

Tarek Pukat Dance Learning to Improve Learning Activities of Early Childhood

by Hartono Hartono

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Tarek Pukat Dance Learning to Improve Learning Activities of Early Childhood

Hartono^{1*}, B Susetyo², Fitriani³

^{1,2}Faculty of Languages and Arts, Universitas Negeri Semarang

²Institut Seni Budaya Indonesia Aceh, Aceh Besar, 23911, Indonesia

*hartono_sukorejo@mail.unnes.ac.id

Abstract—*Tarek Pukat Dance* was originally designed to encourage the Aceh people in an event of the Aceh youth congress in 1958. *Tarek Pukat Dance* tells about the life of the Aceh people who live on the coast. Until now, *Tarek Pukat Dance* has been preserved at *Cut Nyak Dhien Studio*. The training activities at the *Cut Nyak Dhien* studio are interesting for trainees who are of average children in early age. This study examines the learning of *Tarek Pukat Dance* performed by Early Childhood at *Cut Nyak Dhien Studio*. The method used is qualitative. The research location is in the *Cut Nyak Dhien* studio Banda Aceh Anjong Mon Mata, Aceh Governor's Hall Area, Banda Aceh City. Data collection techniques used are observation, interviews, and document studies. Data validity technique uses source triangulation. Data analysis techniques with interactive models are a reduction, verification, and presentation of data. The results of the study show that the learning of *Tarek Pukat Dance* which was followed by Early Childhood at *Cut Nyak Dhien Studio*, in general, there were two activities. The first is a deliberate learning activity that is a modification of time, place, material, method, instructor, students, media, learning objectives, evaluation, and learning outcomes. Second is accidental learning activity which occurs naturally without any modification.

Keywords—early childhood, learning, *Tarek Pukat Dance*

I. INTRODUCTION

The capital city of Aceh Province is called Nanggroe Aceh Darussalam (NAD). The city of Banda Aceh is also the oldest Islamic city in Southeast Asia. Aceh has a variety of arts both in the form of drama, music, and dance. One of the dance arts is *Tarek Pukat Dance*. *Tarek Pukat* is a dance that grows and develops in the city of Banda Aceh and is still preserved, especially in the *Cut Nyak Dhien* studio.

The beginning of *Tarek Pukat Dance*, as told by Novizal (45 years) *Tarek Pukat Dance* was created by Yuslizar in 1958, to inflame the spirit of the Aceh people in the Aceh youth congress event. This dance expresses the people in society who are sailing for fish in the sea.

The results of the research by Restela & Narawati [1]. *Tarek Pukat Dance* is a creation dance as an illustration of the Aceh coastal people whose earn of livings are as fishermen using trawls. Other similar studies as conducted by Murni and Rohidi [2], are essentially traditional arts as Symbolic Expressions of Community Culture.

The research related to the preservation has been conducted by Triyanto [3], that Enculturation can also occur in the Family of Craftsmen Communities. The relevance of

some of these studies with the research conducted is that one of the preservation ways is through learning given from the older generation to the younger generation. Younger generations more specifically in early childhood can occur in the family and community environment. Based on a number of previous explanations, this study focuses on studying the learning of *Tarek Pukat Dance* performed by Early Childhood at *Cut Nyak Dhien Studio*.

II. METHODOLOGY

The capital city of Aceh Province is called Nanggroe Aceh Darussalam (NAD). The city of Banda Aceh is also the oldest Islamic city in Southeast Asia. Aceh has a variety of arts both in the form of drama, music, and dance. One of the dance arts is *Tarek Pukat Dance*. *Tarek Pukat* is a dance that grows and develops in the city of Banda Aceh and is still preserved, especially in the *Cut Nyak Dhien* studio.

