultural identity while strengthening students' character, confidence, and collaboration (Amelia, 2025; Puspita et al., 2025; Wang et al., 2026).

Critical thinking enables students to understand the meaning, symbolism, and cultural values embedded in dance, rather than viewing it solely as visual entertainment. Dance appreciation therefore involves not only observing movements but also interpreting artistic and cultural values through analysis, discussion, and reflection. According to aesthetic theory, aesthetic experience extends beyond motor skills to the ability to perceive, evaluate, and interpret artistic beauty (Dewey, 1910). Likewise, dance serves as a medium of expression that integrates movement, rhythm, and cultural symbolism (Saragih et al., 2024).

The Phase E Curriculum requires students to appreciate both traditional and creative dance through the stages of experiencing and reflecting. However, classroom implementation remains challenging. Observations of 36 tenth-grade students at SMAN 29 Jakarta and SMAN 90 Jakarta revealed that students struggled to explain dance movements logically, interpret symbolic meanings, evaluate performances, and relate dance values to everyday life. They also showed low engagement during dance lessons, limited participation in discussions, reluctance to comment on dance performances, and declining motivation toward dance learning (Djafar & Djafri, 2024; Coogan et al., 2023; Clements & Nordin-Bates, 2025; Wen et al., 2025).

These findings are consistent with previous studies reporting that many high school students can only identify surface-level dance movements without interpreting symbolic meanings, cultural contexts, or artistic messages (Sembiring et al., 2023; Saha et al., 2026; Ndandara et al., 2026). Students also tend to view dance merely as entertainment without critically evaluating its quality (Wenjia, 2023; Mattsson & Gripson, 2024; Wen et al., 2025), remain passive during dance-viewing activities (Henley, 2021), and lack confidence to express reflective opinions after performances (Moisio, 2026).

The limited appreciation skills are largely attributed to teacher-centered, conventional instruction that emphasizes memorizing movements while neglecting symbolic interpretation. In addition, many teachers have limited competence in developing and utilizing digital learning media, reducing opportunities for students to analyze, interpret, and reflect on dance works. As a result, students' dance appreciation remains underdeveloped.

Previous research has demonstrated that Problem-Based Learning supported by audio-visual media enhances dance appreciation by promoting direct experience, creativity, and critical thinking (Asy'arie & Aziz, 2025), while the snowball throwing model combined with audio-visual media improves learning activities and appreciation of international dance (Pujiyanti, 2018). Furthermore, integrating traditional dance into education supports cultural preservation (Amelia, 2025; Qian & Saearani, 2025). Unlike these studies, the present research focuses on developing interactive learning videos using traditional dance to improve senior high school students' ability to appreciate dance works, representing its primary novelty.

Based on the facts of the problem and relevant research that has been explained, research on the development of interactive learning videos to improve students' ability to appreciate dance works through interactive video learning media is important to conduct (Pratiwi et al., 2025; Fathurohmah & da Ary, 2025; Budiarsa et al., 2024; Rochmahningtyas et al., 2025). The

developed videos are expected to be implemented in dance learning at the high school level. Previous studies have proven the relevance of interactive learning videos in improving students' ability to appreciate dance works. However, no research has been found that proves the effectiveness of interactive learning videos in improving the ability to appreciate dance works in the context of dance learning. The video product developed in this study does not only function as an auxiliary media, but as the main media in a contextual, reflective, and 21st-century-oriented learning process as well as in-depth learning based on analysis and reflection. This research is not only limited to students' ability to watch and enjoy dance performances, but also includes the process of critical thinking in observing, experiencing, evaluating, and giving appreciation to the aesthetic value and meaning contained in dance works. Thus, the development of interactive learning videos is expected to be an effective means to foster dance appreciation comprehensively, while strengthening students' love for cultural arts and their reflective abilities in facing the challenges of art learning in the 21st century (Qian & Saearani, 2025; Kassing & Jay-Kirschenbaum, 2021; Sattar et al., 2025; Raza, 2023; Pratiwi et al., 2025).

