

USE OF *SYAIR ACEH* AS A FORM OF CREATIVE  
TEACHING IN AN ACEHNESE KINDERGARTEN

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USE OF *SYAIR ACEH* AS A FORM OF CREATIVE TEACHING IN AN ACEHNESE  
KINDERGARTEN

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## ABSTRACT

The issue about engaging local wisdom in education in Indonesia brought a kind of understanding of how this practical teaching experience worked among Indonesian teachers. This study explored the use of Acehese's local wisdom which is syair Aceh in the teaching activity of private preschool located in Banda Aceh, Indonesia, by identifying the syair Aceh used, teacher's self-past parenting life, and challenges encountered were listed as the research objectives. The purposive sampling was assigned to one urban private kindergarten and three experienced teachers were interviewed and observed, where the school's document was reviewed as well. A pilot study has been conducted and Nvivo 10 was the tool in the data collection process by adopting Miller Huberman. The results revealed themes depicted on research questions. Overall, there were seven syair Aceh used in teaching activity and the use was linked to the theory given that syair Aceh was a form of creative teaching with given elements; bring about the topic, pertinent action, self-determination, and assisting genuinely. The syair practiced linked to teachers' self-parenting style whereby used and believed as a way to develop a child's spiritual value, moral value, and language. However, some challenges were encountered by children by pronouncing, environment, and by teachers from source, less-motivation, and pronunciation. Thus, it can be concluded that syair Aceh remains to exist in 2020, and it is applicable for creative teaching among pre-schoolers especially in Aceh, Indonesia.

## **PENGGUNAAN SYAIR ACEH SEBAGAI BENTUK PENGAJARAN KREATIF DI SEBUAH TADIKA ACEH**

### **ABSTRAK**

Isu mengenai kemahiran penggunaan budaya tempatan ke dalam bentuk pengajaran di Indonesia dan bagaimana kaedah pengajaran praktikal ini berkesan dalam kalangan guru-guru di Indonesia. Kajian ini adalah bertujuan untuk meneroka kesuasteraan budayaan Aceh iaitu berkenaan dengan elemen syair Aceh yang digunakan sebagai salah satu sumber pengajaran yang dijalankan di tadika swasta yang terletak di Banda Aceh, Indonesia, dengan mengenal pasti kegunaan syair Aceh, pengalaman keibubapaan guru pada masa lalu, dan cabaran yang dihadapi telah disenaraikan di dalam objektif kajian. Persampelan bertujuan yang dilaksanakan menerusi tembuwal dan pemerhatian ke atas satu tadika swasta di bandar dan tiga guru berpengalaman sebagai subjek kajian dan dokumen tabika turut dijadikan sebagai sumber kajian. Kajian rintis telah dilakukan dan alat kajian yang digunakan ialah Nvivo 10 sebagai alat untuk memproses pengumpulan data dengan mengadaptasi data analisis Miller Huberman. Hasil kajian menghasilkan tema yang digambarkan pada persoalan kajian. Secara keseluruhannya, terdapat tujuh syair Aceh yang digunakan dalam proses pengajaran dan penggunaannya berkaitan dengan teori yang diberikan bahawa syair Aceh merupakan suatu bentuk pengajaran kreatif berdasarkan elemen yang diberikan, membawa sesuatu topik, tindakan yang berkaitan, keazaman diri, dan mempunyai kesungguhan untuk memberi pertolongan. Syair yang dipraktikkan ini berkaitan dengan gaya keibubapaan guru pada masa lalu dimana ianya digunakan dan dipercayai sebagai cara untuk mengembangkan nilai kerohanian, nilai moral, dan bahasa kanak-kanak. Namun, beberapa cabaran dihadapi oleh kanak-kanak menerusi pengucapan, persekitaran, seterusnya cabaran guru dari segi sumber, kurang bermotivasi, dan

sebutan yang tepat. Oleh yang demikian, dapat disimpulkan bahawa syair Aceh tetap wujud pada tahun 2020, dan ianya diterapkan untuk pengajaran kreatif dalam kalangan kanak-kanak prasekolah khususnya di Aceh, Indonesia.

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background of Study

*Bhineka Tunggal Ika* is the famous slogan of Indonesia refers to *Unity in Diversity*. The name was dedicated to the country where the people live in a multicultural environment such as; tradition, cultures, food, artworks, and many more.

Five main islands Sumatra, Java, Kalimantan, Sulawesi, and Papua scattered out having their specific tradition, custom and culture determine by habitual actions among people and community. In parenting style, for instance, the tradition to sing a specific song commonly called a lullaby is easily found in Indonesia. where has been applied all over the world (Trehub & Hannon, 2006), using specific language, intonation with oriented purpose mostly child's napping time. Some parts of Indonesia have a different specific name one to another, West Sumatra has *Buai buai*, Tapanuli located in North Sumatera with *Modom*, Melayu ethics located in Sumatera island has *Timang-timang Anakku Sayang*, and syair *Dodoi*, and *Beber-beber Hiding Aing* comes from West Java, where Middle of Java produces *Gundul-Gundul Pacul*, and Middle Sulawesi having *Owa-owa* (Rahmah, 2014).

