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## Tiktok Challenge Media As A Driver Of Students' Interest In Traditional Dance Extracurricular Learning At Santo Carolus Junior High School Surabaya

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**ABSTRACT:** This study is motivated by students' low interest in traditional dance, caused by the dominance of popular culture and modern dance developing through social media. Dance education plays an important role in developing students' potential, shaping character, and preserving culture, yet at Santo Carolus Junior High School Surabaya only a small number of students join the traditional dance extracurricular. The development of digital technology, particularly the short-video platform TikTok, opens an opportunity to be used as a more attractive learning medium for the younger generation. This study aims to describe the implementation of TikTok challenge media in traditional dance extracurricular learning, to examine its impact on students' learning interest, and to identify the obstacles encountered. A qualitative descriptive approach was used, with data collected through observation, interviews, documentation, and a questionnaire involving the headmaster, the vice-principal for student affairs, the arts teacher, the extracurricular coach, and fifteen student participants. Data were analyzed through data reduction, data display, and conclusion drawing, and validated through source and technique triangulation. The results show that the TikTok challenge was implemented through four structured meetings built around the Gambyong Mari Kangen dance, from the introduction of basic movements to a final challenge video. The use of TikTok challenge media had a positive impact on all four indicators of learning interest, namely pleasure, attraction, attention, and involvement, and also encouraged students' creativity, self-confidence, motivation, and parental engagement. The obstacles encountered were limited time, limited infrastructure, and varying student readiness. It is concluded that TikTok challenge media is effective as a learning innovation that increases students' interest in traditional dance extracurricular activities and makes the learning process more interactive and relevant to the characteristics of the digital generation.

**Keywords:** TikTok, media challenge, learning interest, extracurricular activity, traditional dance.

## 1. INTRODUCTION

Since the mid-twentieth century, the paradigm of arts education has shifted from merely 'transmitting art' to 'functioning art'; the aim is to use art as a tool to support the growth of learners in preparing them for the future, a role known as education through arts (Kasiyan, 2019). This function is meant to develop the whole potential of learners, so that the presence of art with all its characteristics is used to prepare a



new generation expected to become a pillar of hope for the nation. Dance learning is not intended solely to produce dancers or artists, but to develop the mental, physical, and aesthetic sensibility of the learner (Esraini et al., 2020), so that art education is oriented not only toward technical mastery but also toward understanding art as a process and a product grounded in aesthetic experience, in the same way that other humanistic values are considered essential to the formation of a whole individual.

Dance itself has long been understood as an expression of movement and rhythm. Soedarsono, as cited in Hidajat (2019), describes dance as expressive movement created by human beings to be enjoyed and felt, while Verkuyl similarly emphasises the regulated, rhythmic quality of bodily movement, and Hartong stresses its spatial dimension as an expression of the artist's feeling channelled through the body as medium. Based on their developmental trajectory, dances are commonly grouped into folk or traditional dance, classical or aristocratic dance, and modern dance (Hidajat, 2019). Traditional folk dance, passed down across generations within an ethnic community, is generally simpler in form and less bound by fixed aesthetic norms than classical dance, yet it remains an important vehicle of local cultural identity, which is precisely why sustaining students' interest in it carries broader cultural significance beyond the dance classroom itself.

In practice, however, dance is often underestimated by students, particularly traditional dance, which contributes to low interest in learning it (Badaruddin & Firdaus, 2025). Interest is indispensable in dance learning, especially in extracurricular activities (Esraini et al., 2020), because interest is what drives students to seek knowledge and arises from enjoyment and the desire to gain understanding (Ricardo & Meilani, 2017). Interest can also be understood as a lasting tendency to notice and give attention to certain activities with a feeling of pleasure (Slameto, 2010), and it has been shown to affect learning processes, academic achievement, and knowledge in a given field of study (Ainley, Hidi, & Berndorff, 2002). When interest is neglected, students risk losing motivation, becoming bored, and participating passively, a condition closely tied to four indicators of interest, namely feelings of pleasure, attraction, attention, and involvement (Safari, 2003; Slameto, 2010). At Santo Carolus Junior High School Surabaya, students' interest in traditional dance is still very limited, so that the traditional dance extracurricular attracts only a small number of participants relative to other extracurricular options such as futsal, modern dance, or band.

