The VAK Model In Cultural Arts and Craft Learning: An Effort to Enhance Understanding of the Dynamic Movement of Tari Umbul in Elementary School Education

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ABSTRACT

This study aims to examine the implementation and effectiveness of the VAK (Visual, Auditory, Kinesthetic) learning model in improving students' understanding of movement dynamics in the traditional *Tari Umbul* dance, taught through the Cultural Arts and Craft (SBdP) subject in elementary school. The research was conducted at SDN Sindangwangi with 15 third-grade students as participants. Using a pre-experimental one-group pretest-posttest design, data were collected through cognitive and psychomotor tests, observation, and documentation. The VAK model was integrated into four structured learning sessions that combined visual media (videos, slides), auditory elements (verbal explanation, music), and kinesthetic activities (direct dance practice). The results showed a significant increase in both cognitive and psychomotor learning outcomes. The mean pretest score for cognitive skills was 58.3 and increased to 81.6 in the posttest, while the mean psychomotor score rose from 50.5 to 82. The N-gain scores were 0.56 for cognitive and 0.64 for psychomotor domains, both categorized as moderate effectiveness. Statistical analysis using the Wilcoxon signed-rank test confirmed that the improvement was significant ($p < 0.05$). Observational data also supported these results, showing higher student engagement, confidence, and motivation during VAK-based instruction. The study concludes that the VAK model not only provides a meaningful multisensory learning experience but also contributes to the enrichment of culturally responsive pedagogy in elementary schools. By integrating local cultural content with multisensory strategies, this approach strengthens active learning, supports holistic student development, and offers a practical framework for enhancing the preservation and transmission of traditional arts within formal education.

Keywords: VAK Model, Visual, Auditory, Kinesthetic Model, Cultural Arts and Craft Learning
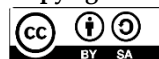
INTRODUCTION

Learning traditional dance in elementary schools plays a pivotal role in shaping students' character and fostering holistic awareness. Dance education not only nurtures artistic expression but also contributes to personal development through enhanced body awareness and emotional intelligence (Anttila, 2018; Samiya, 2025; Wijayanti & Andriani, 2020). According to Kemendikbud (1997), the goal of dance education extends beyond performance readiness; it seeks to enable students to connect bodily experiences with their sense of identity and humanity. This objective is particularly critical during the concrete operational stage of development (ages 7–12), as conceptualized by Piaget, where students begin to think logically through tangible experiences (Ibda, 2015). At this stage, concrete, engaging, and sensory-based instructional approaches are essential to support cognitive development and align with national

education objectives (Erawati & Adnyana, 2024; Maggi, Lagandesa, Aqil, Zulnuraini, & Fasli, 2025; Rahmaniar, Maemonah, & Mahmudah, 2022; Ünlü, 2018).

Within the elementary curriculum, cultural education is integrated into *Seni Budaya dan Prakarya* (SBdP), or Cultural Arts and Craft. SBdP emphasizes creative, expressive learning through movement, sound, and emotion, and aims to develop appreciation for local and national heritage, including traditional dance (Mulyani, 2016). The affective and psychomotor domains cultivated through SBdP are crucial to students' socio-emotional growth (Ahmadi, Fathabadi, & Bakhtiarvand, 2020; Kneen, Breeze, Davies-Barnes, John, & Thayer, 2020; Kurniawan & Ary, 2024). However, implementation often remains suboptimal due to limited teacher competence, lack of instructional media, and insufficient pedagogical innovation (Wikantari & Suranata, 2024). While teachers are expected to master content and design contextual, meaningful learning experiences (Yeningsih, 2018), many still face challenges in pedagogical adaptation (Ma, Guan, & Li, 2021; Ritonga et al., 2022; Vardanyan & Khomiakova, 2020).

One traditional dance with notable educational value is *Tari Umbul*, originating from Situraja, Sumedang, West Java. Distinguished by its dynamic hip movements and traditional costumes, *Tari Umbul* was once considered controversial due to sensual interpretations. However, it has since been culturally reframed and preserved as a regional heritage symbol (Rohayani & Sabaria, 2022). The accompanying music includes traditional instruments such as *kendang, terompet, ketuk, goong,* and *kecrek,* along with *sinden* vocals. According to Ramdani and Narawati (2024), *Tari Umbul* has two stylistic forms: *Paseh,* featuring 11 non-symbolic movement sequences, and *Situraja,* comprising 14 expressive, symbolic, and locomotor gestures. Such traditional dances carry symbolic and historical value and serve as effective instruments for character education (Umiatun, Fajrie, & Rondli, 2023; Wang, 2019; Zulu, 2016).