Due to the diversity of Indonesia, the Ministry of Education and Culture roles a policy to include local wisdom in particular regions (where people stayed) into the curriculum as the philosophy foundation. Starting from Early Childhood Education (Pendidikan Anak Usia Dini), Elementary School (Sekolah Dasar), Junior High School (Sekolah Menengah Pertama), and High School (Sekolah Menengah Atas) (Indonesian Ministry of Education and Culture, 2015). For example, a preschool located in Papua, having traditional food called *papeda* and engaged in the cultural learning process, or



kindergarten located in Java uses *angklung* (kind of traditional music tool) in art and music activity, while kindergarten in Aceh might use Syair in nurturing children as parenting style. Ministry of Education and Culture believes this policy helps to give awareness and understanding among Indonesian future generations of their identity by learning and life on their own culture starting from an early age.

Indonesia whereby early childhood education for almost ten years back experienced the main focus from all stakeholders for the bright future of Indonesia. The massive population in Indonesia for around 6.783.658 million 0 to 6 years old generate myriad benefits for the country if only they are well-educated in the good quality education system for Indonesian better future generation (Hermawan, 2018). Similarly, the Commission of the European Communities [COM], (2006) explicated that pre-schools experienced the most influential investment for the lifelong learning continuum over time.

The constitution of the Republic Indonesia number 24 the year 2013 implied that “Early Childhood Education is a coaching effort aimed for children from 0 to 6-year-old which is carried out through educational stimuli to grow and develop physically, and spiritually as preparation for further education”. Additionally, a Director-General of Early Childhood Education (PAUD) and Community Education Indonesia, Haris Iskandar states in Early Childhood Education (PAUD) has pivotal meaning in future investment (Hermawan, 2018). Hence, in 2018 the national participation rate of early childhood who served the national average reached 74.3% from 6.783.658 million 0 to 6 years old children. However, the threat might have risen regarding the education quality system coming from a gap in participatory numbers between regions, especially rural areas, borders, remote areas, and difficult geographical areas whose below-average participation rates (Hermawan, 2018).

In 2014, Regulation of the Minister of Education and Culture of the Republic of Indonesia number 146 concerning the Curriculum 2013 of Early Childhood Education states that introduction and understanding the nation's culture based on *Bhineka Tunggal Ika* (Unity in Diversity) develops children's characteristic that will be reflected into the social life, pride of identity and nationhood (Ministry Education and Culture, 2014). Cultural education is oriented to the real-life environment involving the developed values among society (Djohar, 2006). Interestingly, the success of cultural education implementation based on; (1) person, referring to the subject showing or instilling the cultural value (could be teacher, chairman, headmaster); (2) attitude, referring to the consistency of implementation; (3) the values involved on particular culture (Wibowo, 2012).

The engagement of culture explicitly stated in curriculum 2013 increasing awareness among people to involve and apply to the teaching-learning process. The culture needs to be exposed in the early years where children and teachers more actively together interact in rapid times. Specifically, Aceh owned *syair* as local wisdom by believing that this is the first way to introduce the Islamic context of life such as; knowing the existence of The God and The Messenger, the life norms, motivations, religious value, spirits words, advice, and heroic stories. Hence, the Acehnese baby is intentionally prepared and risen to be a brave human being and responsible caused had already received prior knowledge in terms of culture and religious value (Dewan Redaksi Buku PKA-II Aceh, n.d).

As we have seen the richness of Indonesia in terms of local wisdom could be proved into life practice. Similarly, Acehnese people who lived in the western part of Indonesia had already engaged its local wisdom in parenting style as educational learning. It started when a baby was still in the mother's womb by reciting verses of

the Qur'an (*Islamic holy book*) then continue to sing Syair Aceh with a soft intonation and gentle voice where mostly happened in the child's napping time (Rezeki, 2016). Generally, syair Aceh requires two values; education and aesthetic. The education is coming in a form of advice such as *shalawat (a salutation and prayer towards The Prophet Muhammad PUBH)*, other religious advice, and the heroic story. Meanwhile, the aesthetic value comes from the voice and intonation while

Syair Aceh provides a huge benefit to children's development especially in the early years, firstly religious value (Yusuf & Nurmayani, 2013). Spirituality and religious understanding are the compulsory things that should be introduced to the children as their first capture of God's life span, thus family experiences the crucial support on this (Richert & Barrett, 2005). Consequently, the part of parents truly regulates how children build spiritual interpretation. "This part of syair allocates the religious value; *Laailaahailallaah; Kalimah thaibah beukai tamate* (these syahadah words are meant for our dead); *Muhammadurrasulullah; Sabe takeubah di dalam hate* (always practice and remember on your heart)" (Yusuf & Nurmayani, 2013, p.22).

