

## The Cultural Da'wah Method of *Rapai Geleng* During the Golden Ege: An Analytical Approach to Islamic Religious Education in Aceh

<sup>1</sup>Al Fazzatil A'la\*, <sup>2</sup>Al Farahil A'la

<sup>1</sup>Universitas Islam Negeri Ar-Raniry, Indonesia

<sup>2</sup>Universitas Gadjah Mada, Indonesia

\*Corresponding e-mail: [180401032@student.ar-raniry.ac.id](mailto:180401032@student.ar-raniry.ac.id)

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### ABSTRACT

Islamic religious education is an important part of developing spirituality and religious understanding for individual Muslims. The approach to Islamic religious education has experienced significant development through the application of cultural da'wah methods. The Cultural Da'wah method is a combination of da'wah models that include elements of culture, religion, art, motion and sound. In the culture and customs of the Acehnese people, the Rapai gelling dance is one of the cultural da'wah media used to convey Islamic da'wah. This study aims to analyze and explore the approach of Islamic religious education through the cultural da'wah method of Rapai Geleng during the Golden Age of An-Nur PAUD students in Seuneulop Village, Southwest Aceh. The research method used in this study is qualitative research with a case study approach. Data were collected through participatory observation, interviews, and analysis of related documents. The results showed that the approach of Islamic religious education through cultural da'wah methods during the Golden Age at PAUD An-Nur Seuneulop Village had a positive impact on children's religious understanding and character development. The method of cultural da'wah is able to create a fun, creative, and local culture-based learning environment, which effectively increases interest in learning and understanding Islam. In addition, this study also reveals that this approach has advantages in combining religious values with local culture, thus enriching the understanding of Islam holistically. An-Nur ECCE teachers have an important role in implementing this approach by utilizing various media and activities that are appropriate to the local cultural context. The results of this research make an important contribution to the development of Islamic religious education approaches through cultural da'wah methods during the Golden Age.

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## INTRODUCTION

*The golden age* is referred to as the golden age in the stage of child growth and development and is also believed to be the most important stage in seeding character and behaviour because, in this age range, children will be more easily receptive to positive stimuli that can increase intelligence and development of children's skills through learning while playing methods. This is to the theory put forward by Bloom in Charlesworth, which states that children's intellectual development occurs very rapidly in the early years of a child's life. About 50% of human intelligence abilities occur when a child is four years old, and 80% occur when he is eight years old and reaches its peak when the child is around 18 years old (Charlesworth, 2009).

Indonesia, in Presidential Regulation Number 60 of 2013, early childhood is newborns to children who are not yet six years old, then this age group is regrouped into fetuses in the womb until birth, birth up to 28 days old, age 1 to 24 months, and ages 2 to 6 years. Stages in early childhood are a period of very rapid development and are very influential for the child's future. In contrast to other childhood phases, early childhood has unique characteristics. Children have their world and characteristics that are far different from the world and characteristics of adults. Every child is born with different potentials, and their characteristics are realized due to the interaction between the uniqueness of the individual in the child and environmental influences.

Some of the characteristics of this early childhood are as follows (Hartati, 2005), First, have great curiosity. Early childhood is very interested in the world around them. He wanted to know everything that was going on around him. This curiosity begins to show from infancy. If you pay close attention, the baby is very interested in what is nearby; this interest is shown by reaching and putting into his mouth any object that is within his reach. Second, Early childhood is a unique individual. Even though there are many similarities in general development patterns, each child, even though it is a twin, has its uniqueness, for example, in terms of learning styles, interests, and family background. This uniqueness can come from genetic factors (for example, in terms of physical characteristics) or comes from the environment (for example, in terms of interest).