Media in the instructional sense has been defined broadly, from Gerlach and Ely's view of media as any person, material, or event that creates a condition enabling learners to acquire knowledge, skill, or attitude, to Heinich and colleagues' narrower definition of medium as an intermediary that channels information between a source and a receiver, which becomes instructional media once the information carried has an educational purpose (both cited in Arsyad, 2011). E-learning, in turn, has been defined as a mode of teaching and learning that allows material to reach students through the internet, an intranet, or other computer networks (Harley, in Arsyad, 2011), and its main benefits are commonly summarised as on-demand availability, freedom from the constraints of physical accommodation, cost efficiency, and flexibility of pace (Hashemi, 2024).

Among the many platforms available, TikTok, a short-video sharing application, has become extremely popular among young people, who make up the majority of the student population (Muslim, 2024). Its short, dynamic, and creatively packaged audiovisual format offers strong potential as a medium for delivering information (Hutasoit et al., 2024), can facilitate discussion and interaction between teachers and students, and is well suited to functioning as a social-media-based e-learning platform alongside other applications such as Instagram, YouTube, and X (Hashemi, 2024). Content on TikTok has been widely analysed in terms of its characteristics, functions, and audience impact across entertainment, information, education, and promotional purposes (Towpek & Suriani, 2025), and one of its most distinctive content forms is the viral challenge, an activity performed by an individual or group and shared on social media so that others may imitate or follow it, often functioning as a way of gaining a sense of participation in the trend of the moment.

At the same time, the ease of access to social media and its rapid spread has made foreign culture increasingly accepted among Indonesian students. K-Pop dance, in particular, currently attracts a great deal of attention from the younger generation, a situation that has caused many students to lose interest in traditional dance (Adi, 2019). Dance challenges circulating on TikTok have been shown to influence adolescents' interest in dancing; before creating a challenge video, adolescents typically rehearse the movement repeatedly, so that the challenge format indirectly encourages practice and increases interest in dancing (Sinta et al., 2022). This strategy of using dance challenges has also been adopted in the traditional dance extracurricular at Santo Carolus Junior High School Surabaya as a step to increase students' interest in learning traditional dance, turning what was previously seen as a threat to traditional culture into a vehicle for its renewal.

Previous studies on the use of social media in learning have generally focused on increasing learning motivation and general digital literacy, or on the use of TikTok as a creative medium in general. Fauziah (2018) developed an Android-based digital encyclopedia to introduce Central Javanese regional dance, Iswarani and Gautama (2022) examined how adolescents use TikTok to manage self-presentation, Mulianti (2023) studied the broader implications of social media for adolescents' learning interest in a rural setting, and Harefa et al. (2024) discussed TikTok's general potential for teaching Nusantara traditional dance. However, research that specifically examines TikTok challenge content as a structured medium within a school's traditional dance extracurricular, including its concrete implementation stages, its measurable impact on the recognised indicators of learning interest, and the obstacles encountered in a real classroom setting, remains limited. Given the declining interest of students in traditional dance amid the dominance of modern dance and popular culture, and considering that art functions as a tool to develop individual potential, shape character, and strengthen cultural identity (Kasiyan, 2019), a new approach to learning that suits the character of the digital generation is needed. This study therefore aims to describe how TikTok challenge media is implemented in traditional dance extracurricular learning at Santo Carolus Junior High School Surabaya, to examine its impact on students' learning interest, and to identify the obstacles encountered during its implementation.

## 2. METHODS

This study used a qualitative approach with a descriptive method, aimed at understanding in depth how TikTok challenge media is used to drive students' interest in traditional dance extracurricular learning. Qualitative research is a scientific procedure that produces descriptive data in the form of written or spoken words and observable behaviour, and is oriented toward a deep understanding of a social phenomenon from the participants' point of view rather than toward numerical measurement (Hikmat, 2011). The qualitative descriptive approach was chosen because the research is concerned with the process of implementation, rather than solely with a quantified outcome, and because the object of study, the way media challenge is used to drive interest, is best understood through the meanings that the actors themselves attach to it (Sugiyono, 2014).

