
The effectiveness of model of teaching the integration of Indonesia-Thailand cultures in female basic dance movements through android-based media**Wathanan Srinin*, Teerathorn Lamnaokrut, Ikrar Genidal Riadil**

Prince of Songkla University, Phuket Campus, Thailand

*Corresponding Author; Email: wathanan.s@phuket.psu.ac.th

ABSTRACT

The data analysis outcomes for establishing a teaching strategy for fundamental Thai Classical Dance based on Bloom's three-sided learning theory for the concept of teaching, which comprises cognitive, affective, and psychomotor learning, are revealed in this article. The study also incorporates Skinner's type R idea to provide a framework for study objectives and exercises in Fundamental Thai Classical Dance for students at Yogyakarta State University's Department of Dance Education in Indonesia. The strategy to teach Basic Thai Classical Dance via process based on the Teaching Model. The Integration of Indonesia-Thailand Cultures in Female Basic Dance Movement through Android-Based Media on four steps: 1) Background knowledge on the Basic Dance for Women and Thai Culture, 2) Training of the Basic Dance for Women in Thailand, 3) Connecting the cognitive, affective, and psychomotor aspects and 4) Dancing with songs. Implementing the Indonesian-Thai cultural integration learning model in the Thai Princess Basic Dance Movement through android-based media with applications. Students can gain cultural background knowledge and dance to songs in pairs with the basic elements of Wiraga, Wirasa, and Wirana dances and the context of Basic Thai Classical Dance for Women with effectiveness.

Keywords: model of teaching integration of Indonesia-Thailand cultures, process implementations basic dance for woman, effectiveness of model, media android

Efektivitas model pengajaran integrasi budaya Indonesia-Thailand dalam gerakan tari dasar perempuan melalui media berbasis android**Abstrak**

Hasil analisis data untuk menetapkan strategi pengajaran Tari Klasik Thailand dasar berdasarkan teori pembelajaran tiga sisi Bloom untuk konsep pengajaran, yang terdiri dari pembelajaran kognitif, afektif, dan psikomotor, diungkapkan dalam artikel ini. Penelitian ini juga menggabungkan ide tipe R Skinner untuk menyediakan kerangka kerja untuk tujuan studi dan latihan Tari Klasik Thailand Dasar bagi mahasiswa di Jurusan Pendidikan Tari Universitas Negeri Yogyakarta di Indonesia. Strategi mengajar Tari Klasik Thailand Dasar melalui proses berdasarkan Model Pengajaran. Integrasi Budaya Indonesia-Thailand dalam Gerakan Tari Dasar Wanita Melalui Media Berbasis Android pada empat langkah: 1) Latar belakang pengetahuan Tari Dasar Wanita dan Budaya Thailand, 2) Pelatihan Tari Dasar Wanita di Thailand, 3) Menghubungkan aspek kognitif, afektif, dan psikomotorik dan 4) Menari dengan lagu. Menerapkan model pembelajaran integrasi budaya Indonesia-Thailand dalam Gerakan Tari Dasar Putri Thailand melalui media berbasis android dengan aplikasi. Siswa dapat memperoleh pengetahuan latar belakang budaya dan menari lagu berpasangan dengan elemen dasar tarian Wiraga, Wirasa, dan Wirana dan konteks Tari Klasik Thailand Dasar untuk Wanita dengan efektif.

Kata kunci: keefektifan model, media android, model pengajaran integrasi budaya Indonesia-Thailand, proses implementasi tari dasar wanita

Article history*Submitted:*
14 October 2022*Accepted:*
21 April 2023*Published:*
24 April 2023**Citation:**

Srinin, W., Lamnaokrut, T., & Riadil, I. G. (2023). The effectiveness of model of teaching the integration of Indonesia-Thailand cultures in female basic dance movements through android-based media. *Imaji*, 21(1), 1-9. <https://doi.org/10.21831/imaji.v21i1.53655>.