Despite SBdP's cultural richness, classroom practices tend to focus narrowly on visual arts, such as drawing or coloring. This limited focus is attributed to teachers' inadequate mastery of the broader SBdP domains and a lack of diverse pedagogical. Research indicates that the absence of structured, innovative pedagogy leads to low engagement, particularly in expressive subjects such as music and dance (Afrikaner, 2018; Hartatik, Rukmana, Judijanto, & Putra, 2023; Usman & Saputri, 2024). Many teachers rely solely on demonstration methods and often hesitate to explore alternative strategies due to limited training (Rahmah & Supriadi, 2024). Interviews with elementary teachers also reveal that SBdP instruction predominantly employs demonstration-based methods.

A promising alternative is the VAK (Visual, Auditory, Kinesthetic) model, which integrates sensory modalities to promote deeper student engagement (Hamida, Wilsa, & Fatkhiyani, 2024). The VAK model enables students to absorb information visually, aurally, and through physical movement, making it particularly suited for dance education. It caters to diverse learning preferences while fostering students' cognitive, affective, and psychomotor development (L. H. Dahliana, Jaelani, & Rokhmah, 2023; Sukmawati, Karim, & Mangesa, 2022). Moreover, SBdP learning outcomes span these three domains, further justifying the model's implementation (Nafiati, 2021).

Previous studies have affirmed the VAK model's effectiveness in enhancing student engagement and academic achievement across disciplines. For example, Sumarna & Samsudin (2022) reported improved creativity and dance learning outcomes, particularly in the second instructional cycle. Similarly, Elisa et al. (2019) found that VAK improved both teacher and student activity in science classes, with higher learning gains in experimental groups. Dewi et al. (2020) demonstrated that combining VAK with audiovisual media significantly enhanced students' science competencies.

Nevertheless, these studies mainly emphasize science and general classroom learning, with only limited exploration of VAK in the context of cultural arts particularly traditional dance instruction in elementary schools. Few, if any, have specifically examined how the VAK model can address challenges in teaching the dynamic movement of *Tari Umbul*, which requires an integration of cognitive understanding, affective engagement, and psychomotor mastery.

This gap highlights the need for research that situates VAK within culturally responsive pedagogy in SBdP dance learning.

Therefore, this study aims to examine the implementation of the VAK model in SBdP dance instruction, focusing on teaching movement dynamics in *Tari Umbul* to third-grade elementary students. Specifically, it addresses two objectives: (1) to explore the instructional process of teaching *Tari Umbul* using the VAK model, and (2) to evaluate students' learning outcomes following VAK-based instruction.

The significance of this study lies in addressing the pedagogical gap within SBdP dance learning and offering a practical, culturally responsive solution aligned with student developmental needs. Its novelty lies in applying the VAK model not just as a generic multisensory strategy, but as a means to revitalize local cultural content integrating traditional dance into formal education while promoting active, holistic, and meaningful learning experiences (Rijaly & Nurharini, 2023).

METHOD

This study employed a quantitative approach because the data collected were in the form of numerical values analyzed statistically (Creswell, 2020). The method used was experimental with a pre-experimental one-group pretest-posttest design, as it involved only one group of students without a comparison group. Therefore, the effectiveness of the treatment the implementation of the VAK (Visual, Auditory, Kinesthetic) learning model was measured through the changes in pretest and posttest scores (Zondervan, 2021). This design was chosen as it allows for measuring the effectiveness of VAK in elementary school settings with field limitations (Lockee, 2019).

The implementation of the one-group pretest-posttest design consisted of three main stages: (1) a pretest to measure students' initial understanding of the movement dynamics in Umbul Dance; (2) a treatment involving the VAK learning model delivered over three sessions; and (3) a posttest to assess students' improvement. According to Baker (2020), the use of the VAK model supports students' multisensory engagement and is appropriate for teaching cultural content and movement.

The research subjects were all third-grade students at SDN Sindangwangi in the 2024/2025 academic year, totaling 15 students. A total sampling technique was used to ensure the involvement of all students (Sugiyono, 2021). This approach is effective for comprehension studies involving small populations (Ramadian, Cahyono, & Suryati, 2019).

