

Motor Aesthetics: Redefining Dance Movements for Cerebral Palsy Students in Extracurricular Learning at YPAC Semarang

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INFO ARTICLE

Riwayat Articles:

Accepted : 29-05-2026

Revised : 29-07-2026

Accepted : 30-07-2026

Online : 31-07-2026

Keywords:

Aesthetic Motor;

Cerebral Palsy;

Redefinition of Dance

Movement;

Inclusive Education;

Adaptive Dance.



ABSTRACT

Dance education for students with Cerebral Palsy (CP) in specialized educational institutions largely adheres to a rehabilitation paradigm that positions movement as a medium of physical therapy, causing the aesthetic potential inherent in each student's neuromotor characteristics to be often overlooked. This study aims to analyze the learning process of extracurricular dance at YPAC Semarang in producing the concept of motor aesthetics, a condition in which the typical motor characteristics of CP students are not considered as technical deviations but are redefined as meaningful artistic expressions in inclusive arts education. A qualitative approach with a single case study design is used. The data was collected through in-depth interviews with two dance instructors, Rus Hayati and Sri Jarwani, which were conducted on April 9 and 16, 2026, along with participatory observation of the Peacock Dance and Golek Dance sessions held every Thursday at 08.00 WIB. Data analysis using the interactive model Miles, Huberman, and Saldana, includes data reduction, data display, and conclusion drawing that are carried out simultaneously during the research process. Three main findings were identified. First, instructors apply adaptive instructional differentiation by grounding the choreography to each student's actual body capacity, integrating motor characteristics as artistic elements rather than correcting them as technical errors. Second, the integration of music therapy serves as a rhythm-based pedagogical scaffolding that supports motor synchronization while increasing students' affective involvement in dance learning. Third, the learning orientation directed at public performances builds students' artistic identity, making *wirasa* in Javanese dance a driver of motor development that is more effective than repetitive physical exercises. These findings confirm that motor aesthetics is a pedagogical model that repositions the body of CP students as artistic subjects whose movement experiences have original aesthetic value. In the phenomenological perspective of Maurice Merleau-Ponty, the body is understood as a living body that builds meaning through the experience of movement, so that the redefinition of dance movements in inclusive learning no longer rests on normative physical standards but on the experience of movement that is directly inhabited by each student. This study recommends the development of an inclusive dance curriculum based on motor aesthetics that respects the diversity of the body and movement modalities as an integral part of the practice of art education in Indonesia.



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A. INTRODUCTION

Dance education for students with special needs in Indonesia presents a paradox that is rarely discussed academically. On the one hand, dance activities in educational institutions such as YPAC (*Yayasan Pembinaan Anak Cacat*) and SLB (*Sekolah Luar Biasa*) are recognized as beneficial for the motor and social development of students with disabilities. On the other hand, the instructional design of the dance used almost always starts with the "normal" body as a reference for movement, so that students with neuromotor conditions such as cerebral palsy (CP) are systematically positioned in deficit relationships against those standards. This paradox is the starting point of this study: not to question whether dance is beneficial for students with special needs, but to question how the prevailing design of dance education defines movement, and whether it is still worth defending.

Cerebral palsy is a permanent impairment of motor and postural development that results from non-progressive damage to the developing brain (Rosenbaum et al., 2007). The spectrum includes the spastic type characterized by muscle stiffness, the athetoid type with involuntary movement, and the mixed type, which is a combination of the two. In Indonesia, most children with CP are educated in special education settings with very limited availability of adaptive arts programs (Andromeda et al., 2023). Initial empirical baseline data on dance learning practices across several SLBs and YPAC centers reveal a significant pedagogical gap: traditional dance instruction relies predominantly on visual imitation of rigid classical forms (such as Javanese *Tari Merak* or *Tari Golek*), requiring strict postural adherence (*tancep, mendhak, ruji*). Because instructors lack formalized adaptive arts syllabi and specialized inclusive arts training, dance sessions frequently degenerate into rigid physical manipulation or passive recreational fillers. CP students who cannot replicate normative physical symmetry are either categorized as "failing" the aesthetic standard or relegated to background support roles. This reality reflects not merely a scarcity of physical resources, but the complete absence of an adequate pedagogical framework for inclusive arts education in the Indonesian context.