INTRODUCTION

Culture is a lifestyle or pattern of behavior in which members of society act by inheriting creative ideas about beliefs, feelings, and innovations generated by people in the community or society. For

example, physical characteristics, forms, methods, processes, tools, equipment, traditions, rituals, beliefs, knowledge, wisdom, and environment include dance and music. According to Hanson (2013), culture as a social phenomenon is not only abstract from the reality of human behavior, but culture is a real thing that determines individual behavior and shapes its evolution, which is an abstract culture from individual behavior. In addition, it is a cultural phenomenon of the social system and community groups. Culture is a human lifestyle that arises from relationships between individuals and individuals, individuals with society, and individuals with nature.

Thai dance is part of a culture that shows various cultures through performances that are influenced by people's way of life in each region. Such as in Central Thailand, almost all people work as farmers because the country's main river flows through the region. For this reason, the performances displayed reflect the lifestyle in Central Thailand related to rivers and agriculture: harvest dance, singing on the boat, and others. *Thai dance* is a movement art that uses all body parts in perfect balance. Thai dance has its pattern and is used to interpret the meaning of dance movements through the emotions and sentiments of the dancers, along with musical rhythms that match the character of the dance moves to express to the audience, as well as Classical Dance. The Yogyakarta Style of Indonesia is utilized to explain the meaning of dance movements using emotions. In addition, both dances were inherited from the Royal palace Srinin (2021), which shows the characteristics and lifestyles of women in the palace. Such as standing, sitting, manners, and others are conveyed through dance movement patterns.

Meanwhile, foreign cultures such as India influence dance culture and art. For example, Yogyakarta Ballet and Khon (Mask Played) are influenced by Ramayana literature from India (Srinin, 2016). It is also adapted to the characteristics and culture of each nation without causing the loss of other cultural elements. Therefore, the author needs to introduce the effectiveness of the Model of Teaching the Integration of Indonesia-Thailand Cultures in Female Basic Dance Movement through Android-Based Media.

METHOD

This research used a qualitative method using Research and Development (R&D). Research and Development (R&D) according Branch (2009) ADDIE (Assume, Design, Development, Implementation, Evaluation) to development media applications of basic Thai Classical Dance through android system for students at Yogyakarta State University's Department of Dance Education in Indonesia. Using Research and Development (R&D) it is educational development by using research-based as a strategy or an important method that is commonly used to improve, change or develop education and examine the quality of educational products, which means educational materials such as books, computers, computer programs, etc (Borg & Gall, 1979: 798). This paper aims to introduce the effectiveness of the model teaching the integration of Indonesia-Thailand cultures in Female Basic Dance Movement through Android-Based Media in four steps: 1) Background knowledge of the Basic Dance for Women and Thai Culture, 2) Training of the Basic Dance for Women in Thailand, 3) Connecting the cognitive, affective, and psychomotor aspects and 4) Dancing with songs. Implementation of Model the Indonesian-Thai Cultures in Female Basic Dance Movement through Android-Based Media which the author designed two types of design for teaching assessment for learning: 1) formative assessment aiming at developing and improving learners following feedback from teachers to develop, promote, and expand their knowledge, and 2) summative assessment aiming at summarizing the learning outcomes from the final examination (Srinin, 2020). Implementation of Model for the Department of Dance Education Faculty Languages and Arts students, Yogyakarta State University, Indonesia.

FINDINGS AND DISCUSSION

Findings

Integration of Thai-Indonesian Female Basic Dance Movement Culture in Learning Models through Android Media

Culture is determined by each group's behavior, lifestyle, and customs. Culture is the thing that moves people to change, improve, and create a lifestyle. Likewise, with a changing culture that is stuck with society, it is a dynamic culture. Culture can also be inherited and follow each other through

traditions, thoughts, behavior, or human actions. Integration of Indonesia-Thailand Cultures consists of the following:

