



## Research Article

# Embedding cultural heritage and values in modern art learning: a case study on pedagogical approach in high schools

Rida Safuan Selian<sup>1\*</sup> and Samsuri Suri<sup>2</sup>

*Art, Drama, Dance, and Music Education Department, Faculty of Teacher Training and Education, Syiah Kuala University, Banda Aceh, Indonesia*

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### Abstract

This study aims to determine how implement modern art learning through traditional values to develop their students' competencies with a local wisdom approach and skills containing traditional values in their art learning activities. The research was carried out for 6 months, namely in the odd semester starting from July 2024 to January 2025 at Senior High Schools in two Cities in Aceh Province, namely Langsa City, East Aceh and Banda Aceh City, Indonesia. The subjects of this study were students, art and culture teachers and artists involved in the Artists Enter School Movement program. While the object of research is modern art education in Senior High Schools. In this study, the main sources are art and culture teachers, artists and students. The data collection procedures used are interviews, observation and documentation. Modern art learning through traditional values at Senior High Schools in Langsa City, East Aceh and also Banda Aceh City in Aceh Province by involving artists in the Artists Enter School Movement program. High School teachers in Langsa City, East Aceh teach the Cut Nyak Dhien creative dance which depicts the heroism of an Acehnese woman. Meanwhile, modern art learning through traditional values at a high school in Banda Aceh City, teachers collaborate with artists to teach the fine arts of making sange or food covers which are usually used in traditional ceremonies of the Acehnese people. Modern art learning through traditional values at high schools in Aceh Province by involving artists in the Artists Enter School Movement program has made a significant contribution to the development of students' abilities in cognitive, affective and psychomotor aspects. Art creation activities at school begin with providing various stimuli that motivate students to be more creative through auditory, visual, idea and touch or kinetic stimuli, thus developing students' cognitive abilities with the process of thinking in realizing movement and form. In the affective aspect, students can be observed from their courage, initiative, group work and responsibility. While in the psychomotor aspect, students are seen from their movement skills in dance, making a good form in fine arts or crafts according to the composition they want.

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## Introduction

Art is an expression of a sense of beauty which is one of the universal human needs. "Art and artistic activities are phenomena exclusive to the rich and the poor do not have all of this". Wherever art is done, the person who does the art is called an "artist". Art is done not only for the sake of art, but also to contribute to educational goals". It is true what R.

1 Corresponding Author: Dr., Lecturer, Art, Drama, Dance, and Music Education Department, Faculty of Teacher Training and Education, Syiah Kuala University, Banda Aceh, Indonesia. E-mail: [safuanselian@usk.ac.id](mailto:safuanselian@usk.ac.id) ORCID: 0000-0001-6218-7163

2 Dr., Lecturer, Art, Drama, Dance, and Music Education Department, Faculty of Teacher Training and Education, Syiah Kuala University, Banda Aceh, Indonesia. E-mail: [samsuri@usk.ac.id](mailto:samsuri@usk.ac.id) ORCID: 0009-0007-8597-5606

Firth (1954) said, in a contextual theory that is more inclined to the Situational Context that when compared to economics, art can be considered a luxury. The fact that art is a field of endeavor that is considered a luxury in today's world, especially in economically less developed societies, is due to the priority of fulfilling the primary needs of individuals such as eating, drinking, shelter, and clothing. Currently, artistic endeavors, which are considered a luxury in addition to primary needs, are intended to be used as a means for primitive people to fulfill their primary needs. For example, the origin of theater is believed to come from ceremonies carried out by primitive humans to expel the spirits of their prey so that they can eat them in peace. It should not be forgotten that the birth and nature of art lie in the primary needs of primitive humans, which are not in accordance with current economic logic. Art exists in every human society whenever and wherever they live (Huda, 2020).

Rapid social development and the advancement of communication facilities that reach the whole world have broken the exclusive monopoly in the field of art. In addition to the values of beauty that are universal and easily accepted by the wider community, everyone needs to cultivate an artistic soul in their lives. Therefore, art education is one of the needs in the framework of developing a whole person. Thus, the more rapid science and technology in a society, the greater the need for art.

Meanwhile, considering that school education prioritizes the development of reason and prioritizes standard and generally applicable science, society begins to feel the shortcomings that have so far been part of traditional education outside of school. Local knowledge and skills that are loaded with traditional or regional values are very important in equipping members of society in adapting to their environment, it is impossible to obtain them only from family and the community environment. Therefore, schools in Aceh Province need to develop the competence of students with local knowledge and skills that are loaded with traditional or regional values in their learning activities, including art activities. In relation to personality development, art education is actually important if not absolutely necessary.

With the development of science, technology, information and art, cultural and artistic values have also shifted in terms of both value and treatment. Modern art that tends to be more contemporary or momentary has penetrated people's lives. Special educational institutions are also not left behind in offering modern art education programs. Then local wisdom that contains traditional values still needs to be maintained and preserved as cultural wealth and identity. But what about general educational institutions or public schools? What is the role of local government in packaging arts and culture activities so that local wisdom values or traditional values remain? This question sometimes occurs to the minds of the public, including the author.