Previous research on dance and CP has generally used a clinical perspective. A systematic review by Duarte Machado et al. (2023) showed that dance interventions improved balance, posture control, and walking speed in individuals with CP. Joung et al. (2024) demonstrated an improvement in gait parameters in adults with CP through a pilot adaptive dance program. Similarly, Yanagiwara et al. (2022) found in a systematic review that music therapy improved overall functional ability in students with CP. However, all of these research paths place dance as a clinical intervention tool, not as an art education space. Therefore, a more fundamental pedagogical question remains unanswered: how should the process of teaching and learning dance in specialized educational institutions be designed to ensure that students with CP receive a holistic and meaningful arts education experience that respects the uniqueness of their bodies?

YPAC Semarang provides the right empirical context to answer this question. Dance extracurricular activities at this institution take place every Thursday at 8:00 am, with four students participating, two of whom are active regularly. Instructors Mrs. Rus Hayati and Mrs. Sri Jarwani taught the *Merak* and *Golek* dances through live demonstrations tailored to the physical condition of each student. The lessons not only focus on motor skills, but also explicitly prepare students for public performances. The combination of movement adaptation, musical integration, and performance orientation creates a rich learning environment worth investigating.

This research proposes the concept of "motor aesthetics" as an analytical and operational framework for understanding this phenomenon. Motor aesthetics does not

refer to technically perfect movement beauty, but rather to a pedagogical condition in which neuromotor characteristics typical of CP students—such as spasticity, tremors, or athetoid movement patterns—are redefined as artistic material that possesses its own intrinsic aesthetic value.

The explicit novelty of this study lies in operationalizing "motor aesthetics" into a structured model that can be replicated and utilized by other researchers and educators. The model is characterized by four primary indicators:

1. Body-Referential Movement Vocabulary (*Authentic Somatic Range*): Movement criteria are derived directly from the student's unique physiological capacity rather than external normative forms, converting involuntary movements (tremors/spasticity) into dynamic artistic accents.
2. Dialogic-Adaptive Instruction (*Non-Normative Choreography*): Teaching methods shift from strict visual mimicry to interactive, co-created movement adaptations between instructor and student.
3. Aesthetic Value Redefinition (*Shift from Deficit to Expression*): Evaluation criteria prioritize expressive authenticity, temporal presence, and emotional resonance over physical symmetry or classical precision.
4. Performative Agency (*Artistic Autonomy*): Students are positioned as autonomous artistic performers presenting a distinct aesthetic, rather than clinical subjects undergoing physical rehabilitation.

By unifying the artistic-aesthetic perspective of dance studies with the pedagogical framework of inclusive education, this study provides a concrete theoretical and methodological foundation for developing inclusive dance curricula in Indonesia based on body uniqueness rather than standardized movement techniques.

B. METHODS

This study uses a qualitative approach with a single case study design to deeply understand the phenomenon of motor aesthetics in its natural context—extracurricular dance learning at YPAC Semarang—without manipulation or experimental control (Yin, 2018). The research is grounded in the interpretive constructivism paradigm, viewing inclusive art learning as a social construction resulting from interactions among instructors, students, and the institutional context in which the learning takes place.

The research was carried out at YPAC Semarang in April 2026. Participants and subjects were selected using purposive sampling based on theoretical and practical criteria relevant to the focus of the study. The primary informants consist of two dance instructors, Mrs. Rus Hayati and Mrs. Sri Jarwani. The rationale for selecting these two instructors is based on three main considerations: (1) Pedagogical Expertise and Tenure: Both instructors possess extensive experience (over a decade) teaching dance to students with physical disabilities at YPAC Semarang; (2) Instructional Innovators: They directly design and execute movement adaptations of classical Javanese dances (*Tari Merak* and *Tari Golek*) for CP students; and (3) Data Richness: Their intimate roles allow researchers to deeply explore the pedagogical reasoning behind every movement adjustment and student affective response.

Meanwhile, observations focused on four students with disabilities participating in extracurricular dance, with two regular participants serving as the primary focus. The rationale for selecting these two students is grounded in the principle of theoretical variation within the Cerebral Palsy spectrum:

- Student 1 (Spastic Type): Selected to represent neuromotor characteristics of muscle stiffness, limited range of motion, and high muscle tone.
- Student 2 (Athetoid Type): Selected to represent characteristics of involuntary movements, tremors, and fluctuating muscle tone.

Selecting these contrasting types is crucial for evaluating how "motor aesthetics" operates across opposing physical manifestations—specifically, how both muscle stiffness and uncoordinated involuntary movements can be redefined from "physical deficits" into aesthetically valuable artistic expressions.

