



The Learning Process of The Rapa'i Geleng Dance At Seulawet Arts Groups in UIN AR-RANIRY Banda Aceh

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Abstrack

Although dances are generally performed by women, the traditional Acehnese dance "rapa'igeleng" is instead performed by a group of men, emphasizing cooperation, togetherness, and solidarity. Uniquely, there is a traditional oral product in the form of poetry that is also presented as an accompaniment to the dance. By analyzing dance learning behavior, this research aims to explain the learning processes undertaken by the male dance group at the traditional dance studio Seulawet at UIN Ar-Raniry Banda Aceh. To gain a deep understanding, a qualitative method with participatory observation was used to examine the competence of the trainers, objectives, teaching materials, teaching methods, and assessments. Interviews and training program documents were also used for source and data triangulation. The study concluded that the process of learning the rapa'igeleng dance at the Seulawet Art groups at UIN Ar-Raniry Banda Aceh revealed that the dance trainers did not have a bachelor of art background, but were seniors who already had dance experience and had achieved success both domestically and internationally. Dancers and musicians from Seulawet Art Groups are among the students of UIN Ar-Raniry. Teaching materials include the scope of the rapa'i geleng dance, the movements of the rapa'i geleng dance, the poetry of the rapa'i geleng dance, and how to play the rapa'i musical instrument, Teaching methods are the lecture method, question and answer method, and demonstration method. The media used in learning include the Rapa'i musical instrument, documentation books about traditional Acehnese dances, Rapai Geleng dance videos and the trainer evaluates each lesson.

Keywords: Learning, Dance, Rapa'i Geleng dance

INTRODUCTION

Education has a critical role in personal development and self-realization. Education is part of the attempt to help individuals live meaningful lives and attain happiness both individually and collectively. Education, as a process, requires a structured and stable system, as well as clear goals, to attain the desired outcome.

Art education is one sort of learning that can support educational objectives. One of them is to develop each individual's creative potential in both official and non-formal education settings, such as schools, colleges, and art groups.

Non-formal education is an alternative educational pathway that can be applied in a systematic and tiered manner. Non-formal education services are provided by a variety of educational institutions in Indonesia, one of which is the Learning Activity Studio (*SanggarKegiatanBelajar or SKB*). SKB is the Regency/City Education Service's technical implementation unit for non-formal education. In general, the SKB is responsible for establishing pilot non-formal education programs and learning materials with local content for each region, including traditional dance.

Traditional dance is a style of dance that has been practiced for a long time and passed down through generations. Rapai geleng is a traditional dance taught in Aceh's art groups.

The rapa'igeleng dance is a traditional Acehese dance that originated in Aceh. It is accompanied by dancing motions that represent a uniform attitude toward collaboration, togetherness, and solidarity in the community. This dance is intended for men, and it is performed by 12 skilled men with rapa'i as dancing props and music. The poetry provided tries to educate the community on how to live in society, as well as religion and solidarity, all of which are highly respected.

The rapa'igeleng dance at the Seulawet Art groups of UIN Ar-Raniry Banda Aceh was researched because this group places a

high value on traditional dance, particularly rapa'igeleng. Researchers are interested in investigating the learning process at the Seulawet Art Group because we now know that it only occurs in schools. However, learning takes place outside of school and is necessary to improve children's creativity so that they can introduce traditional Acehese dance at events both in the country and overseas.

The description above demonstrates that art groups play a significant role in establishing traditional dances to preserve Aceh's cultural heritage, one of which is the Rapa'iGeleng dance, and that art groups may help universities foster student creativity in creating art. As a result, the presence of a studio makes it easier to expose traditional Acehese dance skills to local and visiting communities.

This research is based on several previous studies that have been done previously related to the object under study, there are a research of (Setyawan, 2020) article entitled "Strengthening National Identity Through The Learning of East Culture-Based Art Education". (Malarsih, 2016) article entitled "The Tryout of Dance Teaching Media in Public School in The Context of Appreciation and Creation Learning". (Azmi, 2024) article entitled "Play-Based Learning with Games as a Dance Teaching Tool". (Manalu, 2020) article entitled "Inmate Character Development through Rapa'i Geleng Dance in Correctional Institution Kota Jantho Aceh Besar". Then (Verulitasari, 2016) article entitled "Cultural Values in Rapai Geleng's Performance Reflect Aceh's Cultural Identity".

