

TRANSFORMATION THE LEARNING OF JEPIN LANGKAH BUJUR SERONG DANCE THROUGH DIGITAL CULTURAL LITERACY: A MULTIMODAL E-BOOK APPROACH IN HIGHER EDUCATION

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Abstract

This study examines how the learning of the Jepin Langkah Bujur Serong Dance can be transformed through Digital Cultural Literacy using a multimodal e-book in higher education. The research was conducted in the Malay Dance course at the Dance Education Study Program, Faculty of Languages and Arts, Universitas Negeri Jakarta. A qualitative case study approach was employed to explore how multimodal digital learning materials support dance learning and strengthen students' digital cultural literacy. Data were collected through observations, interviews, and documentation involving lecturers and students. The findings indicate that Malay dance learning was previously dominated by direct demonstration and movement imitation, limiting students' understanding of cultural contexts. The integration of a multimodal e-book containing text, images, videos, movement documentation, and cultural explanations enabled students to access learning materials independently and more flexibly. The e-book not only enhanced students' understanding of dance techniques but also increased their awareness of Malay cultural values, identity, and heritage. Furthermore, the multimodal approach promoted more interactive, reflective, and contextual learning experiences. This study concludes that multimodal e-books function as both digital learning resources and cultural preservation media, supporting Digital Cultural Literacy while contributing to SDGs 4 and SDGs 11.

Keywords: Jepin Langkah Bujur Serong Dance; Digital Cultural Literacy; Multimodal Learning; Sustainable Development Goal 4; Sustainable Development Goal 11

Introduction

Indonesia is known as a multicultural country, rich in ethnic, cultural, linguistic, and traditional diversity that thrives in every region. This diversity gives rise to various customs and cultural practices that are passed down from generation to generation in society. Tradition is part of the cultural heritage passed down from one generation to the next, encompassing the values, ideas, norms, and behavioral patterns that exist within a social group. In addition to serving as a guideline for customs, traditions also serve as markers of cultural identity that are continuously maintained and developed within the

dynamics of community life (Adlin et al., 2021). These theories are extensively written by W. Robertson Smith, J. Frazer, A. Van Gennep, and R. Hertz, who argue that the origins of these beliefs stem from an approach oriented toward religious rituals and ceremonies (Faishal et al., 2019). In the context of Indonesian culture, dance is a form of cultural tradition understood not only as aesthetic expression but also as a medium for conveying values, cultural identity, social communication, and reflection of the lives of its supporting communities. Therefore, the existence of dance cannot be separated from the underlying social and cultural conditions

because every movement, accompaniment, and form of presentation contains cultural meanings that are passed down from generation to generation. Sal Murgiyanto (2002) explains that dance is one of the oldest forms of performing arts that emerged along with the development of human culture, although academically, dance studies are considered a relatively young field of study. Therefore, studying dance in higher education is not only related to mastering body techniques, but also related to the process of cultural transmission and the formation of social identity. One form of Malay dance is a traditional dance that is widespread in Indonesia.

Malay dance is closely related to the values of politeness, harmony, spirituality, and social structure of Malay society (Mohd Anis Md Nor, 1993). The characteristics of Malay dance are seen through the harmony between movement, music, and social relationships between dancers. In addition to being an aesthetic expression, Malay dance also has social, religious, and cultural functions, serving as a medium of entertainment, communication, and even as a medium of *da'wah* through Islamic poetry contained in each lyric. Recent research also shows that dance plays a significant role in building emotional experiences, cultural communication, and social reflection in contemporary society (Leonard, 2022; Twiner et al., 2022). Malay dance is not only known in Riau and North Sumatra as centers of Malay culture. However, this dance has also developed in other regions such as West Kalimantan and neighboring countries such as Malaysia and Brunei Darussalam. Malay dance in West Kalimantan is characterized by influences from coastal communities, riverside life, and Islamic teachings that developed within Malay society. Interviews conducted by researchers with Imma Fretisari revealed that the development of Malay dance in West Kalimantan is related to the arrival of Arab-Yemeni traders to the coastal areas of Kalimantan, who brought Islamic arts and