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III. RESULT AND DISCUSSION

Some research results that are used to examine the problems in this study, are the results of the research by Murni and Rohidi [2], that cultural representation appears in the symbolic form of expression, regional representation,

and society. In connection with previously mentioned research, *Tarek Pukat Dance* is an idea that expresses the condition and environment of the Aceh region. *Tarek Pukat Dance* is an illustration of the activities of coastal communities who have a sense of beauty (aesthetics) which are expressed by motion, poetry, and music. In order to sustain *Tarek Pukat Dance* in the future, the need for cultivation considered necessary on the future generations. Among the one that is trying to maintain it, is the *Cut Nyak Dhien Studio*. *Cut Nyak Dhien Studio* is a studio under the leadership of the Governor of Aceh, which become the name of the studio, which is *Cut Nyak Dhien Meuligoe Aceh Studio* where the leaders are from the wife of the governor and the wife of the deputy governor, will change the name of the leader every 5 years. But the organizers of the studio, trainers, and the coordinator are still the same. So that, the primacy of *Tarek Pukat Dance* can be maintained until now.

Tarek Pukat Aceh dance is different from other Aceh dances (for example *Lilkok Pulo*, *Meusekat Saman*). Aceh dance generally contains the message of Islam. Each *Tarek Pukat Dance* component contains local wisdom that has meaning, messages about social norms, cultural values and as a form of culture that regulates the social system in managing the activities of its social life [5].

The results of the study by Lailisma Sofiyati [6], that the *Tarek Pukat* dance tells the life of the Aceh people who lived in the coastal area, most of their profession as fishermen. Moreover, *Tarek Pukat's* dance is accompanied by the music of "serune kala", gendang and rapai. According to Z.H. Idris [7], Music that accompanies *Tarek Pukat Dance* is a cheerful character that is produced from a musical instrument and a wind instrument. The musical instrument used is *Rapai*, which is Aceh traditional musical instrument. This instrument has a hard character with a loud voice. The music character strongly supports the cheerful impression in the *Tarek Pukat Dance*, an identity of traditional Aceh music and its inflatable equipment, *seurune kalee* musical instrument which has a soft and flowing sound character which is intended to compensate for the tumbling rapai sound. Z.H. Idris [7], explained that rapai came from Baghdad (Iraq). Rapai is usually performed by several people simultaneously. This musical instrument produces a buzzing or big echoing sound when struck and produces a sharp and loud sound that gives a lively and vibrant impression. As well as the character of the Aceh coastal community who always have a loud and big voice, so that they seem enthusiastic in picking trawls in the sea. 2

Tarek Pukat Dances were danced by 5 to 9 female dancers, and 4 or 5 male dancers. In addition to the supple dance movements, in each of their supporters, both costumes and accompaniment all contain symbolic meanings. The symbolic meaning found in *Tarek Pukat Dance* is essentially related to cooperative activities in making trawls or nets which are symbols of this dance. The various movements of *Tarek Pukat Dance* which become an expression of the coastal communities of Aceh are among others the *Kayoeh* movement style.



Fig. 1. *Kayoeh* movement style

This shows that the community is helping each other to the construction of the net. In the *Kayoeh* movement style which can be interpreted as a canoe or *but* rowing is a form of movement that expresses the activities of fishermen who row the boat when they want to release trawlers to find fish so that a movement in *Tarek Pukat Dance* is formed which is a portrait of the fishing community when rowing canoes.

The results of the analysis by Lailisma Sofiyati [6], that the *Kayoeh* movement on male dancers in the *Tarek Pukat Dance* is a form of fishing community activities that row their canoes or *but* while looking for fish in the sea. Then the range of motion is called *Kayoeh* movement style. The *Kayoeh* movement style is an expression of rowing canoe when it is on the surface of the sea while laying trawlers or dropping trawlers at the bottom of the sea.

The *taloe tie* movement style is a variety of movements from *Tarek Pukat Dance* which expresses fishermen tying a boat when they have finished fishing. This is as explained by Mr. Windi Syahputra (35 years) that the *taloe tie* motion is a form of fisherman activity after returning from catching fish.