Basically, modern art cannot be separated from traditional art or traditional values. Traditional values in Acehnese society are values that are based on Islamic culture and religion. As the Acehnese proverb states, culture and religion are like substances and properties. The two are closely related and support each other. Modern art education activities can be developed through the traditional values of the Acehnese people with their Islamic culture.

### **Research Problem**

Based on the statement above, the research problem is, How is the implementation of modern art education through traditional values for high school student?

## **Method**

### **Research Model**

This study employed a qualitative research approach with a case study design. A case study is defined as an in-depth exploration of a bounded system (such as an event, activity, or group) based on extensive data collection from multiple sources of information (Creswell, 2014). The research was conducted over six months, from July 7, 2024 to January 9, 2025, at senior high schools in two cities in Aceh Province: Langsa City (East Aceh) and Banda Aceh City.

### **Participants**

The participants of this study included students, arts and culture teachers, and artists involved in the *Artists Enter School Movement* program. Key informants were arts and culture teachers, artists, and selected students who actively engaged in modern art learning through traditional values.

### Data Collection and Analysis

Data were collected through interviews, observations, and documentation. Interviews were conducted face-to-face with teachers, artists, and students, and later continued via WhatsApp to obtain further information about the integration of traditional values into modern art education. Observations were carried out during routine extracurricular activities, with field notes and photographs used for documentation. Supporting documents such as activity records, curriculum materials, and student artwork were also collected.

The data were analyzed using the interactive model of Miles and Huberman (1994), which involves continuous cycles of data collection, reduction, presentation, and conclusion drawing. This iterative process allowed findings to be refined progressively. To strengthen validity, the analysis followed Jazuli's (2001) description of field-based qualitative inquiry, emphasizing the natural context of the research setting.

### Process

Modern art learning through traditional values was observed in extracurricular contexts. In Langsa City, teachers and artists collaborated to teach the *Cut Nyak Dhien* creative dance, representing Acehese heroism. In Banda Aceh City, fine arts teachers worked with artists to guide students in making *sange* (traditional food covers used in ceremonies).

### Ethical Considerations

During the implementation process, participants' informed consent and approval from the relevant institutions were obtained, ensuring compliance with ethical research standards.

## Results

In Senior High Schools in Aceh Province, learning modern creative dance through traditional values is carried out using the Project Based Learning (PjBL) learning model approach to study a work of art. Before teachers teach modern art subject matter, an art teacher at school should first ask "what is art" and "what is modern art". Until now, it seems that many people have the view that teaching art in schools is a practice, as long as you can make something in fine art, as long as you can memorize songs in vocal art or music and as long as you can move gracefully in dance that has a standard form or strict traditional rules without having to understand its meaning and function.

Learning modern art by applying traditional values feels very beneficial for students since the artist enters school program. The artist enters school program carried out by the local government in Aceh Province has started since the year and has had a positive impact on the sustainability of local culture, both creative and traditional.

In Senior High School in Langsa City, East Aceh, learning modern creative dance to improve students' ability to appreciate art and create art taught by teachers is also assisted by artists through the Seniman Masuk Sekolah program, teaching creative dance by instilling local wisdom values such as the Nyak Cut Dhien Dance, a new creative dance created by Isra Fahriati at the Banda Beutari Studio in Langsa City. The *Nyak Cut Dhien* Dance will be taught to female students for three meetings.

In art learning, teachers and artists must collaborate well. In art and culture learning in class in the morning, the teacher explains the creative dance material, then the teacher shows examples of Cut Nyak Dhien's creative dance movements that have been prepared by the teacher and artist through a projector, students pay attention to the presentation of the material well. Students are very enthusiastic in watching the learning videos that are shown. Furthermore, in the afternoon during extracurricular activities, artists train the basic movements of Cut Nyak Dhien's new creative dance to female students, while the teacher supervises and pays attention to female students practicing Cut Nyak Dhien's creative dance in extracurricular activities.

The dance taught tells the story of the struggle of female heroes from Aceh or female heroes of Aceh when fighting for independence. The variety of dance movements is produced from rhythmic body movements that are so heroic and modified so that they become beautiful and harmonious. The naming of the *Nyak Cut Dhien* dance is taken from the name of the Acehese hero figure, namely "*Cut Nyak Dhien*", an Acehese female hero who fought to defend the Aceh region from Dutch colonialism.

In relation to the understanding of movement that must be mastered by female students, the teachers who accompany their students and artists as trainers in the artist movement program enter schools teach and demonstrate the Nyak Cut Dhien dance by using movement as the raw material for choreography that is distilled or distorted so as to create pure movements that do not contain a particular meaning and meaningful movements or so-called movements that have certain meanings. Where both movements are commonly found in the creative dance work that is based on the concept of traditional dance work but does not leave the essence where the movement was created. In the Nyak Cut Dhien dance, a variety of meaningful and pure movements are used. The variety of meaningful movements can be seen in the fifth and sixth segments. Where the variety of movements performed are the *rencong* movement and the slashing movement.



**Figure 2.** Rencong movement

Source: Video of Sanggar Banda Beutari, Langsa City (2024)

In learning the basics of Cut Nyak Dhien's creative dance movements, the artist teaches the movements one by one and the floor patterns slowly so that they are easy for students to follow. Cut Nyak Dhien's dance movements are mostly followed by female students. Meanwhile, male students observe female students dancing Cut Nyak Dhien's creative dance. Male students prefer the Rapa'ie geriempheng dance movements because they are considered more suitable for men. Male students will take turns learning the Rapa'ie geriempheng dance at the next meeting.