Secondly refers to social and emotional development represented value of braveness as a reflection to responsible of the religion that he committed and defends wholeheartedly (Dewan Redaksi Buku PKA-II Aceh, n.d), as it depicts in few words; *Jak kutimang crang* (O my dear son); *Bak kuthang dileuen istana* (Rampuk tree is in front of the castle); *Oh rayeuk gata muda seudang* (When the time you become adult); *Tatamong prang bila agama* (Promise me to defend this religion wholeheartedly) (Dewan Redaksi Buku PKA-II Aceh, n.d, p.247).

Thirdly, Fahmi, Ismawan & Zuriba (2016) stated that syair Aceh provides hope or *du'a (an Islamic term to pray to God)* for children's healthiness and prosperity, as

it lists through this syair; *Beuget teungeut bumangat asoe* (Sleep thigh and be healthy); *Aneuk lon sidroe beurijang raya* (My only one, hoping you grow faster); *Do lon do da idi* (Do ku do da idi); *Sinyak puteh di beurijang raya* (my white beautiful daughter, hoping you grow faster and health). The parents who act as guardian persistently nurture, educate, teach, guide their kids on their time zone as the reflection of parent's hope.

In Aceh, the cultural practice in Early Childhood Education had been implemented such as traditional dance; *seudati dance*; *saman dance*; traditional food; *pliek u*; *eungkot keumamah*; *sunti*; and traditional language: *syair Aceh*, *puisi*, *hikayat*. According to the child's five domain aspects (referring to Curriculum 2013), the traditional dance would develop a child's physical development, cognitive development, and art development (Dewi, 2013). Meanwhile, traditional food encourages a child's social-emotional development by having an early understanding of the local and traditional food from different parts of Indonesia (Sulistiyani, n.d). Only syair Aceh carries out the advantageous value were benefits to the religious and language development as well as social-emotional (Yusuf & Nurmayani, 2013).

## **1.2 Rationale of the Study**

Early childhood education is a continuous effort to support the human establishment in terms of development and growth in the early years by stimulating a child's potential to be engaged actively in the social environment (Correia, Camilo, Aguiar, & Amaro, 2019) as a fundamental basis for character and personality shaping (Sujiono & Yuliani, 2009). Interestingly, all skills of human development dimensions, to God; human interaction; and autonomy whereby only happens once in the early years (Rukiyati & Purwastuti, 2017). Hence, Early Childhood Education is the appropriate starting point to actualize a child's development dimension for better Indonesia.

Early Childhood Education or in Indonesia called PAUD shorten of *Pendidikan Anak Usia Dini* utilized the Curriculum 2013 as the guideline and reference to educate children from 0 to 6 years old. The program of PAUD (*Pendidikan Anak Usia Dini*) develops all child's potential refers to the six main developments; religious and moral, physical motoric, cognitive, language, social-emotional, and art. According to the philosophy base, Curriculum 2013 is developed concerning; rooted in diverse national cultures; children are the heirs of a nation's culture who are creative and caring; the education process requires exemplary and continuous patronage; and learning activities carried out through play. Thus, the culture needs to be exposed to early childhood education.

The transferring culture needs someone whose experience and knowledge of a specific culture. In this regard, for the school context, the teacher is a source of knowledge to teach, guide, and conduct the activity related to the cultural activity. Five and Buehl (2016) recognized that the teacher takes an essential part of the creative environment to give a meaningful experience among students. Malaguzzi (1998, p.77) explained that "creativity becomes more visible when adults try to be more attentive to the cognitive processes of children than to the result they achieve in various fields of doing and understanding". Referring to the sociocultural theory developed by Vygotsky (1978) human intelligence is originally coming from society or culture as well as learning is coming from the social process.

As stated in the background of the study, Syair Aceh has potential value to be used in parenting life, such as; spiritual and emotional development and hopes. In contrast, the research or study supplying the information related to the usage of Syair Aceh in kindergarten purposes is still scarce. However, for the early childhood context, all learning environment, teaching, and learning process should be taught in creative

teaching where dwell into three sections; creative teaching; teaching for creativity; creative learning (Lin, 2011), because the creative teacher will conduct the activity imaginatively and innovatively (Chen, Himsel, Kasof, Greenberger, & Dmitrieva, 2006).

Syair Aceh's implementation is the transformation learning system by innovating the outdated culture into a fun learning activity that will boost up children's motivation, curiosity, and innovation for having a joyful interaction with teachers or peers or what is called creative learning (Lin, 2011). Creative teaching produces meaningful learning activity outcomes that were benefiting a child's development (Ministry of Education and Culture, 2015). In other words, creative teaching is a crucial element to teach for creativity and creative learning in the education context.

Therefore, the researcher explored this qualitative study to study the usage of syair Aceh in deep in early year purpose with three experienced preschool teachers. The sample and location study had been identified to answer these research questions by using a case study design as well.

