

Traditional Yosim Pancar Dance as Morning Exercise for Senior High School Students in Jayapura

Sonya Martha Kawer*, Emilie M. I. Mansoben, Aquarisal Patrick Fabian

Universitas Cendrawasih, Indonesia

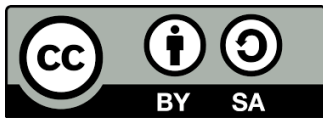
Email: kawersonya@gmail.com*, emilie.mansoben@fisip.uncen.ac.id,
aquarisalimbiri@gmail.com

Keywords:

yosim pancar; yospan;
traditional dance; morning
exercise; cultural education.

Abstract

Yosim Pancar (Yospan) is a traditional Papuan social dance that combines cultural expression, rhythmic movement, and collective participation. Its movement characteristics provide an opportunity to integrate local cultural learning with routine physical activity in schools. This study describes the implementation and feasibility of Yospan as a culturally based morning exercise at SMA Negeri 5 Angkasa, Jayapura, and examines its educational, cultural, social, and potential physical benefits for students. A descriptive qualitative field study was conducted based on a school-based activity implemented in 2026. A total of 80 students participated in an introductory session, while 12 students in Grades 10 and 11 participated in intensive practice involving five basic Yospan movements: Seka, Gale-gale, Pacul Tiga, Jef, and Pancar. The routine was practiced for approximately one week and subsequently demonstrated during the school's anniversary event. Data were collected through direct observation, activity documentation, movement descriptions, and limited informal student feedback. The five-movement routine was progressively structured from relatively low-intensity movements to more dynamic steps and jumps. Students participated actively in the learning and practice sessions, and the activity provided a context for promoting cultural identity, togetherness, discipline, and gratitude. Yospan was found to be feasible as a culturally relevant alternative for school morning exercise while also serving as a medium for introducing and reinforcing Papuan cultural values. Future research should evaluate the program using standardized measures of physical fitness and psychosocial outcomes, a longer intervention period, and a larger sample.



This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.

Copyright © 2026 by Author. Published by Publikasiku Publisher

INTRODUCTION

Traditional dance is more than a performing art; in educational settings, it can serve as a means of transmitting local knowledge, collective values, and cultural identity through embodied and experiential learning. Several recent studies in Indonesia have shown that traditional dance education can support character development, social sensitivity, motor development, and appreciation of local culture when students are directly engaged in movement practice rather than merely receiving conceptual instruction (Supeni & Harini, 2021; Evadila et al., 2024; Nury Astuti et al., 2025) and (Agustina et al., 2022). This educational function is particularly relevant for adolescents who are developing their personal and social identities while being increasingly exposed to globalized cultural influences.

Dance is also a form of physical activity. Systematic reviews of dance interventions among children and adolescents have reported potential physiological and psychological benefits across various programs, while other reviews of dance interventions among school-aged children have identified improvements in physical activity indicators, cardiovascular

health, and other health-related outcomes (Tao et al., 2022; Atencia-Rodríguez et al., 2024). Group dance may also facilitate social bonding because coordinated movement requires participants to attend to rhythm, timing, and one another's movements. Among adolescents, group dance has been associated with stronger social bonds and improved well-being under certain intervention conditions (Tunçgenç et al., 2024). These findings provide a foundation for exploring dance as a school-based activity but do not imply that every dance program automatically produces the same outcomes; intensity, duration, participant characteristics, and measurement methods remain important factors.

Yosim Pancar, commonly abbreviated as Yospan, is one of the best-known traditional Papuan social dances. In recent educational and cultural literature, Yospan has been described as a form of Papuan cultural heritage taught through rhythmic group movements and generally associated with togetherness and cultural preservation (Mansoben et al., 2024). The dance incorporates several recognizable movement patterns, including Seka, Gale-gale, Pacul Tiga, Jef, and Pancar. These movements combine footwork, arm movements, body coordination, small jumps, and group synchronization, providing Yospan with the potential to be adapted into a structured morning exercise routine.