The other range of motion is *pasoe engkot lam ragamovement* style, which expresses when putting the catch into the basket. In principle, the *Tarek Pukat Dance* in *Cut Nyak Dhien* studio is an expression of fishermen from making nets to their success in getting abundant fish catches. This is in line with the results of research conducted by Restela & Narawati [1] that the *Tarek Pukat Dance* depicts the character of Aceh's coastal communities who are always passionate about working. This is also consistent with the results of Harun's research [8], that Aceh's coastal communities have reactive and militant characters who have high spirits.

This is in line with the results of Hartati's research [9], that *Tarek Pukat Dance* among fellow dancers must be compact and working together. Dancers are also required to be careful in every transition of motion from one variety to the others, resulting in a perfect appearance.

The effort to maintain the *Tarek Pukat Dance* performed by *Cut Nyak Dhien* studio is to involve children of early childhood. With the aim that there will be appreciation among the children so that it is stimulated by love and love for their own arts. In addition to growing a sense of pride in their own culture.



Fig. 2. Learning Activity of Tarek Pukat Dance on Early Childhood.

The learning activities for children conducted at the *Cut Nyak Dhien* studio, the time chosen is the time when children do not have learning activities in formal schools. This means that learning activities are carried out outside school hours. More specifically on Sunday and national holidays.

The material provided is not as difficult as for teens and adults. There are several movements that are adjusted to the age and ability of the child. A simple form of motion. The emphasizing in simple motion is to practice focus and cooperation. The resulting motion appears to be compactness because *Tarek Pukat Dance* is performed in groups or collaborates with each other. The movement of the group both in the standing position and at the time of sitting movements all prioritize working together. At the time of the seated motion which describes the process of making the tarek, arranging the string which symbolizes the fishing net. For children, it is not too difficult to do the movement.

The method used by the teacher to convey dance material as long as the researcher conducted observations at the *Cut Nyak Dhien* studio is the imitation method. This means that the teacher/trainer always gives examples of every move and movement, then followed by children. With the imitation method, the children seemed more clear and effective in mastering the material. But some of the motions were less clear when the teacher was giving examples by blocking the student's view, the teacher could not see if there were any students who are not doing the dance movements correctly that are exemplified by the teacher.

Some of the principles of learning for early childhood as suggested by Haenilah [10], which must be considered by the teacher, namely: (1) that children in learning must be adjusted and observe from the reality of the surrounding environment, (2) the need for learning activities in focusing on children by learning factually, (3) The teachers always invite children to learn directly and be involved in it, (4) teachers and children in learning with real or learn by doing things, (5) when learning activities conducted, it must be based on feeling of pleasure, (6) in learning activities, the teacher always gives motivation for the children to do better, (7) learning activities should be a unity between learning and playing.

Based on this opinion, the learning activities carried out by *Cut Nyak Dhien's* studio were followed by the children in order not to be ignored in the process. In connection with the results, it seems to emphasize more on children's appreciation and love for their own art. There is no achievement target for certain motion competencies. The motivation is given to all students at the end of the year are displayed at the studio's birthday event. Although there is no

achievement target, the children seemed enthusiastic in participating in the learning at the *Cut Nyak Dhien* studio.



Fig. 3. Tarek Pukat Dance Learning of Kayoeh movement style

Cut Nyak Dhien Studio, in carrying out its learning, was never empty of the audience. The audience is not only from the members of the training participants but also from outside the members of the workshop participants and some of them are classified as early childhood. Even the children who only watched the performance, also unconsciously demonstrated what was conveyed by the dance trainer.



Fig. 4. Children watching the learning mimicking the dance motion

Psychologically, at the age of a child, the child will respond to everything that is heard and seen. There are also those who argue that the age of a child is usually called golden age, where a child has great potential to develop because at the age of a child, 90% of a child physical brain has been formed.

Childhood is the right time or the exact time to learn because, at an early age time, it is the most sensitive moment to learning. So, it will be easier to accept lessons including Tarek Pukat dance lessons. The method of the teacher in giving material is done by giving examples and then followed by children. When a child cannot master the material, the teacher always repeats the material both in whole and in each part of the motion. The teacher does not offer new material if the previous material has not been mastered by the children. Therefore, mastery of one various movement with another is not concurrent.