### **1.3 Problem Statement**

Creative teaching is one absolute skill that every teacher all over the world must-have. Creative teaching produces meaningful learning activity outcomes that benefit towards child's development (Indonesian Ministry of Education and Culture, 2015). Referring to this study, there are intrinsic and extrinsic factors allocating that the creative concept of teaching still seems unclear among teachers. The intrinsic factor is coming from personal whereby they might understand the creativity items, but not implement the creative behaviour into practice (Freund & Holling, 2008), feeling over pressured with the school system affecting the unmanageable class (Kim, 2008). Meanwhile the

extrinsic is where teachers having a lack of training regarding creativity (Kim, 2008; de Souza Fleith, 2000)

Other countries put into account different cases in this creative teaching issue. Chien and Hui (2010) in their study describe that Chinese teachers have little understanding to foster children's creativity in the classroom. For instance, using the traditional method focus more on singing a song rather than speaking, memorizing, articulating (Zhu & Zhang, 2008). Educational documents beliefs that creativity in education would encourage creative teaching and creative learning. However, some schools do retain the items or elements which are essentially uncreative making a questioning result on how creativity truly works in education (Lucas, 2001).

Florida, Mellandr & King (2015) allocated 139 countries involved creativity performance in the Global Creativity Index (GCI) based on; *class of global creative, attainment of global educational, and talent of global*. The global creative class incorporates; culture, arts, entertainment, and the media; management and business; and education, law, and healthcare. Meanwhile, the measurement in *global educational attainment* is based on participation with universities, community colleges, colleges, and technical training institutes. Referring to GCI in 2015, Australia is the first ranking followed by the United States of America, New Zealand, and Canada in fourth. Meanwhile, Indonesia ranked 115 out of 139 listed countries of the Global Creativity Index (CGI) declared by the Martin Prosperity Institute (MPI) in 2015.

In 2018, a study in Penengahan, South Lampung reported that some Indonesian teachers are still struggling with the implementation of Curriculum 2013, that 59.10% of teachers having low competency to be innovative in creating education play tools, conducting creative teaching, and teacher learning-centered might appears sometimes

ignoring the children's assessment during or after learning process (Seftiarani, Sofia, Anggraini, & Sabdaningtyas, 2018). It can be seen from the results of the Teacher Competency Test or *Unit Kompetensi Guru* (UKG) in 2015, especially for pedagogical competencies reached the average score at 49.94 out of 10.00 as the highest score.

Teacher's beliefs and experiences contribute a lot to performance in the classroom (Fives & Buehl, 2016), which should be considered a creative educational policy as a guideline on practice (Li & Li, 2019). Despite that, some findings studies reported that inequality of belief and experience among teachers keeps happening to lead to inconsistent creativity in practice (Leggett, 2017). Assuming that they have a well understanding of creativity but in fact, putting a lower priority on creativity teaching (Mullet, Willerson, N. Lamb, & Kettler, 2016). Consequently, Indonesia requires many and continuum efforts to increase the creativity index one of which is the education system referring to the human resource and information source during the teaching and learning process, especially in early childhood education.

Preschool teachers generally face some challenges in forming creative teaching, especially for cultural learning. Apart from that, in the school context, there will be three-domain incorporated aspects which are; teacher, children, and parents. In Indonesia where diversity aims to unite the differences, but the cultural identity has been faded away due to globalization issues, cyberspace development, internet digital, and electronic information were quickly developed and dominated (Prayogi & Danial, 2016). The problem that happened in Indonesia is the cultural-changing affecting life transformation from past to present experienced pros and cons. In Aceh, for instance, practicing syair Aceh in teaching and learning activity that makes syair Aceh is rarely used nowadays.



Rezeki (2016) concluded in specific terms that the scarcity factors would come from (1) the dialect, which could be another reason for syair Aceh not to be well implemented and understood; (2) awareness, lack of awareness to maintain and uphold the Acehese local wisdom; (3) lack of understanding to the meaning of syair Aceh were benefits to the child's development; (4) the sophisticated of information, communication, and technology that changed the way teacher transfers knowledge to the children. Muchsin (2013) elaborated that syair Aceh is still scarce in the school context instead of the family context where still used in some rural areas. This kind of scarcity is caused by several reasons such as; lack of awareness and understanding; information, communication, and technology development; and have no prior knowledge regarding syair Aceh. Based on the current issue, the creative teacher is needed to engage syair Aceh in preschool activity in a way to introduce the local wisdom from an early age.

Additionally, these days Indonesian future generation has been influenced by western culture whereby having lack information about their own culture. Andriani (2014) did a study on the teenager that they prefer modern dance to traditional dance, the western movie were pulling them to getting far way form local wisdom. Hence, it is necessary to add cultural learning into school art activity, for instance, syair located in Riau named Moon Syair telling couples who struggling in love, somehow it could be a drama musical among teenagers.

#### **1.4 Purpose of the Study**

The purpose of this study to explore how teachers transform the outmoded culture into creative teaching in Acehese kindergarten among 4-6 years old children. This study will involve a private kindergarten located in an urban area having a curriculum within the context of local wisdom regarding syair Aceh, and the teachers who teach, guide,

and educate children using syair Aceh in a form of creative teaching. In general, this study allocates the syair Aceh that is currently used in particular kindergarten and explores the implementation during whole day activity.