Previous school-based activities in Jayapura have introduced Yospan to elementary school students through explanations, video observations, and direct practice of its basic movements. These activities emphasized cultural introduction and preservation and documented high levels of student participation (Mansoben et al., 2024). At the higher education level, Mandosir et al., (2023) examined aerobic endurance before and after Yospan practice among 14 sports science students and found no statistically significant difference. This finding is important because it indicates that assumptions regarding the physical fitness benefits of Yospan should be empirically tested rather than inferred solely from the apparent intensity of its movements.

Morning exercise is routinely implemented in schools as a simple form of structured physical activity before lessons begin. Recent experimental evidence has shown that well-designed school-based morning exercise programs can improve components of physical fitness when implemented consistently over several weeks and evaluated systematically (Hasmara et al., 2025). Integrating local dance into such routines may provide additional educational value by enabling students to remain physically active while engaging with cultural practices that are meaningful within their local context.

At SMA Negeri 5 Angkasa, Jayapura, Yospan was already recognized as a traditional cultural dance but had not been systematically introduced as a form of morning exercise. The 2026 activity therefore sought to adapt five basic Yospan movements into a routine that students could learn and practice at school while engaging with Papuan cultural values. The implementation included an introductory session, direct movement practice, a brief trial of the routine, and a performance and competition component associated with the school's anniversary celebration.

The research gap addressed in this article concerns how a traditional Papuan dance rooted in local culture can be structured and implemented as a morning exercise activity at the senior high school level. This study therefore aims to describe (1) the implementation of the Yospan-based morning exercise activity, (2) the characteristics and practical functions of its five movement components, (3) observed student engagement and the cultural and social

meanings emphasized during the activity, and (4) the limitations of the available evidence regarding its physical and psychological benefits. By clearly distinguishing observed findings from outcomes that were not directly measured, this study is expected to provide a stronger basis for future evaluations of culturally based school exercise programs. The theoretical contribution of this research is to extend the literature on culturally based physical activity in schools, particularly within the context of traditional Papuan dance. Its practical contribution is to provide a reference for schools in Jayapura and other regions seeking to design culturally relevant morning exercise programs that integrate local cultural values with physical activity. The contribution of this research further lies in its descriptive documentation and movement analysis of Yospan as a school-based morning exercise routine, an area that has received limited attention in previous studies. In addition, the study identifies limitations in the available evidence regarding physical and psychological outcomes, thereby providing a foundation for future research using standardized measures.

METHOD

Research Design

This study employed a descriptive qualitative field research design based on a culture-based school exercise activity. Data were obtained through direct observation, movement descriptions, activity documentation, implementation notes, and limited informal student feedback. The data were analyzed descriptively and interpretively to examine the implementation of Yosim Pancar (Yospan) as a culturally based morning exercise. The study did not assess causal effects on physical fitness, psychological outcomes, or academic achievement.

Location and Participants

The activity was carried out in 2026 at SMA Negeri 5 Angkasa, Jayapura, Papua, Indonesia. Two levels of documented involvement were recorded. First, 80 students took part in an introductory session, during which the team explained Yospan, its cultural context, music, and basic movements. Second, 12 male and female students in grades 10 and 11 took part in a more intensive practice component, in which five selected movements were directly trained and prepared for demonstration. This distinction between the two groups is important, because attendance at the introductory session cannot be regarded as equivalent to participation in the intensive practice component.

Table 1. Participant involvement and activity components

Activity component	Participants	Main content	Available evidence
Introductory session	80 students	Background of Yospan, cultural meaning, music, explanation of basic movements	Attendance list and activity documentation
Intensive practice	12 students (grades 10–11)	Seka, Gale-gale, Pacul Tiga, Jef, and Pancar	Direct observation and photographs
Routine trial	Trained group	Repeated use of the movement routine for approximately one week	Descriptive observation
Anniversary performance	Trained group	Application of the learned routine during the school's anniversary event	Photographic documentation and observation

Activity Procedure

Implementation consisted of four stages. The first stage introduced Yospan as a traditional Papuan dance and explained the relationship between movement, music, cultural expression, and collective participation. The second stage focused on direct demonstration and guided practice of the five movements, namely Seka, Gale-gale, Pacul Tiga, Jef, and Pancar. The third stage arranged these movements into a practical routine that was repeated for approximately one week as a trial of the culture-based morning exercise. The fourth stage gave students the opportunity to demonstrate the movements they had learned during an activity linked to the 24th anniversary celebration of SMA Negeri 5. Music with an energetic, easy-to-follow rhythm was used to support student synchronization and participation.