The results of the above research findings can be used to compare the similarities and differences between this research and some of the research results above so that it can be emphasized that this research is different from other studies, by utilizing the findings of the research, both the theoretical and empirical aspects, this problem assessment is expected to be more sharpened, strong and academically standardised.

Based on the above-mentioned context, researchers are interested in investigating "The learning of the Rapa'iGeleng Dance at the Seulawet Art groups in UIN Ar-Raniry Banda Aceh". The purpose of this study is to determine how the Rapa'iGeleng dance is learned.

METHODS

The research method used is qualitative. Qualitative research methods might describe an event in the field based on what the researcher observes in the form of written words or actions. This method is also utilized to describe and get information directly from dancers and trainers on studying the rapa'igeleng dance at the Seulawet Art groups, UIN Ar-Raniry Banda Aceh. The investigation was conducted at the Seulawet Art groups, UIN Ar-Raniry, Banda Aceh. Data collection strategies include observation, interviews, and documentation. Researchers employ source triangulation as a data validation approach. Triangulation is utilized not only to ensure the validity of data but also to enrich it. Data analysis techniques are carried out by data reduction, data presentation and data verification.

RESULTS AND DISCUSSION

Rapa'i Geleng Dance

The word *rapa'i* was derived from the name of Sheikh Rifa'i, the first person to create this percussion instrument. *Rapa'i* is a form of art practiced by the people of Aceh in general, and coastal Aceh in particular. The Aceh Cultural Week (PKA: Pekan Kebudayaan Aceh) dance collection document (1980-1981:235) states that "*rapa'i*" has numerous meanings, including:

- a. *Rapa'Is* defined as a percussion musical instrument made from old jackfruit wood or merbau wood while the skin is made from processed goat skin.
- b. *Rapa'Is* defined as a playing group consisting of eight to twelve people, so in Acehnese it is called crew *rapa'i*.

- c. *Rapa'Is* interpreted as a form of play in the art of *rapa'i* itself.

According to Darma (2013:10) "*rapa'igeleng* is a type of folk art that combines two elements, namely dance and music accompanied by religious poetry with the size of *rapa'i* being smaller than *rapa'igeurimpeng*".

It can be concluded that the meaning of the word *rapa'i* is a unified whole which consists of the *rapa'i* musical instrument, the human player, and the form of the game. *Rapa'i* is divided into several types of games, one of which is the *Rapa'iGeleng* dance.

The history of *rapa'igeleng* was first developed in 1965 on the south coast. This was confirmed by Sofyati (2004:105) who stated that:

The *rapa'igeleng* dance is a dance with a religious theme. This dance developed when Islam entered Aceh, which was an effort to propagate Islam. At that time, the *rapa'igeleng* dance was performed by students to fill the boredom of their time after studying. Then this dance was used as a means of preaching because it could attract a large audience. The *rapa'igeleng* dance originally came from Southwest Aceh in the Manggeng sub-district in Seuneulop village which has cultural characteristics in the coastal lowlands.

Rapa'i Geleng also incorporates dancing motions that represent a unified attitude toward cooperation, togetherness, and solidarity among the community. Each dancer holds a *rapa'i* and beats it while singing and shaking their heads, hence the name "*rapa'igeleng*." The popularity of this dance has led to its spread over Aceh, not just in its original location, but also in many studios. The *rapa'igeleng* dance is performed in a sitting position with the legs folded behind the back, with the *rapa'i* serving as a prop for thumping and dance accompaniment.