### **1.5 Research Objectives**

Here are the four main objectives of this research:

1. To identify the syair Aceh used in Acehnese Kindergarten.
2. To explore in-depth the usage of Syair Aceh as a form of creative teaching in Acehnese private kindergarten.
3. To explore teachers' past parenting style of syair Aceh involvement.
4. To identify some challenges encountered to Syair Aceh involvement as a form of creative teaching in Acehnese private kindergarten.

### **1.6 Research Questions**

This research focuses on the following questions:

1. What is the syair Aceh used in Acehnese Kindergarten?
2. How do teachers use syair Aceh as a form of creative teaching in Acehnese private kindergarten?
3. Does the teachers' past parenting style involve the syair Aceh?
4. What are the challenges encountered in syair Aceh involvement as a form of creative teaching in Acehnese private kindergarten?

### **1.7 Significance of the Study**

This study means to provide a general understanding in terms of knowledge and information to creative teaching practice using syair Aceh. Thus, it carries out the reference of appropriate syair Aceh in teaching and learning activity among preschoolers. The findings of this study could be utilized as proof as well as a guideline to other teachers or schools to engage syair Aceh in teaching and learning activities.

By applying the findings of this study, preschool teachers, storytellers, and instructional aides altogether can assure others' education levels to do so. Further, this study contributes to the new format cultural curriculum regarding syair Aceh in the early childhood education field. Finally, to give awareness among teachers that creative teacher is important and by transforming an outmoded traditional art into teaching and learning activity is one way to let the children know and keep maintaining their identity.

The Acehese Regional Education Council together with the Woman Chairman of Early Childhood Education in Aceh or what we called *Bunda PAUD*, was confirmed in 2015 to examine the local curriculum for Early Childhood Education (PAUDNI) (Humas Aceh, 2015), integrated with Acehese local wisdom into kindergarten or kindergarten curriculum whereby will be implemented in the teaching-learning process by educators to children which are packaged in local content. This is one of our efforts in synchronizing Early Childhood Education with the vision and mission of the Acehese Government in 2012-2017 (Humas Aceh, 2015).

Thereafter, the findings would benefit to Aceh Customary Assembly, the collected syair could be used as an additional of Acehese local wisdom literature and placed in a regional library to be accessed with all society. Furthermore, the findings become solid evidence of syair Aceh usage in 2020 where could be compared by past years before for either for general needs or study needs.

### **1.8 Limitation of Study**

All participants having more than five years of teaching in kindergarten, however, none of them having a background study on early childhood education. The first teacher was from the religion scholar, the second teacher's background from counseling, and the third teacher graduated from the elementary scholar. This study

was barred to the age of 4-6 years old children and done only in an urban private kindergarten located in Syiah Kuala district, Banda Aceh Indonesia. Aceh has lots of cultures that have been implemented among preschools or kindergartens, however, this study is focus solely on syair Aceh. Further, the previous research regarding syair Aceh is scarce resulting in limited literature in this study. Finally, this study will assume that all participants will understand and answer all question items accurately altogether.

## **1.9 Definition of Terms**

It is essential to figure out some terms used in this study, which are:

### **1.9.1 Syair Aceh**

In etymologically the term of syair one of Malay's poetry consisting of four rhythm lines /aaaa/, and having 9, 10, or 12 syllables forming a story (Sunarjo, 2001). Each stanza provides 9 to 10 syllables to form a story and a combination of various words with religious values containing advice, stories of heroism, advice, prayer, and *Dhikr* in the Acehnese language. It is sung by a father but mostly mother during a child's napping time or another activity such as grooming and combing (Yusuf & Nurmayani 2013). In this context, syair Aceh refers to syair *Do Da Idi* mentioned in the literature review or an emergence syair of teachers themselves during teaching and learning activity.

### **1.9.2 Teacher**

The teacher is an early education practitioner having interaction in the early childhood environment (Reinking, 2015). In this study, teachers refer to the three teachers who experience more than five years in teaching preschoolers. The teacher in this study is a well-trained and skilled person to teach, educate, and nurture children as well as parents as a primary or secondary caregiver.

### **1.9.3 Private Kindergarten**

Indonesian government defined that private school is built and managed by an individual or private organization. In this study, a private kindergarten is a second home where children will be nurtured, treated, cared for as well as a home from age 2 months old to 6 years old during half or full day from Monday-Saturday (conditional). The private kindergarten in this study is located in Syiah Kuala district, Banda Aceh-Indonesia.