Figure 1. Introductory session (left) and student participants after the activity (right).

Source: Research team documentation (2026).

Data Source and Analysis

The data in this manuscript were drawn from material generated during the activity, namely direct observation of student participation and movement practice, photographic documentation, descriptive notes on the five movements, and one informal student statement about the emotional experience of dancing to music. This material was then organized into four descriptive domains: implementation and participation, the suitability of the movements for morning exercise, cultural-social meaning, and perceived physical or psychological relevance. Photographs were used to verify the chronology and form of the documented activities. This study did not use standardized physical fitness tests, heart rate monitoring, validated psychological scales, or formal pre-test/post-test instruments for knowledge. Results are therefore reported as descriptive observations rather than as effect estimates.

RESULTS AND DISCUSSION

Implementation and Student Participation

The activity showed that Yospan could be introduced through two complementary formats: classroom-based cultural introduction in a larger group and practical training in a smaller group. The introductory session reached 80 students, allowing the team to explain the cultural background and basic movement vocabulary. The practice group of 12 students

allowed for more focused correction of body position, step sequence, coordination, and synchronization. This distinction addresses an important limitation in the initial activity report, in which participant numbers could appear inconsistent if the introductory group and the intensive practice group were treated as the same sample.

During the practice component, students were trained to connect each movement with the music's rhythm and with the movements of other dancers. The one-week trial provided repeated exposure to the movement sequence, while the performance/competition component served both as a practice goal and an opportunity for students to demonstrate coordination, sequence accuracy, and group discipline. During practice, corrections were mainly directed at body position, step transitions, movement synchronization, and the ability to maintain formation.

Movement Components and Adaptation for Morning Exercise

The five selected Yospan movements have distinct movement qualities and can be arranged progressively. Rather than presenting them as a medical exercise with definite health benefits, this analysis groups the movements based on observable characteristics and physical components potentially involved. This approach was used to avoid overstating benefits that were not directly measured in the activity.

Table 2. Basic Yospan movements and their practical function in the morning exercise routine

Movement	Main movement pattern	Role in the routine	Potential physical component*
Seka	Relaxed forward steps with alternating arm swings and a slightly lowered body position	Opening/warm-up	Whole-body mobility and coordination
Gale-gale	Three forward steps followed by a leg swing forward or to the side	Early core phase	Balance and lower-body coordination
Pacul Tiga	Forward-backward steps or stomps coordinated with arm movements	Core phase	Rhythmic coordination and lower-body activity
Jef	Alternating forward steps, small jumps, changes in body direction, and sideways leg movement	Dynamic core phase	Agility and rhythmic movement at moderate-to-high intensity
Pancar	Three forward steps followed by a small jump with both feet, both arms raised, and hands opening/closing	Dynamic/closing phase	Agility, coordination, and lower-body muscle power

**Potential components are inferred from observable movement patterns and were not physiologically measured in this study.*



Figure 2. The Seka movement during practice (left) and performance at school (right).
Source: Research team documentation (2026).

Seka is used as the lowest-intensity movement in the routine. The relaxed steps and alternating arm swings make this movement suitable for introducing rhythm and body coordination before moving into more dynamic components. In the context of school morning exercise, this type of movement can serve as a gradual transition from standing to active movement, although this study did not measure joint range of motion or physiological warm-up responses.



Figure 3. The Gale-gale movement during practice (left) and performance at school (right).
Source: Research team documentation (2026).

Gale-gale adds directional steps and leg swings. Students need to maintain balance while adjusting their movements to the rhythm and to the dancers around them. This makes the movement pedagogically useful for practicing timing, coordination, and spatial awareness within the group.