Third Likes to fantasize and imagine. Early childhood likes to imagine and develop things that are far beyond actual conditions. Children can say something very convincingly as if they saw or experienced it themselves, even though it was only the result of their imagination. Fourth, The period with the most potential for learning, early childhood, is often also referred to as the golden age because, in this age range, children experience very rapid growth and development in various aspects. Fifth Showing an egocentric attitude; egocentric means "centred on me", meaning that young children generally only understand things from their point of view, not the point of view of others. It is not surprising that in this phase, children often fight over toys, cry or whine when their wishes are not fulfilled. Sixth, Has a short range of concentration power. If we observe again, early childhood moves very

quickly from one activity to another. This happens especially when the previous activity no longer holds his attention.

In this study, researchers focused on early childhood, namely children aged 4-6 years who generally have started to enter learning institutions such as PAUD or Kindergarten. As explained above, at this stage, the child's abilities begin to sharpen, starting with language skills that are getting better and gradually starting to be able to understand other people's speech in various aspects. Furthermore, this golden age is also used by parents and even teachers to introduce educational values such as religious values, culture, manners, ethics, and other social values in all activities carried out by children (Ichsan, Y. 2022). Parents must shape the child's personality by providing religious education; this must be done from early childhood because children are easier to accept, absorb, respond to, and imitate something that is taught in the form of expressions, speech, and sensory experiences so that it is easier to shape the child's personality. in the future (Wahyuni, Ida Windi, 2020).

In essence, children learn while playing; therefore, learning in early childhood is playing. In accordance with the characteristics of early childhood, who are active in carrying out various explorations of their environment, playing activities are part of the learning process (Akbar, 2020). Art is classified as a good learning medium to achieve the learning objectives taught. Not only as an element of aesthetics, the art in question is with a wider and more flexible scope, but learning carried out by utilizing art is able to achieve the goal of introducing many things, not only formal education but also informal such as tradition, unconsciously in learning students are more accepting and memorizing so indirectly Hartono (2012).

Children during *the golden age* will be very active, enthusiastic and curious about what is seen and heard so that it is easier to receive a stimulus, happy to be involved in various activities even though children still play individually even though the activities are carried out together, one of which is through art that can make children feel comfortable and happy (Apriani, 2017). Shomiyatun (2019) found in his research that the introduction of traditional culture is expected to be able to make students know the culture around them; it is necessary to introduce culture from an early age, creative and educative so that children have an interest in learning culture. Learning culture can foster a love for one's own culture; in this context, the traditional culture in question is a culture that grows from the customs of the local community.

This also applies in PAUD An-Nur Aceh Barat Daya, where they in learning to apply the method of learning while playing, but in this PAUD, the learning is accompanied by aspects of developing characteristics and religion, which is done with the same method, namely the process of learning while playing. Art is classified as a good learning medium to achieve the learning objectives taught. Not only as an element of aesthetics, the art in question is with a wider and more flexible scope, but learning carried out by utilizing art is able to achieve the goal of introducing many things, not only formal education but also informal such as tradition,

unconsciously in learning students are more accepting and memorizing so indirectly (Hartono: 2012).

Children during *the golden age* will be very active, enthusiastic and curious about what is seen and heard so that it is easier to receive a stimulus, happy to be involved in various activities even though children still play individually even though the activities are carried out together, one of which is through art that can make children feel comfortable and happy (Apriani, 2017). This religious approach is carried out by various methods, including memorizing while singing, learning while dancing and doing an activity by reading prayers, but in all these approaches, students at PAUD An-Nur, both men and women, show a very great interest in the method of learning while dancing, namely in traditional repair gelling dance, they look very enthusiastic and follow the series of learning seriously.

It is clear that children at PAUD An-Nur really like the teaching method of learning while dancing compared to other methods, which causes them to be very enthusiastic about learning using this method. Therefore, this research is important to explore more deeply learning values and also elements of art, cohesion, religion, physical activity, and creativity in line with which can be inserted religious and cultural values.