Cultural Influence on Thai and Indonesian Performances

Indonesian and Thai culture is obtained from India and China; for example, religion, culture, food, politics, and others from the contact trade have brought cultures in a different way published throughout Southeast Asia. Especially religion and drama are obtained from India because India used to be a very prosperous country in Asia. The opinion supports this in the past, India is a model country of civilization, be it religion, language, history, and archaeological evidence, which is the oldest that countries in Southeast Asia have acquired the culture and have modified to suit their cultural characteristics (Iamsakul, 2020, p. 18). Dance characteristics are influenced by India and indirectly through Cambodia. The influence of Indian drama in Thai dance and becoming an approach to Thai dance movements is known as the book *Bhrata Natayasastra* (Bunprasert, 2016, p. 39). In addition, the findings in the performance of the Female Basic Dance used 3 components in the performance, namely: expression, music, and song, while the Yogyakarta Style Classical Dance also used 3 performance components, for example, Wiraga (movement), Wirama (rhythm), and Wirasa (expression) Dwikurniarini (2012). Considering the elements of the performances of the two countries, it was found that it is similar to the performances in India that use three components, namely: Bhava (emotions and expressions), Raga (songs), and Tala (rhythms).

The description shows the spread of culture from India directly and indirectly to Thailand and Indonesia from Java, which includes four Joged Mataraman philosophies: Swamiji, Greged, Sengguh, and Ora Mingkuh (Srinin, 2021). These philosophies play a role in dancers, and as part of community life, these four philosophies are related to controlling the emotions of a dancer or an individual (Pradana, 2018, p. 55). The spread of culture from trade contact, communication, and others to cultural exchange with each other. So, the dance characteristics of dance movements have similarities between Thailand and Indonesia, especially the Female Basic Thai Dance and Yogyakarta Style Classical Dance.

Symbols and Meanings in the Female Basic Thai Dance and Yogyakarta Style Classical Dance

Thai dance originates from ideas and emotions that affect one's experience in the form of symbols and meanings through dance movements. For example, the basic dance moves of Female Basic Thai Dance in performances are inherited from women in the royal palace. The dance movements show the symbols and meanings reflected in the lifestyle and customs of women in the palace, which are limited by education as they are only allowed to study until they are about seven years old. In the past, education for women emphasized only the ability to read and write Meeponkit (2008: 185), including the ability to craft to be a good woman to serve the king. So, women in the court received basic education for the ability to read, write, and especially good crafting skills, manners, dance well, and behave in strict customs and traditions (Chutinatharanon, 2018, p. 54).

Yogyakarta Style Classical Dance, derived from the old philosophy of Joged Mataram, was developed outside the palace since Krida Beksan Wirama was founded on August 17, 1918. Yogyakarta classical dance is an abstract and symbolic dance. The forms of abstraction and symbols in classical dance are reflected in every movement arranged in composition and accompanying music. Yogyakarta Style Classical Dance as a totality is a harmonious blend between the outer skin, body movements, costumes, and expressions with the substance, namely the soul and spirit. Yogyakarta classical dance illustrates the use of symbols full of meanings of ethical and aesthetic messages as a strategic educational medium for inculcating moral values and forming a complete personality through the introduction of cultural arts (Dwikurniarini, 2012, p. 81). For example, the Nyembah movement in the Golek Ayun Ayun dance shows the meaning to respect for the owner of the house, which has two

meanings, related to tradition and manners. Regarding tradition, the movement is carried out and is related to the rules in the Yogyakarta Palace (Pradana et al., 2018, p. 57), as shown in figure 1.



Figure 1. Nyembah movement in the Golek Ayun Ayun Dance

Movement and technique used in the performances of the similarities in the Female Basic Thai Dance and Yogyakarta Style Classical Dance as follows:

Patterns of Hand Movements

The head movement of the Yogyakarta Style Classical Dance by making the figure eight with the position of the Nyembah movement is the same as the Glom Naa movement in the Female Basic Thai Dance Movement. The technique begins with a detailed view, then rotates to the left or right and returns to the front. However, the movement is different from the direction of moving the head in Indonesian Style Classical Dance which starts by moving the head from right to left, while the Thai Princess Dance begins moving the head from left to right.