cultural traditions. This tradition then underwent a process of adaptation to local Malay culture and developed into folk entertainment and part of community social activities. West Kalimantan Malay dance has several main variations such as Arab Jepin and Malay Jepin, which then developed into various variations of movements into Jepin Steps. The results of research conducted by (Fretisari) found 9 varieties of Jepin Steps in *Langkah Jepin Grup 80* (1) *Ragam Langkah Bujur*, (2) *Ragam Langkah Serong*, (3) *Ragam Langkah Gantong*, (4) *Ragam Langkah Sorong Dayang*, (5) *Ragam Langkah Giresik*, (6) *Ragam Langkah Jarum Mesin*, (7) *Ragam Langkah Lompat Tiong*, (8) *Ragam Langkah Susun Sireh*, (9) *Ragam Langkah Kembang Payong*. This situation demonstrates that Malay dance is not merely an artistic activity but also represents the cultural values, religiosity, and social dynamics of the Malay community in West Kalimantan. Thus, Malay dance is viewed not only as a traditional performing art but also as part of the intangible cultural heritage that requires ongoing preservation efforts through education and digital transformation.

The development of digital technology in recent decades has brought significant changes to the learning process in higher education, including in the field of Dance Education. Learning activities are no longer limited to face-to-face studio practices but have begun to integrate digital media, enabling more flexible, interactive, and student-centered learning experiences. In the context of Dance Education, Multimodal Learning is crucial because it combines the integration of text, images, audio, video, and movement documentation into a unified learning experience. Gunther Kress (2010) explains that multimodality is a form of communication that integrates various modes of representation in the process of conveying meaning. This approach is relevant in dance learning because dance knowledge is not only theoretical but also embodied knowledge

that requires visual demonstrations and contextual movement experiences. Carey Jewitt (2008) adds that multimodal learning allows students to understand knowledge through the simultaneous combination of visual, verbal, and performative representations. To realize a more reflective and contextual learning experience, an understanding of digital cultural literacy is needed as a foundation for utilizing multimodal digital media.

Digital Cultural Literacy requires students to be able not only to use digital technology but also to understand, interpret, and represent culture through digital media critically and reflectively. Henry Jenkins (2009) explains that digital culture encourages active community participation in the production and distribution of cultural knowledge through digital media. Meanwhile, Paul Gee (2015) emphasizes that digital literacy is not only related to the technical ability to use technology but also related to social and cultural practices in understanding meaning. In Dance Education, digital cultural literacy is very important because it provides students with an understanding of local culture through a digital approach that is more adaptive to current developments. Furthermore, this approach is aligned with the concept of multiliteracies developed by Bill Cope and Mary Kalantzis (2009) which emphasizes the importance of learning based on various forms of communication representation in the digital era. Digital media-based dance learning not only supports the mastery of technical skills but also strengthens students' cultural awareness and local identity. This is in line with Sustainable Development Goal 4 (Quality Education), which emphasizes the importance of quality, inclusive, and adaptive education for the development of a global community. However, the implementation of digital-based dance learning in the context of Malay dance learning in higher education still faces various limitations. Most dance instruction still takes place conventionally through practical demonstrations without

the support of structured and contextual digital teaching materials, and there is a lack of available teaching materials for students to refer to. This is also evident in the Dance Education Study Program, Faculty of Languages and Arts, Jakarta State University, where Malay dance is a relatively new course. In practice, the learning process still relies heavily on the personal experiences of lecturers and imitation of movements in class. Learning materials have not been integrated into digital learning media that students can access independently, so students tend to only learn movement forms without understanding the cultural context behind them. In dance learning, contextual understanding is crucial for building a more reflective, critical, and culturally based learning experience. Furthermore, the representation of West Kalimantan Malay dance in university dance teaching is still relatively minimal compared to Malay traditions from Sumatra or Riau, which are more dominant in academic discourse and learning practices. Yet, West Kalimantan has a strong Malay dance tradition that thrives in the culture of coastal and riverine communities. One of them is the Jepin Dance Langkah Bujur Serong, one of the Jepin Steps that has developed in the Sungai Jawi Dalam area, Pontianak City, and has become part of the community's artistic tradition that has been passed down from generation to generation.