Figure 4. The Pacul Tiga movement during practice (left) and performance at school (right).
Source: Research team documentation (2026).

Pacul Tiga combines forward-backward footwork with coordinated arm movements. Compared with Seka, this pattern requires faster transitions and more consistent rhythm control. This movement also shows how traditional dance practice can integrate artistic form with motor learning without separating cultural content from physical activity.



Figure 5. The Jef movement during practice (left) and performance at school (right).
Source: Research team documentation (2026).

Jef introduces small jumps and more dynamic weight transfer. This characteristic visually increases the movement demand and makes Jef one of the more energetic components in the routine. However, this activity did not record heart rate, oxygen consumption, perceived exertion, or other physiological indicators. Therefore, the energetic appearance of the movement cannot be interpreted as evidence of a specific cardiovascular effect.



Figure 6. The Pancar movement during practice (left) and performance at school (right).

Source: Research team documentation (2026).

Pancar uses a forward step followed by a small jump with both feet simultaneously and coordinated arm movements. As a group movement, Pancar requires students to synchronize timing and maintain formation. This makes it suitable as a dynamic component toward the end of the routine, while also reinforcing the collective character of the Yospan performance.

Student Engagement and Learning Experience

Based on observation, students participated actively during the explanation and practice, while the performance component appeared to sustain motivation to repeat the movements. One 10th-grade student informally reported that the musical accompaniment made the activity feel enjoyable and helped reduce tension while supporting concentration when following changes in the movement sequence. Because this statement came from only one student and was not collected through a structured interview protocol, it should be treated as an illustrative perception rather than a finding representative of all participants.

Learning Yospan as an Experience-Based Activity

The findings regarding students' active participation and the need to repeat the movement sequence indicate that learning Yospan is more appropriately understood as experience-based learning than as mere transmission of cultural information. Direct practice, demonstration, repetition, and performance gave students the opportunity to understand the movement form together with its meaningful context. This pattern is consistent with traditional dance learning that positions demonstration, collaborative practice, and performance experience as important parts of the learning process (Evadila et al., 2024; Nury Astuti et al., 2025). At the secondary school level, active learning strategies have also been reported to improve students' understanding of and appreciation for traditional dance when students are engaged in problem-solving, discussion, observation, and practice (Mairani & Mardiyannah, 2023; Wardani et al., 2023).

The use of synchronized music and movement may also help explain why students experienced the activity as socially engaging. Research on group dance shows that movement synchronization can support social bonding and wellbeing when interventions are structured (Tunçgenç et al., 2024). A meta-analysis of group dance activities also indicates potential psychological benefits, although the effect size depends on participant characteristics, program

type, and intervention duration (Bai et al., 2022). In this study, social bonding and wellbeing were not measured with validated instruments; therefore, the evidence that can be directly stated is limited to the opportunity for students to move together, follow the same rhythm, and complete a collective performance.

Cultural, Social, and Character Values

The educational value of Yospan in this activity did not stop at memorizing steps. Movement formations, group practice, and joint performance were used to reinforce discussion of togetherness, equal participation, mutual respect, gratitude, and group responsibility. This interpretation is consistent with a number of dance education studies in Indonesia showing that traditional dance can serve as a medium for character education, internalization of cultural values, and strengthening of students' connection to local identity (Supeni & Harini, 2021; Agustina et al., 2022; Evadila et al., 2024).

Local culture-based learning is also relevant because students did not merely receive information about the art form's origins, but directly experienced the relationship between rhythm, formation, body coordination, and social interaction. Nury Astuti et al. (2025) emphasize that local culture-based dance learning can integrate creativity, motor skills, and social sensitivity. Meanwhile, Wardani et al. (2023) show that appreciation of traditional dance can be developed through learning that positions students as active participants. Thus, the use of Yospan in school routines has the potential to maintain the connection between the function of physical activity and cultural understanding, as long as the dance's meaning continues to be explained and is not reduced to mere exercise movement.