The research was conducted at Santo Carolus Junior High School Surabaya, a private Catholic school located on Jalan Jemur Andayani XXI No. 18, Surabaya, established on 14 June 1988 under the Tarakanita Foundation and currently holding an "A" accreditation. The school enrolls 160 male and 141 female students across ten study groups, guided by a vision of forming intelligent, whole, and compassionate individuals. The traditional dance extracurricular at this school is held every Friday from 14.00 to 15.30 WIB, in the multimedia room or a discussion classroom depending on availability, and is one of thirteen extracurricular options offered alongside futsal, basketball, badminton, modern dance, choir, band, science club, English club, wushu, scouting, graphic design, and journalism.

The primary data sources were obtained directly through observation and interviews with four categories of informants: the headmaster, the vice-principal for student affairs, the arts and culture teacher who also teaches the intracurricular arts and culture subject, and the extracurricular coach who leads the weekly traditional dance sessions, together with fifteen students of grades VII, VIII, and IX who are active members of the traditional dance extracurricular, comprising three grade VII students, eight grade VIII students, and four grade IX students. Secondary data were obtained through documentation studies, including teacher and student attendance records, assessment rubrics used in the practical arts and culture examination, and photograph and video documentation of performances, competitions, and the extracurricular learning process.

Data were collected using four techniques. Participatory observation was carried out directly on the traditional dance extracurricular learning process on two separate occasions, focusing first on the extracurricular venue and general implementation and then specifically on the application of TikTok challenge media. Interviews combined a structured format, using a prepared question guide addressed to the arts teacher, the coach, and student participants around three themes, namely the implementation of the extracurricular, students' interest in the arts, and the impact of TikTok challenge media, and an unstructured format that allowed topics to develop spontaneously as they arose. Documentation was carried out through photographs, videos, and audio recordings taken during both the extracurricular sessions and the interviews. Finally, a questionnaire

was distributed to the fifteen student participants using a five-point Likert scale, ranging from strongly disagree to strongly agree, to measure the four indicators of learning interest proposed by Safari (2003), namely feelings of pleasure, attraction, attention, and involvement, together with an item on students' intention to continue the extracurricular in the future.

Data analysis followed the stages proposed by Sugiyono (2024), namely data collection, data reduction, data display, and conclusion drawing. Data reduction was carried out by selecting and summarising the most essential information relevant to the three research questions and setting aside data considered less pertinent, so that the researcher could focus on the core findings. Data display was used to organise the reduced findings, including the questionnaire results, into a form that could be communicated clearly and systematically, most notably through tabulation of the interest-indicator responses. Conclusion drawing then addressed the three research questions concerning the implementation of TikTok challenge media, its impact on learning interest, and the obstacles encountered during the process. To ensure the credibility of the data, the study applied source triangulation, by cross-checking information obtained independently from the headmaster, the teacher, the coach, and students, and technique triangulation, by comparing data obtained through interviews with data obtained through direct observation and documentation, so that the resulting conclusions were supported by more than a single method or a single informant.

### 3. RESULTS AND DISCUSSION

#### 3.1 Results

Santo Carolus Junior High School Surabaya, accredited "A", offers thirteen extracurricular activities, one of which is traditional dance. The school's vision emphasises the formation of intelligent, whole, and compassionate persons, and its mission includes upholding academic excellence alongside the cultivation of religiosity, values education, and a genuine spirit of solidarity among its diverse student community. Arts and culture is taught intracurricularly for three hours per week across grades VII to IX under a single teacher, but in practice is dominated by music and visual art materials because of the teacher's area of expertise, while dance and drama materials are mostly delivered in theory rather than practice. Grade IX students are, however, given freedom to choose their own performance for the practical examination according to their talents and interests, a policy that has allowed a small but growing number of dance-extracurricular members to perform a solo creative dance rather than joining the more common band or painting-exhibition options. This intracurricular condition places the traditional dance extracurricular in a strategic position as the main space for students to practise dance directly, and provided the context in which the TikTok challenge media was introduced.