Dance appreciation in senior high schools remains challenging because students are often engaged only in observing or imitating dance movements without being guided to interpret their symbolic meanings, cultural values, and aesthetic messages (Trisakti et al., 2025). Although previous studies have shown that audio-visual media, interactive learning media, and problem-based instructional approaches can enhance students' engagement and appreciation skills, these interventions generally position digital media as supplementary learning resources rather than as the central mechanism for inquiry and reflective learning (Damayanti et al., 2026; Indrawati et al., 2026; Kori et al., 2025). Moreover, most existing studies emphasize media feasibility or learning outcomes without explicitly integrating interactive technology with a structured pedagogical model that systematically develops students' analytical, interpretive, and reflective competencies in dance appreciation. This indicates a gap between the objectives of the Phase E Curriculum, which emphasizes experiencing and reflecting, and the instructional strategies currently available.

To address this gap, the present study develops interactive learning videos on the Edpuzzle platform that are deliberately designed as the primary learning medium within the Information Discovery stage of the Case-Based Learning (CBL) model, rather than as supporting instructional material. The conceptual innovation lies in integrating Edpuzzle's mandatory interactive pause feature with authentic dance cases, enabling students to analyze symbolic meanings, construct interpretations, respond to reflective questions, and justify their opinions before progressing through the learning sequence. Unlike previous studies that focused mainly on developing instructional videos or evaluating interactive media independently, this study combines technological affordances and pedagogical design into a single instructional framework that promotes higher-order thinking, reflective learning, and dance appreciation. Therefore, the objective of this study is to develop and evaluate the theoretical and empirical feasibility of interactive learning videos integrated with Case-Based Learning as instructional media for improving dance appreciation among tenth-grade senior high school students.

Method

Research Design

This study employed a Research and Development (R&D) approach using the ADDIE model as its primary framework. The ADDIE model was developed by Abuhassna et al. (2024) as a systematic guide for designing effective learning systems. It consists of five interrelated stages Analysis, Design, Development, Implementation, and Evaluation, each supporting formative

improvement throughout the development cycle. This model was selected for its systematic and evaluative nature at every stage of product development.

Research Setting and Subjects

The research was conducted at SMAN 29 Jakarta and SMAN 90 Jakarta, selected purposively based on: (1) availability of technology-based learning support facilities; (2) openness of arts and culture teachers to learning innovations; and (3) alignment of dance materials with the Phase E curriculum. Subjects for the feasibility assessment included three expert validators (a material expert, a media expert, and an instructional design expert), five students for the small-scale trial, twenty students for the large-scale trial, and one arts and culture teacher for the teacher response assessment.

Product

The developed product consists of three interactive learning videos on the Edpuzzle platform: (1) Video 1 Symbolic Meanings of Dance Movements; (2) Video 2 Symbolic Meanings of Dance Music and Props; and (3) Video 3 Symbolic Meanings of Dance Makeup and Costumes. Each video features a nine-component structure: opening, video identity, apperception, core material, multiple-choice interactive questions, material reinforcement, dance excerpt observation, open-ended questions, and reflection/closing, integrated with Edpuzzle's mandatory pause feature that requires students to respond before proceeding. The three videos are positioned as the primary medium in the Information Discovery stage of the Case Based Learning (CBL) instructional model.

Instruments and Data Analysis

Feasibility was assessed using two instrument types: (1) expert validation sheets — covering material (40 items), media (80 items), and instructional design (80 items) on a 4-point Likert scale; and (2) student response questionnaires (20 items, four aspects: practicality, content comprehensibility, media appeal, and relevance/appropriateness) and teacher response questionnaires (5 aspects: practicality, content suitability, content comprehensibility, media quality, and learning suitability). Data were analyzed by calculating the percentage score: $P = (\text{Obtained Score} / \text{Maximum Score}) \times 100\%$. Feasibility categories followed the criteria: 81–100% = Very Good; 61–80% = Good; 41–60% = Sufficient; 21–40% = Poor; <21% = Very Poor (Arikunto, 2010). The product is declared feasible if it achieves a minimum of 61% (Good).

Result and Discussion

Product Development

The Analysis stage identified a structural gap between actual dance learning practice — still relying on passive movement imitation and conventional lectures and the demands of Phase E Learning Outcomes, which explicitly require the dimensions of experiencing and reflecting on dance works. This gap justified the development of interactive learning videos not as supplementary media, but as the primary medium integrating authentic dance content, reasoning-based questions, and personal reflection in a coherent learning flow (Daniela, 2018; Nazlidou et al., 2024).