In the application of modern art education through traditional values in schools to students, a methodology is used that prioritizes interaction between teachers and students, students with students and students with artists. The process of experimentation and exploration is an important part because students are required to find their own form according to their abilities. The criteria of good and bad art forms should not be used as a measure for teachers, but what is important is how students are active in experimenting and exploring. In the exploration activity, the teacher guides students by controlling students in each group and directing students on how students discuss group work according to the tasks given by the teacher related to creative dance with traditional values.

Students are asked to try to move their limbs, to find movements that can be displayed and made into creative dances, not a few students imitate the movements in the video. In the learning process, the teacher always controls students so that they are not noisy and guides students in the process of completing the tasks that the teacher has given. Then the artists in the artist movement program enter the school who collaborate with the teacher to train students to provide directions and examples of creative dance movements that need to be followed by students according to their groups. Each group takes turns demonstrating the movements that have been taught and repeating the movements to make them better and smoother. Furthermore, each group is asked to develop these movements into new movements.

At the second meeting, the teacher continues the material that was studied last week, the teacher briefly explains the creative dance material last week and relates it to the material that will be studied about the movement of slashing the *rencong*. Furthermore, the teacher again shows the video of Cut Nyak Dhien's creative dance with the movement of slashing the *rencong* that has been prepared by the teacher.



**Figure 3.** The movement of slashing the rencong

Source: Video of Sanggar Banda Beutari, Langsa City (2024)

To make it easier for the teacher to explain the creative dance movements, the teacher asked for the help of an artist to demonstrate the movements slowly and repeatedly so that students would pay attention to the movements. Then the students were asked to follow the movements. Each group was given the opportunity to demonstrate by doing the creative dance movements that had been taught. The female students felt enthusiastic and happy in learning the new creative dance of Cut Nyak Dhien.

During the learning and practice activities of the Cut Nyak Dhien creative dance carried out by female students for three meetings, the male students were asked to first study the theory of the Rapa'ie gerimpheng dance. Because the practical dance movements of the Rapa'ie gerimpheng dance will be taught at the next meeting after the female students have finished studying the Cut Nyak Dhien creative dance.

In the fourth meeting, after the learning and practice of studying the Cut Nyak Dhien creative dance was completed by the female students, it was the male students' turn to study and practice the Rapa'ie gerimpheng dance. This second stage is also called the core stage of learning, where the teacher opens the learning to enter the intended material, namely learning the Rapa'ie Gerimfheng dance. Then the teacher explains the learning objectives to students about what they will get after this learning takes place. At this stage the teacher directs students to enter the material in the learning process.

Before the teacher continues the lesson, the teacher first asks how far the students understand the Rapa'ie Gerimpheng dance. Then several students give statements about their understanding of the Rapa'ie Gerimpheng dance. After several students give statements about the Rapa'ie Gerimpheng dance, the teacher concludes the results of several answers and explains again what the Rapa'ie Gerimpheng dance is to the students.

In this core activity, the teacher explains the material on the Concept of Technique and Procedures for Various Rapa'ie Gerimpheng Dance Movements in a basic way so that students can find problems related to Rapa'ie Gerimpheng so that learning outcomes are achieved optimally. After the teacher has finished explaining, the teacher then directs students to form groups and discuss the learning video regarding Rapa'ie Gerimpheng that is being shown.

Learning activities and training male students for the Rapa'ie Gerimpheng dance movements are carried out by the teacher first showing the Rapa'ie Gerimpheng dance movement video through a projector. The teacher guides students by controlling students in each group and directing students to discuss by working in groups according to the tasks given by the teacher.

After completing group work and discussion, the artist directed the students to start trying to move their body parts, to find movements that could be displayed and made into the Rapa'ie Gerimfheng dance, not few students imitate the movements in the video. In the learning process, the teacher always controls the students so that they do not make noise and guides the students in the process of completing the tasks as given by the teacher.

Furthermore, in extracurricular learning during the day which is carried out in 3 meetings for three weeks, artists involved in the artist movement enter the school began to train male students to do the basic movements of the rapa'ie Geurimpeng dance. The artist told the students to form groups, and invited each group to demonstrate the results of



the exercises they had done starting from group one and so on, each group was given 15 minutes to demonstrate. Furthermore, after all groups have finished demonstrating the results of the group, the art teacher and artists re-evaluated the rapa'ie geurimpeng dance movements according to their group by asking questions about the rapa'ie geurimpeng dance movements.

Students as Rapa'i Geurimpeng dancers are an even number consisting of 8-12 players or dancers, with 8 people as aneuk syahi, 4 people as musicians, 1 person called syahi, 3 people syeh, apiet wie, apiet teungoh, and apiet uneun. Syahi acts as the leader of the show or signaler in the Rapa'i Geurimpeng performance.