Based on interviews with the extracurricular coach, the learning objectives for the TikTok challenge cycle were designed so that students would not only understand dance material in theory but also be able to practise and help preserve regional culture through digital media, focusing on introducing the origin, meaning, and basic movement of a chosen traditional dance while building students'

confidence in performing, both in person and through social media. The implementation of the TikTok challenge was carried out over four structured meetings centred on the Gambyong Mari Kangen dance. This material was chosen for its fluid movement characteristics, learnable within the available time, and suitable for the school's Grade IX farewell ceremony.

In the first meeting, held on 6 March 2026 with twelve students present, the session opened with greetings, prayer, attendance, and a short warm-up led by a student volunteer, after which the coach explained the lesson objective, introduced the character of the Gambyong dance, and showed a video of Tari Gambyong Mari Kangen via TikTok on the students' own phones so that they could observe the hand, foot, and facial details of the performers. The coach then introduced the basic hand positions of *ngithing* and *nyempurit*, the foot positions of *mendhak* and *jinjit*, and the body and head postures of *mayuk*, *ndegeg*, *tolehan*, and *tatapan*, which students imitated step by step under direct correction, before being paired up to record a short, roughly fifteen-second challenge imitating a brief segment of the video and to review their own recording as a form of self-evaluation. The session closed with a short reflection on which movements students found difficult, feedback and encouragement from the coach, and an outline of the plan for the next meeting.

In the second meeting, on 13 March 2026 with eleven students present, the coach reviewed the basic movements before introducing the opening sequence of the dance in stages, focusing on the *sisig*, *tasikan*, *gajah oling*, and *kebyak kebyok* motifs, which were broken into smaller segments to make them easier to memorise. Students were then divided into small groups of three to four, practised until their movements were synchronised, and were given a group TikTok challenge task of recording the opening sequence together, with several takes allowed until the group felt the result represented their best effort; the session closed with the coach screening a selection of the group videos for simple evaluation and appreciation. The third meeting, on 20 March 2026 also with eleven students present, extended the sequence with the *laku telu kanan kiri* and *ogeg lambung* motifs and placed particular emphasis on facial expression, gaze, and softness of movement, values considered central to the Gambyong character, culminating in an expression-focused group challenge video and further coaching feedback on technique and confidence.

The fourth and final meeting, on 27 March 2026 with twelve students present, brought the whole choreography together from beginning to end without interruption, adding the *ukel karno*, *golek iwak*, and *sembahan* motifs, followed by formation arrangement, a full dress-rehearsal run-through in groups, and a final TikTok challenge recording representing the students' best performance, with the opportunity to repeat the recording until the desired result was achieved; the session closed with a screening and appreciation of the final videos, a collective reflection on the four-meeting learning experience, and encouragement from the coach to continue preserving traditional dance. Across the four meetings, the teaching method combined demonstration, in which the coach modelled movements directly and through TikTok videos; drill, through repeated individual and group practice; cooperative learning, through small-group work that fostered joint responsibility for the recorded product;

and project-based learning, in which the TikTok challenge itself functioned as the learning product, requiring students to plan, rehearse, record, evaluate, and revise their own performance. In this sense, TikTok operated as an e-learning medium in the terms proposed by Harley (in Arsyad, 2011), namely a means of delivering material to students through internet-based platforms that complements, rather than replaces, face-to-face instruction, while also functioning as a wadah, a repository through which students' work could be documented and, potentially, shared more widely.

Table 1 summarises the four-meeting implementation cycle described above, showing how the movement material and the corresponding TikTok challenge activity were staged progressively, from an individually reviewed paired imitation in the first meeting to a fully rehearsed group Final Challenge in the fourth, so that the complexity of both the dance material and the digital task increased in step with one another across the cycle.