The data collection methods included observation, testing, and documentation. Observations were carried out during learning activities using observation sheets that measured students' visual, auditory, and kinesthetic engagement (Fleming, 2019; Rosdiana, Muslimin, & Firmansyah, 2022). The observations focused on students' ability to observe dance movements, respond to musical rhythms, and imitate physical gestures.

The cognitive test instrument consisted of 20 multiple-choice questions based on indicators from the lesson plan (RPP) and had been tested for validity and reliability. The psychomotor test involved performance assessments of dance movements based on technique, movement accuracy, and expression. This aligns with the principles of authentic assessment in education.

The validity of the instrument was tested using the point-biserial correlation in SPSS 26, conducted on 33 students at SDN Malaka. Items were deemed valid if r ≥ 0.355 (Santoso, 2022). The results showed that 15 items were valid and 5 were invalid, meeting the criteria for accurate instrument measurement. The reliability test on the 15 valid items using Cronbach's Alpha in SPSS 26 produced an α value of 0.821, exceeding the minimum threshold of 0.600 (Frost, 2022; Taber, 2018; Zakariya, 2022), indicating a high level of internal consistency.

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Table 1. Validity Test Results for Pretest-Posttest Items

No.	Item Type	r_calculated	r_table	Decision Criteria	Conclusion
1	Multiple Choice	0.431			Valid
2	Multiple Choice	0.408			Valid
3	Multiple Choice	0.400			Valid
4	Multiple Choice	0.389			Valid
5	Multiple Choice	0.467			Valid
6	Multiple Choice	0.223		If r_calculated ≥	Not Valid
7	Multiple Choice	0.721		r_table, then the	Valid
8	Multiple Choice	0.245		item is VALID	Not Valid
9	Multiple Choice	0.374			Valid
10	Multiple Choice	0.598	0,355		Valid
11	Multiple Choice	0.563			Valid
12	Multiple Choice	0.674		If r_calculated <	Valid
13	Multiple Choice	0.408		r_table, then the	Valid
14	Multiple Choice	0.545		item is NOT	Valid
15	Multiple Choice	0.498		VALID	Valid
16	Multiple Choice	0.119			Not Valid
17	Multiple Choice	0.530			Valid
18	Multiple Choice	0.798			Valid
19	Multiple Choice	0.290			Not Valid
20	Multiple Choice	0.019			Not Valid

After identifying 15 valid items, a reliability test using Cronbach's Alpha was conducted. The result showed an alpha value of 0.821, indicating high reliability, as this value exceeded the minimum threshold of 0.600.

Table 2. Reliability Test Results for Pretest-Posttest Items

Cronbach's Alpha (Calculated)	Cronbach's Alpha (Standard)	Decision Criteria	Conclusion
0.821	0.600	If Cronbach's Alpha (calculated) ≥ standard, the instrument is Reliable	Reliable

Data analysis was conducted through: (1) a normality test to determine data distribution due to the small sample size (<30) and potential non-normality, followed by the Wilcoxon signed-rank test for paired data (Santoso, 2022; Creswell, 2020; Sugiyono, 2021); (2) N-Gain score analysis to measure students' learning improvement (by comparing the difference between posttest and pretest scores with the maximum possible difference between the ideal score and the pretest), interpreted as high, moderate, or low (Hake, 1999); and (3) hypothesis testing with: Ho: The VAK model does not improve students' learning outcomes, Ha: The VAK model improves students' learning outcomes. The statistical decision was determined by: if $p < 0.05$, then Ho is rejected (Hayes, 2020).

The study's limitations included the absence of a control group (Zondervan, 2021), a small sample size, and a limited observation period. Nevertheless, the findings provide significant empirical evidence for the development of the VAK learning style model at the elementary school level (Baker, 2022).

RESULT AND DISCUSSION
Pretest Results

Before the implementation of the VAK learning model, a pretest was conducted to measure students' initial abilities in understanding the movement dynamics of *Tari Umbul* within both cognitive and psychomotor domains. The pretest instruments consisted of two types of assessments: (1) a cognitive test in the form of 15 multiple-choice questions measuring conceptual understanding of strong–weak movements, tempo variations, and movement combinations; and (2) a psychomotor test in the form of performance assessment focusing on

movement techniques, rhythmic accuracy, and expressive quality. The instruments had undergone a validation process through expert judgment by dance education specialists and limited trials outside the research subjects. Reliability testing using Cronbach's Alpha produced coefficients above 0.7, indicating that the instruments were reliable and appropriate for use.