Rapa'i is one of the traditional arts that has been rooted in the lives of the Acehnese people since ancient times. This art developed rapidly in the coastal communities of East Aceh. This art began with the development of musical instruments that entered Aceh, namely rapa'i which was brought by Syeh Rifa'i from Baghdad and then developed rapidly in Aceh, because of its function as a medium for Islamic religious preaching and entertainment, because of the Acehnese people's fondness for rapa'i musical instruments and as a tribute to their first figure, the musical instrument was named rapa'i which was taken from the name rifa'i. While geurimpeng means "many kinds" which is a description of art that has a variety of compositions ranging from rapa'i strokes, head and body movements, and formations to poetry. Rapa'i Geurimpeng is one of the developments of rapa'i art, where geurimpeng means "many kinds" namely art that contains a variety of compositions ranging from rapa'i strokes, head and body movements, and formations to poetry. Rapa'i Geurimpeng is a traditional art performance that presents traditional music.

The dance movements in the Rapa'i Geurimpeng Performance consist of simple movements and also repetitive movements. The Rapa'i Geurimpeng Performance consists of 3 parts, namely, First, Saleum Aneuk syahi / opening movement, Second, Tingkah or story / core movement and the third, Lani or closing.

The saleum movement variety is the first movement variety in the Rapa'i Geurimpeng performance. The movements in the Saleum variety are respectful movements and shaking hands between one dancer and another, with a floor pattern, namely a straight line floor pattern to the side or horizontal. The movements in this variety are each done with a slow 2x8 count.

The variety of anggok movements is part of the Behavior or Story where there is a nodding movement of the head performed by the dancers or aneuk syahi while hitting the Rapa'i musical instrument, then the Rapa'i musical instrument is directed up and down alternately, and slowly from the straight line floor pattern parallel to the side on the saleum section then forming a zigzag floor pattern. The variety of anggok movements is each performed with a count of 2x8 slow and 2x8 fast.



**Figure 4.** Variety of Saleum movements

(Photo Source: Sauzan Tahira, 2024)

Variety of Lani movements or variety of closing movements are part of the end of the performance. The movements in this variety are very simple, consisting only of alternating chest beating movements to the left and right while hitting the rapa'i musical instrument and also continuing with a bowing movement as a sign that the performance has ended.

The floor pattern in this section also uses a straight line floor pattern parallel to the side or horizontally. This variety of movements is performed each with a count of 1x8 slowly.



**Figure 5.** Rapa'i musical instrument

(Photo Source: Sauzan Tahira, 2024)

The property used in the Rapa'i Geurimpheng performance is only the Rapa'i musical instrument, Rapa'i is a musical instrument from Aceh that is played by beating it with bare hands, without using sticks or any tools. The Rapa'i is used by the players while dancing and beating the musical instrument, or what is called hand property.

The male students were very enthusiastic in learning the Rapa'i Geurimpheng dance movements. In this activity, teachers and artists in the artist movement program enter the school asked students what they had gained from learning and training during three meetings of learning and practicing the Rapa'i Geurimpheng dance, before ending the meeting and dance training, the artists and teachers gave time for the students to arrange the chairs to their original positions, then the teacher told the students that there would be a dance test given at the next meeting.

Meanwhile, at State Senior High School 8 of Banda Aceh City in Aceh Province, modern art education activities through traditional values can be seen in fine arts learning activities, namely practicing making sange or desserts for traditional events of the Acehnese people.

State Senior High School 8 Banda Aceh teaches all fields of art including music, fine arts, dance and drama. In learning the field of art and culture studies, especially fine arts learning, teachers determine classroom learning in the form of 40% theory and 60% practice, while for in-depth practice of creating fine arts, the rest is emphasized on student self-development which is carried out outside of class hours or in extracurricular activities. In extracurricular activities, the involvement of artists is very much needed in accordance with the government program, namely the Artists Enter School Movement program.

During the learning of fine arts in class XI ia1 with 29 students, learning fine arts with local fine arts material is making sange or food cover in the form of a typical Acehnese dish cover, the teacher presents material on creating fine arts with the main discussion being the function of sange or food cover in traditional ceremonies of the Acehnese people. The methods used in this learning are lectures, assignments and practical work. When the learning takes place, the first thing the teacher does is explain the characteristics and uniqueness of sange or Acehnese food cover. namely the form and motive used, then relate it to the symbols in Acehnese society, for example the teacher says that each motive has a symbol that is closely related to the life of the Acehnese people, the tools and materials used, and also the technique or method of making sange or food cover. However, considering the availability of meeting time in the classroom which is not sufficient, the teacher continues the activity of making sange or food cover carried out in extracurricular activities in collaboration with artists involved in the artist movement program to enter schools.



**Figure 6.** The art and culture teacher is practicing how to make *sange* or food cover

Photo Source: Art and Culture Teacher of State Senior High School 8, Banda Aceh City 2025

*Sange* is a typical Acehnese food cover that is still used and utilized for traditional ceremonies, such as peusijek or plain flour, and tueng dara baroe or receiving the bride. *Sange* is used as a cover for a round tray filled with various necessities for the traditional procession. *Sange* is still made manually at school using traditional tools in the manufacturing process. The materials used include a food cover made from iboeh leaves or nipah leaves, velvet, gold or silver thread, pemedangan wood, sewing needles, sewing thread, scissors, safety pins and pens to make patterns. The motives that will be applied by students to the *sange* or food cover are *taloe ie* (water rope), *puta taloe* (twist rope), *awan meucanek* (clouds in a row or marching), *bungong meutaloe* (flowers with ropes), *putik*, *pucok paku* (fern leaves), *awan si oen* (single cloud), *pucok reubong* (shoot of bamboo shoots), *bungong geulima* (pomegranate flowers), *bungong bambang* (butterfly flowers), and *bungong seulanga* (ylang-ylang flowers). While the colors that are often used are generally green, yellow, and red.