**Table 1.** Summary of the Four-Meeting TikTok Challenge Implementation Cycle

| Meeting | Date        | Focus Movement / Material                                                                                 | TikTok Challenge Activity                                                             |
|---------|-------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| 1       | 6 Mar 2026  | Character introduction; basic hand (ngithing, nyempurit), foot (mendhak, jinjit), body and head positions | Paired 15-second imitation challenge of a short video segment, reviewed independently |
| 2       | 13 Mar 2026 | Opening sequence: srisig, tasikan, gajah oling, kebyak kebyok                                             | Small-group (3–4 students) challenge recording of the opening sequence                |
| 3       | 20 Mar 2026 | Laku telu kanan kiri, ogeg lambung; facial expression and gaze                                            | Group challenge recording focused on expression and fluidity                          |
| 4       | 27 Mar 2026 | Ukel karno, golek iwak, sembahan; full sequence and formation                                             | Dress rehearsal and Final Challenge recording of the complete performance             |

**Table 2.** Students' Responses on the Four Indicators of Learning Interest

| No | Interest Indicator                               | Agree | Strongly Agree | Total Positive | Respondents |
|----|--------------------------------------------------|-------|----------------|----------------|-------------|
| 1  | Pleasure (tari tradisional is enjoyable)         | 60.0% | 26.7%          | 86.7%          | 15          |
| 2  | Attraction (interest since using TikTok)         | 60.0% | 33.3%          | 93.3%          | 15          |
| 3  | Attention (TikTok supports independent learning) | 66.7% | 26.7%          | 93.4%          | 15          |
| 4  | Involvement (TikTok motivates practice)          | 60.0% | 33.3%          | 93.3%          | 15          |
| 5  | Involvement (intention to continue)              | 20.0% | 73.3%          | 93.3%          | 15          |

The questionnaire distributed to the fifteen student participants shows a consistently positive pattern across all four indicators of learning interest proposed by Safari (2003). No respondent selected the strongly-disagree or disagree options for any statement. For the

pleasure indicator, 86.7% of students agreed or strongly agreed that traditional dance is an enjoyable activity, with the remaining 13.3% still selecting a moderately positive response rather than a negative one. For the attraction indicator, 93.3% agreed or strongly agreed that they felt more attracted to the extracurricular since TikTok was introduced. For the attention indicator, 93.4% agreed or strongly agreed that TikTok supported independent learning outside scheduled sessions, and for the involvement indicator, 93.3% agreed or strongly agreed that the TikTok challenge increased their motivation to practise, while 93.3% expressed an intention to continue the extracurricular in the following school year, with the large majority of that group, 73.3% of all respondents, selecting the strongly-agree option.

When asked directly whether they had previously taken part in any TikTok challenge, most student respondents answered that they had, most often dance-based velocity or modern-dance challenges made together with friends, while a smaller number said they rarely did so and only joined when a friend specifically invited them; only one respondent reported never having tried a challenge at all. This near-universal familiarity with the challenge format appears to have lowered the barrier to adopting it for traditional dance material, since students were, for the most part, already comfortable with the mechanics of recording, reviewing, and sharing a short video before the extracurricular ever asked them to do so with Gambyong material specifically, meaning that the coach could focus instructional time on the dance content itself rather than on teaching students how to use the platform.

Interview data support these figures across each indicator. On pleasure, students described the challenge activity as “seru” and “asik”, and said the experience felt far more enjoyable when carried out together with friends; several also reported feeling “excited” simply watching traditional-dance challenges on the platform. On attraction, students noted that seeing varied, trend-aligned dance content made them want to try it directly, and several linked their attraction to the cultural weight of the material itself, describing traditional dance as carrying inherited meaning and as a form of intergenerational knowledge. On attention, students valued being able to watch a movement repeatedly and, in particular, to slow the video down to study a detail more closely, though a few also noted that some tutorials were “kadang membingungkan”, sometimes confusing, without more guidance, indicating that visual media alone is not always sufficient and still requires the coach’s direct correction. On involvement, several students described actively creating their own challenge content with friends outside scheduled sessions and expressed a wish for even more challenge-based variety, such as alternating regular practice with challenge segments, suggesting that involvement had moved beyond the minimum required by the assignment.

