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## Dancing through Difficulties: Kindergarteners' Struggles with the Acehness Dance of *Likok Pulo*

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### ABSTRACT

*Learning the Traditional Likok Pulo Dance taught in schools has obstacles faced by students, namely a lack of mastery of movements which results in students having difficulty dancing well, maximally and consistently. The aim of this research is to find out the process of implementing the Likok Pulo traditional dance and to find out the obstacles faced by children when dancing activities take place at Asri Putroe Kindergarten in Aceh Besar. The research method used is descriptive qualitative. The primary data source is the school principal, one teacher and 3 parents, while the secondary data sources are books, journals and websites. Data collection uses observation, interviews and documentation. The results of the research show that the implementation of the Traditional Likok Pulo dance uses two stages, the first of which is through the teacher explaining the next stage first with a demonstration. The Likok Pulo Dance activities taught in schools show that students' interest arises because of 2 factors, including the first factor, namely internal factors, where factors come from within and the external factor.*

**Keywords:** *Children's Obstacles; Likok Pulo; Acehness Dance.*

## INTRODUCTION

In essence, early childhood learning presents the concept of learning while playing. This is in accordance with the characteristics of children who are active in conducting various explorations of their environment, so play activities are part of the learning process. Learning is directed at the development and refinement of potential abilities such as language, social, emotional, motor, spiritual, and intellectual skills. Effective learning for early childhood education needs to be supported by a conducive learning environment and atmosphere. Play activities that give children the opportunity to interact with their friends and environment are prioritized. Because children are unique and highly varied individuals, individual elements, talents and interests also need to be considered.<sup>1</sup>

In the national curriculum, the development of art refers to the basic competencies of children who are able to express their ideas and creativity in various forms that include various media and move to the rhythm of music. In the process of early childhood development, one of the developments experienced by early childhood is physical development. Physical development in early childhood is characterized by mastery of motor skills, both gross motor and fine motor. For early childhood, optimal physical-motor development is very important. This is because the physical-motor development of children will directly or indirectly affect their daily behavior. Directly the physical-motor development of early childhood will greatly determine the child's skills in moving, then indirectly the physical-motor development in early childhood will affect the child's perspective or treatment of himself and others, it will be very visible when the environment requires the child to be able to adapt.<sup>2</sup>

Children's motor abilities vary, some are slow and some are in accordance with development depending on the maturity of the child. Therefore, from an early age, the aspect of children's motor development is in the form of fun activities that can stimulate children's motor development to the maximum, especially children's gross motor development. Likok pulo dance activities can be done by dancing, children's motor movements will have a positive impact on other aspects of development. Early childhood physical growth must be done with various activities, for example such as dancing, so with the likok pulo dance, it is very necessary for the development of small muscles capable of large muscles. The development of these small muscles is especially needed for children to master basic practical skills during the

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<sup>1</sup> Enco Mulyasa, *Pengembangan Dan Implementasi Kurikulum 2013* (Remaja Rosdakarya, 2014).

<sup>2</sup> Anne Bloomfield and John Childs, *Teaching Integrated Arts in the Primary School* (David Fulton Publishers, 2013) <<https://doi.org/10.4324/9781315068800>>.



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dance process. Early childhood generally likes rhythmic movement activities or rhythmic and dynamic activities. They like to do movements that follow the rhythm of songs or singing, dance activities can provide a good encouragement or stimulation for children in the process of building and finding their mobility. Children need to find original movements so that they can express with the help of teachers to create according to their soul's desires.

Dance is one of Indonesia's cultural heritage, which must be developed and preserved in harmony with a society that is always undergoing changes. Dance in a simple sense is a beautiful movement and is born from a moving and rhythmic body. The most basic goal of dance education is to help children through dance, to find the connection between their body and their entire existence as human beings. Creative dance is a dance dance that has undergone development or departed from pre-existing dance patterns. Dance in social life has a function that is a means for society to describe its culture to preserve a custom. This form is carried out by a social action and behavior that of course has a relationship with customs and all other forms. Furthermore, in the development of learning, there are many obstacles that must be faced by every teacher in the subject of learning. The cause of learning is not effective and does not even match what a teacher expects. Every learning should be guided by the learning implementation plan, but with the situation of students who are not supportive in terms of student interest, the response to dance is lacking, so that learning does not run smoothly.<sup>3</sup>

Dance is taught to kindergarten students basically to foster a sense of concern for art, because this taste education is one of the important aspects in building human beings. Learning dance art is one part of human life. Dance art is the art of body movements that have a meaning or meaning where there is something to be expressed from the human soul so as to form behavior that has the value of beauty (art).<sup>4</sup> As well as dance learning taught by teachers at Asri Putroe Kindergarten, which teaches students a typical regional dance, namely the Likok Pulo Dance". Asri Putro Kindergarten is located in Gugop Village, Pulo Aceh District, Aceh Besar Regency, Aceh Province. Asri Putroe Kindergarten in Gugop is one of the schools that greatly preserves culture and strengthens learning in the field of art and culture, including during the

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<sup>3</sup> R Moeslichatoen, *Teaching Methods in Kindergarten* (Jakarta: Ministry of Education and Culture of the Republic of Indonesia, 2004).