In every lesson in the classroom, the teacher always prepares a lesson plan, tools and materials used in the practice of making *sange* or food covers that are needed according to the material to be presented. In the practical learning of making *sange* or food covers, new behaviors and skills that students must have to improve their ability to create fine arts and their achievement in learning fine arts at SMA Negeri 8 Banda Aceh City, the activities carried out in the planning are:

- The teacher briefly explains the learning objectives to be achieved, motivates students and explains the material briefly according to the indicators that have been prepared in the Learning Implementation Plan, and gives direction to students on how the teaching and learning process is using several types of materials to create fine art.
- The teacher will apply a group learning strategy where the number of 6 groups consists of 4 or 5 students. Male and female students are separated and each group of students' abilities also vary.
- Next, the teacher explains how students work in groups according to the tasks given by the teacher. When students are working, the teacher guides and asks and answers questions with students, namely to arouse students' learning motivation in creating *sange* or tudung saji.
- During the group work process, the teacher tries to monitor students who are less active and provide guidance from one group to another, this is done in order to build understanding by the students themselves. Where the deepest understanding will be obtained by students from working together, discussing making *sange* or tudung saji together, expressing imagination and giving the impression of a meaningful learning experience and being able to remember for a long time. In addition, students in groups are also asked to find the meaning of the symbols of the motives used so that the placement of the motives can be adjusted.
- The teacher asks students to arrange the traditional Acehnese motives according to the examples given when watching the learning video on making *sange* or food covers.
- After the students have carried out the task, the teacher asks students to present the results of their group work in front of the class by explaining how to make a *sange* or food cover pattern on cloth, arrange the motives, sew thread and sequins on the motive to decorate the *sange* or food covers in turns and in groups. Thus, efforts to improve



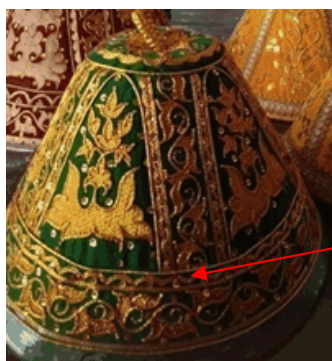
student learning outcomes will be realized because students try to do the best for their group. In this case, the teacher has tried to develop critical thinking skills, the ability to create and produce works, and create an active learning atmosphere.

- Furthermore, the teacher will reflect on what the teacher and students have done and what they experienced during the learning process. And how the impact of the actions that have been determined by the teacher on the student's learning atmosphere and student learning outcomes. To see the impact of the actions that have been implemented, teacher reflection is needed to be used as a guideline for compiling the next steps until the learning problem is considered resolved.

In extracurricular activities, teachers together with artists involved in the artist movement program enter schools together to accompany students in the process of making *sange* or food covers in groups. In this extracurricular activity, the role of the artist is greater because the artist trains how to arrange motives and techniques in sewing sequins or beads to be used as motives on the *sange* or food covers. Meanwhile, the teacher is more concerned with supervising and monitoring the students' activities. The motives chosen and used by students in the fine art works of *sange* or food covers are floral or plant motives that have their own characteristics from the Aceh province.

These motives are stylized or altered by the students in shape and style so that they become more attractive. Meanwhile, motives with the form of living creatures in the form of animals or humans are not allowed considering that the beliefs of the Acehnese people who are Muslim do not allow drawing or forming living creatures such as animals or humans realistically. *Sange* or food covers in Aceh Province usually use typical Aceh colors, namely red, yellow and green. Usually the use of this *sange* craft depends on the function and location to be used, be it for circumcision ceremonies, wedding receptions and other traditional events in Acehnese society. In making *sange* or food cover, teachers and artists guide and accompany students starting from forming the base of the *sange* or cone-shaped food cover, cutting the cloth covering the base of the *sange*, making motive patterns on the cloth covering the *sange* to how to sew sequins or threads on the cloth covering the *sange*. The teacher guides each group in turn step by step in making *sange* or food cover.

The motives used by students to decorate the *sange* or food cover The motives used are very varied, starting from the *taloe ie* motive, *puta taloe*, *bungong meutaloe*, *putik*, *pucok reubong*, *bungong geulima*, *awan meucaneuk*, *awan si oen*, *bungong bambang* and *pucok pakue*. The *taloe ie* or *puta taloe* motive or commonly called *Putar Tali* is symbolized as a guardian and strength in Acehnese society. This motive is a form of brotherhood that maintains and strengthens the social context of Acehnese society towards its culture. This motive is arranged by students on the top edge, bottom edge, and other edges of the motive. This motive is deliberately made on the edge of the *sange* because it has the meaning of binding, guarding and strengthening the relationship between families and the surrounding community.