The Jepin Dance Langkah Bujur Serong was officially launched by the Minister of Education, Culture, Research, and Technology, Mr. Nadiem Anwar Makarim. The Jepin Dance Langkah Bujur Serong serves not only as entertainment but also as a medium for preserving the cultural values and identity of the Pontianak Malay community. Through this material, students learn various aspects related to the Jepin Dance Langkah Bujur Serong, from its historical development, function, variety of movements, presentation patterns, to the costume used in the performance. However, documentation and teaching materials on

West Kalimantan Malay dance are still limited, especially in the form of digital teaching materials that can support multimodal learning. This limitation shows the gap between the development of digital learning technology and the need to preserve local culture in dance education. In the context of Sustainable Development Goal 11 (Sustainable Cities and Communities), this situation highlights the importance of preserving local culture through documentation and digital-based learning transformation so that cultural heritage can continue to be studied and passed on to the younger generation.

Based on these problems, this study presents a multimodal e-book as a digital teaching material for teaching Malay dance in higher education. This e-book contains the Jepin Dance Langkah Bujur Serong along with contextual explanations of Malay cultural values, movement documentation, and visual and audiovisual materials to support student learning. The use of multimodal e-books is seen as being able to create a more interactive, reflective, and contextual learning experience in dance teaching. In addition, this approach is also part of an effort to transform art learning based on Digital Cultural Literacy that connects digital technology with local cultural preservation in higher education. Based on this background, this study focuses on how the transformation of Malay Dance learning can be carried out through a Digital Cultural Literacy approach by utilizing multimodal e-books in the context of higher education. This study aims to describe the use of multimodal e-books as digital teaching materials in Malay dance lectures and identify their contribution in strengthening students' digital cultural literacy. This research is expected to contribute to the development of local culture-based dance learning, expand the representation of West Kalimantan Malay dance in Dance Education, and support cultural preservation through digital learning

innovation in the contemporary education era.

Method

This research uses a qualitative approach with a case study design proposed by Robert K. Yin to understand the transformation The Jepin Dance Langkah Bujur Serong learning through Digital Cultural Literacy in higher education. The qualitative approach was chosen because this research focuses on an in-depth understanding of the use of multimodal e-books as digital teaching materials in Malay dance courses. The case study was chosen because this research focuses on the specific context of Malay dance courses in the Dance Education Study Program, Faculty of Languages and Arts, Jakarta State University. The research subjects consisted of lecturers teaching Malay dance courses and students taking Malay dance lessons. Data collection was conducted through observation, interviews, and documentation. Observations were conducted during the Malay dance learning process to identify the need for multimodal e-book teaching materials in student learning activities. Semi-structured interviews were conducted with lecturers and students to gain insight into their learning experiences, use of digital media, and perceptions about the integration of digital cultural literacy in dance learning. Documentation was used to collect data in the form of a bibliography of the Malay Dance course, photographs of learning activities, and multimodal displays of the e-book used in the study. The primary instrument in this research was the researcher herself (the human instrument), who played a role in collecting, interpreting, and analyzing the research data. Data analysis techniques were conducted interactively, referring to the Miles and Huberman model, which includes data reduction, data presentation, and drawing conclusions. In the data reduction stage, the researcher selected and

focused on data relevant to the transformation of Malay dance learning through multimodal e-books. The data were then presented in narrative descriptions to identify patterns of digital media use, student learning experiences, and representations of West Kalimantan Malay culture in dance learning.

The final stage involved drawing conclusions and verifying the data to gain an understanding of the contribution of multimodal e-books to strengthening digital cultural literacy in dance learning at universities. The research procedure consisted of several stages: identifying problems The Jepin Dance Langkah Bujur Serong at universities, compiling and using multimodal e-books as digital teaching materials, collecting data through observation, interviews, and documentation, and analyzing and interpreting the data. Through these stages, this research is expected to provide a general overview of the transformation of Malay dance learning based on Digital Cultural Literacy in the context of higher education while supporting efforts to preserve local culture through a digital learning approach.