Figure 2. Nyempurit movement and Jeep movement (Srinin, W., 2021)

Figure 2 shows similarities with the techniques used in hand movements. For example, the Nyempurit and the Jeep movement differ from the three-finger position in the Female Basic Thai Dance with the Jeep position in which the thumb is attached to the index finger, and the other finger is straight up with the wrist bent. While the Nyempurit movement position with the wrist bent consists of the thumb standing, the tip is attached to the middle segment of the finger. The index finger is bent. The tip is attached to the tip of the thumb (Sasmintanardawa et al., 1983, p. 33). The curved ring finger is bent, and the lower segment of the ring finger is straight. The Nyempurit movement is for the right hand only.

Patterns of Arms Movements



Figure 3. Ngruji movement and Tang Wong movement (Srinin, W., 2021)

Figure 3 shows that the Ngruji and Tang Wong movements are similar to the position of four fingers, the thumb in front and the other straight up. Wrist bent position. However, the two dance movements differed slightly in the position of the thumbs standing in a row and closed in the Yogyakarta Style Classical Dance. While the Female Basic Thai Dance with the thumb position opened, fold the fingers and bend.

Patterns of Feet Movements



Figure 4. Nyelekenting movement and Gao Naa movement (Srinin, W., 2021)

Figure 4 shows the Nyelekenting and Gao Naa (forward) movement, where the knees are bent while walking forwards and the toes are pointing upwards. However, the dance movement is different with the position of the feet moving forward by treading across at a slightly angled angle, so if you move your knees forward, you must first bend your knees in Yogyakarta Style Classical Dance. While the Female Basic Thai Dance with the position of one foot forward with the position of the foot slightly tilted to the side a little. The legs behind the two dances are similar to the Gedrug position.

Discussion

Synthesize the implementation of the Female Basic Thai Dance Movement cultural integration learning model through android media as a means of online independent study guidelines during the coronavirus (COVID-19) pandemic that supports virtual practice with face-to-face lecturers conducted in class. The Female Basic Thai Dance Movement learning model uses android media, produced from the Ionic framework under the Firebase database, and employs software to build code in Visual Studio Code with Typescript language to construct the currently utilized Cross-platform Mobile Application. Implementing the Female Basic Thai Dance Movement learning model through android media underlies the learning theory of Constructivism, Progressivism, and Intercultural Adaption in a way that can learn and understand the Indonesian and Thai cultures.

Model Female Basic Thai Dance Movement learning through android media is used through a process of cultural adaptation for students. The cultures of Indonesia and Thailand are similar. For example, the physical characteristics of both countries for agriculture, including lifestyle, and culture, especially dance. The similarities in the principles of Indonesian and Thai performances include some basic dance movements such as the Yogyakarta Style Classical Dance. Therefore, students can quickly learn and train in basic Thai dance moves by adapting to the culture. Adapting culture depends on the tools and approaches used to convey the culture. Connection with Pietilä (2010: 20) states that the process of adapting consists of one of the factors, namely communication which plays a role in adapting and stimulating new learning. Like the Female Basic Thai Dance Movement learning model, android media is a tool to communicate and convey Thai culture to students well. The implementation of the Female Basic Thai Dance Movement cultural integration learning model through android media in the process consists of 4 steps as follows:

Table. 1 Stage of Implementation of the Female Basic Thai Dance Movement Model

| No | Stages of Model | Activities | Output |
|----|--|---|--|
| 1 | Background knowledge on the Basic Dance for Women and Thai Culture | <ol style="list-style-type: none"> 1. Lessons in the topic of Thai Dance History 2. Students access the material using the media 3. At the end of the lesson students are expected to be able to answer questions | <ol style="list-style-type: none"> 1. Students can complete the underlying Thai Culture 2. Students can understand and know the background of Thai culture and dance |
| 2 | Training of the Basic Dance for Women in Thailand | <ol style="list-style-type: none"> 1. Students practice independently on the form of head, hands, arms, and leg movements through the media | <ol style="list-style-type: none"> 1. Improvement of the physical aspect (personality) 2. Stimulus for new learning 3. Adding dance techniques that can be combined with other dances |
| 3 | Connecting the cognitive, affective, and psychomotor aspects | <ol style="list-style-type: none"> 1. Students practice independently and make dance simulation practice videos and upload them through the application 2. Discuss together, followed by giving examples of the correct movement, and practice together | <ol style="list-style-type: none"> 1. Dance moves videos 2. The ability of students to dance and improve their physical and dance movements in accordance with Basic Dance for Women in Thailand |
| 4 | Dancing with songs | <ol style="list-style-type: none"> 1. Students practice with music by combining adapted dance movements 2. Assessment of students' abilities in cognitive and psychomotor aspects (practice) | <ol style="list-style-type: none"> 1. The ability of students to dance to songs in combination between the movements of Basic Dance for Women in Thailand 2. Scores of effective cognitive and psychomotor aspects |