**Figure 7.** *Sange* or food cover shape

Photo Source: Arts and Culture Teacher of State Senior High School 8 Banda Aceh City 2025

Then there is the *bungong meutaloe* motive or commonly called the roped flower, the shape of this motive is a flower that is connected in opposite directions. This motive is a symbol of binding or connecting the ties of friendship in Acehnese society.



*Bungong  
Meutaloe*

**Figure 8.** The shape of the *bungong meutaloe* motive

Photo Source: Art and Culture Teacher of State Senior High School 8, Banda Aceh City 2025

This motive depicts a relationship in strengthening the ties of friendship between the family and the community in their environment so that harmony is established between fellow citizens. This motive is made by students on the lower side horizontally surrounding the *sange* craft or food cover and also made vertically to limit the four main motive areas adjacent to the *taloe ie* and *puta taloe* motives. This motive is deliberately made close to the *taloe ie* and *puta taloe* motives because it has the meaning of a guardian and connector of ties of friendship that can strengthen relationships between fellow communities.

The *putik* motive symbolizes fertility and beauty. This motive depicts the natural beauty of the Aceh region. This motive is found in every part of the flower motive on the *sange* craft. This motive is made and arranged by students on every part of the flower motive because it has the meaning of fertility and beauty that can complement every meaning in the flower motive applied to the *sange* craft.



**Figure 9.** The shape of the *bungong meutaloe* motif

Photo Source: Art and Culture Teacher of State Senior High School 8, Banda Aceh City 2025

*Pucok reubong* motif or commonly called bamboo shoot motif. This motif has three levels in the form of a mosque dome at the top, leaves in the middle and branches at the bottom. This motif has a meaning in every thing, be it in social, cultural, customary or in every other thing must be based on cooperation and mutual assistance between each other. This motif is a complement to the flower motif, because it complements the strength that comes from within. This motif has a triangular shape surrounded by shoots and leaves. At the bottom of the *Pucok Reubong* motif has a meaning as a human relationship with the natural environment, in the middle or leaf-shaped part has the meaning of inner strength to establish relationships or cooperation between fellow communities to maintain existing customs, and the top is in the form of a mosque dome which means the relationship between humans and their God or the Creator.



**Figure 10.** Bamboo Shoot Motif Shape

Source: Wardiah 2025

## Discussion

Based on the results of the research and analysis conducted by the author, school education that successfully provides skills to its students, is not enough to equip students to adapt to the local natural environment, in this case art education is a very important means in fostering student personality. As is known, art, in addition to reflecting the values of beauty, also has a very broad social function.

Based on the study, regardless of its structure and nature, there are around 7 functions of art in education, namely: *Reform Movement*, namely freedom of expression as a way to provide opportunities for students to develop their abilities (cognitive, affective and psychomotor).

*Art Education for Appreciation*, namely with the idea that students' "perception" of art and beauty needs to be developed through direct appreciation.

*Art Education for the Formation of the Conception* that "Drawing is a tool for expressing thoughts". Pictures are language, a way to give birth to and develop ideas.

*Art education for mental and creative growth*, namely art education as a means (processing) for mental and creative growth in students. students are the ideal and art is the means.

*Art as beauty*, namely the concept of beauty is developed from selected objects. The criteria for the object being imitated is beauty.

*Art as imitation of Plato's aesthetics* "memisis" which means imitating nature. Art activities are activities that imitate nature, and every work of art is an imitation of natural forms.

*Art as a fun entertainment* with the idea that the results of art must be able to entertain or please (Rohidi, 2016).

Art as one of the means in education that leads to the formation of personality should be able to provide modern knowledge to students and their community, one of which is knowledge of modern art without having to abandon traditional values or traditional art. Even modern art can be taught through traditional art media. Learning art for education, various media, both movement, visual, and sound media are tools for expressing feelings to develop students' attitudes, mindsets, and skills towards maturity.

Internalization of culture in art learning is a process of instilling and strengthening cultural values. The instillation and development of these values is carried out through various didactic-methodical education and teaching, such as education, indoctrination direction, and so on. Education is considered a preventive alternative because education builds a new generation of a better nation. As a preventive alternative, education is expected to develop the quality of the nation's young generation in various aspects that can minimize and reduce the causes of various cultural problems and national character. It is indeed recognized that the results of education will be seen in a short time, but have strong resilience and impact in society. For example, through a material on the formation of a nation's character which discusses cultural values that are religious, honest, tolerant, disciplined, hard work, creative, and independent can be integrated as learning. One strategy for implementing character education is through integration in extracurricular dance activities. Extracurricular activities are educational activities carried out outside of face-to-face class hours with the aim of expanding knowledge, improving skills, and internalizing values and norms (Wiyani, 2012: 108).

In the introduction of modern art, teachers can teach through traditional values in collaboration with artists in the Gerakan Seniman Masuk Sekolah program which has been running since 2021. The aim of the Gerakan Seniman Masuk Sekolah program for education is expected to have a positive impact in instilling a sense of art, creative attitudes and fostering motivation to appreciate art. Meanwhile, art education aims for students to be able to master art both textually and contextually which has local wisdom values.