### **1.9.4. Creative teaching**

Creative practice happens when the teacher plans some activities creatively and innovatively into the curriculum and perform with various approaches (Jeffrey & Craft 2004). In creative teaching, the teacher does some improvisations during teaching and learning time, and sometimes acting spontaneously (Toivanen, 2013). A creative teacher applies creative teaching in terms of setting up the environment, planning activity; intervening and interacting; and guided participation (Smidt, 2007). In this context, creative teaching refers to the teacher's instructional action starting from generating the idea, conducting creative choices, analyzing and synthesizing, translating and transferring the knowledge, and making a model by involving syair Aceh into practical.

### **1.9.5 Cultural Education**

Cultural education is described as engaging children with various kinds of cultural activities in the early years will provide an understanding of good manners and life values for being a good man as hope for having a better life future (Wahyuningsih & Suyanto, 2015). Meanwhile, Reingking (2015) highlighted that cultural education would be considering the student's courage into any preschool

activity condition (Reinking, 2015). In other words, the circumstance when cultural elements on society such as; tradition, custom, habitual action, are being involved in education in terms of learning activity. In this study, the context of cultural education refers to the usage of syair Aceh one in teaching and learning activity in kindergarten among 4-6 years old children.

### **1.10 Summary**

This section depicts how syair Aceh is used among Acehnese society in many aspects where back then in the past few decades used to be a transmission knowledge in parenting style. In this present day, the availability of syair Aceh rarely found especially in the urban area, several factors caused this phenomenon, one of which is the cultural-changing dominated from a modern and sophisticated environment as Andriani (2014) elaborated that these days Indonesian future generation has been influenced by western culture whereby having lack information about their own culture, were pulling them to getting faraway from local wisdom. Hence, it is necessary to add cultural learning into school art activity, for instance. syair located in Riau named Moon Syair telling couples who struggling in love, somehow it could be a drama musical among teenagers.

The comprehensive command was released by the Ministry of Education and Culture of Indonesia requiring an order to engage the particular culture into the learning process for every education level. Just like in Aceh implementing cultural learning in kindergartens such as traditional dance, food, and language. However, syair Aceh acquires an intense influence on a child's development especially on religious, language, and social-emotional development. The research in which studies about syair Aceh is still scarce. Consequently, the creative teacher is needed to engage syair Aceh in preschool activity in a way to introduce the local wisdom from an early age.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Introduction

This second chapter commands with brief literature reviews of what relates to the definition of variables in this study as well as discussion of past studies using local wisdom in teaching and learning activity in preschool. However, the researcher acknowledges that there is scarce research of syair Aceh instead of another Acehnese local wisdom. Consequently, the researcher will compile and involve the relation of past studies with this present study. To make it clear, the end of this chapter provides the theoretical framework and conceptual framework as well.

#### 2.2 Early Childhood Education in Indonesia

Indonesia as the third huge population country all over the world noticed and recognized the importance of early childhood education for every child. However, there is inequality in executing and implementing early childhood programs among preschools whereby spread throughout all parts of Indonesia. For instance, preschools in Jakarta-the capital city of Indonesia are much more developed compared to Aceh-the corner part of Indonesia.

Far before 2000's, preschool in Indonesia in term of curriculum and learning much more focus on writing, reading, and calculating or called *calistung (membaca, menulis, dan berhitung)* where regularly children learn at school and all parents and society used to be on that situation. The *calistung* method as standard for every child for the next education level is elementary school. The method remained used until before 2013, Muhammad Nuh the Minister of Education and Culture published new

method to stimulate children's development with another various kind of fun and meaningful activity called playing by learning.

For sure, applying the new method at one sector faced some challenges more over on rural areas which hard to reachable. Finally, in early 2013, He published new curriculum which was applied starting from preschool until senior high school called Curriculum 2013. For preschool itself, it carries more developed learning and teaching strategy for children, like the existence of play centre, circle time, and the validation of children development become clearer than before, which are; religious, cognitive, language, sensory, art, and social-emotional, all of them in one well-packaged in a curriculum 2013.

The constitution of national education standard number 20 the year 2013 defines that "Early Childhood Education is a development system focuses on the early birth child until six years old by requiring significant educational stimulation to help the physical and spiritual growth and development of a child to be ready to the next education level" . Further, the Indonesian government states that "*one preschool for one village*" to support all every Indonesian-children to get similar chance to experience school.

### **2.3 Early Childhood Education Curriculum 2013 in Indonesia**

Early Childhood Education Curriculum 2013 is an education system for the betterment nation in terms of human resources. This curriculum was established in 2013 by The Indonesia Ministry of Education, Mohd. Nuh, focuses on developing a child's potential on six domain developments; religious and morality, physical, cognitive, language, social and emotional, and art. Hence, every child is ready for the next education level. The principal goal of this curriculum 2013 is to acquire a



comprehensive intelligent human being in 2045 (Indonesian Ministry of Education and Culture, 2015).

The curriculum is a part of education components having an essential part to run the teaching and learning process. Wood (2013) depicted that a good early childhood curriculum should acknowledge: (1) the child's potential on who they are; (2) the educators; (3) school organization; (4) and the importance value. Consequently, according to the statement delivered by Wood, Indonesia suits to implement by considering its culture, custom, and tradition followed by every region. For instance, Acehese preschool having relates to local wisdom into the curriculum by engaging the Acehese language two days a week. Also, the other parts of Indonesia do similar things based on their own culture, custom, and tradition.