<sup>4</sup> Soedarsono, *Indonesian Performing Arts in the Era of Globalization* (Jakarta: Directorate General of Higher Education, Ministry of Education and Culture, 2012).

teaching and learning process. Especially in learning the traditional Pulo Aceh dance, namely the "Likok Pulo" dance.

The Likok Pulo Dance is one of the traditional arts that originated from Aceh Besar, precisely in Gampong Ulee Paya, Pulo District, Aceh, this dance was first born in 1845 by an Arab cleric who traded to the land of Aceh named Syech Ahmad Badrun as well as spreading Islamic teachings at that time. The birth of the Pulo Likok Dance at that time aimed to broadcast Islamic teachings to the people of Pulo Aceh, according to him, the people of Pulo Aceh have a very deviant nature with Islamic teachings, so that to make the community aware secretly, and Syech succeeded in inviting the youth to play Likok Pulo where the dance has Islamic verses, and the effort succeeded in making the local residents carry out the commands of Allah.<sup>5</sup>

As for the meaning of the dance, historically the dance is usually held after planting rice or the period before the harvest arrives, the dance is full of attractive movements, namely played in a sitting position, stretching or shoulder to shoulder, used to be often carried out at night, and the next day the harvesting process is carried out. "The meaning of shoulder to shoulder is to establish a strong unity to change the disease of society from (gambling, drunkenness and prostitution)". The uniqueness of this dance is that each movement contains advice conveyed through verses by the sheikh (main dancer). In accordance with the name Likok which means movement and Pulo means island, this dance is often called a coastal dance. This dance is usually performed by 10 to 12 dancers on each stage. Sekarningsih and Rohayani in the study book *Advanced Learning Dance and Drama*, dance art is a dance that has experienced a journey and has past values that have been maintained for generations and have a relationship with rituals or customs.<sup>6</sup> Robby Hidayat in the book *Insight into Dance Arts*, Traditional dance is a dance performed with procedures that apply in a certain environment or custom that is hereditary.<sup>7</sup> So it can be concluded that traditional dance is a dance that has developed from time to time that has passed a long time in an area and customs.

Observation results at Asri Putroe Kindergarten in Gugop, on May 18, 2023. The kindergarten carried out the Likok Pulo Dance activity which was attended by students every Thursday. The Likok Pulo Dance is a typical dance of Pulo Aceh which is inherited from one generation to the next, so that the Likok Pulo Dance is a dance that must be learned by regional children, even though it is a dance that must be learned, there are factors that are obstacles in

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<sup>5</sup> Fariani. Agung Suryo Setyantoro. Essi Hermaliza. Piet Rusdi. Hasbi Azhar, *Tari Likok Pulo Di Aceh Besar* (Balai Pelestarian Nilai Budaya Aceh, 2017).

<sup>6</sup> Frahma Sekarningsih and Rohayani Heny, *Kajian Lanjutan Pembelajaran Tari Dan Drama I* (UPI Press, 2006).

<sup>7</sup> Hidayat Robby, *Wawasan Seni Tari* (Malang: Universitas Negeri Malang, 2005).



mastering the Likok Pulo dance, namely there are internal factors of students, namely physical and psychological which include a sense of pleasure in dance, difficulties experienced and not entering dance classes. External factors from the family and school include support from teachers such as motivation, dance materials, dance methods, facilities and infrastructure as a place to practice and also support from parents of students in the form of parents' excitement for children in participating in the likok pulo dance at school and the motivation given by parents to students. Thus, it can be concluded in general that in the process of Likok Pulo Dance activities taught in schools, there is student interest arising due to 2 factors. The first factor is an internal factor, namely a factor from within and a supporting factor, namely an external factor, an encouragement from outside the student.

Based on the above background, the purpose of this study is to find out the process of implementing the Likok Pulo Dance at Asri Putroe Digugop Kindergarten, Pulo Aceh District, Aceh Besar Regency, and to find out what obstacles students face in mastering the Pulo Likok Dance at Asri Putroe Digugop Aceh Besar Kindergarten.