According to Ali (2011:36), "*rapa'igeleng* serves as a medium for developing religious broadcasts, instilling moral values, and explaining how to live in society." However, throughout time, this dance has become popular for entertainment

events, competitions, and event openings both at home and abroad, with the poetry presented depending on the syahi. Many of these poems have been rewritten, but they still serve the same purpose: to preach and contain information on the Acehnese people's struggle, to educate the community on how to live in society, and to uphold solidarity, which is tailored to specific times. Rapa'igeleng is a group dance performed exclusively by guys. Usually, people who perform this dance are trained guys.

According to the description above, the Rapa'iGeleng dance was established to promote preaching and entertainment, with poetry embedded in each dance movement. The dynamic motions in this dance represent unity and strength.

Learning

Learning and teaching are closely intertwined. Learning, teaching, and learning occur together. Learning can happen without a teacher or teaching activities. Meanwhile, teaching refers to whatever the teacher does in the classroom. According to Setiawan (2006:21), learning is the ability of individuals to sort and choose what is good and bad. Meanwhile, according to Isjoni (2009: 14), learning is something that students do rather than something that is designed for them. Learning is essentially an educator's endeavour to assist pupils with learning activities. The purpose of learning is to achieve efficiency and effectiveness in the learning activities undertaken by pupils. According to Slameto (2003:2), learning is a process in which a person makes an effort to achieve a new change in behaviour as a result of his own experience.

Based on the definition above, it is possible to conclude that learning is a process of changing a person's behaviour as a result of new knowledge, experience gained, and the production of new experiences, as well as a system that aims to assist the student learning process by containing a series of designed student learning, arranged in such a way as to influence and support the internal and external student learning processes.

Meanwhile, learning is an effort to improve students' learning outcomes.

The learning process will take place if there are supporting elements for learning, the supporting elements are:

Teacher (Trainer)

Teachers play a relatively significant part in educational activities. The role of the instructor is linked to the role of the student in learning. According to Bahri (2006: 112), the quality of instructors as learning guides is also very influential, as teachers are educators who offer pupils a specific quantity of knowledge at school. Teachers have extensive professional experience. Meanwhile, Dimiyati (2006:248) defines teachers as teachers who educate. instructors who teach students are individuals who develop as instructors in a specific field of study; teachers also advance professionally.

Student

When the teacher and students interact in the classroom, teaching and learning activities will take place. Dimiyati (2006:22) defines students as subjects who participate in school-based teaching and learning activities. In these activities, students participate in teaching actions and respond with learning actions. In the beginning, a student must be educated as thoroughly as possible by the teacher, and the primary responsibility of parents is to send their children to school to be educated so that they become knowledgeable individuals in the future and pupils understand the value of learning. Students engage in a learning process in which they employ their mental faculties to explore learning materials. Cognitive, emotional, and psychomotor abilities taught through learning materials grow more comprehensive and stronger as a result of evaluations and learning success, making students more conscious of their talents.

Media

Media presence has a significant impact on the teaching and learning process. Because, in this activity, using the media as an intermediary can help to reduce the ambiguity of the material delivered. According to Bahri (2006:120), media is a tool for delivering

learning information or messages. If media is a source of learning, it can be generally defined as individuals, objects, or events that allow students to acquire knowledge and skills. The role of the media will not be visible if it is not used following the content of the teaching objectives that have been developed; thus, the teaching objectives must be used as a reference point while using the media. Based on the description above, it can be concluded that media is any tool that can be used as a channel for messages to achieve teaching goals.

Method

According to Surakhamad in Suryosubroto (2002: 148), teaching methods are means of executing rather than the teaching process, or how technically specific learning materials are distributed to students at school. Meanwhile, Bahri (2006:72) states that "the method's position is as a tool of extrinsic motivation, a teaching strategy, and a tool to achieve goals. Based on the explanation above, it can be concluded that a method is a method, which in its function is a tool to achieve a goal.

Evaluation

Evaluation is carried out to find out the results of learning carried out by students. According to Dimiyati (2006:221) states that "learning evaluation is a process for determining the services, value or benefits of learning activities through assessment and measurement activities. Learning evaluation includes making judgments about the services, value or benefits of the program, results, and the learning process. Based on the description above, it can be concluded that learning evaluation is a amount of information or data about the services, value or benefits of learning activities.