## METHOD

The research method that will be applied in this paper refers to the qualitative research model of Lexy J. Moleong (Moleong et al. (2007), which provides a factual picture of the things to be researched that are ongoing, intending to understand the phenomenon of what is experienced by the research subject can be in the form of aspects of behaviour, perception, motivation, an action that are viewed *holistically* (thorough), by describing in the form of words and language. The source of data in this study is An-Nur PAUD students, where the subjects used are people, institutions, communities etc.

This research was conducted in PAUD An-Nur, Seuneulop Village, Manggeng District, Southwest Aceh Regency, Aceh. The activity was carried out for 40 days, starting from Oct 1 to Nov 9, 2021, with a sample of 35 children. This research intends to fulfil the activities of the Community Service Lecture From Innovative Home (KPM-DRI) and understand the phenomenon of what makes children interested and motivated to learn traditional Acehese dance, especially *Rapai Gleng* in An-Nur PAUD students. The data collection techniques that will be used in this study begin with observation, interviews and documentation as the basis for conducting research on this service program.

### Theoretical framework

#### 1. Acehese Cultural Arts

Basically, culture is a habit that is carried out repeatedly that continues to be carried out by a group; this activity will gradually be referred to as a tradition because the activity continues to be inherited from generation to generation later, as for the activities carried out are of various types, such as activities carried out to protect a group, for example, the rules of

customs, there are also activities carried out to entertain groups such as making entertainment in This will give birth to a cultural art.

Acehnese culture and customs are traditions that cannot be separated from Islamic elements. Therefore, almost all cultures in Aceh are bound by Islamic law; cultural arts in Aceh are mostly born directly from community habits which gradually become traditions that continue to be passed down from generation to generation. As in previous centuries, the life of art and culture in Aceh during the 19th century was also based on the basics of Islamic art and culture, or at least the culture that was born did not contradict the principles of Islamic principles.

Long before the birth of famous arts in Aceh, such as sedate dance, saman, repair gelling, meerkat, look pulo etc., at first, the ancestors tried to find the easiest method to convey Islam in Aceh so that it could be accepted easily and without coercion, one of which was by means of art this can be seen from the history of the beginning of Islam entered Aceh where Arab traders tried to preach Islam in Pasai and Peurelak land with utilizing trade routes that started from the coast and then developed into cities and hinterland (Permana, R. (2015), over time they began to look for ways to blend Islamic values with the culture in Aceh which at that time was believed to be close to the influence of Hinduism.

The Islamic approach is also carried out in many ways and businesses where there are four ways that are very well known until now, namely by marriage, trade, education and art; this is the reason why Acehnese cultural arts are born based on religious values because our ancestors developed the art to convey Islamic values. There are many types of art created in the land of Aceh, either born by leaders or formed by the community. Acehnese art is mainly known for its performing arts and fine arts forms, including dance, music, and theatre, which are usually always presented in ceremonial events in customs, religious celebrations and cultural celebrations.

## 2. Cultural Dakawah Method

Calling for goodness, encouraging and advising fellow humans is another word for da'wah; Wahidin Saputra (2001: 1) said that da'wah is an activity to call upon mankind with wisdom and wisdom to follow the instructions of Allah and His Messenger, call for goodness and prevent evil is fardhu 'ain which is required of every Muslim. In addition to broadcasting Islam, da'wah itself is also an educational process that aims to change the future for the better; there are many methods of delivering Islamic da'wah, one of which is known as cultural da'wah.

According to Baharudin Ali, culture or culture comes from a community custom, then culture is the result of human creation that continues to be carried out sustainably. Culture means customs or something that has become a habit and becomes difficult to change (Ali, 2013). Cultural da'wah is carried out by blending Islamic values with the cultural cultures of the community with the aim that the da'wah can be accepted in the local community (Arifin M, 2004).