Art activities carried out by teachers and artists in guiding and assisting students or pupils both in classroom learning activities and in extracurricular activities at school, then the development of student competencies in the educational realm which includes psychomotor, cognitive, and affective aspects will be achieved well. The psychomotor aspect in modern art learning can be achieved through traditional values in student activities or pupils in an effort to learn something in the form of creative movement in dance, making a craft object in fine arts and producing various sounds both from traditional musical instruments and other objects as an effort to express the creative imagination of students or pupils. The form of a movement, a certain form of fine arts and crafts can initially use movements in dance and forms or forms in traditional arts. Furthermore, if students or pupils have been able to understand the basic forms or movements, students or pupils can develop them into a new form in fine arts or crafts, using new movements in dance. When learners or students have understood and are familiar with the composition of fine arts and dance, students can use any source of form or shape, for example flowers, fruit, animals and other natural forms to create a composition in the form of a motif.

This creative imagination is the result of thinking about a possibility that can be processed into a work of art. Without thought processing, there will be no composition of forms in fine arts or crafts, composition of movements in dance or sound in music that can be accounted for. The mindset and being responsible for a composition of forms, movements or sounds by students is an effort to process from the cognitive aspect. The cognitive aspect is more often viewed only

from a theoretical perspective, whereas the process of thinking in realizing forms, movements and sounds is also a cognitive aspect.

In the affective aspect, students can be seen from, among others, courage, initiative, group cooperation and responsibility. While from psychomotor arts, students must clearly have the skills to create a form in fine arts and crafts, move in dance or sound something according to the composition they want.

Learning modern art in schools through traditional arts can be developed through creative activities in art lessons through initial stimulation. Stimulation is an activity that arouses thought and enthusiasm, especially in motivating students to create art. Various stimuli that motivate creative students are auditory, visual, idea and tactile or kinetic stimuli (Smith, 1976).

### **Auditory stimuli**

Auditory stimuli or hearing stimuli include various sounds and noises, such as human voices, animal sounds, wind sounds, water sounds, instrument sounds, words, poetry, music and so on. These stimuli can be used as material to motivate the creation of a work. atmosphere, character, natural form, movement or sound can appear through these auditory stimuli. In a study at school conducted by Juju Masunah et al. (1988) to examine dance movements using songs in Indonesian and Sundanese. While in other parts, dance movements using creative and modern music were studied.

The results of the study showed that the tendency of the types of movements produced from songs in Indonesian and Sundanese were movements that translated words in the song lyrics, so that the movements were less active and stiff.

While the movements produced with creative and modern music rhythms encouraged students to be more creative in expressing movements compared to using finished songs. However, in using creative and modern music, clarity of ideas and mastery of materials from the instructor or teacher is required. In fine arts, it will also provide better and unique results by giving students the freedom to express themselves using various raw materials so that students understand the nature and character of the materials.

### **Visual stimulation**

Visual stimulation can arise from images, statues, natural objects, masks and so on. This visual image can be seen from its background, function or other interpretations. A chair, for example, can be viewed from its lines, angles, texture, shape, function of completeness or support for body weight. A chair can also be viewed as power, a throne, a trap, an object for hiding, a tool for self-defense and as a weapon.

Traditional masks can stimulate and motivate students to create a new, more modern form in fine arts, or by looking at the mask students can process movements according to their character and symbols. This visual stimulation has more freedom of interpretation.

### **Stimulation of ideas**

Stimulation of ideas can be from stories, fairy tales, short stories, or certain events to create a more modern form of art using media form, movement or sound.

If the idea to be communicated is war, then in dance the movement is limited to movements that give the impression of a fight such as in the *Cut Nyak Dbien dance*, or in fine arts it can depict a picture of war or it can also be in the form of symbols using elements of fine arts such as lines, colors, textures, shapes, and others that are contradictory or opposing. If we observe the results achieved, it turns out that students are very active and feel happy in realizing ideas from stories, fairy tales, short stories and other events that are around students in role-playing practices.

### **Tactile or kinesthetic stimulation**

What is meant by tactile or kinesthetic stimulation is a stimulus that produces a kinesthetic response which then becomes the motivation to create a work. For example, the soft feel of velvet fabric can give the impression of softness in arranging colors or textures in fine arts or the impression of soft movement in dance movement art.

Furthermore, the implementation of modern art learning through traditional arts in schools can be carried out in three stages, namely a) creative activities, b) reproductive activities and c) appreciative activities.

### **Creative activities**

Creative activities generally encourage children's creativity to discover new things. To discover new things will not just appear without any initial stimulus or stimulation given by the teacher.

In this creative activity, it can be through integrated learning activities, namely learning by combining several sub-fields of study in a certain time unit into a unit of action so that it can produce a form of appearance that is colored by the elements that are combined, for example handicrafts with dance, dance with music or others. This integrated learning activity is not only in one art group, but can be implemented in a cross-field manner, for example dance lessons with history lessons such as the Cut Nyak Chien dance which depicts the courage of an Acehnese heroine, or fine arts with biology such as the use of various types of plants as motifs on sange or food covers.

In this integrated learning, moral values can also be instilled. If the teacher wants to instill a love of plants and the natural environment in the field of biology, the teacher can take the concept of motifs about local plants. Then students are directed to draw motifs or create dances according to the theme of the plants. As a final step, the teacher teaches a song that matches the theme of the plants around them while dancing to the rhythm that is sung.