Rapa'i Geleng Dance Learning Process

Teacher (Trainer)

Sahal (2021:166) in a catharsis journal, this article explains that "the role of teachers in the implementation of education in schools are the followings: Exemplary, Inspiration, Motivator, Dynamisator, Evaluator".

Referring to Sahal's research, the results of the study showed that the teachers of the Seulaweut Art groups are dance trainers who do not have arts degrees but are senior members of the studio who have prior dancing experience and have achieved success both domestically and internationally. Every exercise performed in the studio is an effort by the trainer to develop each dancer's potential and inspire the dancers to be more active even outside of the trainer's studio learning hours.

Student

Student involvement is an important study in the world of education. Student involvement requires not only activeness but also a feeling and sense of belonging. Student involvement focuses on reminders of academic achievement, positive behavior and a sense of belonging to students so that they remain in school (Willms & Milton: 2009)

Hedianti (2021:24) in a catharsis journal, this article explains that "students were human beings who had minds who were invited to be involved in the process of cultural arts learning and not only accept what is conveyed by the teacher".

Referring to the opinion above, the results of the study showed that the students in the Seulaweut Art Studio include dancers and musicians from UIN Ar-Raniry. All members of the Seulaweut Art group not only study their subject of specialization but are also taught to appreciate the work of others and to act appropriately without being pretentious about their accomplishments.

Material

Dalimunthe (2020:154) in a journal of dance art, this article explains that "the teaching materials are a set of learning materials that are arranged systematically, attractively, and presented completely based on the competencies that students must master".

Referring to Dalimunthe's research, the results of the study showed that the material taught at the Seulaweut Art group includes the scope of the *rapa'i gelang* dance, the *rapa'i gelang* dance movements, the poetry of the

rapa'i geleng dance, and how to play the *rapa'i* musical instrument.



Figure 1. Dance trainer providing material about the scope of the *Rapa'i Geleng* dance (Documentation: Umul Aiman, 2024)

The material taught is about dance background and dance history. When explaining the material, dancers are given the opportunity to ask questions about the history or background of the dance that they do not yet know. After the trainer provides the answers asked, the learning is complete for the first meeting.

The process of learning *rapa'igeleng* for dance members begins by providing material in the form of *rapa'igeleng* dance poetry, after all the verses have been memorized, it continues with *saleum* movements, *gelumbang* movements, and *saman* movements, *rapa'i* blows, learning to *geleng*, and *enjot*.



Figure 2. Trainer Providing *Likok Saleum* Movement Material (Document: Umul Aiman, 2024)



Figure 3. Trainer provides material for *Likok Geulumbang* dance movements (Document: Umul Aiman, 2024)

The next meeting, the trainer taught the Acehnese *rumoh* floor pattern and *rapa'i* blows, as seen in the picture below:



Figure 4. Dancers Make Floor Patterns in *Rumoh Aceh* (Document: Umul Aiman, 2024)

The dance trainer collaborates with the music trainer to teach the strokes in *rapa'igeleng* which is divided into three *rapa'i* sounds, namely bum, peng, crik. The three sounds in the *rapa'i* must be able to be beaten correctly, like the sound of the boom, in the *rapa'i* they are beaten at the bottom of the *rapa'i*, with the fingers held together. As seen in figure 5.



Figure 5. Trainer teaches *Rapa'i* the sound of a boom

Then the *peng* sound, in *rapa'i*, is played in the middle between the palm and the knuckles of the opened hand, as seen in figure 6.



Figure 6. Trainer teaches dancers the sound of Peng blows
(Document: Umul Aiman, 2024)

Then the sound of *crik*, this sound is produced from the side of the *rapa'i*, the position of the hands when beating can be clenched or opened wide. As seen in figure 7.