## METHODS

The research used in this study is using a type of qualitative descriptive research, qualitative research aims to accurately describe the characteristics of an individual, situation, symptom, or certain group and or to determine the frequency or spread of a symptom in society.<sup>8</sup> Qualitative research is usually opposed to quantitative research on the grounds that in this activity researchers also use numbers in collecting data in providing interpretation of the results.<sup>9</sup> Qualitative research is an effort to present social, and its perspective in the world, in terms of concepts, behaviors, and problems about human beings that are meticulous.<sup>10</sup> Qualitative research is rooted in the natural background as a whole, relying on humans as a research tool, utilizing qualitative methods, conducting inductive data analysis, directing the research goal to an effort to determine the theory from the basics, descriptive, more concerned with the process than the results, limiting the study to focus, having a set of criteria to check

<sup>8</sup> Koenjaraningrat, *Community Research Methods* (Jakarta: Gramedia Pustaka Utama, 2014).

<sup>9</sup> Arikunto Suharsimi, *Prosedur Penelitian Suatu Pendekatan Praktik* (Jakarta: Rineka Cipta, 2006).

<sup>10</sup> Lexy J Moleong, *Metodologi Penelitian Kualitatif* (Bandung: PT Remaja Rosdakarya, 2007).

the validity of the data, the research design is agreed upon by both parties, namely research and research subjects.

The location of the research is a place or area where a research is carried out, the determination of a research location is an important stage in the research, because with the determination of the research location, it will make it easier for the researcher to conduct research. The location of the chosen research is in Pulo Aceh District, Aceh Besar Regency, Aceh Province and this research takes place in one of the Asri Putroe Kindergartens in the region. The reason for choosing the location or region is because the researcher comes from the region or area and is quite aware of the conditions of educational development in the area where the research is being targeted. In addition, the main reason for taking Asri Putro Kindergarten as a place of research is because, Asri Putroe Digugop Kindergarten is the only kindergarten that teaches the Likok Pulo Traditional Dance which is a typical dance of Pulo Aceh. The data sources in this study consist of: a) Primary data is data obtained from the first source either from individuals or individuals such as the results of interviews or others that are usually conducted by research.<sup>11</sup> Primary data is a person who is used to provide information about the situation and conditions of the research background.<sup>12</sup> The primary data in this study are 1 principal, 1 teacher and 3 parents; b) Secondary data is very important in the discussion of a problem and a research. Secondary data is in the form of data obtained from sources that can support research, including documentation and literature. For example, books, journals, articles related to research topics where researchers obtain as much information in the form of data needed in this research.<sup>13</sup>

Data collection can be done in various settings, various sources, and various ways. In the process of collecting or obtaining data, this study is carried out through: a) Observation, the observation technique in this study is the method used to obtain information on the object being studied. Then it is marked with a check list according to the observed results; b) Interviews, addressed to the principal, classroom teachers and parents of students totaling three parents. The type of interview used in this study is a freely guided interview, because even though the interview is conducted freely, it has been limited by the structure of questions that have been prepared beforehand. The interview was conducted to obtain data on the process of implementing the Lukok Pulo Dance at Asri Putroe Digugop Kindergarten, Pulo Aceh District,

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<sup>11</sup> Husein Umar, *Metodologi Penelitian Untuk Skripsi Dan Tesis* (Jakarta: Grafindo Persada, 2008).

<sup>12</sup> Moleong.

<sup>13</sup> Sugiyono, *Memahami Penelitian Kualitatif* (Bandung: Alfabeta, 2018).



and what obstacles are faced by children in mastering the Likok Pulo Dance at Asri Putroe Digugop Kindergarten, Pulo Aceh District; c) The documentation method is a data collection technique by looking at and investigating written data in books, magazines, documents, letters, meeting minutes, diary, and so on. In addition, documentation is a way to obtain data related to documentary matters, such as the facilities owned, and other important things that support the completeness of the data. In this qualitative research, the data obtained will be analyzed with the researcher's steps in analyzing the data in accordance with what Sugiyono said, namely reducing the data, presenting the data, and drawing conclusions.

## RESULTS AND DISCUSSION

### 1. The Process of Implementing the Likok Pulo Dance at Asri Putroe Digugop Kindergarten

Dance education in early childhood is a process or effort in educating children to be able to control and interpret gestures, manipulate objects and foster harmony between body and mind.<sup>14</sup> The implementation of Pulo Likok Dance learning in early childhood at Asri Putroe Digugop Kindergarten is not carried out every day, but the implementation is adjusted to the activity plan that has been programmed by the teacher, while the Pulo Likok Dance activity is held every Thursday. The process of starting this dance first explains how the stages of the likok pulo dance are, after the teacher explains then the children follow what is instructed by the teacher. This is in accordance with the results of interviews conducted with the principal as follows:

“We started holding this Likok Pulo Dance activity in mid-2022, July to be precise. We agreed to carry out this activity every Thursday, with a duration of about 15 minutes. However, the implementation of this activity cannot run regularly because often students are not present at school”.

This is in line with the results of the interview conducted with teacher R, namely:

“The duration of the Likok Pulo dance is approximately 15 minutes, usually repeated twice from the opening greeting to the closing. This is because children tend to get bored easily. Furthermore, during the dance process, it is common for children to want to go out to play, ask for food, or engage in other activities”.