Findings and Discussion

Transforming Malay Dance Learning in the Context of Digital Cultural Literacy

Research findings indicate that Malay dance courses in the Dance Education Study Program, Faculty of Languages and Arts, Jakarta State University, were previously dominated by live demonstrations and imitation of movement practices. The learning process took place conventionally through lecturer demonstrations, which were then repeated by students. This resulted in learning that was more oriented towards mastering technical movements rather than contextual understanding of Malay dance. Furthermore, the limited availability of digital teaching materials made it difficult

for students to access learning materials independently outside of class. Malay dance lessons also lacked structured documentation that could be used as archives or ongoing learning resources. Research findings indicate that these limitations impact students' understanding of Malay dance, and therefore, these teaching materials are urgently needed to facilitate independent study. Students tend to understand dance solely as a form of practical movement without understanding its inherent cultural meaning. From a dance learning perspective, this situation highlights the gap between dance practice and arts literacy in the teaching and learning process. Dance learning not only functions as a transfer of motor skills but also as a process of conveying cultural values and social identity to the supporting community and there is a process of (1) getting to know, (2) studying, (3) understanding and (4) the fourth work of art which is known as Art Literacy.

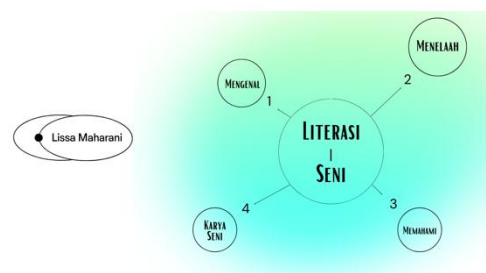


Figure 1. Arts Literacy

Multimodal e-books are used in the Malay dance course process the Jepin Dance Langkah Bujur Serong. Students no longer rely solely on lecturer demonstrations but have begun utilizing digital teaching materials as a means of independent learning. The presence of explanatory text, images, moving videos, and visual documentation greatly enables students to understand movement structures more systematically and contextually. Learning becomes more flexible because students can access materials anytime through digital devices. Thus, in-class learning can be more effective and efficient because it

does not require repetition of material or movements for too long. In theory courses, students can first access materials through e-books, journals, and other learning resources so that when entering the class, the learning process can focus on discussion and in-depth understanding of the material. A similar approach can also be applied to practical courses, where students can study the dance material before the lecture begins so that the learning process does not take too long to apperception because students who are still not able to do this can make learning objectives unattainable. Therefore, the presence of this e-book is very helpful in supporting the effectiveness and optimization of the learning process in the Malay Dance course. This transformation demonstrates that a Digital Cultural Literacy approach to dance learning can expand the function of arts learning from mere movement practice to a process of cultural interpretation based on digital media. In this context, technology functions not only as a learning tool but also as a medium for representing local culture. These findings demonstrate that digital-based dance learning can build a more reflective, participatory, and contextual learning experience in higher education.

Multimodal E-books as Teaching Materials in Dance Education

Research shows that multimodal e-books function as digital teaching materials that integrate text, visuals, videos, and movement documentation into a single learning medium. The text section presents the material systematically, explaining (1) Background, (2) Variety the Jepin Dance Langkah Bujur Serong, (3) Floor Patterns, (4) Costume Design, and (5) Approaches to Learning the the Jepin Dance Langkah Bujur Serong West Kalimantan. The textual presentation not only explains the technical aspects of the movements but also incorporates values of politeness, religiosity, and social interaction as part of Malay culture. Visual elements in the e-book are used to clarify body position, movement direction, step patterns, and limb

coordination in each basic movement. These visualizations help students understand the movement forms in greater detail than verbal explanations alone. Meanwhile, the use of videos provides a more dynamic learning experience because students can observe tempo, rhythm, movement quality, and repetitive pattern transitions. Videos also allow students to make independent observations of movement techniques, so that learning does not occur only during classroom practice.