Assimilation efforts made by previous elders in the development of the spread of Islamic da'wah in Aceh became the cause of the birth of culture, such as dances that contain religious elements, including the repair gelling dance, which is close in essence to monotheism. Therefore this dance is still widely used as an approach to teaching methods of learning while dancing as practised in PAUD An-Nur Seuneulop Village Southwest Aceh.

### 3. History of Rapa'I Geleng Dance

Rapai gelling is one of the Acehnese cultural art products born and developed in South Aceh, precisely in the village of Seuneulop, Manggeng sub-district, which is now the Southwest Aceh region after the expansion of the Aceh region in 1998. At first, the spread of Islam was carried out using the medium of a musical instrument called Rapa'I which was introduced by a great Islamic scholar, namely Sheikh Abdul Qadir Jailani, who came from the land of Baghdad (Iraq); this dance is believed to have originated from dalail khairat which transformed into rated gelling and became a form of gelling dance that was quite popular among coastal communities.

As an expression of art, rapid gelling can be classified as old art. The development process also transformed from religious rituals to combined aspects of music and art. Unlike dalail khairat and rated gelling, repair gelling is not performed at religious events such as recitations; it has moved to a more specialized arena in the form of staging dances that require a stage as a performance medium that is deliberately made and becomes part of the real art.

In rapid gelling dance, dancers use a type of traditional Acehnese musical instrument called "repair." Rapai is a musical instrument that almost resembles a drum with animal skin raw materials, such as goat skin which is then glued to a round wooden frame. In the repair gelling dance game is played by 12 people but generally uses a formation with odd members, where two of them act as shahi, which is in charge of chanting sha'ir-sha'ir shut satan, One aneuk shahi who is in the line usually neuk shahi serves as a leader in the line such as giving codes and also performing special punches that are usually different from the punches of other dancers, and the last is a member of the dance, where each dancer has one repair tapped with a harmonious beat to produce a music that accompanies the strains of verses and movements in the dance.

Rapai gelling dance involves energetic and agile movements, often accompanied by strong, matching head shakes and dynamic hand movements. This dance reflects the joy and spirit of the Acehnese people. Syair in rapai geleng contains meanings related to the culture, social and religious life of the Acehnese people. Some common examples of the meanings contained in the verses of rapai geleng verses:

Natural Beauty:

*le laot sa le lak ombak meualon*

*Kapai die ek troen meulumba-lumba*

*Hai bacut teuk salah bukon salah lon*

*awai phoen awai bak gata*

Means:

○ choppy sea

Swing the waves up and down

A little more water entry. It's not my fault,

You were the one who started it

Rapai gelling often describes the natural beauty of Aceh, such as mountains, beaches, forests, and rivers. Verses can praise and describe the majesty of nature that is abundant in the area. Love and Praise to God, on this theme, is usually the first sayir chanted in the rapai geleng dance, or can be called the opening verse in it containing nazam and praise, which is usually chanted in dalail qhairat:

لَمْ يَخْتَلِمِ قَطُّ طَهَ مُطْلَقًا أَبَدًا  
وَمَا تَنَاءَبَ أَصْلًا فِي مَدَى الزَّمَانِ  
مِنْهُ الدَّوَابُّ فَلَمْ تَهْرَبْ وَمَا وَقَعَتْ  
دُبَابَةٌ أَبَدًا فِي جِسْمِهِ الْحَسَنِ

*Nabi han tom neumeulumpoe  
Malam uroe seulama-lama  
Meuseumeunguep nabi pitan  
Nibak zameun sepanjang masa*

*Binatang kleud hantom jiplueng  
Jimeutemeung ngon maulana  
Lalat nyamok pihantom roh  
NIBak tuboh yang mulia*

Means:

The Prophet (Muhammad PBUH) never dreamed

Night during the day for long

Even the Prophet never slept

In the age of all time

Wild animals never run away

Obtained by scholars



Even flies and mosquitoes are never close  
On a noble body

However, some poems are certainly different in each region, as the South West region often carries opening verses like the nazam above, but there are also some regions that open directly with greetings and Salawat or with the following verses:

*Alhamdulillah pujo keu tuhan  
Yang peujeut alam langet ngon doenya  
Teuma seulawet ateu junjungan  
Panghule alam rasul ambia*

Means:  
Alhamdulillah, Praise be to Allah  
Who makes the realm of heaven and earth  
Then Salawat to Allah  
Leader of the universe and ambiya (ulama)

The verses in *rap gelling* can also contain expressions of love and praise to God. Praise and gratitude for God's greatness and recognition of all the blessings He gives are often the themes raised in these poems.