Figure 7. Trainer Teaches Rapa'i the Sound of Crik Hits
(Document: Umul Aiman, 2024)

The *rapa'igeleng* dance is danced by 12 people and a maximum of 20 young male dancers. This dance begins with the dancers scattering while running, to form a triangular formation of Acehese house roofs, while reciting *shalawat* by hitting *rapa'i* to the right and left. Here are the verses:

Sallallahuala Muhammad
Sallallaahualayhiwasallam
Oh Allah or Muhammad
Neutamah grace and greetings

all the dancers sit in a cross-legged position, singing poetry without accompaniment by *rapa'i* blows, as follows:

Uzat-uzatmeutellak hi meutellak

Ya Ilallahualatmeutellak
Ruhul qudussuruhannuri
Hibatillahialatmeuteullak

The next verse is the opening (greeting):

Greetings
Greetings a'laikum
Warahmawarahmatullah
Jaro du jaroduablah
Ateuh jeu or jeumala
Jaro lonjarolonsiploh
At ateuh at ateuhulee
Meuahlonmeuahlon lake
Keu warehkeuwarehdumna
Because saleum prophet kheun sunnah
Jaroe meets the noble conditions
Mulia wareh bright light
Noble friend mameh voice
Bismillah, Alhamdulillah
O God, the powerful Po
Seulaweutkeu Rasulullah
I want to read it
Oh Allah Allahu rabbi
Bek ileneubri apocalypse donya
Ummah lam donya le that temptation
Continue praying and fasting
Neurakatujohtsyuruga eight
Vote, hi friend Riri who likes it
Meunytogalakneurakatujoht
Pubutpu the spirit pajohpu eve
Meunytogalak-tagalaktsyuruga eight
Peugetkhabarat old time donya

Based on the description above, it can be concluded that the *rapa'igeleng* dance is closely related to social, religious and social life, which contains preaching in poetry to broadcast the Islamic religion, and in each element the *rapa'igeleng* dance movement symbolizes solidarity, unity, and extraordinary cooperation.

Media

The use of learning media can make delivering material easier in learning activities. Various kinds of learning media can be used in learning activities, but all of this is adjusted to the learning material that will be provided. For example, in dance lessons, the teacher uses video media to display the dance material that will be delivered (Fitri, 2020:1741).

Referring to Fitri's research, the results of the study showed that the media used by the Seulaweut Arts groups when delivering material and during *Rapa'i Geleng* dance practice are: the trainer uses a book in the form of a dance document owned by the groups to provide an explanation of the background of the dance and the history of the dance. The trainer also uses visual audio in the form of videos of the Rapa'i Geleng dance as a learning medium, then Rapa'i is used as a basic medium in learning the Rapa'i Geleng dance.

Method

Arnita in Saputra (2020:157) in a catharsis journal, this article explains that "In a learning activity, the teacher will use a method that is deemed appropriate to be used in learning. Choosing a method that is in accordance with the situation and conditions is an effort for teachers to achieve optimal learning goals".

Referring to Saputra's research, the results of the study showed that the dance trainers at the Seulaweut Arts groups, UIN Ar-Raniry Banda Aceh use 3 methods in the process of learning the *rapa'igeleng* dance, namely: lecture, question and answer and demonstration methods.

The trainer uses the lecture method to explain the theory of learning the *Rapa'i Geleng* dance, explaining the background of the dance, the history of the *Rapa'igeleng* dance, the function and meaning of the dance. So, before dancers practice the *rapa'igeleng* dance, they must first be given knowledge about the history and background of the dance.

The trainer uses the question-and-answer method to make it easier to guide dancers, so that if there are dancers who have difficulty in dance practice or do not understand the material explained by the trainer, the trainer gives the dancers the opportunity to ask questions.

Meanwhile, the demonstration method is used by trainers to demonstrate how to dance and beat the *rapa'i* in the *rapa'igeleng* dance. The trainer provides guidance such as teaching the correct dance steps, pushing the

shoulders and legs, and shaking the head in the rapa'i shake dance.

Evaluation

Pangastuti in Hediani (2021:23) in a catharsis journal, this article explains that "Assessment is a process to obtain information about the development, achievement, and performance of students which is carried out systematically and continuously". In line with this opinion, Pamungkas (2020:225) in the catharsis journal stated that "the evaluation of Gamelan Soepa learning was carried out by assessing students' understanding of the material that had been provided by the teacher. The assessment was done through practical tests and written tests".