Data collection was carried out through three complementary techniques. First, semi-structured in-depth interviews were conducted in two sessions: April 9, 2026 (focusing on instructional structure, goals, and methods) and April 16, 2026 (focusing on the role of music therapy and student responses). Second, participatory observation was conducted during weekly dance practice sessions every Thursday at 08:00 WIB to observe the holistic interactions among instructors, students, music, and movement. Third, a documentation study was conducted by analyzing lesson logs and video recordings of dance practice sessions as supporting data.

Data analysis followed the interactive model by Miles, Huberman, and Saldana (2014), which includes data reduction, data display, and conclusion drawing/verification conducted simultaneously throughout the research. Data reduction involved selecting and categorizing interview transcripts, observational field notes, and documents into key themes such as instructional differentiation, movement adaptation, music therapy integration, student emotional involvement, and performance orientation. Data display was presented through narrative descriptions and thematic groupings to visualize relationships between emerging phenomena. Conclusion drawing and verification were conducted iteratively through field data interpretation to construct the concept of "motor aesthetics" within inclusive arts education.

The analysis also focused on how instructors develop adaptive learning strategies, how music acts as a rhythmic stimulus to support motor coordination, and how public performance experiences shape students' motivation, self-confidence, and artistic identity. Thus, the analysis highlights technical, pedagogical, affective, and aesthetic dimensions holistically.

Data validity was maintained through source, method, and time triangulation by comparing interviews, observations, and documentation across different timelines. In addition, *member checking* was conducted on interview transcripts and interpretations to ensure accuracy. Persistent observation and direct researcher involvement in learning situations further enhanced the credibility and depth of data interpretation.

C. RESULTS AND DISCUSSION

1. Redefining Motion through Adaptive Instructional Differentiation

The first finding that emerged consistently from the data analysis was that instructors at YPAC Semarang did not teach dance with an "adapted standard" approach, but rather with a "choreographed ability" approach. The difference between the two is not just terminology, but shows a fundamental pedagogical orientation. The first approach starts from conventional movement standards and then looks for ways for CP students to adjust to it. Instead, the second approach starts from the actual abilities of the student's body, then builds a choreography that recognizes and integrates these abilities as part of the dance form itself.

Mrs. Rus Hayati in an interview on April 9, 2026 explained that in learning the Peacock Dance, she first chose the movements that were easiest for each child to

follow, then compiled a series of movements that developed from these abilities. In practice, when observing a student with spastic CP who experienced severe elbow flexion contractures and high muscle tone, Mrs. Hayati did not force the arms into a rigid horizontal wing spread. Instead, she adapted the wing-flapping movement (*seblak sampur*) to originate from the wrists and torso range available to the student. Interview Excerpt (Mrs. Rus Hayati, April 9, 2026):

"If I force them to hold their arms straight out like classical Peacock dancers, their muscles lock up immediately from spasticity, causing pain and frustration. So I don't look at what classical rules say the arm 'should' do. I observe what their hands can naturally reach today. If Student 1 can only raise her elbows 30 degrees and flex her wrists, that flex becomes our 'peacock wing movement.' It is no longer a mistake; it is her version of the wing."

This approach is in line with the concept of differentiation of learning according to Tomlinson (2014), i.e., the adjustment of learning content, processes, and products based on the individual learning profile of students. In addition, this approach also reflects the third principle of Universal Design for Learning (UDL), namely the provision of various forms of actions and expressions that allow students to show understanding according to their respective body capacities (CAST, 2018). This is strongly supported by recent findings in inclusive dance co-design for children with CP, which emphasize that effective dance instruction must shift away from rigid normative replication toward tailored movement vocabularies built around the child's actual functional baseline (Duarte Machado et al., 2025).

According to Merleau-Ponty (2012), the body is not just a physical object, but a subject that lives and interprets the world through direct experience (*lived body*). In his view, human consciousness cannot be separated from the body because all perceptions and experiences are embodied or established. This perspective is relevant to dance learning for CP students at YPAC Semarang because the student's body is no longer positioned as a rehabilitation object that must be adjusted to normal movement standards, but rather as a body that has a distinctive experience and expression. Thus, dance learning does not focus on how far students are able to imitate normative movements, but on how they experience movement as a meaningful bodily experience.



Figure 1. Peacock Dance Extracurricular

The selection of dance repertoire also shows a pedagogical reading of the condition of the student's body. The Peacock Dance was chosen for students with limited vertical mobility due to the lack of sitting to standing transitions, making it safer and allowing for more optimal participation. Meanwhile, the Golek Dance is given to students who have had previous experience in dance studios due to its soft

and flowing movement characteristics more in accordance with their fine motor sensitivity. The compatibility between dance characteristics and students' body abilities is not a coincidence, but the result of the instructor's reading of the learning profile and the body experience of each student, as emphasized Magat (2024) as the main characteristic of an effective dance teacher.