Another example is the implementation of teaching about the history of the struggles of heroes in the past. Students are asked to pay attention to the struggles of national heroes. Then students are asked to create new and modern creative dances with modern movements according to the character of the desired hero. Then students are asked to dance their own creative dances or create a heroic drama accompanied by music performed by the students themselves.

With this kind of learning, students will gain broader experience of art, both traditional and creative and modern. The advantages of learning using this integrated approach for students include:

- The teaching and learning process situation will be more lively because the material varies from traditional to modern or collaborating the two so that boredom does not occur.
- For students who are less interested in one branch of art will be quickly helped because in a relatively short time it will be replaced with other materials.
- A comprehensive understanding of the branches of art will emerge in students.

To be able to achieve optimal benefits in this integrated learning, the following requirements are needed:

- Creative teachers are needed who understand the branches of art. If in a school there are two art teachers with different artistic backgrounds, then both can work together in managing their learning.
- Careful planning is needed before the teaching and learning process is carried out, because if not, the teaching and learning process can be chaotic without a clear direction.
- Sufficient time is needed to carry out this integrated learning.
- Teachers must master various teaching methods, so that an integrated approach does not only mean combining various types of art but also combining various methods so that the teaching and learning process is more lively and more active for students.

### ***Reproductive approach***

Reproductive activities are steps that are directed at studying the work of others to enrich students' inner knowledge and skills, and to support students' creative activities. For example, by studying works of art, dance or local or other regional music.

### ***Appreciative activities***

Appreciative activities are activities that can broaden the horizons of knowledge and insight that can enrich students' experiences. Soedarso SP (1990) formulated the art appreciation approach as follows:

- Applicative approach, namely activities that are oriented towards practice that develop creative or creative activities.
- Historical approach, namely appreciation activities that are taken through the introduction of art history.



- Problematic approach, namely an approach that highlights problems and the ins and outs of art as a means for education, social, rituals and so on in order to enjoy art as it should be. This method requires assistance in the form of art (fine art, music or dance) either presented directly or through the help of teaching media.
- Evaluation approach, namely assessment of students and also assessment of related learning components such as objectives, teaching materials and implementation of teaching.

### **Conclusion**

Learning modern art through traditional values in Senior High Schools in Aceh Province is carried out using the Project Base Learning (PjBL) learning model approach to study a work of art by involving artists in the Gerakan Seniman Masuk Sekolah program has made a significant contribution to the development of students' abilities in cognitive, affective and psychomotor aspects. In Senior High Schools in Langsa City, East Aceh, learning modern creative dance art through the heroic values of Cut Nyak Dhien, who is one of the Acehnese women who was given the title of national hero because of her struggle in winning the nation's independence. Meanwhile, in Senior High Schools in Banda Aceh City, learning modern fine arts through efforts to make sange or food covers by utilizing local wisdom values in the form of traditional motifs that are full of symbols and meanings for the Acehnese people. The motifs used by students to decorate sange or food covers The motifs used are very varied, starting from the taloe motif, which is symbolized as a guardian and strength in Acehnese society, puta taloe has the meaning of a guardian and connector of ties of friendship that can strengthen relationships between people, bungong meutaloe is a symbol of a binder or connector of ties of friendship in Acehnese society, putik is symbolized as fertility and beauty, pucok reubong at the bottom has the meaning of the relationship between humans and their natural environment, in the middle or leaf-shaped part has the meaning of inner strength to establish relationships or cooperation between people to maintain existing customs, and the top is in the form of a mosque dome which means the relationship between humans and their God or the Creator. bungong geulima, awan meucaneuk, awan si oen, bungong bambang and pucok pakue. Creative art activities in schools begin with providing various stimuli that motivate students to be more creative through auditory, visual, idea and tactile or kinetic stimuli, thus developing students' cognitive abilities with the process of thinking in realizing form, movement and sound. In the affective aspect, students or students can be observed from the courage of students, student initiative, group cooperation and responsibility. While from the psychomotor arts, students or students are seen from the skills of moving in dance, making a good form in fine arts or crafts according to the composition they want.

### **Recommendations**

Based on these conclusions, the following are suggested:

- Art learning in Senior High Schools should maintain traditional values in art and culture learning as an alternative to preserving cultural values. This is because through traditional values it is very effective in instilling students' love for their culture.
- It is expected that further researchers can develop research with traditional topics in education.

### **Limitations of Study**

This research has time and cost limitations so that it has not been able to reach all districts or cities in Aceh province, which are 18 districts and 5 cities.

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### Biodata of Author



**Lecturer, Dr.** Rida Safuan Selian was born in Aceh Province, precisely in Langsa City, East Aceh Regency on October 7, 1976. In 1995, he continued his Bachelor's Education in the Fine Arts and Crafts Education Study Program at Yogyakarta State University and graduated in December 2000. The author is one of thousands of Acehnese people who felt the terrible earthquake and tsunami on December 26, 2004. In 2005, he continued his Master's (S2) studies with a concentration in Art Education at Semarang State University and graduated in 2007. Then in 2012, he continued his S3 (Ph.D) education in the field of art education concentration at Sultan Idris University of Education Malaysia and graduated in 2015. In addition to teaching, the author is also active in research activities related to traditional arts in the Aceh province and its surroundings, and is also active in providing training and counseling to school teachers.

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