The Design stage produced specifications for three videos with nine uniform structural components, complete storyboards, and a mapping of dance works from various Indonesian regions as authentic analytical cases. The Development stage produced the Initial Product Draft (Prototype I), integrating the six components of interactive learning video proposed by

Arisyanto et al. (2025) text, images, audio, animation, video, and interactivity as a mutually supportive ecosystem. Among these, interactivity through Edpuzzle's mandatory pause feature is the primary differentiator: it ensures student cognitive engagement is not optional, but a prerequisite for advancing to the next content segment (Shumskys, 2017; Nazlidou et al., 2024). Prototype I was subsequently validated by three expert validators (Development stage), revised into Prototype II, and then field-tested through two trial stages (Implementation): a small-scale trial (n=5) producing Prototype III, and a large-scale trial (n=20) confirming quality improvements. A final technical refinement video file compression for improved accessibility on bandwidth-limited devices completed the Model Final.

Theoretical Feasibility: Expert Validation

Expert validation was conducted by three validators to assess the theoretical feasibility of the product. Table 1 presents the recapitulation of expert validation scores.

Table 1. Expert Validation Score Recapitulation

No.	Validator	Aspects Assessed	Score	Maximum Score	Percentage	Category
1	Material Expert	Content, Curriculum Relevance, Content Depth, Completeness	33	40	82.5%	Very Good
2	Media Expert	Visual, Audio, Interactivity, Navigation	71	80	88.8%	Very Good
3	Learning Expert	Learning Objectives, Content Sequencing, Activity Quality, Stimulus, Reflection	72	80	90.0%	Very Good
	Overall Average		176	200	88.0%	Very Good

Based on Table 1, all three validators rated the product in the Very Good category, yielding an overall expert validation average of 88.0%. The Learning Expert achieved the highest score (90.0%), followed by the Media Expert (88.8%) and the Material Expert (82.5%). All validators declared the product feasible with revision.

A closer examination of per-aspect scores reveals a consistent pattern: the highest scores were obtained on content and pedagogical aspects curriculum relevance (100.0% by the Material Expert) and clarity of learning objectives (93.8% by the Learning Expert) — while the lowest score was on the navigation between segments (75.0% by the Media Expert). This pattern indicates that the product's strength rests on the quality of authentic dance representation and the coherence of its instructional design with Case Based Learning principles, rather than on technical interface features alone. As stated by Heinich et al. (2002), effective learning media must be substantially accurate, relevant to curriculum outcomes, and capable of fostering appreciation skills all three criteria are met in a balanced manner in the developed product. The lowest navigation score was directly addressed through a revised split-screen display showing the presenter and dance excerpt simultaneously during segment transitions, confirming the success of the validation-revision cycle.

Empirical Feasibility: Field Trials

Empirical feasibility was measured through two student response trials and a teacher assessment. Table 2 presents the small-scale trial results.

Table 2. Student Response Questionnaire Small-Scale Trial (n=5)

No.	Aspect	Score	Maximum Score	Percentage	Category
1	Practicality	90	100	90.0%	Very Good
2	Content Comprehensibility	85	100	85.0%	Very Good
3	Media Appeal	82	100	82.0%	Very Good
4	Relevance/Appropriateness	81	100	81.0%	Very Good
	Total	338	400	84.5%	Very Good

The small-scale trial yielded a total score of 84.5% (Very Good). Practicality received the highest score (90.0%), indicating ease of access and use across digital devices. Relevance/Appropriateness received the lowest score (81.0%), signaling a need for content enrichment. In addition to questionnaire data, three qualitative findings emerged: (1) the dance music content was considered too brief; (2) transitions between the presenter's explanation and the observed dance excerpt occurred abruptly without adequate visual cues; and (3) the reflection link embedded as an image in Video 1 was inefficient and tended to be ignored. These three issues were addressed through systematic revision of Prototype II into Prototype III.

Table 3. Student Response Questionnaire Large-Scale Trial (n=20)

No.	Aspect	Score	Maximum Score	Percentage	Category
1	Practicality	369	400	92.2%	Very Good
2	Content Comprehensibility	371	400	92.8%	Very Good
3	Media Appeal	371	400	92.8%	Very Good
4	Relevance/Appropriateness	369	400	92.2%	Very Good
	Total	1480	1600	92.5%	Very Good

The large-scale trial yielded 92.5% (Very Good), representing an 8.0-percentage-point increase from the small-scale trial (84.5%). This consistent improvement across all four aspects confirms that field-based revision effectively enhanced product quality. Eighteen students (90.0%) rated the product in the Very Good category and two students (10.0%) rated it Good, no student rated it below Good.