Figure 2. Extracurricular Dance Golek

The concept of living body or the body that is lived is important in understanding the experience of CP students in learning dance. Merleau-Ponty distinguishes the body as a biological object from the body as a subject that experiences the world from within itself. In the context of CP students, their bodies have been more often measured by how far their movements deviate from normal standards. However, in dance learning at YPAC Semarang, the student's body is understood as a body that lives, feels, and builds meaning through movement. Therefore, students' experiences when they are able to follow the rhythm of music, memorize a series of movements, or perform in front of an audience are an important part of the learning process, not just an additional result.

In addition to the concept of the body that is lived, Merleau-Ponty also explained about the body schema or *schéma corporel*, which is a system of motor habits that develops through experience. The body schema is dynamic and is constantly updated through practice. This concept explains that when CP students practice dance movements repeatedly, they are not "fixing the body's flaws", but rather building distinctive movement patterns that are part of the way their bodies interact with the world. Every movement that is successfully performed becomes part of a kinesthetic experience that expands their body's capabilities.

This can be seen when the rowing movements in the Golek Dance produce hand shapes that tend to be stiff or exhibit involuntary tremors in some students with athetoid CP. On April 9, 2026, during a Golek dance rehearsal, when Student 2 experienced hand tremors while holding the sash (*sampur*), the instructor did not correct it as a technical error. Instead, Mrs. Sri Jarwani mirrored the tremor and reframed it as the dynamic fluttering of the doll's cloth in the wind. In the perspective of inclusive arts education, this pedagogical decision is a tangible form of disability aesthetics, i.e., the recognition that bodies with different characteristics have unique aesthetic potential and cannot be replicated by non-disabled bodies (Boswell et al., 2023). In line with Hickey-Moody's (2017) concept of integrated dance as a "public pedagogy of the body", this practice destabilizes traditional normative standards by demonstrating that non-normative bodies do not exhibit technical deficits, but rather embody an alternative, valid aesthetic modality in performance spaces. Thus, the redefinition of dance movements in this study occurs not through simplification of

standards, but through the expansion of the aesthetic meaning itself based on the experience of the student's body.

2. Music Therapy as a Rhythm-Based Pedagogical Scaffold

The second finding shows that music therapy has a central role in dance learning at YPAC Semarang as a bridge between students' neuromotor capacity and their artistic expression. The resource person in an interview on April 16, 2026 explained that music therapy is used to help improve students' focus, body coordination, and motor skills during the dance learning process.

Interview Excerpt (Mrs. Sri Jarwani, April 16, 2026):

"Music is our primary tool. Children with CP often lose spatial orientation because their bodies do not obey them easily. The drum beat (kendang) acts like a rail for a train. When the beat is clear, their ears guide their muscles. They stop fighting their spasticity and start riding the rhythm. Without music, the movement is physical therapy; with music, it becomes dance."

Music in this context is not positioned as a complement to the learning atmosphere, but rather as a pedagogical scaffold or learning scaffold that helps students achieve abilities that are difficult to achieve without such rhythmic assistance.

Scientifically, this approach has a strong foundation. Yang (2022) found that Rhythmic Auditory Stimulation (RAS) was effective in improving gross motor function in CP individuals. Ghai et al. (2022) also confirms that rhythmic auditory stimulation helps improve postural stability and coordination of movement. Furthermore, systematic evidence in Neurologic Music Therapy (NMT) confirms that external rhythmic auditory cues provide an essential temporal template that stabilizes sensorimotor processing and reduces spastic co-contractions during complex movement execution in cerebral palsy (Santonja-Medina et al., 2022; Tian et al., 2020). The underlying mechanism is rhythmic entrainment, which is the synchronization of the motor system with external rhythmic stimuli that helps the body organize muscle activation in a more coordinated manner (Thaut et al., 1997). During observations on April 16, 2026, when Student 1 experienced motor freezing during a neck movement transition (*tolehan*), the instructor tapped a slow, accentuated bass beat (*dhum*) on the *kendang*. Upon hearing the auditory cue, the student synchronized her breathing and completed the turn precisely on count. This observational moment directly reflects neurophysiological mechanisms wherein predictable auditory entrainment bypasses damaged motor control pathways, providing external temporal organization that resolves motor freezing and facilitates fluid movement transitions (Tian et al., 2020).