Daily Life:  
*Meyoe hana raseuki  
Yang bak bibi roet ue luwa  
Menyoe hana peuteumun  
Yang bak leumung gop poe atra*

*Hai bek susah sabe  
Bek seudeh hate  
Ta pike yang laen  
Ta mitaa  
ho ho ho ho*

The attrition:  
If it's not fortune  
The one on the lips fell out  
If it's not a meeting  
The one in the lap, the one who's got it.  
The attrition:



If it's not fortune  
The one on the lips fell out  
If it's not a meeting  
The one in the lap, the one who's got it.  
Ho ho ho ho

The verses in rap gelling can also describe the daily life of the Acehese people, including agricultural activities, trade, and family life. These poems often contain moral messages or advice that can be applied in everyday life.

Culture and Customs:

*Piasan raya peulemah adat*  
*Tapulang tuengkat bak aneuk muda*  
*Oeh mate aneuk ka meupat jeurat*  
*Oeh gadoh adat hanpat ta mita*

Means:

Big show shows custom  
We return responsibility to the younger generation  
If the child dies, know where his grave is  
If lost customs does not know where to look

Rapai gelling also reflects Acehese culture and customs. Syair can talk about the customs, values, and traditions of the Acehese people, as well as pride in their cultural heritage.

Spirit and Togetherness:

*Doda idi hai sie doda idang*  
*Geulayang blang hai kaputoeh taloe*  
*Beureujang rayeuk hai banta seudang*  
*Jak tuloeng prang musoh nanggroe*

Means:

Big show shows custom  
We return responsibility to the younger generation  
If the child dies, know where his grave is  
If lost customs does not know where to look

Rapai gelling also reflects Acehese culture and customs. Syair can talk about the customs, values, and traditions of the Acehese people, as well as pride in their cultural heritage.

#### Spirit and Togetherness:

The verses in rap gelling often contain the spirit of togetherness and mutual cooperation. Messages about the power of unity and cooperation in the face of life's challenges can be a theme that appears in these poems. It is important to note that the meaning of rap-gelling poetry may vary depending on the context and author. Each dancer and repair gelling group may have different interpretations and emphases in giving birth to their verses.

## RESULTS AND DISCUSSION

Containing information about schools, PAUD AN-Nur is a private foundation that has been established for approximately nine years, located in Seuneulop village, Manggeng district, Southwest Aceh district, Aceh province, for a very safe and strategic location because it is in front of the Gampong Seunelop mosque and right next to the voly ball field, village library and multipurpose building. The location is very strategic because it is not in the middle of residential areas, which can cause noise and disturb residents when the learning process takes place, which causes children to go home prematurely. Because this ECCE is not close to the resident's housing, children in this ECCE are more independent and feel at home in PAUD; only 4 out of 35 children are accompanied by their parents when studying.

The age range of students in An-Nur PAUD ranges from 4 to 6 years, for the age category is very varied because this PAUD is still under the same roof as the kindergarten, so children have different ages to study together. The design of the building is very comfortable and also safe because it is surrounded by guardrails so that children do not easily get out of the yard; PAUD An-Nur has a spacious terrace equipped with canopies and toys such as slides, swings, seesaws etc. because it has a canopy so even if it rains children can still go to school and play.