Three main obstacles were identified during implementation. The first was limited time: the ninety-minute weekly session was often insufficient to complete the full cycle from movement introduction to challenge production, and scheduling conflicts frequently arose because several extracurricular members were also active in the student council (OSIS), causing them to request leave from the dance extracurricular whenever an OSIS programme’s schedule approached. The second obstacle concerned infrastructure, namely the limited availability of a dedicated practice space, personal

recording devices, and stable internet access, which affected both the smoothness of practice and the production and uploading of challenge content. The third obstacle related to the students themselves: not all students shared the same level of interest or skill in traditional dance or in using digital media, confidence levels in performing in front of a camera varied noticeably between students, and some students tended to focus more on the entertainment aspect of the activity than on its educational or cultural value, a tendency the coach had to actively manage during sessions.

### **3.2 Discussion**

The findings above indicate that the TikTok challenge functioned effectively as an external stimulus that strengthened all four indicators of learning interest identified by Safari (2003). Feelings of pleasure increased because the challenge format introduced an element of entertainment and togetherness into what had previously been, for some students, an activity perceived as difficult or unappealing; the social dimension of practising and recording together with friends appears, from the interview data, to matter as much as the platform itself. Attraction increased because TikTok's short, visually rich format matched the media habits of the students' generation and made traditional dance content feel current rather than old-fashioned, allowing students to see the dance as something they themselves could take part in rather than as a fixed, distant tradition. Attention improved because the platform allowed students to replay, slow down, and study movement details independently, supporting self-directed learning outside scheduled sessions, even though a subset of students still needed direct correction from the coach to resolve confusion left by the video alone. Involvement increased because the challenge format positioned students as active producers of content, not merely as passive learners, and because the prospect of a group product to be recorded and shared gave each rehearsal a clear, motivating purpose that a conventional drill-only approach might not provide to the same degree.

These results are consistent with, and extend, several strands of prior research. Fauziah (2018) found that a technology-based application could raise interest in and knowledge of regional dance by presenting it in a format aligned with young users' habits; this study confirms that pattern in an extracurricular, teacher-led setting rather than an independent-application setting, suggesting that the effect holds even when the technology is embedded within, rather than substituted for, conventional instruction. A comparable pattern was reported by Sinta et al. (2022) for TikTok dance challenges more broadly during the Covid-19 pandemic, when such challenges were shown to influence adolescents' general interest in dancing; the present findings show a similar effect specifically for traditional dance, suggesting that the challenge mechanism itself, not only the modern-dance content typically associated with it, is what drives interest. Mulianti (2023) reported that social media could carry both positive and negative implications for adolescents' learning interest depending on how it was used; this study shows that, when deliberately structured into a project-based learning cycle rather than left to incidental use, TikTok's implications for traditional dance learning were consistently positive across all measured indicators. Iswarani and Gautama (2022), drawing on Goffman's dramaturgical theory, showed that adolescents

use TikTok to manage their self-presentation; the present findings suggest that this same impulse toward self-presentation, when channelled into a dance challenge with a clear learning objective, can be redirected productively toward skill-building and cultural learning rather than toward self-display alone.

Beyond the four interest indicators, the TikTok challenge also appeared to support students' creativity, self-confidence, and digital literacy, competencies commonly associated with twenty-first-century learning. Students were not only required to reproduce a movement sequence correctly, but also to make decisions about how to frame, pace, and present their performance on video, a process that combines dance technique with basic content-creation skills such as composition, timing, and simple editing. Several students reported a growing willingness to perform in front of an audience. The public, shareable nature of challenge videos also opened a channel of communication between students and parents: parents were able to observe their children's progress more directly than through a conventional report, several accounts described parents expressing pride when their children's work received appreciation from others, and the process of preparing a video appeared to generate more conversation at home about the practice itself, the choreography, and the cultural background of the dance being learned.