The principal of Early Childhood Education Curriculum 2013 are: children learning centre; contextual curriculum; covers all competencies dimension and development program; character building; child development consideration; child learning consideration; holistic integrative; learn through play; provide learning experience; social culture consideration

#### **2.4 Local Wisdom in Education.**

Local wisdom or "local genius" is a cultural character that the vast majority of people have in common as a result of their experiences in early life (Rahyono, 2009; Sibarani, 2015), and generally will be performed in daily life (Daniah, n.d). Abubakar (2010) defined local wisdom as a traditional policy based on philosophy, value, ethics, and attitude to manage natural resources sustainably. Engaging children with various kinds of cultural activities in the early years will provide an understanding of good manners and life values for being a good man as hope for having a better life future (Wahyuningsih & Suyanto, 2015).

According to the juridical Constitution year 1945, number 32 stated that “the country promotes Indonesian National Culture amidst civilization by ensuring the freedom of the people to preserve and develop their cultural values”. Karwati (2014) agreed that cultural cultivation is considered to be introduced in the early years by engaging local practice into daily life.

In Karwati’s study (2014), she illustrated the learning program based on local wisdom in Indonesian preschool. The learning program served in a form of several themes to reunite the curriculum content in a holistic planning programme, and to advance children’s vocabularies. Hence, the learning program is presented in a simple way and easy causing fun and meaningful learning activity. There are some considerations for creating a theme into an activity as follows:

- a. Proximity. The theme chosen begins with something close to the children’s life.
- b. Simplicity. The theme commences from simple and easy to difficult.
- c. Attractiveness. Something to increase children's curiosity.
- d. Accidental. An accident that spontaneously happened right away needs to be included in the theme.

## **2.5 Acehese Local Wisdom**

Local wisdom is defined as a policy of life, a wise outlook or way of life that is passed down from generation to generation through oral traditions, such as the proverb, *hadih maja*, proverbs, expressions, and folklore, as well as through written traditions, such as manuscripts, and items used (Nurdin, 2015). Local wisdom of a region sometimes does not only become a policy at the born place, but also is adopted to other regions so that it becomes cross-regional and tribal wisdom, or even more than that, becomes the nation's wisdom and national policy of a nation.

For the Acehnese who adhere to Islam, religion, culture and local wisdom are an integral part of daily life. The indigenous slogan “*ngon hukom lagee zat ngon sifeuet*” is a reflection that for the Acehnese culture-customary society, including local wisdom and Islamic *Sharia* law is one, like substance and nature, cannot be separated and applies back and forth. This is because Aceh culture is based on Islamic law originating from the Qur’an and Hadith.

The existence of customs and culture and local wisdom will get legitimacy from the community if based on Islamic values and norms. Therefore, as part of the culture, the local wisdom of the Acehnese people must breathe the teachings and values of Islam, and therefore it is also not the local wisdom of the people of Aceh if it is contrary to Islamic law and not following the Qur’an and Hadith.

Therefore, it can be explained that Aceh's culture and customs nothing but the norm of Islam itself. Between culture and Islamic teachings have interacted and assimilated harmoniously in the Acehnese society for hundreds of years. Concrete form customs and culture in the lives of Acehnese people not only applied in the social, economic, and political fields but also the field of law (Nurdin, 2013).

## **2.6 Syair in Acehnese Literature**

Syair is a Malay’s narrative poetry where rarely used in worldwide modern literature. However, the influence of syair Aceh to the oral literature is quite significant in every part of Indonesia, as the result in the 1960s some studies investigating syair were discussed (P. Voorhoeve, A. Teeuw, N. A;-Attasn & Sweeny, as cited in Braginsky, 1993). Halim (2011) on his research stated the history of Arabian syair development has begun far before Islam appeared, the Arabian used to write and create syair and sound it in market as communication tool and some also draw the syair on sculptures then hanging them on doors as decorations. After the arrival of Islam, the art of syair

significantly develop mostly heard among seller at *Mirbad* market in Basrah where at that time the knowledge centre and the most popular market in Asia attracted either the western people or Chinese, India, and other Asia country.

Syed Muhammad Naguib Al-Attas (Halim, 2011) who declared that Syair was formed in Arab and has been carried out in Malay region by scholars, exactly in eastern Sumatra at 673M. Thus, the term of syair has been spread among society on some Islamic knowledge. The famous figure of syair development in Malay region around 16 centuries was Hamzah Fansuri who also popular among Indonesian, He wrote many syairs and inspired number of writers afterward (Halim, 2011). In Indonesia, syair does not imitate or kind of recreate the Arabian and Persian poetry instead of Indonesian's oral poetry using Bahasa Indonesia or mother tongue language (Yusuf & Nurmayani, 2013). For example, in Aceh the most Malay influence region in Indonesia had already performed syair, the religious-themed in syair is much performed by mother in child's napping time until this tradition becomes popular as *Syair Peuayon Aneuk* or *Syair Doda Idi* (a name of syair that is performed by mother to her child in napping time).