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<sup>14</sup> Mengni Liu, ‘Dance Education in Promoting Children’s Sociality and Study on the Role and Mechanism of Emotion Development’, *International Journal of Global Perspectives in Academic Research*, 1.2 (2024) <<https://doi.org/10.70339/sgh1aw60>>.

So from the results of the interview above, it can be concluded that the likok pulo dance activity has been running for more than a year and is held every Thursday for 15 minutes at Asri Putroe Digugop Kindergarten. The parts of the movements introduced by the teacher are still in the category of simple forms of gesek that only focus on the joy and fun given to the child. This is in line with the results of the interview conducted with teacher R, namely:

“The Likok Pulo dance taught in this school is not mandatory for kindergarten children. However, we aim to introduce the cultural heritage of Pulo Aceh, specifically the Likok Pulo dance, to the children. The movements we teach have been simplified to make them easier for the children to understand. This is because the original movements of the Likok Pulo dance are quite complex and unsuitable for young children. What matters most is that the children are willing to dance and do not forget this traditional dance from Pulo Aceh”.

In line with the results of the interviews conducted with the principal, namely:

“The Likok Pulo dance taught in this school is not mandatory for the children. As teachers, we simply aim to introduce the cultural heritage of Pulo Aceh, in the form of the Likok Pulo dance, to the children at school. Meanwhile, it is mandatory for the youth of Pulo Aceh to learn the Likok Pulo dance”.

Thus, it can be said that the Likok Pulo dance is not mandatory for students at Asri Putroe Digugop Kindergarten and also the teacher first focuses on the fun and excitement of the child compared to the process of mastering the Likok dance movement which has existed for a long time, based on this description this dance was introduced as a form of local wisdom to maintain the heritage that has been preserved for many years until now.

The results of observations in the field, the stages of the planning and implementation of the Likok Pulo Dance at the school in the space that had been provided beforehand, then the children took their positions with the direction of the teacher and of course this likok dance was accompanied by joyful music in accordance with the dance movements that made the children more enthusiastic in the likok pulo dance activities. Before starting the dance, the teacher first tidied up the lineup, then turned on the audio of the music rhythm on the cellphone, then the teacher practiced the movements in front of and the children followed the movements according to the music that had been played, which could develop children's interests and talents, arouse children's creativity, and students could control their feelings and emotions in a positive way. This is in accordance with the results of the interview from teacher R, namely:

“Before starting the lesson, I clean the dance space, prepare mats for the children to sit on, and arrange their seating to ensure it is orderly and aligned. Then, I explain the dance movements using counts first to make it easier for the children to understand.



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Afterward, I play the music to begin the dance while occasionally teaching movements that the children have not yet mastered”.

Meanwhile, the results of the interview with the principal he said that:

“So far, the teaching of the Likok Pulo dance has been running smoothly. Although one or two children often miss the dance sessions, this has not been an issue. The dance continues to be carried out, even if the number of participants is incomplete”.

From the results of the interview above, it can be concluded that the planning process of the Likok Pulo Dance teacher prepares the dance room in order to facilitate the planning process of dance learning activities. The implementation process used in learning is one of the things that must be considered, especially for teachers and early childhood, dance learning in early childhood also requires the right process for children, so that the implementation of learning achieves the desired goals. Then from the results of the interview process of the implementation of the likok pulo dance from teacher R, namely:

“In practice, we only carry out two main stages. The first stage is to describe or explain the dance movements, and the second stage is to demonstrate the dance movements to the children, after which the children imitate the movements”.

This is in line with the results of the interview asked to the principal, namely:

“The process of implementing the dance at our school begins with explaining the dance movements to the children. Then, the teacher demonstrates the dance movements, and the children gradually follow the movements”.

This was strengthened by the results of interviews conducted from the parents of the three students who explained that they supported their children in participating in the activities of implementing the Likok Pulo dance, both in terms of motivation and financial. The results of the teacher's interview with the principal can be concluded that where the teacher first explains how to dance the Pulo Likok Dance, then explains how the form of the Pulo Likok Dance will be taught to the children, then the teacher gives examples of dance movements from beginning to end to the children at Asri Putroe Digugop Kindergarten. And students get full support from their parents in the implementation of the likok pulo dance. At the evaluation stage given by the teacher to the students, namely teacher R gives awards to students who are always disciplined in their learning, focus on dance movements, enthusiasm and also have high interest, the teacher gives awards in the form of praise. The praise given is a solution used by teachers to motivate students to continue to improve their discipline in learning the Likok Pulo

Dance. In addition to praise, the awards obtained by the students from the Likok Pulo Dance teacher Mrs. R also gave gifts in the form of sweets. Based on the results of the interview with teacher R regarding the evaluation, namely:

“We evaluate the children by testing their memory of the dance and asking them to recall the movements they have learned. Afterward, we offer praise and rewards as appreciation for their hard work, and we also provide them with positive evaluations”.