The cognitive pretest results showed an average score of 58.3 (range: 20–73). Out of 15 students, 3 were in the very low category (<40), 6 were in the medium category (41–60), and 6 were in the medium–good category (61–73). In the psychomotor domain, the average score was 50.5, with a minimum of 44 and a maximum of 63. A total of 5 students were categorized as low (<50), 7 students as medium (50–60), and 3 students as medium–good (61–63).

The distribution of scores indicates considerable variation in students' initial abilities. A small number already possessed basic understanding, but the majority demonstrated weaknesses in both cognitive and motor skill aspects. This condition underscores the urgency of applying the multisensory-based VAK model to accommodate individual differences. The complete pretest results are presented in Table 3.

Table 3. Students' Pretest Results

Student Code	Cognitive Pretest	Psychomotor Pretest
S1	20	44
S2	38	44
S3	39	44
S4	54	45
S5	56	46
S6	58	50
S7	59	50
S8	60	50
S9	60	52
S10	70	53
S11	71	53
S12	71	54
S13	72	60
S14	72	60
S15	73	63
Mean	**58,3**	**50,5**

Implementation of the VAK Model

The learning intervention was conducted over three main sessions designed through lesson plans integrating Visual, Auditory, and Kinesthetic components sequentially. (1) **Visual stage**: students were shown a video of *Tari Umbul* supported by PowerPoint slides illustrating movement variations with visual symbols. Observations indicated that more than 90% of students paid close attention to the media, with some providing spontaneous comments reflecting initial understanding. (2) Auditory stage: the teacher explained the meaning of movements, tempo, and combinations while playing the accompanying music. Interactive discussion was active, with more than 85% of students participating in question-and-answer sessions. (3) Kinesthetic stage: students practiced the movements directly, both individually and in groups. The teacher provided corrections regarding technique, rhythm, and fluidity. Approximately 70% of students demonstrated improvement after the second practice, and several initially passive students began to perform with confidence.

Observation notes stated: "*Several students appeared more fluent after imitating the teacher's example and became more expressive after the second repetition.*" This finding illustrates the effectiveness of multisensory learning, particularly through the VAK (Visual, Auditory, Kinesthetic) model, in accommodating diverse learning styles. When the teacher provided demonstrations, visually oriented students gained clear images of the expected performance. Meanwhile, verbal explanations supported auditory learners in understanding step-by-step instructions. Additionally, opportunities to move, imitate, and repeat expressions enabled kinesthetic learners to internalize material more effectively.

Overall, the implementation of the VAK model demonstrated the integration of visual media, auditory stimuli, and kinesthetic practice, which encouraged students to be more active, engaged, and motivated in learning dance. This indicates that the VAK model significantly enhanced student involvement. Initially, the teacher facilitated visual learning styles through images, diagrams, and conceptual illustrations. Students showed better comprehension when abstract concepts were presented in visual form. Subsequently, auditory elements were integrated through structured verbal explanations and group discussions, during which students' engagement increased as they were able not only to listen but also to ask questions and express opinions. Finally, the kinesthetic aspect was applied through direct practice and role-play activities, where students exhibited heightened enthusiasm by learning through movement and hands-on experience.

Posttest Results

After the intervention, students completed posttests in both cognitive and psychomotor domains. (1) Cognitive domain: the mean score increased from 58.3 to 81.6 (+23.3 points). The minimum score rose to 73, and the maximum reached 100. A total of 12 students were classified as very good (81–100) and 3 as good (70–80). (2) Psychomotor domain: the mean score improved from 50.5 to 82.0 (+31.5 points). The minimum score increased to 69, while the maximum was 88. A total of 10 students were in the good–very good category (≥80), and 5 students reached the very good category (81–100).

N-Gain analysis showed moderate improvement (0.56 for cognitive and 0.64 for psychomotor). The Wilcoxon signed-rank test yielded a significance value of $p = 0.001$ for both domains, indicating significant differences between pretest and posttest results ($\alpha = 0.05$). The most notable improvement occurred among students with initially low abilities (<40). For example, psychomotor scores of 44 increased to 75–80 in the posttest, reflecting improvement in rhythm, coordination, and movement fluency. The complete results are presented in Table 4.