The meaning of unity and brotherhood emphasized during the activity took concrete form through straight, diagonal, and circular formations that required students to adjust their steps to those of other group members. In an educational context, this mechanism can be used to teach cooperation, timing, and shared responsibility. Findings on traditional dance learning among secondary school students also show that active engagement with local wisdom material can strengthen students' understanding of the cultural values being learned (Mairani & Mardiyannah, 2023).

Gratitude and joy were also important themes, since Yospan was used in the context of school celebrations and performances. The energetic character of Jef and Pancar allowed students to express enthusiasm while still requiring alignment with other dancers. This shows that individual expression within traditional dance takes place within collective rules. This is consistent with the view that dance learning can develop character and social awareness when cultural values are integrated into practice, rather than merely explained theoretically (Supeni & Harini, 2021; Agustina et al., 2022).

Another cultural objective is preservation through direct experience. Students learned the names and characteristics of Seka, Gale-gale, Pacul Tiga, Jef, and Pancar, practiced them repeatedly, and then performed the routine at school. This model of direct experience is important because appreciation of traditional dance is built not only through conceptual knowledge, but also through bodily engagement and performative experience. The findings of Wardani et al. (2023) on improving appreciation of traditional dance through active learning support the importance of this kind of engagement, although the present study did not quantitatively measure changes in appreciation or cultural identity.

This study has continuity with previous Yospan introduction activities in Jayapura. Mansoben et al. (2024) documented the introduction of Yospan to elementary school students through cultural explanation and movement practice as an effort to preserve Papuan cultural heritage. The present study extends this context to senior high school students and adds a more specific function, namely adapting the movement sequence into morning exercise material. The novelty of this study therefore lies in the context of applying Yospan within a school routine and the integration of movement experience with cultural interpretation, rather than in the creation of new movements.

Physical and Psychological Relevance

From a movement perspective, Yospan involves repeated steps, arm swings, changes of direction, weight transfer, and small jumps. These characteristics suggest that Yospan has the potential to be a whole-body activity, but this potential is not identical to proven fitness effects. Systematic reviews in children and adolescents show that dance can produce physical activity responses and physiological or psychological benefits, but the results are strongly influenced by class structure, intensity, frequency, and program duration (dos Santos et al., 2021; Tao et al., 2022; Atencia-Rodríguez et al., 2024). Dos Santos et al. (2021), for example, show that dance sessions can reach moderate-to-vigorous intensity peaks, but do not always result in increased daily physical activity or cardiorespiratory fitness. Therefore, the energetic nature of the Jef and Pancar movements is not sufficient on its own to conclude that fitness improved among the students in this study.

Evidence specifically addressing Yospan also points to the need for caution. Mandosir et al. (2023) found no significant change in aerobic endurance among 14 university students after Yospan practice in their study design. In contrast, research on other traditional dance types shows that structured programs lasting several weeks can support certain locomotor skills; Raghupathy et al. (2022), for example, reported improved motor skills in children with Down syndrome after six weeks of traditional Indian dance training. Differences in population, design, and intervention dosage mean these results cannot be directly generalized to students at SMA Negeri 5 Jayapura, but they confirm that motor effects need to be tested with adequate instruments and intervention periods.

The context of morning exercise also needs to be distinguished from the specific effects of dance. Structured school morning exercise programs conducted over eight weeks have been reported to improve children's physical fitness components (Hasmara et al., 2025), while the dance literature shows potential psychological and social benefits under more controlled intervention conditions (Bai et al., 2022; Tunçgenç et al., 2024). These findings are relevant as a theoretical basis for program development, but are not evidence that the one-week Yospan trial in this study produced the same effects. Further evaluation should include baseline and follow-up data, a clear intervention dose, school fitness tests, heart rate or perceived intensity measures, movement skill rubrics, cultural knowledge scores, and validated psychosocial instruments.