This is in line with the results of interviews conducted with school principals, namely:

“Of course, we conduct evaluations because we strive to provide optimal dance instruction. If a student demonstrates a good understanding of the dance movements, we give them a positive evaluation as recognition of their achievement”.

This is reinforced by the results of interviews conducted from the parents of the three students who explained that they always ask their children questions and also evaluate every learning activity at school. The results of the interview above explain that the evaluation given by teacher R is to give rewards to students, namely in the form of praise and giving good grades. The praise given by teachers is in the form of words of encouragement, so that it can encourage students to learn with discipline. Good learning is that there must be interaction between teachers and students and vice versa in order to convey that learning to students achieves goals. Learning the Pulo Likok Dance has a learning system that refers to components that are interconnected with each other to achieve the desired goals, namely: stages, methods, media, evaluation, and appreciation.

The purpose of learning the Likok Pulo Dance at Asri Putroe Digugop Kindergarten is not to make children an expert in the field of dance. However, learning the Pulo Likok Dance as one of the media to fulfill the function of children's development and growth, both physical and psychological. In addition, the purpose of learning the Likok Pulo dance for children at Asri Putroe Digugop Kindergarten is to help the development of children's attitudes, knowledge, and skills, making children more daring to appear in public. In order to learn dance, it is to train mentally and dare children to appear in public. We Asri Putroe Digugop Kindergarten refer more to learning the Pulo Likok Dance because it contains elements of historical value as well as being a typical dance of the Pulo Aceh region.

As a result of observations in the field, Mrs. R as a teacher who teaches at Asri Putroe Digugop Kindergarten first told a story to explain the subject matter that will be taught to students. From the results of the documentation, Mrs. R as the teacher of the Likok Pulo Dance together with the students at Asri Putroe Digugop Kindergarten used the first method, namely

telling a story to explain related to the dance movements that will be taught to the students. This is in accordance with the results of the interview with teacher R, namely:

“In the implementation of the Likok Pulo dance, we follow two main stages. The first stage is explaining the dance movements, and the second stage is demonstrating the dance movements to the students, who then follow them”.

So from the results of the interview above, it can be concluded that for dance learning activities in kindergarten, two implementation processes are used, the first is storytelling (explaining about the movement of the likok dance), and the second is by way of demonstration (giving examples of movements and children following the dance movements).

a. Explain

Storytelling can be interpreted as a way of presenting lessons through oral narration or direct explanations to students. In this way, the teacher is more active than the students, the teacher of Asri Putroe Digugop Kindergarten first tells about dance, namely, the Likok Pulo Dance. Based on the results of the data obtained in the field, Mrs. R as a teacher of the Likok Pulo Dance who teaches at Asri Putroe Digugop Kindergarten always uses storytelling at the beginning of entering the room to explain the Likok Pulo dance movements that will be taught to children, so that children will find it easier to understand each movement. Thus, children's thoughts will be more open to what will be conveyed. This will make it easier for children to accept the movements given by the teacher, because previously the child already understood what had been explained by the teacher. Storytelling also provides a learning experience for children to practice hearing and dare to speak in public. By listening to stories and speaking in public well, children will be trained to be creative listeners and appear in public more courageously.

b. Demonstration

Mulyani (2016) stated that demonstration is the presentation of lessons by demonstrating or exemplifying movements to students, so that students understand and are able to imitate the movements that have been given by their teachers, teachers demonstrate their movements until indeed students really understand from the beginning of the movement to the end of the movement.<sup>15</sup> The results of observations in the field showed that the data obtained was that demonstrations were often used by Mrs. R in learning dance because this

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<sup>15</sup> Mulyani, Novi. *Pendidikan seni tari anak usia dini*. Gava media, 2016.

demonstration was very easy to use when teachers taught dance to students. After the child begins to understand the material of the dance movements, then the dance teacher plays the music that is syair. The accompaniment of music will make children more excited in performing dance movements. Music is one of the strategies in increasing children's enthusiasm and creativity. This is in accordance with the results of the interview conducted with teacher R, namely:

“This often happens, so we try to provide opportunities for the children to ask questions and use their imagination. We also make an effort to give clear explanations of each dance movement, ensuring that they fully understand every step being taught”.

So from the results of the interview above, it can be concluded that there is often interaction between teachers and students where teachers will provide opportunities for children to imagine according to the explanation from the teacher so that students are expected to easily understand every movement of the Likok Pulo dance at school. In line with the results of documentation obtained in the field. The demonstration aims to train children's memory skills towards the movements or materials given. Learning materials are media to achieve the goal of maintenance in the form of material that is systematically and dynamically arranged in accordance with the development of science, determining dance movements for early childhood is not easy, the movements given must be in accordance with the character and ability of children to the ability of students so that the likok pulo dance becomes a dance that is loved and liked by students and can also provide stimulation, motivation, and creativity in students.