Table 4. Students' Posttest Results

Student Code	Cognitive Posttest	Psychomotor Posttest
S1	73	69
S2	74	76
S3	76	77
S4	81	78
S5	81	80
S6	82	82
S7	83	84
S8	83	85
S9	84	86
S10	86	87
S11	90	88
S12	91	82
S13	91	83
S14	93	84
S15	100	88
Mean	**81,6**	**82,0**

Visualization of Student Learning Outcomes

The comparison of students' pretest and posttest results in both cognitive and psychomotor domains is illustrated in Figure 1 through a line graph.
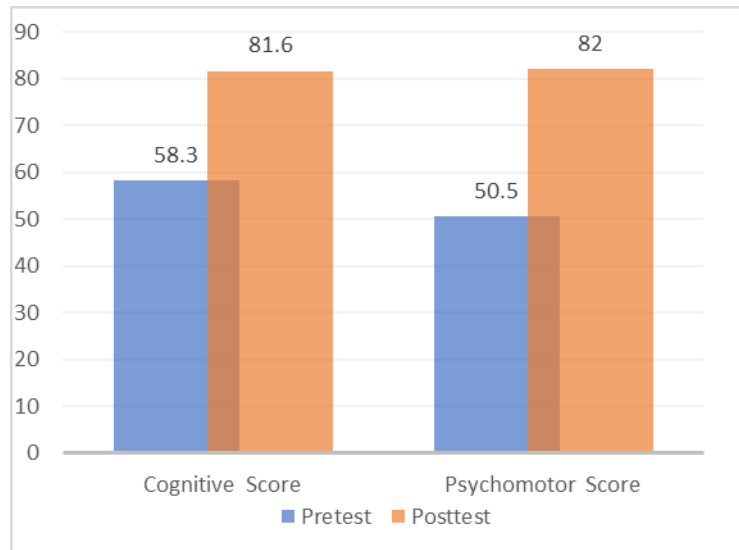
Figure 1. Comparison of Mean Scores in Pretest and Posttest

Figure 1 demonstrates a positive trend of increased scores among all students, with greater improvement observed among students with initially low scores. This highlights the effectiveness of the VAK model in addressing individual differences. Furthermore, the distribution of pretest and posttest scores is displayed in Figure 2 as histograms:
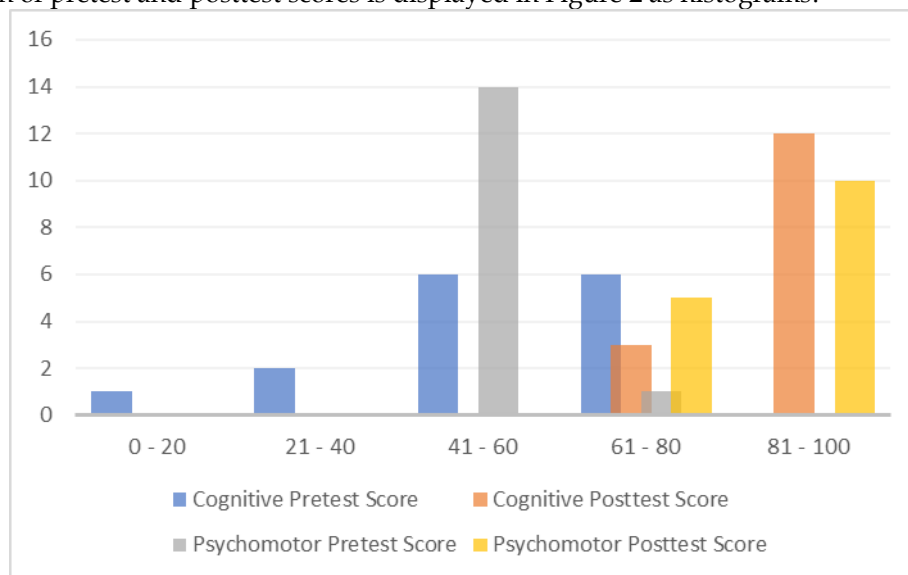

Figure 2. Histogram of Pretest and Posttest Score Distributions

Figure 2 illustrates a clear shift in score distribution: while pretest scores clustered in low to medium categories, posttest scores spread toward good to very good categories with more even distribution. This shift indicates that the VAK model not only raised average achievements but also reduced performance gaps among students.