Table 1 shows the process of implementing the Female Basic Thai Dance Movement learning model through android media for s students of the Department of Dance Education Faculty Languages and Arts, Yogyakarta State University, Indonesia, who can synthesize the learning process as follows:

Background knowledge on the Basic Dance for Women and Thai Culture

In this stage, the Thai Dance History lesson is given to inform students about the background of dance and culture using android-based media in learning the Thai Princess Basic Dance Movement in the lesson’s material. This stage contains general information to create knowledge and understanding of dance and Thai culture for students as the process begins to develop their cognitive domain. Saraphaiwanti et al. (2015: 148) states that the dance learning process starts from conveying the background to providing the basis for students before proceeding to the practice stage with lectures. In connection with Mulyani (2016), dance is a beautiful movement born from a moving and rhythmic body. The art of dance is a cultural heritage passed down from generation to generation and must be developed and preserved in harmony with a society that is always changing. *Dance* is a cultural heritage that has and must be developed through schooling. Then the learning model of cultural integration of

the Thai Princess Basic Dance Movement through android media is one of the approaches to conveying, preserving, and developing a culture for students.

Training of the Basic Dance for Women in Thailand

This stage is taught through exercises (training/practice) on the basic dance forms of Thai women, which are divided into 5 forms of movement. This stage is identified by practicing basic Thai dance movements to prepare students physically and for students to gain knowledge based on somewhat abstract, including adapting according to the objectives. The material is divided into 5 forms of dance movements, namely: 1) head movements, 2) hand movements, 3) arm movements, 4) footwork, and 5) the final stage of students being able to dance to songs. The material is divided into 5 forms because learning dance focuses on practice more than lectures. The practice process starts from easy movements to difficult movements Saraphawanti et al. (2015: 153), and students can memorize the movements, and the correct practice can continue to the lesson. Then the practice process in the Thai Princess Basic Dance Movement learning model through android is separated from other motion parts because dance exercises use the whole-body part so that dance movements can run smoothly and be combined with other movements. So, students should memorize dance moves and practice moving until they are proficient. Until the final lesson, they can dance to songs.

In this stage, video tutorials are used to explain dance movements and provide examples, including images of adapted dance movements. Pratiwi (2018: 6) states that students will be more interested in the lessons delivered using learning media. In addition, the use of dance learning media with audio-visual media can stimulate students' dancing skills. Learning dance using audio-visual media will make it easier for students to witness and hear the material studied (Novriza et al., 2017, p. 2).

Connecting the Cognitive, Affective, and Psychomotor Aspects

This stage is through assignments (tasks) or this task. Students connect to the three domains through activities and training by making a dance simulation practice video and uploading it via a smartphone application. So, this stage shows producing concrete works packaged in the video. Likewise, Aunurrahman (2014) states that learning is a form of effort in changing behavior by individuals with practice and experience both in cognitive, affective, and psychomotor aspects in achieving certain goals. The manifestation of changes in student behavior in improving quality and quantity is in the form of continuous interaction with students. According to Aulia (2018), activities seek to determine the level of student success that results from three domains, namely: cognitive, affective, and psychomotor, that occur in the learning process. In activities that relate to the three domains related to Bloom's learning theory Tarkoma et al. (2011), it can be used to define and plan dance learning activities following educational goals by focusing on real students in the Female Basic Thai Dance Learning model through android media.