Based on the observations obtained in the field, the dance movements to be given must be in accordance with what they have learned before and the movements are not difficult or difficult for students. First, the teacher provides knowledge about the likok pulo dance, after which the teacher will demonstrate the movements and students imitate. The results of the interview conducted with teacher R regarding RPPH are:

“At this school, we have a lesson plan (RPP), but we do not use it formally. Therefore, all lessons, including the Likok Pulo dance, are not based on the lesson plan. Instead, we focus on creating lessons that are engaging and comfortable for the children”.

The results of the interview with Mrs. R can be concluded that, not guided by the RPPH for their learning process, but they try their best to create their own learning concepts so that the learning process and goals are achieved and create a comfortable and enjoyable learning environment. Learning the Pulo Likok Dance at Asri Putroe Digugop Kindergarten, which aims



to make the learning process in accordance with what is desired. From the data obtained in the field, the teaching and learning process of the likok pulo dance uses the storytelling method, while the students pay attention to the teacher. After the teacher finishes telling the story about the likok pulo dance, the teacher will provide an understanding of the movements and the verses and their meaning, so that the child is interested in the likok pulo dance.

The data produced from documentation in the field during the learning process of the Pulo Likok Dance at Asri Putro Digugop Kindergarten. It can be seen that the children are following the dance well. they also interacted with friends about the Likok Pulo Dance, the children seemed interested in the activities given. From the results of the author's observations in the field, Mrs. R as a teacher who teaches Dance at Asri Putro Kindergarten in Gugop, first the teacher explained about the terian movements that make children imagine and understand more quickly about the material delivered by the teacher.

Dance learning discusses the previous movements and the teacher begins to give examples of the likok pulo dance movements accompanied by the rhythm of the music and the verses. Based on observations obtained in the field, after children learn to dance using the musical accompaniment of lilok pulo verses, children will be easier to direct because the musical accompaniment makes the atmosphere fun and free to make movements. From the results of the data obtained in the field. Mrs. R used the method of demonstration. The teacher will demonstrate the movements in the Likok Pulo Dance with verses and musical accompaniment. The movement, namely, the legs are crossed in a cross-legged manner like people performing congregational prayers, but in this likok pulo dance sitting. The results of the data obtained in the field, at this stage after the children learned to dance using the accompaniment of music and lilok pulo verses, students used the floor pulo (straight lines to be aligned). The teacher will first explain the floor pattern or sitting position to the children.

From the results obtained in the field, Mrs. R gave a pattern to the Likok Pulo Dance with poetry songs and accompanied by music, the teacher has a role in making it easier for children to understand the movements of the Likok Pulo dance. On the assessment table above, children begin to pay attention to their development by using the accompaniment of music and the floor pattern that has been given, making children more enthusiastic and easy to dance. In the teaching and learning process, it is very supported by adequate learning media, as well as the process of dance activities, it is very necessary to have supporting media so that the process

of dance learning activities is more efficient. This is in accordance with the results of the interview conducted with Mrs. R, namely:

“The media we use for dance activities are limited to the practice space and speakers. However, for the actual dance sessions, we rarely use speakers and more often play the dance music through a mobile phone”.

This is in line with the results of the interview conducted by the principal, namely:

“The facilities provided include a central space, mats for performing the dance, and speakers to play the music”.

So from the results of the interview above, it can be concluded that the media at Asri Putroe Digugop Kindergarten are used for dance, namely the venue or hall, sound system (speaker) but they often turn on dance music through the cellphones that have been provided. This is in line with the results of observations in the field before teaching, Mrs. R prepares media or tools that will be used in teaching the points of the aids used to achieve learning goals. They provided speakers but did not use them because the children failed to focus and no longer pay attention to the teacher who was giving examples of their dance moves.

Based on the results of the data that has been in the field, by looking at the learning process of students, we can understand the media in learning through this Likok Pulo Dance material as a supporting factor to make children interested in participating in the learning. From the results of the documentation obtained in the field, Mrs. R before carrying out the teaching and learning process first prepares the tools that will be used in point learning because the learning media is very helpful for Mrs. R in providing material about the Likok Pulo dance so that children understand and understand more quickly and make children's creativity trained.

## **2. Obstacles in Mastering the Likok Pulo Dance at Putro Kindergarten, Gugop Village**

An obstacle is a problem or problem that must be solved, in other words, a problem is a gap between reality and something that is expected well, in order to achieve goals with maximum results. In the implementation of the Likok Pulo dance at Asri Putroe Digugop Kindergarten, Pulo Aceh District, Aceh Besar Regency, of course, students face various obstacles in the teaching and learning process. One of the obstacles in every educational institution is the lack of learning media.