A summary of analysis results including pretest and posttest means, N-Gain scores, and gain categories is systematically presented in Table 5. The table provides a more comprehensive overview of the differences in student outcomes before and after learning, while also reflecting the effectiveness of the applied model.

Table 5. Summary of Test Results

Domain	Pretest (Mean)	Posttest (Mean)	N-Gain	Gain Category	p-value
Cognitive	58.3	81.6	0.56	Moderate	0.001
Psychomotor	50.5	82	0.64	Moderate	0.001

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These findings demonstrate that the VAK model effectively enhanced students' knowledge and skills, with greater gains observed among students with initially low abilities. Observations also revealed a positive relationship between active engagement in imitating movements, participating in discussions, and repeated practice with score improvement. Visual media, dance music, and hands-on practice functioned as multisensory stimuli that reinforced conceptual understanding and motor skills. Overall, despite the relatively short intervention, the VAK model proved to be effective. It is expected that if applied in longer instructional cycles, students' learning outcomes could improve further and reach the high category (N-Gain > 0.7).

DISCUSSION

The findings of this study consistently demonstrate that the implementation of the VAK (Visual, Auditory, Kinesthetic) learning model makes a significant contribution to improving students' learning outcomes in both cognitive and psychomotor domains. The data show an increase in the average cognitive score from 58.3 to 81.6, as well as an increase in the psychomotor domain from 50.5 to 82. This improvement is statistically significant ($p = 0.001$) with a moderate level of effectiveness based on the N-Gain test (Amalia, Ardhani, Wulandari, & Novitasari, 2025). These results indicate that VAK not only enhances students' conceptual understanding but also improves motor skills related to dance movements. At the outset, the pretest revealed the low initial competencies of students, thus reinforcing the urgency of using a multisensory model. This aligns with the findings of Santhi et al. (2020), who emphasized that integrating VAK with simple media can strengthen students' knowledge competencies. Visual media such as videos and slides used in the learning process provided clearer conceptual frameworks(Amrullah, 2024), while kinesthetic activities through the practice of Umbul Dance offered concrete experiences that not only reinforced motor skills but also fostered affective engagement (Freeman et al., 2014; Xudoyberdiyevna, 2025). Theoretically, these results are consistent with the principles of multisensory learning theory (Giannakos & Cukurova, 2023), Kolb's experiential learning theory (2019), which emphasizes the importance of direct experiences in learning, and Gardner's theory of multiple intelligences, which highlights kinesthetic and musical intelligences as essential in arts education. Accordingly, the main finding of this study is that the multisensory approach embedded in the VAK model has proven effective in enhancing the quality of cultural arts learning, particularly in deepening the understanding of the dynamics of Umbul Dance movements in primary school contexts.

When compared to prior research, this study reveals both similarities and distinctions. Elisa et al. (2019) reported that applying VAK improved teacher and student activity in science learning, whereas this study demonstrates its effectiveness in the context of cultural dance learning rooted in local traditions. These findings are reinforced by Sumarna and Samsudin (2022), who observed increased creativity and dance learning outcomes through two cycles of VAK implementation. However, an important distinction lies in the fact that the present study achieved significant outcomes within only one cycle of instruction. Zschorlich et al. (2021) underscored the need for long-term repeated kinesthetic practice to develop motor skills, while this study reveals that significant improvements can be attained within a relatively short duration through multisensory strategies. Furthermore, Rukmana et al. (2021) highlighted the use of character-stick media in supporting VAK-based learning, whereas this study employed simpler media such as videos, music, and worksheets (LKPD). The findings of Wu et al. (2022), who emphasized the role of combining video and demonstration, align with this study, although the present research makes an additional contribution by integrating local cultural contexts through Umbul Dance. Moreover, Oktania et al. (2025) found that VAK improved auditory, visual, and kinesthetic scores in dance learning at the elementary level, which further supports the results of this study. Studies by Kooloos et al. (2020) also stress the importance of reflection and repetition in reinforcing conceptual understanding, while Suparman (2022) highlighted the necessity of repetition in internalizing dance movements. Thus, this research offers new contributions by proving that VAK can be adapted to preserve local culture through dance learning while simultaneously enhancing students' academic achievements.