Furthermore, the movement documentation contained in the e-book serves as a digital archive of West Kalimantan's Malay dance culture. This documentation not only facilitates the learning process but also contributes to cultural preservation efforts through digital media. In the context of Dance Education, the use of multimodal e-books demonstrates that dance learning requires an approach that seamlessly connects practical, visual, and contextual knowledge. Based on students' learning experiences, the use of multimodal e-books is considered to facilitate a more effective understanding of basic Malay dance movements. Students more easily understand the Jepin Dance Langkah Bujur Serong as one of the dances that developed in Pontianak City, as well as a representation of the characteristics of the Malay group through the Langkah Jepin movement pattern. In addition to improving student movement understanding, students also show an increased awareness of Malay cultural values that were previously less understood in conventional practical learning. This reinforces the view that multimodal learning in arts education not only supports the technical aspects of learning but also broadens students' learning experiences through the integration of various forms of knowledge representation. In dance learning, the integration of text, visuals, and audiovisuals is crucial because dance knowledge is embodied knowledge that requires visual experience and bodily practice simultaneously. The following data shows

that multimodal presentations make learning more interesting, and the combination supports understanding of the material.

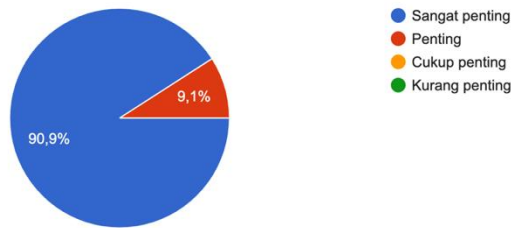


Figure 2. Multimodal presentation of material makes the learning process more engaging and interactive for students.



Figure 3. The combination of text, images, audio, and video in e-books supports understanding of the material.



Figure 4. Percentage of student perceptions regarding the importance of Multimodal E-books for learning Malay Dance.

The Jepin Langkah Bujur Serong Dance

The Jepin Step Bujur Serong Dance is a traditional dance that developed in Pontianak City, specifically in the Jawi Dalam River area. This dance was created by Mr. Unggal Jaiz and Mr. Taibun around 1932 who are artists from Teluk Pakedai. At first this dance was only known as the Bujur Dance, then after being developed by Mr. Muhammad Yusuf Dahyani the name changed to the Jepin Step Bujur Serong Dance. The development of the Bujur Serong Jepin Step Dance was inspired by Mr Muhammad Yusuf Dahyani's experience when he went to the forest to see coconuts. On this journey he saw a road that not only ran straight, but also branched off

in oblique directions. This experience then became an inspiration in developing dance movement patterns. Apart from that, around 1955 when he wanted to form a dance group in the Jawi Dalam River area, he added movements and oblique directions to increase the aesthetic value and provide variations in the presentation of the dance so that the Bujur Dance developed into the Jepin Step Bujur Serong Dance. In its early days, the Jepin Langkah Bujur Serong Dance was performed by men, as women were considered taboo due to the strong influence of Islamic values held in high esteem by society. As ideas about women's emancipation developed, this view began to change, allowing women to perform the Jepin Langkah Bujur Serong Dance to this day. This dance is typically performed by four to ten dancers, with no specific number of dancers, but the number must be even.

The Jepin Step Bujur Serong Dance serves as a means of entertainment for the community as well as a forum for strengthening social relations between residents. This function is evident from the character of the dance which is a spectacle and requires a performance venue that has been prepared in advance so that it can be watched comfortably by the community. In the past, this dance was often performed at various events such as weddings, thanksgiving, swing riding, and the departure of the Hajj, while nowadays it is more often performed in various performance spaces. The Jepin Langkah Bujur Serong Dance is a traditional dance that does not use props because all dance movements are performed using the dancer's body parts. The characteristic of this dance lies in the movement pattern and direction that combine longitudinal and diagonal paths so that it becomes the main identity of the dance. In this study, the Jepin Langkah Bujur Serong Dance is studied as one of the traditional folk dances that developed in Pontianak City and functions as a means of entertainment for the community.