At the meeting on Thursday, August 31, 2023, the teacher gave all the examples of movements from beginning to end to the child so that the child would start to follow them



slowly. The dance process which is carried out every Thursday only lasts 15 minutes before 10.00 WIB.

From the results obtained in the field, at this meeting the teacher had provided all the materials and movements as well as poems about the Likok Pulo Dance. So at the next meeting, this dance learning only repeats all the movements that have been given, and sees how far the children can receive learning about the Likok Pulo Dance. The teacher gave examples of movements that have been simplified so that it is easy for children to imitate the movements of the likok pulo dance with beats and verses.

At the meeting on Thursday, September 7, 2023, the teacher also repeated and gave all examples of movements from beginning to end to the child so that the child could follow it slowly. At this meeting, the children have begun to remember one by one the movements that have been given by the teacher in the previous meeting. From the results of the data obtained in the field, the teacher gave examples of movements that have been simplified so that it is easy for children to imitate the movements of the likok pulo dance with beats and verses. Only one or two children have started to remember the movements of the likok dance.

At the meeting on Thursday, September 14, 2023, students were still repeating the likok pulo dance movements that had been learned and the teacher continued to give examples of movements to students, because students have not fully remembered the likok dance movements, but some children have begun to remember one by one the movements using the beats or counts given by the teacher even though not all children can remember the dance movements.

#### a) Internal Constraints

Basically, the obstacles experienced by students in the process of implementing dance learning are not an obstacle which means that they can hinder the process of mastering the Likok Pulo Dance at Asri Putroe Digugop Kindergarten. According to observations at the research site when dance learning activities were carried out, students experienced several obstacles during the dance process. The following is an explanation of the obstacles seen in students during the dance process.

1. The characteristics of children are different, each child is a unique individual with their own potential and needs. As a parent, educator, or caring adult, it is important

to understand these differences and provide appropriate support so that each child can develop optimally according to his or her characteristics.

2. The willingness to learn is lacking, listening to children and figuring out what might be hindering their motivation to learn. With the right support, many children can increase their willingness to learn and develop positively in their education.
3. Lack of focus in learning, Lack of focus in learning is a common problem experienced by many children and adolescents, If the problem of lack of focus persists or worsens, consider talking to a teacher or school counselor for additional advice or recommendations.
4. Children have not memorized movements, providing support and opportunities that are in accordance with their abilities. In addition, don't forget the importance of maintaining a positive and supportive atmosphere so that children feel confident in learning movements.
5. Children daydream often, Daydreaming is a natural part of children's experiences, but it's important to find a balance between daydreaming and actively participating in daily activities. With the right support and direction, children can manage their daydreaming habits well.

When teachers are faced with obstacles experienced by students during the teaching and learning process, teachers try to do things such as making learning activities more enjoyable, or motivating students in learning so that they can revive the spirit of learning for students. During teaching and learning activities, teachers continue to supervise students, so that with obstacles in students, teachers will be more focused and motivated to find various ways so that the problems faced by students must be immediately overcome and all gaps that occur. This is in accordance with the results of the interview asked to teacher R, namely:

“There are many challenges we face, starting with the children getting confused with the dance movements, forgetting, or not remembering the movements that were taught. Additionally, they quickly become tired, some feel hungry, talk to their friends, and other distractions often occur during each dance session”.

This is different from the results of interviews from the three parents of students who explained that they did not face any obstacles when their children were at home or their financial situation.

So from the results of the interview above, it can be concluded that the characteristics of students are very important for a teacher. This is because students have a period or phase of development and have different characters. Therefore, teachers must be able to adjust



according to the development of students, because each student has a different character. Based on the results of the interview with the principal, it can be concluded that there are several factors that play a role in the success or not of the Likok Pulo regional dance activity at Asri Putroe Kindergarten, which can be found from within the individual or from outside the individual. Internal factors that can be an obstacle to learning are factors related to intelligence, attention, interest, talent, motive, maturity and readiness of students, and fatigue".

b) External Constraints

The external factors that affect learning are; a) family factors that affect learning outcomes, namely the way parents educate, relationships between family members, home atmosphere, family economic situation, family understanding, and cultural background; b) School factors, namely teaching methods, curriculum, teacher-student relations, student-student relations, school discipline, teaching tools, school time, lesson standards above size, building conditions, learning methods, and homework. Students cannot learn well if there is one or more factors that can directly affect the lack of success of students in the learning process of the Likok Pulo Dance.

Based on observations and research at Asri Putroe Kindergarten, it was found that there are factors that hinder the dance learning process, both from internal factors, interests, talents, and external factors in the form of family factors and school factors. Based on the observation results, there are several external factors that greatly affect learning activities and student achievement, namely factors related to family and school. This can be seen from the results of the evaluation of Mrs. R's dance teacher through star assessment. One of the difficulties experienced by students in the cognitive realm is understanding the terms in the Likok Pulo Dance. Students are not easy to memorize movements and understand the meaning of the words in the likok pulo poem quickly. Students' understanding that differs between individuals also often causes misperceptions in interpreting the material delivered by the teacher.