Dancing with songs

At this stage, students already have cognitive skills in the art of dance. They can adopt the knowledge gained in everyday life and relate it to other learning, including being able to freely express creatively, in principle, the Thai Princess Basic Dance Movement. In this cognitive development, Elkind & Piaget (1976: 8) also emphasize the importance of balancing so that a person can continue to develop and increase knowledge while maintaining mental stability. With the Elkind & Piaget approach, this balance can be interpreted as a balance between assimilation and accommodation so that one can unite external experiences with internal structures. Such as learning the art of dance with an assimilation approach and accommodation of knowledge for data analysis and finally, expression.

Based on the integration and implementation of culture on android-based media in learning the Female Basic Thai Dance Movement, it does not only add dance skills for stage purposes. However, the material focuses on respecting cultural values by integrating culture with technology. In implementing the Thai Princess Basic Dance Movement learning model through android media, students have creative ideas for expression. This process is useful for helping students' cognitive,

affective and psychomotor growth and development, including the correct technique to improve dance movements (Pratiwi & Asmarani, 2018, p. 4). Integration and implementation of culture in the Female Basic Thai Dance Movement learning model through the media. Android is a learning process for the development of students and the efforts made to obtain a new behavior change as a whole because of one's own experience in interaction with the environment (Slameto, 2003, p. 4). The learning process produces changes in him, both changes in the cognitive, affective, and psychomotor aspects of students. According to Dimiyati & Mudjiono (2006: 3-4), learning outcomes from an interaction between the act of learning and the act of teaching will lead to student achievement by assessing student abilities and knowledge.

CONCLUSION

The integration of Thai-Indonesian culture in the Thai Princess Basic Dance Movement through android media from the dissemination of culture and cultural exchange with each other was found to use three components, namely: Wiraga (movement), Wirama (rhythm), and Wirasa (the concept of emotion) contained from Java are called Adi Luhung (Dwikurniarini, 2012). These components are also used in performances in India, such as Bhava (emotions and expressions), Raga (songs), and Tala (rhythms), which have similarities to Thailand and Indonesia. In addition, it is found in the Joged Mataraman philosophy, namely: Sawiji, Greged, Sengguh, and Ora Mingkung, which are used in the lifestyle of the Indonesian people to this day. The movements of the two dances show the meaning and symbol of respect for parents and the rules in the kingdom. Cultural interactions in the Female Basic Thai Dance Movement and Yogyakarta Style Classical Dance The findings of this dance were composed of the royal palace, so the characteristics of the dance movements are soft and slow to the rhythm of the music. The dance moves reflect the customs and customs of the women in the royal palace in the past. Likewise, the variety of dance movements that have similarities between the Basic Dance of the Thai Princess and the Classical Dance of Yogyakarta Style consists of dances: Ngruji, Ngempurit, Ngithing, Trisig, and others, as well as the dance techniques used, namely: body, neck, arms, hands, and feet.

In a nutshell, the implementation of learning model in cultural integration of the Thai-Indonesian Women's Basic Dance Movement through android media in four stages. Firstly, background knowledge of the Basic Dance for Women and Thai Culture. Secondly, training in the Basic Dance for Women in Thailand. Thirdly, connecting the Cognitive, Affective, and Psychomotor. Lastly, dancing to songs. Implementing the cultural integration learning model of the Thai Princess Basic Dance Movement through android media with applications allows students to learn the cultural background of the dances and gain an appreciation of the culture.

REFERENCES

- Aunurrahman, A. (2014). Guidelines. *West Kalimantan Scholars: Studies on English Language and Education*, 1(1), 89.
- Borg, W. R. & Gall, M. D. (1979). *Education Research 3rd ed.* N.Y.: Longman.
- Branch, R. M. (2009). *Instructional design: The ADDIE approach*, 722. New York: Springer.
- Bunprasert, A. (2016). The influence of foreign cultures on the existence of Thai dramatic arts. *Fine Arts Journal: Srinakharinwirot University*, 20(2), 35-44.
- Chutinatharanon, T. (2018). Presenting a new image of women in Thai society through the female protagonist in the drama Rama VI. *Journal of Humanities and Social Sciences Burapha University*, 26(52), 49-70.
- Dimiyati & Mudjiono. (2006). *Development of active learning methods in middle schools*. Bandung: Armico.
- Dwikurniarini, D. (2012). Art symbolism in Javanese culture in the global era: A study of batik and Yogyakarta style classical dance. *Mosaic. Jurnal Ilmu-Ilmu Sosial dan Humaniora*, 6(1).
- Elkind, D., & Piaget, J. (1976). *Child development and education: A Piagetian perspective*. New York: Oxford University Press.
- Gall, J. P., Gall, M.D., & Borg, W. R. (2005). *Applying educational research: A practical guide*. Boston: Pearson.
- Hanson, F. A. (2013). *Meaning in culture*. Routledge.