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The implications of this study are substantial for education, particularly in the field of cultural arts learning at the primary level. First, VAK has proven effective in helping teachers overcome the limitations of conventional demonstration-based methods that have been predominant. This also has implications for increasing student motivation to learn, consistent with the findings of Dahliana et al. (2023), who reported that the VAK model fosters motivation through multisensory stimulation. Second, the integration of visual media (videos, slides), auditory stimuli (music, oral explanations), and kinesthetic practice (dance performance) reinforces students' conceptual connections with the material, while simultaneously fostering motor skills, confidence, and artistic appreciation. These activities also reflect the notion of embodied learning, wherein the body is actively involved in meaning-making, as highlighted by Triana (2024) and Thyssen and Grosvenor (2019). Third, the application of VAK in traditional dance education has policy implications, as it not only enhances academic outcomes but also supports the preservation of local cultural arts as a component of character education and 21st-century skills development. Consequently, this study contributes not only theoretically to the literature on multisensory learning but also practically in strengthening culture-based curricula in primary schools.

Despite its promising results, this study has several limitations that must be acknowledged. First, the sample size was relatively small, involving only 15 students, which limits the generalizability of the findings. Second, the short duration of the study one cycle consisting of four sessions restricted the ability to assess the sustainability of the impacts of VAK-based learning in the long term. Third, although the instruments had undergone validation and reliability testing, the assessment of psychomotor skills still contained the potential for evaluator subjectivity. Fourth, external factors such as classroom conditions, the quality of accompanying music, and students' prior dance experiences could also have influenced learning outcomes. Therefore, the interpretation of the findings must be done cautiously, and future research should design strategies to minimize these limitations.

Future research should expand the scope by involving larger student populations and longer instructional cycles to examine the consistency of VAK's effectiveness. Integrating the VAK model with other approaches, such as project-based learning or the use of digital technologies like augmented reality, could enrich students' multisensory experiences. Comparative studies between VAK and other instructional models would also be valuable in identifying its relative strengths across various learning contexts. In addition, further studies should investigate the effects of VAK on the affective domain, including learning motivation, cultural appreciation, and collaborative skills. Exploring these aspects will provide a more comprehensive understanding of the impact of VAK on culture-based education.

Overall, this study underscores the effectiveness of the VAK learning model in improving student learning outcomes in both cognitive and psychomotor domains, particularly in the context of cultural arts education rooted in local wisdom. The integration of visual, auditory, and kinesthetic elements in each learning phase not only strengthens students' conceptual understanding but also enhances motor, affective, and motivational aspects. The significant results achieved within a relatively short time highlight the considerable potential of VAK as an innovative learning strategy that supports the preservation of traditional arts while also addressing the demands of 21st-century skills development. Therefore, this study can serve as a valuable reference for educators, researchers, and policymakers in designing more contextual, sustainable, and multisensory-based strategies for cultural arts learning

CONCLUSION

This study demonstrates that the application of the VAK (Visual, Auditory, Kinesthetic) learning model effectively enhances students' understanding of the dynamics of Umbul Dance movements within the *Seni Budaya dan Prakarya* (Cultural Arts and Crafts) subject for third-grade students at SDN Sindangwangi. This approach integrates various learning stimuli involving visual, auditory, and kinesthetic senses, enabling students to actively engage in the learning process. The use of videos, PowerPoint presentations, narration, background music,

and physical movement activities provided a holistic learning experience that fostered both cognitive and psychomotor development.

Posttest results indicated a significant improvement compared to the pretest scores in both conceptual knowledge and dance movement skills. These findings affirm that a multisensory approach such as VAK is highly suitable for arts-based learning, where conceptual understanding and practical skills must be cultivated simultaneously. Therefore, the VAK model serves not only as an engaging instructional strategy but also as a meaningful pedagogical approach that comprehensively enhances student learning outcomes.

The implications of these findings suggest the importance for elementary school teachers to develop varied instructional strategies tailored to students' learning styles. The VAK model presents an innovative alternative that supports active student involvement in arts education. Future studies are recommended to explore the effectiveness of this model in different learning contexts, including higher grade levels or other variables such as learning motivation, creativity, or students' collaborative skills. Accordingly, this study contributes not only practically to elementary education but also theoretically by laying a foundation for the development of more adaptive and contextual learning models.

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AUTHOR CONTRIBUTION STATEMENT

A.S. was responsible for conceptualizing the research framework, designing the methodology, and supervising the data collection process. S.A. contributed to the literature review, instrument development, and coordination during field implementation. S.M. carried out the data analysis, prepared the tables and figures, and drafted the initial manuscript. All authors contributed to the review and editing of the final manuscript and approved it for submission.

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