1) Students' Attention in the Implementation of the Likok Pulo Dance

Attention is one of the indicators of interest shown by students in participating in the Likok Pulo Dance. In conducting research in the field, the researcher found that the lack of attention of students to the implementation of the likok pulo dance, which was shown by students' activities that interfered with the learning process. The activities carried out by the students were chatting with their friends, sleeping in the room or lazing, and

daydreaming during the dance learning process. But not all students show a lack of attention in the learning process.

## 2) Dance Properties in Schools

Dance property is all equipment and equipment in the performance or demonstration in a dance. Dance properties are thus everything that a dancer needs in a certain space. The provisions of the property to be used are a reflection of a character or meaning that can ease the child in moving, because a property is able to describe a character that will be played. With the existence of dance properties in school, it helps students more easily understand the Likok Putroe dance at Asri Putroe Kindergarten in the gugop delivered by the teacher and get maximum results, on the other hand, if there is no property to dance, it is difficult for students to understand the material in the implementation of this Likok Putro dance.

The process of implementing the Likok Pulo Dance begins with this dance, first the teacher explains how the stages of the Likok Pulo dance are, after the teacher explains the movements then the children follow what is instructed by the teacher. The implementation of the Likok Pulo Dance as one of the media to fulfill the function of children's development and growth, both physically. In addition, the implementation of the Likok Pulo Dance for students is to help foster the development of children's attitudes, knowledge, and skills, as well as train children to be more courageous to appear in public. Asri Putroe Digugop Kindergarten refers more to learning the Likok Pulo dance because it contains elements of historical value as well as being a typical dance of the Pulo Aceh region.

This is in accordance with Sedyawati's opinion that to arrive at the ability to dance there are several basic ability factors that a dancer must have, namely: (wiraga) an ability to memorize the sequence of movements, exercise the body, perform dance styles and flexibility of the dancer's body, (wirama) the ability to follow the tempo or rhythm setting as a starting point, and (wirasa) the ability to appreciate a meaning contained in a dance.<sup>16</sup>

The obstacles contained in the process of mastering the Likok Pulo Dance faced by students in carrying out dance practice activities can be seen that students still cannot manage between movement and music because children are still confused by the verses contained in each movement, children are not enthusiastic when doing dance movements because some have not eaten breakfast and so on, Children glance at their friends so that they are not focused,

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<sup>16</sup> Edi Sedyawati, *Budaya Indonesia: Kajian Arkeologi, Seni, Dan Sejarah* (Jakarta: PT Raja Grafindo Persada, 2006).



children cannot memorize movements even though the movements taught have been simplified but they still cannot memorize, children do not make movements at the same time because children have not been able to adjust to their friends too fast or even too slow, children do not seem serious about listening to music because they like the sound of music, children feel tired quickly, Children feel hungry during practice, children do not pay attention to the teacher because they are busy with small things that often distract them. This is in line with Slameto's opinion that factors that are obstacles for children include internal factors, namely physical health, interests, talents, motivation and readiness of a student in participating in the dance learning process. Meanwhile, external factors include family and school.<sup>17</sup>

## CONCLUSION

The study on the challenges faced by young learners in mastering the traditional Likok Pulo dance has shed light on the multifaceted obstacles that arise in early childhood education settings. Our findings indicate that while the cultural richness and historical significance of the Likok Pulo dance provide a valuable educational experience, several barriers impede the learning process for kindergarten students. Key challenges identified include limited physical coordination, short attention spans, and difficulties in memorizing complex dance sequences. Additionally, the lack of adequate resources, such as trained instructors and appropriate learning materials, further complicates the learning experience. Socio-cultural factors, including varying levels of family support and differing prior exposure to traditional arts, also play a significant role in shaping the children's ability to master the dance.

Despite these challenges, the study highlights the potential for significant educational and developmental benefits when children engage with traditional cultural practices. Through targeted interventions, such as incorporating more engaging and age-appropriate teaching methods, providing continuous professional development for instructors, and fostering a supportive learning environment, young learners can overcome these obstacles and successfully master the Likok Pulo dance. In conclusion, addressing the identified challenges through collaborative efforts between educators, parents, and the community is crucial for preserving cultural heritage and enriching the educational experience of young learners. By

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<sup>17</sup> Belajar Slameto, *Pembelajaran Dan Faktor-Faktor Yang Mempengaruhinya* (Jakarta: Rineka Cipta, 2015).

doing so, we can ensure that the traditional Likok Pulo dance continues to thrive and be cherished by future generations.

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