- Iamsakul, I. (2020). The creation of a joint cultural dance (Inonau dalam gaya Jawa-Bali). *Arts of Substances*, 11(2), 15-35.
- Meeponkit, S. (2008). *Rattanakosin Period Royal Court*. Bangkok: Museum Press.
- Mulyani, N. (2016). *Early childhood dance education*. Gava Media.
- Novriza, F. I. P. et al. (2017). The use of audio-visual media in learning Bedana dance at SMA YP Unila Bandar Lampung. *Jurnal Seni dan Pembelajaran*, 5(1).
- Pietilä, I. (2010). Intercultural adaptation as a dialogical learning process. Motivational factors among the short-term and long-term migrants.
- Pradana et al. (2018). Education of manners and manners in a classical dance performance of Yogyakarta style at the Srimanganti Ward of Yogyakarta Palace. *Jurnal Gama Societa*, 1(1), 53-59.
- Pratiwi, E. Y. R., & Asmarani, R. (2018). Kualitas media card dance untuk pembelajaran seni tari di lembaga pendidikan. *Jurnal Bidang Pendidikan Dasar*, 2(2), 1-10.
- Saraphaiwanti, J. et al. (2015). Sebuah studi tentang proses belajar mengajar, keterampilan praktis di kelas tari sekolah dasar di bawah Kantor Komisi Pendidikan Swasta, Bangkok. *Jurnal Pendidikan Online*, 10(2), 144-157.
- Sasmintamardawa & Pamong et. al. (1983). *Tuntunan pelajaran tari klasik gaya Yogyakarta, Ikatan Keluarga S.M.K.L. Koniri Yogyakarta*.
- Slameto. (2003). *Belajar dan faktor - faktor yang mempengaruhinya*. Jakarta: Rineka Cipta.
- Srinin, W. (2016). A comparative study of Indian Kathakali and Thai Classical masked play. *Journal of International Studies, Prince of Songkla University*, 6(2), 208-226.
- Srinin, W., & Trie Hartiti Retnowati, K. (2020). Conceptual of teaching to basic Thai classical dance for international students of the Department of Dance Education Faculty of Languages and Arts Yogyakarta State University. *Solid State Technology*, 63(1), 1124-1136.
- Srinin, W., Lamnaokrut, T., & Retnowati, T. H. (2020). An introduction of developing technology of basic thai classical dance based on Android smartphones. *Solid State Technology*, 63(1), 1180-1194.
- Srinin, W. (2021). Model learning of thai female dance movement integrated of Thailand-Indonesia cultures through Android media on the FBS UNY (*Doctoral dissertation, Yogyakarta State University*).
- Tarkoma, S., Rothenberg, C. E., & Lagerspetz, E. (2011). Theory and practice of bloom filters for distributed systems. *IEEE Communications Surveys & Tutorials*, 14(1), 131-155.
- IRIS HAAPANEN Three Methods of Enhancing Global Educational Awareness for Future Teachers California State University, Stanislaus, USA Policy Futures in Education Volume 11 Number 1 2013 www.worlds.co.uk/PFIE.
- T Aulia, P. A. (2018). Improving student learning outcomes in cultural arts subjects (Zapin Dance Breaks Twelve) through the jigsaw model in SMAN 1 Pangkalan Kuras, Pangkalan Kuras Subdistrict, Pelalawan Regency, Riau Province TA. 2017/2018 (*Doctoral dissertation, Ballet Education*).