In Merleau-Ponty's phenomenological perspective, rhythmic experience suggests that the body perceives the world through sensorimotor experiences that are directly experienced. The beat of music becomes a temporal marker that helps the student's body organize movements in space and time. Music is not only heard, but lived through the experience of the body moving in rhythm.

this habits in CP students. When students practice repeating the beat of music, their bodies slowly build a more stable pattern of movement coordination. This process shows that the student's body schema is constantly updated through rhythmic experiences and dance movements. Thus, motor development in dance learning is not only the result of mechanical training, but the result of the body's constantly adapting experience.

In addition, the concept of motor intentionality is also relevant in explaining the function of music in dance learning. According to Merleau-Ponty, the body does not move mechanically, but always leads to something meaningful. When students follow the rhythm of music in dance, they are not simply moving their bodies automatically, but are building expressive relationships with the space, music, and social environment around them. Movement is a form of body communication that is alive and meaningful.

On an affective level, music also builds an emotional atmosphere that increases student engagement in learning. The enthusiasm of the students during the exercise shows the flow conditions as described Csikszentmihalyi (1990), which is a state when a person is fully engaged in a challenging activity but is still within the range of his or her abilities. In these conditions, the development of abilities occurs more optimally because students experience emotionally meaningful learning experiences.

From the perspective of inclusive education, the integration of music and dance at YPAC Semarang shows that art learning can be a medium of multidimensional development. Kordi (2022) found that the integration of art in inclusive education is able to improve the concentration, ability to follow instructions, and body coordination of students with special needs. Thus, learning dance not only results in artistic development, but also supports students' cognitive, motor, social, and emotional development simultaneously.

3. Wirasa as a Driver of Motor Aesthetics in Learning

The third finding is the conceptual core of this study, namely the emergence of *wirasa* as the main driver of motor aesthetics in the dance learning of CP students. The resource person explained that one of the main goals of learning dance at YPAC Semarang is to prepare students to perform in performances. This goal seems simple, but pedagogically it results in a very fundamental change in learning orientation.

When the goal of learning is no longer "improving the body", but rather "preparing for appearance", the student's body is no longer positioned as an object of rehabilitation, but as a medium of artistic expression. This shift gives rise to intrinsic motivation as described in Self-Determination Theory by Ryan & Deci (2000), namely the emergence of a sense of competence, autonomy, and social connectedness in the learning process. As critical reviews of movement interventions highlight, moving beyond the medical-rehabilitation model allows dance for disabled students to be reclaimed not as physical therapy, but as a site of artistic agency, cultural identity, and aesthetic expression (Anderson & Mathews, 2024).

In the aesthetics of Javanese dance, this condition can be understood through the relationship between *wiraga* and *wirasa*. *Wiraga* refers to the form of movement technique that is visually visible, while *wirasa* refers to the inner appreciation that animates the movement. Conventional dance learning for students with disabilities often only focuses on *wiraga*, namely improving body shape and technique accuracy. However, at YPAC Semarang, it can be seen that when students are given space to live the character of the Peacock Dance or the Golek Dance emotionally, their motor control develops more naturally.

Field Observation Log (April 23, 2026 – Stage Rehearsal):

When Student 1 was initially instructed to 'straighten your neck and fix your posture' (a pure wiraga instruction), her body grew tense and her head tilted involuntarily. Instructor Mrs. Rus Hayati halted the exercise and said: 'Do not think about posture. Look at the audience and show them how proud and beautiful this

Peacock feels inside' (a wirasa instruction). Student 1 instantly lifted her chin with intense eye contact, smiling with pride. The involuntary neck tilting noticeably relaxed as her expression fully embodied the character.

This phenomenon can be explained through the concept of Merleau-Ponty's motor intentionality. According to him, the body moves not primarily because of the demands of technique, but because of the urge to express meaning to the world. The body perceives the world through movement before it is understood verbally. Thus, when CP students dance, they are not simply performing limited physical movements, but are directing themselves to the world through meaningful movements. Dance movements are an aesthetic action born from the intensity of the body to be present and communicate with the surrounding environment.

Interview Excerpt (Mrs. Rus Hayati, April 23, 2026):

"If we only evaluate wiraga (physical accuracy), our children will score poorly because their limbs cannot form a perfect classical angle. But when they perform, their wirasa (expressive soul) shines brighter than non-disabled dancers. Their eye contact, their facial intensity, their pride—that is where the beauty lies. The audience does not see a struggling body; they see an artist expressing a character."