PAUD An-Nur has three rooms, including the main room for learning, in the learning process only uses one main room; this room is very large, and all students are gathered and study together there; the second room is used to store toys, books and props, and one room for the teacher's office. The learning method at PAUD An-Nur uses learning while playing method, with academic targets that are in accordance with teaching references from the Ministry of Education, Culture, Research, and Technology, including at the level of early childhood education, can recognize letters and numbers, read, write and count. However, PAUD An-Nur includes more religious programs as an achievement in the learning process, using the method of learning while playing and focusing on centres, including.

- a. The worship centre develops children's spiritual intelligence through basic monotheism, namely knowing the creator and instilling moral and religious values; at PAUD An-Nur uses the method of memorization while singing.
- b. Role-playing centre, this centre designs children's individual intelligence through teamwork activities in groups to solve a problem; in this PAUD, teachers form groups to arrange props such as sticks, small stones and others to be formed into numbers and

- letters, and they exemplify by making similar things together with teams guided by teachers per group.
- c. The centre of art and creativity, children's musical intelligence in this centre is developed through singing, clapping, tone and Irma, PAUD An-Nur in the morning will turn on children's singing, before learning and after learning, they sing while clapping their hands and movement movements to the rhythm of the song.
  - d. Body processing centre, in this section, intelligence is stimulated through dance movements, sports and movements; PAUN An-Nur uses this stage to do routine gymnastics in the morning, learn repair gelling dance and also run up lampion for one of the paths to apply the love of regional dance culture and insert Islamic da'wah in it through dance activities.
  - e. The preparatory centre, in this, centre focuses on developing intellectual intelligence, starting from language intelligence, recognizing letters and numbers, counting and writing. In PAUD An-Nur children do this by doing group and individual activities taught individually in front of the class, such as counting the number of friends present, recognizing the letters of the alphabet through the names of students, writing three to four letters that they remember on the board, drawing and colouring while recognizing shapes and colours.

However, in this PAUD, children are led to religious targets or Islamic da'wah, whereas PAUD An-Nur has a target so that students have the ability not only formal but also informal education; at the end of the teaching and learning period, children are expected to be able to memorize short prayers, short surahs, recognize hijaiyah letters, memorize some hadith beretta meaning, know the pillars of Islam and are also guided to cultivate religious characteristics in accordance with Islamic Sharia and applicable local wisdom, it is also supported by village status factors, where Seuneulop village itself is one of two villages that hold the status of Islamic Sharia village in Aceh.

Emphasizing religious science aims to cultivate character in accordance with Islam, referring to the basis of the hadith of the Prophet Muhammad SAW said: Morals are valid to be fulfilled I sent but: And peace and blessings of Allaah be upon him the Messenger said: My father Hurayrah said about Which means: "Verily I (the Prophet صلى الله عليه وسلم) was sent to perfect good morals." (HR. Ahmad 2/381), which is the capital in improving the nation's children and is the sunnah wal jama'ah to invite people to noble morals and this stage is fostered starting from early childhood.

The targets to be achieved in the religious approach to PAUD An-Nur include the following:

- 1) Remembrance of surah Al Fatihah, An Nas, Al Falaq, Al Lahab, Al Kautsar and Al Ikhlas

- 2) Memorizing the pillars of prayer, practising prayer, memorizing the pillars of Faith and Islam,
- 3) Memorize meal prayers, study prayers and prayers of both parents, prayers in and out of the house, prayers in and out of the mosque.
- 4) Memorize the hadith of smiles, the hadith of not being angry, the hadith of hygiene and the hadith of intentions and its meaning.

Activities carried out during the study were in the form of direct activities following the teaching and learning process, together with paying attention to and evaluating which methods were particularly preferred by children during 40 days of observation. The results of observations, documentation and interviews conducted by researchers for 40 days to see what method children really like in learning is dancing repair gelling dance; compared to other methods and activities, researchers found that this wisdom was motivated by the grub repair gelling Bujang Juara who came from Seuneulop village which is very popular and liked by children.