Practical Implications and Study Limitations

In practical terms, the findings show that Yospan can be structured into a routine that is easy for students to understand and relevant to the cultural environment of Jayapura. Routine implementation should be supported by written movement guidelines, consistent music and duration choices, training for teachers or student leaders, and intensity adjustments based on

participant conditions. This approach is consistent with the dance learning literature, which emphasizes practice structure, active participation, and cultural meaning-making as interrelated components (Evadila et al., 2024; Nury Astuti et al., 2025). Accordingly, the exercise function should not separate the movement routine from Yospan's context as Papuan cultural heritage.

Several limitations should be acknowledged. First, the practice group consisted of only 12 students and differed from the 80 students who took part in the introductory session. Second, the trial lasted approximately one week, which is considerably shorter than many dance or physical activity interventions that evaluate effects after several weeks (Raghupathy et al., 2022; Hasmara et al., 2025). Third, there was no standardized pre-test/post-test measurement, so changes in fitness, motor skills, cultural knowledge, discipline, concentration, or wellbeing could not be quantified. Fourth, student perceptions were represented only by limited informal feedback. Fifth, the study was conducted at a single school. Therefore, this article is best read as a descriptive study of the feasibility of implementing Yospan as culture-based morning exercise rather than as a test of effectiveness.

CONCLUSION

The introduction of Yosim Pancar (Yospan) at SMA Negeri 5 Angkasa, Jayapura, demonstrated that the five basic Yospan movements—Seka, Gale-gale, Pacul Tiga, Jef, and Pancar—could be structured into a practical routine for culturally based morning exercise. The activity incorporated cultural explanations, direct movement practice, a brief trial of the routine, and a school performance. Students demonstrated active participation, and the learning process provided opportunities to connect physical movement with Papuan cultural identity and values of togetherness, discipline, cooperation, and gratitude.

The available evidence did not support a causal conclusion that the activity improved physical fitness, psychological well-being, or concentration because no standardized pretest–posttest assessments were conducted. Therefore, Yospan was more appropriately characterized as a feasible and culturally relevant school activity with potential physical and psychosocial benefits rather than as an empirically established health intervention. Future research should involve larger samples, longer and clearly defined intervention periods, objective physical fitness indicators, validated psychosocial measures, and standardized pretest–posttest assessments. If schools intend to establish Yospan as a routine morning exercise program, the development of a standardized written movement protocol and appropriate training for teachers and student leaders is also recommended.

FUNDING

The manuscript reports no specific funding source. The study was conducted as a school-based, culture-based exercise activity at SMA Negeri 5 Angkasa, Jayapura, and the manuscript identifies no external grant or financial support.

CONFLICT OF INTEREST

No financial, professional, or personal conflict of interest is reported in the manuscript in relation to the conduct, authorship, or publication of this study.

AUTHOR CONTRIBUTION

All authors contributed to the conceptualization and development of the study, implementation and documentation of the Yosim Pancar (Yospan)-based morning exercise activity, interpretation of the observations, and preparation and critical review of the manuscript. Sonya Martha Kawer served as the corresponding author. All authors reviewed and approved the final version of the manuscript.

GENERATIVE ARTIFICIAL INTELLIGENCE USAGE STATEMENT

Generative artificial intelligence was used in a limited manner to assist with language refinement and the preparation of selected manuscript wording. All AI-assisted content was reviewed and verified by the authors, who retain full responsibility for the accuracy, integrity, interpretation, and final content of the article. Generative AI was not treated as an author or as a source of research evidence.