This pedagogical orientation aligns with recent inclusive dance studies showing that when instructors prioritize expressive authenticity and emotional immersion over physical accuracy, students demonstrate significantly higher bodily confidence and natural motor coordination (Aulia et al., 2026). This concept shows that dance does not start from technique, but from the experience of the body that wants to express something. Therefore, the movement of CP students who appear to be fractured due to spasticity or unstable due to athetosis cannot be understood as a failure of technique, but rather as an authentic form of body expression. In the framework of Merleau-Ponty's phenomenology, the body is not a passive object, but a subject that actively constructs meaning through motion.

The relationship between Merleau-Ponty's phenomenology and dance aesthetics can be seen in his view that aesthetics lie not only in the perfect visual form of movement, but in the way the body is located and constructs space through that movement. Each body has a different way of inhabiting space, so each body also has different aesthetic possibilities. Thus, the body of CP students has a different aesthetic potential, not inferior.

In the context of learning dance at YPAC Semarang, the process of "capturing" dance movements is not just imitating the movements of the instructor, but the body's processes that actively negotiate its own motor skills, sensory experiences, and expressive impulses. The result of these negotiations is an authentic and distinctive form of dance. Research Quinten et al. (2022) emphasizing that the study of dance and disability needs to move beyond the rehabilitation paradigm towards the recognition of the actual aesthetic contribution of the disabled body. The findings of this study strengthen this idea in the context of art education in Indonesia. This is consistent with Indonesian inclusive arts education research, which demonstrates that creative dance exploration empowers students with special needs to channel internal emotional states, thereby transforming movement learning into an empowering somatic experience (Indah Fatmawati et al., 2023)

Merleau-Ponty also shows that the body's experience with neurological disorders still has the ability to build meaning and relationships with the world. This perspective is in line with the concept of disability gain, which is the view that disability is not only related to the loss of ability, but also results in the possibility of

new experiences and expressions. Thus, motor aesthetics in this study is not just a concept about the beauty of movement for the disabled, but a pedagogical principle that places the body of CP students as an authentic artistic subject. Dance learning at YPAC Semarang becomes an arena where students' body schemas are updated, their motor intentionality gains a space of expression, and dance aesthetics are redefined not from standard technical standards, but from bodily experiences that are lived directly by the students themselves.

D. CONCLUSIONS AND SUGGESTIONS

This study yields three main findings that construct the concept of "motor aesthetics" as an inclusive dance pedagogy framework for Cerebral Palsy (CP) students at YPAC Semarang:

1. Adaptive Instructional Differentiation (*Authentic Somatic Range & Non-Normative Choreography*): Instruction shifts from normative body standardization to the student's unique physiological capacity. Neuromotor traits of CP (spasticity and tremors) are reinterpreted dialogically into choreography with intrinsic artistic value rather than viewed as clinical deficits.
2. Music Therapy Integration as Rhythmic Scaffolding: Music serves as a rhythmic stimulus (*rhythmic entrainment*) that facilitates motor coordination, spatial orientation, and emotional engagement naturally and systematically.
3. Performative Agency Orientation (*Shift from Deficit to Expression & Artistic Autonomy*): Public performance experiences transform students from subjects of physical rehabilitation into autonomous artistic performers, where the drive for expression organically sparks motor control.

Theoretical and Practical Contributions

- Theoretical Contribution: Enriches inclusive arts education through Maurice Merleau-Ponty's Phenomenology (*lived body, body schema, and motor intentionality*). The CP student's body is affirmed not as a "deficient body," but as a lived body that actively experiences, inhabits, and interprets the world kinesthetically.
- Practical Contribution: Advocates for the development of inclusive dance curricula in Indonesia based on Universal Design for Learning (UDL), treating diverse body shapes and movement modalities as core pedagogical assets.

Limitations and Future Research Directions

This study is limited by its single case study design and small sample size. Future research is recommended to:

1. Expand the study across diverse special education institutions (SLBs/YPACs) representing broader CP spectrums.
2. Develop an inclusive dance assessment instrument operationalized from motor aesthetic indicators.
3. Design inclusive dance instructor training modules for systematic implementation across special arts education in Indonesia..

CONFESSION

The author would like to thank YPAC Semarang, especially Mrs. Rus Hayati and Mrs. Sri Jarwani, for their openness and willingness to be resource persons and allow the observation of this research. Thank you to the Dance Arts Education Study Program, Semarang State University for the academic support provided during the research process.

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