At the same time, the obstacles identified confirm that digital media cannot substitute for adequate time, facilities, and pedagogical guidance. The limited weekly session, competing extracurricular and organisational commitments, uneven access to devices and stable internet, and variation in students' confidence and digital skills all constrained how fully the challenge method could be implemented, and are a reminder that a ninety-minute weekly slot is a narrow window in which to cover material introduction, technical practice, expression work, and content production together. In this sense, TikTok functioned in this study not as a replacement for the teacher's role but as a complementary tool within a teacher-guided, project-based structure, consistent with the conception of media as an intermediary that channels an instructional message between source and receiver (Heinich et al., in Arsyad, 2011) rather than as an autonomous instructional method that can stand on its own.

It should also be acknowledged that this study was conducted within a single school, over a relatively short four-meeting cycle, and with a single dance material, so that the strength of the reported impact should be read as indicative rather than conclusive of what a longer, multi-material implementation might show. The consistently positive questionnaire results may also partly reflect the enthusiasm of a group of students who had already chosen to join the extracurricular voluntarily, rather than a representative cross-section of the wider student body, many of whom, as noted in the introduction, do not currently choose traditional dance at all. Even with these limitations in view, the convergence between the questionnaire results, the interview accounts, and the observed increase in students' willingness to perform solo gives reasonably consistent, triangulated support to the conclusion that the TikTok challenge media contributed meaningfully to students' interest, rather than reflecting an artefact of a single data source.

Theoretically, these findings support the view that education through arts (Kasiyan, 2019) can be renewed through digital

innovation without losing its cultural substance. By packaging a culturally rooted material, the Gambyong Mari Kangen dance, within a format native to students' digital lives, the traditional dance extracurricular at Santo Carolus Junior High School Surabaya demonstrates that cultural preservation and technological relevance are not mutually exclusive goals, but can reinforce one another when the technology is deliberately structured around clear learning objectives, staged materials, and consistent teacher guidance, rather than being introduced as an unstructured add-on to existing practice.

#### 4. CONCLUSION

This study concludes that TikTok challenge media, implemented through four structured meetings built around the Gambyong Mari Kangen dance and combining demonstration, drill, cooperative learning, and project-based learning, was successfully applied in the traditional dance extracurricular at Santo Carolus Junior High School Surabaya. Implementation moved systematically from the introduction of basic hand, foot, body, and head positions, through the opening movement sequence and expression work, to a full rehearsal and a final challenge recording, with TikTok functioning throughout as an audiovisual e-learning medium that complemented rather than replaced the coach's direct instruction. The media had a positive impact on all four indicators of learning interest, namely pleasure, attraction, attention, and involvement, with 86.7% to 93.4% of student respondents expressing agreement or strong agreement across the measured statements, and additionally supported the development of students' creativity, self-confidence, and digital literacy, while opening a channel for greater parental engagement in students' extracurricular progress. The implementation nonetheless faced obstacles related to limited time, limited infrastructure, and variation in students' readiness, confidence, and orientation toward the activity's educational rather than purely entertainment value.

Based on these conclusions, it is recommended that teachers and extracurricular coaches continue to develop digital-media-based learning innovations while keeping the learning objectives and cultural values of traditional dance at the centre of the activity, rather than allowing the entertainment appeal of the platform to overshadow its educational purpose. Schools are encouraged to provide adequate supporting facilities, such as dedicated practice space, recording devices, and stable internet access, and where possible to consider scheduling adjustments that reduce conflict with other student organisational commitments, in order to sustain technology-based extracurricular learning. Students are encouraged to use digital media wisely and responsibly as a means of developing their interests and talents, while parents are encouraged to take a more active role in supporting and supervising their children's use of digital media in the context of cultural learning, and future researchers are encouraged to examine the approach across other dance materials, school settings, or over a longer implementation period to test the durability of its impact on learning interest.

Subsequent studies could usefully track a cohort of students across a full academic year rather than a single four-meeting cycle, compare outcomes across several traditional dance materials of

differing technical difficulty, or examine whether the pattern of impact observed here also holds for students who join a traditional dance extracurricular with initially low interest rather than the largely self-selected group of already-enrolled participants surveyed in this study. Such extensions would help establish more firmly whether the gains in learning interest documented here are sustained over time and whether they can be generalised beyond the particular school, coach, and dance material examined in this research.

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