Table 4. Teacher Response Questionnaire (n=1)

No.	Aspect	Score	Maximum Score	Percentage	Category
1	Practicality	14	16	87.5%	Very Good
2	Content Suitability	18	20	90.0%	Very Good
3	Content Comprehensibility	14	16	87.5%	Very Good
4	Media Quality	19	20	95.0%	Very Good
5	Learning Suitability	20	20	100.0%	Very Good
	Total	85	92	92.4%	Very Good

The teacher assessment yielded 92.4% (Very Good). Learning Suitability received a perfect score (100.0%), indicating that the teacher considered the video highly effective in facilitating students to observe, interpret, and evaluate dance works actively and reflectively. Media

Quality reached 95.0%, and Content Suitability reached 90.0%, while Practicality and Content Comprehensibility each reached 87.5%.

Overall Feasibility

Table 5. Recapitulation of Interactive Learning Video Feasibility

Source	Instrument	Respondents	Percentage	Category
Theoretical	Expert Validation	3 validators	88.0%	Very Good
Empirical	Student Response (Small-Scale Trial)	5 students	84.5%	Very Good
Empirical	Student Response (Large-Scale Trial)	20 students	92.5%	Very Good
Empirical	Teacher Response Questionnaire	1 teacher	92.4%	Very Good
Overall Average	—	—	89.4%	Very Good

Based on Table 5, all assessment sources yielded scores above 81%, categorized as Very Good. The overall average feasibility score of 89.4% confirms that the product is both theoretically and empirically feasible for implementation in tenth-grade senior high school dance instruction.

Discussion

The theoretical feasibility score of 88.0% reflects the product's strength on two primary dimensions: curriculum alignment and instructional design coherence with CBL principles. The Learning Expert's highest rating (90.0%), particularly for clarity of learning objectives (93.8%) and quality of interactive activities (93.8%), confirms that the video effectively fulfills its function as the primary information-gathering medium within the CBL pathway. The Case Based Learning principle that students must actively seek information to analyze cases, rather than passively receive it is operationalized through the mandatory pause mechanism on Edpuzzle, transforming the video from a passive medium into an active analytical tool (Dayu et al., 2022). This design meets Heinich et al.'s (2002) criteria that effective learning media must be substantively accurate, curriculum-relevant, and capable of fostering appreciation skills.

The 8.0-percentage-point increase in empirical feasibility from the small-scale (84.5%) to the large-scale trial (92.5%) demonstrates that field-based revision produces measurable and significant quality improvements. The contextual weaknesses identified in the small-scale trial a deficit in dance music content, abrupt transitions, and an inefficient reflection format were issues that only emerged in actual use and were not detectable during controlled expert validation. This confirms the ADDIE principle that formative evaluation at every stage is a non-negotiable methodological component (Branch, 2009). The high practicality scores across both trials are consistent with findings by Widoyoningrum et al. (2023) that user-friendly interactive learning media significantly increases user acceptance. The teacher's perfect learning suitability score (100.0%) reinforces the product's positioning as an instructionally essential component within the CBL pathway, distinguishing it from conventional supplementary media. The cross-school consistency of the large-scale trial findings conducted across two schools with different student backgrounds strengthens the product's potential applicability beyond the research setting.

Conclusion

This research produced three interactive learning videos on the Edpuzzle platform covering the meanings and symbols of dance movements, music and props, and makeup and costumes, designed as the primary medium for the Information Discovery stage within the Case Based Learning (CBL) model. The videos feature nine structural components, including mandatory pause interactive questions in multiple-choice and open-ended formats, developed through two revision cycles based on expert validation and field trial findings. The product is declared theoretically and empirically feasible with an overall average feasibility score of 89.4% (Very Good), encompassing expert validation at 88.0% (Very Good), large-scale student trial at 92.5% (Very Good), and teacher response at 92.4% (Very Good). The consistent improvement from the small-scale trial (84.5%) to the large-scale trial (92.5%) demonstrates that field-based revision effectively enhanced product quality. The interactive learning video developed in this study is therefore feasible for broader implementation as a medium for appreciating dance works in tenth-grade senior high school classes.

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