Rapai geleng Bujang Juara is a studio known by the people of Aceh as the owner of rapai geleng dance; through the performance of this studio is known and received many praises and achievements in the field of dance both inside and outside Aceh. Sanggar bujang juara is not only known by the villagers themselves but also known by all levels of society in Aceh province. Often performing at various Acehnese performance events and art festivals in Banda Aceh, even this studio had also been a performer at the presidential palace on Aug 17 in the 1990s, which at that time was led by Sheikh Yong as the head of the studio. Bujang champions until now still maintain their traditions and maintain them from their previous creators.

This traditional art is inherited by the previous generation and is very popular with the current generation and continues; the management system of the champion bachelor art studio is still said to be traditional management that upholds the values of togetherness and family; in addition to carrying out all aesthetic activities, this tradition is passed down from generation to generation so that the authenticity of this traditional art form can be maintained and maintained until now, Marked by the interest of early childhood children with rapid gelling dance so that repair gelling is very popular with children in learning methods. This rapai geleng dance contains elements of Islamic da'wah contained in the verses or dance song lyrics, where these lyrics, little by little, if repeated, will be memorized in the minds of children and gradually, children understand the meaning of the poem so that through this education it can be embedded in the children's souls about Islamic da'wah and local wisdom in accordance with sharia, for example, such as saying greetings, Lyrics containing dalail khairat, solawat to the Prophet, history and others.

The obstacle faced in carrying out the learning process, especially the most popular among children in An-Nur PAUD, is the rapid gelling limitation of musical instruments. This repair gelling dance uses a musical instrument called repair which is not suitable for use by PAUD children because of additional to its large size and also heavy fear of accidents in the

use of tools. To solve this problem, the teachers took the initiative to use a small bowl as a substitute for rapai which is easy to use by small children, light, and also harmless, for music using audio and loudspeakers and dance activities are carried out indoors because the position of the dance is a sitting dance it will be more comfortable if done indoors.

Children will easily achieve the ability to recognize letters and numbers, write and count if we use the right methods and ways according to the child's stage of development, such as through games, learning directly from nature and its surroundings, singing, and movement. This dance activity or method is used by PAUD An-Nur to introduce basic Islamic da'wah to children, such as saying lafaz Allah, making zikr la Ilaha illallah, praying to the Prophet and other verses containing Islamic da'wah and cultural aspects. Not only are the dance movements meant for learning objectives, but this dance art medium is also able to achieve the goal of introducing tradition and also the meaning implied in the dance, in addition to movements that aim to increase physical activity, creativity and express expression.

## CONCLUSION

Children during the *golden age* will be very active, enthusiastic and curious about what is seen and heard so that it is easier to receive stimulus and happy to be involved in various activities, one of which is through dance that can make children feel comfortable and happy. Through the introduction of traditional culture, it is expected to be able to make students know the culture around them; not only the dance movements are meant by learning objectives, but this dance art media is also able to achieve the goal of introducing the traditions and values of Islamic da'wah.

The learning method at PAUD An-Nur uses the learning-by-playing method, with academic targets that are in accordance with the Ministry of Education and Culture to recognize letters and numbers, read, write and count using learning while playing methods and focus on art, group and play centres. The learning method that children really like in the learning process is dancing repair gelling dance compared to other methods and activities, which is triggered by grub repair gelling Bujang Juara Seuneulop village so as to motivate children to like traditions and is very popular and liked by children.

This dance method is used by PAUD An-Nur to introduce basic Islamic da'wah to children, such as saying lafaz Allah, making zikr la Ilaha illallah, praying to the Prophet and other verses containing Islamic da'wah and cultural aspects. Children will easily achieve the ability to recognize letters and numbers, write and count if we use the right methods and ways according to the child's stage of development, such as through games, learning directly from nature and its surroundings, singing, and movement.

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