Ragam Gerak the Jepin Step Bujur Serong Dance

the Jepin Step Bujur Serong Dance has three movement styles consisting of style 1, style 2, and style 3. Each style includes longitudinal and diagonal steps. In this dance, there is a movement called tahto, which is the opening movement before starting the dance movement variety and serves as a marker for changing styles. The Jepin Langkah Bujur Serong Dance has beautiful movements with the focus on foot movements. The characteristic of this dance is seen in the direction the dancers face, which uses a longitudinal and diagonal direction. In its presentation, the dancers still follow the movement patterns that have been passed down from generation to generation. The movements performed include hand and shoulder movements, a slightly lowered body position, an upright posture in certain parts, and the ability to maintain balance when doing turns. The application of these facing directions and movement patterns is a characteristic that distinguishes the Jepin Langkah Bujur Serong Dance from other Jepin dances.

Based on its principles and choreographic form, the Jepin Langkah Bujur Serong Dance is a group dance that can be performed en masse. Although there is no direct movement interaction between the dancers, this dance requires unity to produce a beautiful and harmonious presentation. In each movement type, there is more pure movement found because the theme of this dance is non-literary, that is, it does not tell or depict a specific event. As an entertainment dance, the beauty of the dance is determined more by the harmony and unity of the dancers' movements. The meaningful movements in this dance are found in the opening salute, the salute when changing styles, and the closing movements.

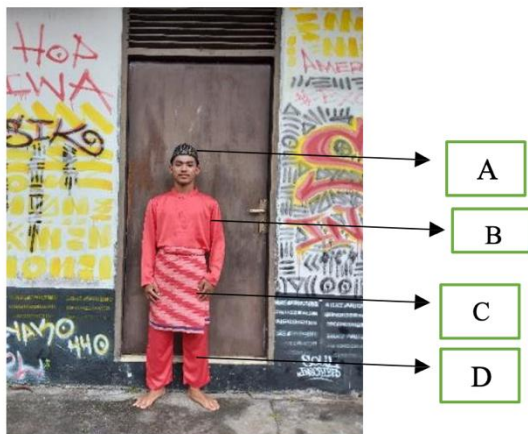


https://drive.google.com/file/d/1ncD_pPRnl5dXTTePq2fh21zSkaLm4bxn/view?usp=drive_link

In the initial data obtained by the researcher, the presentation of the Jepin Langkah Bujur Serong dance does not have a special floor pattern during its performance, after analysis, the Jepin Langkah Bujur Serong dance during its performance often uses a horizontal floor design in ancient times. Over time, the Jepin Langkah Bujur Serong dance has experienced developments in floor design, the floor pattern used in this dance can use any floor pattern such as triangles, circles, zigzags and others depending on the choreographer and at what event the Jepin Langkah Bujur Serong dance is performed.

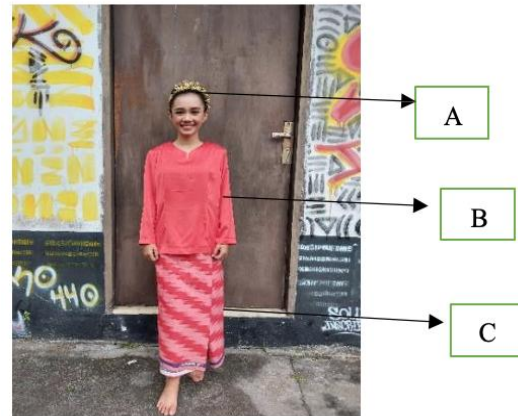
The attire worn for the Jepin Langkah Bujur Serong dance is traditional Malay clothing. There is no specific color selection for the attire, which has remained characteristic of Malay traditional attire from ancient times to the present day. Male dancers wear a cap (kopiah), while female dancers wear their hair in a bun and wear headdresses such as flowers and other headdresses such as kembang goyang. The attire worn by male dancers consists of a Telok Belanga shirt, trousers, and a gill-patterned cloth worn down to the knees. In the Jepin Langkah Bujur Serong dance, there are no specific rules regarding the color selection of the attire, or the gill-patterned cloth used. Male dancers also wear a cap (kopiah) as a complement to their attire. Over time, the male dancer's attire has undergone the addition of several accessories, such as an