REFERENCES

- Agustina, H., Malarsih, M., & da Ary, D. (2022). Transformation of Palembang malay community cultural values based on character education in dance learning in higher education. *Dewa Ruci: Jurnal Pengkajian Dan Penciptaan Seni*, 17(2), 78–88.
- Atencia-Rodríguez, M. E., García-Pérez, L., Puga-González, E., & Padial-Ruz, R. (2024). Dance intervention programs and their health benefits in school children: Systematic review. *Retos*, 56, 925–930. <https://doi.org/10.47197/retos.v56.104801>
- Bai, Z., Li, Y., Yang, Y., Xie, C., Zhu, Z., Xu, Y., & Bai, R. (2022). The effectiveness of plaza dancing on psychological well-being and ill-being: A systematic review and meta-analysis. *Frontiers in Psychology*, 13, 864327. <https://doi.org/10.3389/fpsyg.2022.864327>
- dos Santos, G. C., Queiroz, J. do N., Reischak-Oliveira, Á., & Rodrigues-Krause, J. (2021). Effects of dancing on physical activity levels of children and adolescents: A systematic review. *Complementary Therapies in Medicine*, 56, 102586. <https://doi.org/10.1016/j.ctim.2020.102586>
- Evadila, E., Cahyono, A., Endraswara, S., & Kurniati, F. (2024). Cultivating students character: The role of Zapin Pecah Dua Belas dance from Pelalawan Riau Province in higher education learning. *Gelar: Jurnal Seni Budaya*, 22(1), 114–126. <https://doi.org/10.33153/glr.v22i1.5968>
- Hasmara, P. S., Ma'arif, I., & Saputra, Y. D. (2025). Enhancing physical fitness through school-based morning exercise: An experimental study among children aged 10–12 years. *Bravo's: Journal of Physical Education and Sport Science*, 13(4), 781–793. <https://doi.org/10.32682/bravos.v13i4/225>
- Mairani, P. W., & Mardiyahan. (2023). Improving understanding of traditional dance with the problem based learning model for the Project for Strengthening the Profile of Pancasila Students on the theme of local wisdom in class XI dance lessons. *Jurnal Pendidikan Tari*, 4(1), 18. <https://doi.org/10.21009/JPT.412>
- Mandosir, Y. M., Muhammad, J., Pais, S. A., Kristanto, B., & Nasruddin, N. (2023). Differences in aerobic endurance of students of the Faculty of Sports Science, University of Cendrawasih after performing the Yospan dance. *Indonesian Journal of Kinanthropology*, 2(2), 95–100. <https://doi.org/10.26740/ijok.v2n2.p95-100>
- Mansoben, E. M. I., Numberi, G. K. I., Umbora, H., & Kia, K. A. (2024). Pengenalan tari tradisional Yosim Pancar pada siswa-siswi Sekolah Dasar Negeri 2 Abepura, Kota

- Jayapura, Provinsi Papua. *Jurnal Sains Student Research*, 2(5), 637–645. <https://doi.org/10.61722/jssr.v2i5.2748>
- Nury Astuti, F. A., Malarsih, Haryono, S., & Widodo. (2025). Local culture-based dance learning with the integration of students' creativity, motor skills, and social sensitivity. *Catharsis*, 14(2), 147–154. <https://doi.org/10.15294/catharsis.v14i2.18824>
- Raghupathy, M. K., Divya, M., & Karthikbabu, S. (2022). Effects of traditional Indian dance on motor skills and balance in children with Down syndrome. *Journal of Motor Behavior*, 54(2), 212–221. <https://doi.org/10.1080/00222895.2021.1941736>
- Supeni, S., & Harini, S. (2021). Internalizing character education through Javanese traditional dance to realize child-friendly school. *Jurnal Civics: Media Kajian Kewarganegaraan*, 18(1), 61–69. <https://doi.org/10.21831/jc.v18i1.38452>
- Tao, D., Gao, Y., Cole, A., Baker, J. S., Gu, Y., Supriya, R., Tong, T. K., Hu, Q., & Awan-Scully, R. (2022). The physiological and psychological benefits of dance and its effects on children and adolescents: A systematic review. *Frontiers in Physiology*, 13, 925958. <https://doi.org/10.3389/fphys.2022.925958>
- Tunçgenç, B., Greig, E.-J., & Cohen, E. (2024). Benefits of an online group dance program for adolescents' social bonding and wellbeing. *Journal of Adolescence*, 96(8), 1917–1928. <https://doi.org/10.1002/jad.12391>
- Wardani, P. K., Cahyadi, O., & Yetti, E. (2023). Improving appreciation of traditional dance through case-based learning models. *Jurnal Pendidikan Tari*, 3(2), 37–49. <https://doi.org/10.21009/JPT.324>