Referring to the research above, the results of the study showed that the trainer carries out an evaluation after each lesson is completed, the form of evaluation is in the form of a question-and-answer session with the dancers regarding the difficulties in dancing the rapa'i geleng, so that at the next meeting the material that has not been understood will be repeated, as well as providing constructive criticism and suggestions for the dancers and dance trainers. yourself, to be more motivated in dancing.



Figure 8. Researchers Give Final Evaluation to Dancers

(Document: Umul Aiman, 2024)

Evaluation is also carried out based on the material that has been taught. This assessment not only assesses the dancer's ability to dance, but also becomes a benchmark for the trainer in carrying out the learning process, in this case the trainer also

reassesses the dancers both individually and in groups. The aspects assessed are:

- a) Determination of various movements in dancing
- b) Solidarity in dancing
- c) Solidarity in beating *rapa'i*, and
- d) The dancer's soul in dancing

The evaluation of the overall practice of learning the *rapa'Igeleng* dance is that the dancer can dance the dance well, as expected by the groups, trainer and the rules of the traditional dance itself.

The results of research on the process of learning the *rapa'igeleng* dance at the Seulaweut Art group, UIN Ar-Raniry Banda Aceh, show that the dance trainers at the groups use teaching materials that are in accordance with the mutual agreement that has been determined, and the trainers use three teaching methods, namely the lecture method, question and answer method, and demonstration method. As well as using documentation books about traditional Acehnese dances in the studio. *Rapa'igeleng* is an Acehnese people's culture that must be preserved. Apart from that, this dance is very energetic, so not everyone can master the dance in just one practice, but there must be a process in imbuing the spirit of the dance and team unity. After completing learning from the dance group, it is also hoped that they will be able to develop the dances they have learned later, both at school and in the community.

The dance learning process at the Seulaweut Art group takes place in an orderly manner according to a predetermined schedule. The activities in this group provide opportunities for group members to have more potential and work, especially for dancers, so they can introduce their own culture both at home and abroad.

The *Rapa'iGeleng* dance lessons taught at the Seulaweut Art groups use varied forms of movement presentation without changing the existing traditional repertoire as a basis. This dance movement is still danced with the dancer sitting in prayer, the dancer is also the *rapa'i* musician, and is accompanied by the syahi. However, what makes the *Rapa'igeleng*

dance at the Seulaweut Art group unique is when the dancers perform the attraction of throwing the *rapa'i* and the floor patterns that are formed during the performance, for example the floor pattern is in the shape of an Acehnese *rumoh*. Previously, Hasan (2005:102) has stated that *Rapa'igeleng* is presented in the form of a group consisting of a group of dancers as well as *rapa'i* musicians and accompanied by one or two people who are called poets or in Acehnese syahi. With the composition of the sitting prayer game, the movements of the body parts from the waist up are moved at an increasingly faster tempo to form a floor pattern that has traditional value."

Things that need to be considered in implementing the learning program carried out by the trainer include:

- 1) How to open a lesson
- 2) How to deliver material
- 3) Use of learning methods
- 4) Use of media in learning
- 5) Good classroom management
- 6) Teaching and learning interactions
- 7) How to close
- 8) Evaluation

Based on the description above, it can be concluded that the learning process that occurs in the Seulaweut Art group UIN Ar-Raniry is in accordance with the provisions set out in the studio.

CONCLUSION

The art learning process in the group is one of learning that aims to develop dancers' attitudes and abilities so they can be creative. The dance learning process at the Seulaweut Arts group, UIN Ar-Raniry Banda Aceh is as expected by the group, namely that the dance trainer provides dance material in accordance with the mutual agreement in the studio between the trainer and the heads of other fields. Dance trainers at the Seulaweut arts group, UIN Ar-Raniry Banda Aceh, use 3 methods in the process of learning the *rapa'igeleng* dance, namely: lecture method, question and answer method, and demonstration method. Of these three

methods, the demonstration method is often used.

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