obi and a brooch to the cap, to enhance the aesthetic value of the appearance. Furthermore, the attire worn by female dancers consists of a baju kurung (bracelet) and a gill-patterned cloth worn down to the ankles. Similarly, for male dancers, there are no specific rules regarding the color selection of the attire, or the gill-patterned cloth used. Over time, female dancers' outfits have been complemented with various accessories, such as lotus flowers, headscarves, and chignons. Early in its development, the only headdresses used were flowers. However, today dancers can use other accessories, such as kembang goyang (dancing flowers), to enhance the aesthetic appeal of their stage performances. However, there are no specific regulations regarding the type of headdress that must be worn in the Jepin Langkah Bujur Serong Dance (Maharani, 2021).



Information:

- A. Kopiah
- B. Baju belanga
- C. Kain Corak Insang
- D. Celana Kain



Information:

- A. Aksesoris Kepala
- B. Baju Kurung
- C. Kain Corak Insang

Multimodal Learning and Strengthening Students' Digital Cultural Literacy

Research findings indicate that multimodal learning through e-books contributes to strengthening students' digital cultural literacy in Malay dance lessons. Students not only learn movement techniques but also learn to understand culture through digital media. Digital cultural literacy is defined not only as the ability to use technology but also as the ability to access, understand, interpret, and represent culture critically and reflectively through digital media. The use of text, images, videos, and movement documentation in a single learning medium allows students to gain a more comprehensive learning experience. Students not only memorize movements but also understand the relationships between movement, music, cultural values, and Malay community identity. These findings suggest that a multimodal learning approach can build connections between dance practice learning and contextual cultural understanding.

Theoretically, the findings of this study indicate that the integration of Digital Cultural Literacy into Dance Education can expand the function of arts learning as a space for digital technology-based cultural preservation. In higher education, the use of multimodal e-books demonstrates a transformation in dance learning from

conventional approaches to digital-based learning that is more participatory, reflective, and contextual. These findings also reinforce the idea that digital technology should not be positioned as a threat to traditional culture, but rather can be a strategic medium for documenting, representing, and transforming local culture for the younger generation. Furthermore, this study is related to SDGs 4 through the provision of digital teaching materials that support more flexible, inclusive, and contextual learning access in arts education. In addition, this study also SDGs 11, particularly in the aspect of preserving local cultural heritage through digital-based documentation and learning transformation. Thus, multimodal e-books function not only as a learning medium but also as a form of preserving West Kalimantan Malay culture in the context of contemporary education. Based on the overall findings, this study suggests that multimodal-based dance instruction can be understood as a form of cultural pedagogical transformation in the digital era. Dance instruction is no longer solely oriented toward mastering body techniques, but also becomes a space for the production of cultural knowledge through the integration of digital media, visual experiences, and contextual understanding of local culture.

Conclusions

This study demonstrates that the integration of a multimodal e-book has transformed the learning of the Jepin Langkah Bujur Serong Dance from a predominantly demonstration-based approach into a more accessible, contextual, and student-centered learning experience. The use of multimodal resources enables students to engage with dance knowledge through multiple forms of representation, allowing them to develop a deeper understanding of both movement techniques and the cultural meanings embedded within Malay dance traditions. The findings indicate that digital

cultural literacy can be strengthened when cultural knowledge is presented through integrated digital media that combine textual, visual, and audiovisual elements. In this context, the multimodal e-book functions not only as a learning resource but also as a medium for documenting, representing, and transmitting local cultural heritage to younger generations. The study further suggests that the integration of digital technology in dance education should be viewed as a strategy for cultural preservation rather than a replacement for traditional learning practices. Therefore, multimodal learning offers a promising pedagogical approach for supporting cultural sustainability in higher education by connecting digital innovation with the preservation and transmission of local cultural knowledge.

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