Tarek Pukat dance material intended for early childhood has been deformed by adjusting to the physical and psychological development of children. Some material that has been distorted as stated by Sofiyati [6], that the *Tarek Pukat Dance* movement in the trawling movement is a reflection of the characters of the fishing community who always have the nature of believing in what they find and what they get even though their results are not in accordance with what they are looking for but the nature of these fishermen teaches us to accept what has been given and what has been blessed.

On the other side of learning activities, there are children who do not participate in learning but also pay attention to all what is conveyed by the teacher. So, children who are not directly involved actually also get material as children who specifically follow and are directly involved in learning activities. Including how children master motion. This is actually not too difficult for children to act out in the *Tarek Pukat Dance*. That the *Buhue* movement means carrying trawls. This bueue movement illustrates how the trawling process is made. So they show confidence by showing trawls and lifting trawls as a success in their efforts. Thus, the process of engrafting faith in children will manifest in the movement of *Buhue* movement.

The application of time and evaluation certainly does not apply to children who only witness learning activities. Including the opportunity to be displayed. Because the child just happened to participate in learning activities. However, the process of engrafting characters also happens accidentally. In principle, the *Buhue* movement describes the character of the fishing community who are always faithful in their business. When in search of fish, to bring home whatever they get when they are trawling together. "According to Aini, (2016) that in general the coastal communities of Aceh have character, are consistent, decisive in principle, obedient in principle, and always consistent in a muslim way. This is reinforced by the opinion of Harun [8], that the coastal communities of Aceh always keep their promises, and uphold agreement reached.

Through unintentional learning activities, the values contained in *Tarek Pukat Dance* are also unconsciously embedded in children. This is the result of Hartono's [11] study that basically dance learning inadvertently also implies the values contained in the dance. The characteristics of the community are expressed in *Kayoeh* movement style. The shape of *Kayoeh* movement or lingkka can be called a circle rowing motion. *Kayoeh's* movement is very simple and very suitable to be taught in early childhood. Because *Kayoeh's* motion is not too much variation both footsteps and strokes in the grip, and the accompanying music.

The process of unintentional learning also occurs when children watch the show. This is the result of research conducted by Kusumastuti et al. [12], that the process of child socialization in dance occurs during preparation, carrying out performances which include dancers, the surrounding community and the guests present at the show. When a child watches the program, some variations are absorbed by the child and will affect his physical development. Some other types of motion that are in accordance with the child's physical development Hayoen Jaroe movement style. Hayoen Jaroe's motion is slow and does not require big energy. In addition, Hayoen Jaroe's movements are easily memorized, so children can master it quickly. The Hayoen Jaroe movement style is telling about the habits of the Aceh people in social life who are always grateful for the gift of help from Allah.

This is relevant to Basri's statement [13], that Aceh's dances have messages conveyed from the artists who created them to the people who enjoy them. These messages are related to education, religion, faith, muslim ethics way, and moral. Basically, the whole variety of *Tarek Pukat Dance* movements is very simple, but it requires

cohesiveness and concentration. This is very beneficial for early childhood who participate in *Tarek Pukat Dance* learning activities. Children are trained in focusing attention, and sincerity in solving every problem faced.

IV. CONCLUSION

The learning of *Tarek Pukat Dance* at *Cut Nyak Dhien* studio, which the participants are from Early Childhood, the implementation of learning is held once a week, especially during holidays. Place of learning activities at the *Cut Nyak Dhien* studio. Learning materials are adjusted to children's development and abilities. This means that all dance material is modified every time the variety of motion can be done by the child. The method used is the imitation method (the teacher gives an example and the children follow). Dance instructors are in accordance with their field of expertise, namely in the field of dance. Training participants are generally from around the studio. The equipment used to support dance learning activities in the form of tipe-recorder. The activity of learning aims the children to love their art more. Evaluation is used to determine who is chosen to be on stage doing performance at the studio event and also local government events. Learning can also be witnessed by children who are not structurally included in the list of trainees. That learning is called accidental learning activity.

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