### 2.6.1 Definition of Syair

In Etymology, syair is coming from the Arabic language "*syi'ir*" meaning "*feeling*" that has been appeared starting from the pre Islam era and developed in terms of such popular poetry among Arabian before and after Islam. Referring to the Malay ethnics, it consists of the same four lines rhyme *aa-aa* containing an important element in each line (Sunarjo, 2001), usually subsists by 9 or 10 words forming a story, or what is called 'narrative poetry' (Edy, 2004).

**Muzakki (2006) in his book explained that the original word of syair has gone from Arabic however, it is still used in another language. For instance, شور (syuur), in Hebrew language means voice or singing, hence he argued that syair**

is singing (*al-ghina*). Sunarjo (2001) highlighted that *syair* one of Malay's poetry consisting four rhythm lines /aaaa/, and having 9, 10 or 12 syllables forming a story. Each stanza consists of the top 9 to 10 syllables that usually form a story (Yusuf & Nurmayani 2013).

*Syair Aceh* is a combination of various words with religious values containing advice, stories of heroism, advice, prayer, and *Dhikr* in the Acehese language. It is sung by a father but mostly mother during a child's napping time or another activity such as grooming and combing. For Acehese people, *syair* is called "*cae*" or "*sae*" having its characteristic which is not similar rhyme in the line given (Yusuf & Nurmayani, 2013). Due to narrative poetry, there are different forms of *syair* classification, Pradopo (2005) elaborated that *syair* has a variety of themes, which are: heroic theme, social theme, historical, exemplary, romantic, whereby all forming a single related story.

## 2.7 *Syair Peuyon Aneuk*

In etymology, the term of *peuyon aneuk* is coming from two words which are '*ayon*' (swing) and '*aneuk*' (child). Additionally, the word '*ayon*' is added an affix '*peu*' so that becomes '*peuyon*' which means cradle. Thus, overall *syair 'peuyon aneuk'* means *syair* to cradle the baby (could be a boy or girl) which is automatically performed by parents in children's napping time (Bakar, Sulaiman, Hanafiah & Ibrahim, 2001). *Syair Aceh* is lyrical prose played with music or instrument and reflecting how Acehese lives (Tuczyńska, 2014), and literally can affect someone who listens by showing desire, joy, sadness, and madness (Yusuf & Nurmayani, 2013).

In this study, the researcher solely focuses on *syair Do Da Idi* coming from an Acehese traditional culture that usually being performed child's napping time.

Additionally, syair *Do Da Idi* consists of a very deep message mostly in *tawheed* refers to the belief that Allah is the One and everything belongs to Him. In a nutshell, syair *Do Da Idi* directly instills the advantageous value to a child's religious development, social-emotional development, and language development. It depicts as followed:

**Verse 1: Syair Do Da Idi**

*Laailaahailallaah*  
(No one God except Allah)  
*Kalimah kalimah thayyibah beukai tamatee*  
*Tameng syuruga beurkat kalimah*  
*Allah Allah di dalam hate*

**Verse 2: Syair Do Da Idi**

*Laailaahailallaah*  
(No one God except Allah)  
*Kalimah kalimah thayyibah lam darah hate*  
*Lidah menari di dalam babah*  
*Allah beutetap beusabe-sabe*

**Verse 3: Syair Do Da Idi**

*Laailaahailallaah*  
(No one God except Allah)  
*Kalimah thayyibah pang ulee zikir*  
*Taduk tadeng berang gapat*  
*Allah taingat di dalam hate*

**Verse 4: Syair Do Da Idi**

*Laailaahailallaah*  
(No one God except Allah)  
*Kalimah thayyibah keupayong page*  
*Uroe tutong ulee beukah*  
*Hanco darah lam jantung hate*

**Verse 5: Syair Do Da Idi**

*Laailaahailallaah*  
(No one God except Allah)  
*Kalimah thayyibah keubat hate*  
*Soe soe yang benci kalimah thayyibah*  
*Patah lidah watee rab matee*

**Verse 6: Syair Do Da Idi**

*Laailaahailallaah*  
(No one God except Allah)  
*Nabiyullah kaneu wafet*  
*Leupah nabi newoe bak Allah*  
*Tinggai Qur'an ngen seulawet*

**Verse 7: Syair Do Da Idi**

*Laailaahailallaah*  
(No one God except Allah)  
*Soe soe meutuwah tamong syiruga*  
*Soe soe yang paleh hantem sembahyang*  
*Singoh geupanggung dalam nuraka*

This syair *peuyon aneuk* owns a high position due to the value instilled in every rhyme. This oral literature also attracts more people to perform because of its easiness (Yusuf & Nurmayani, 2013). Another term of syair *peuyon aneuk* is *do da idi* which is often used in daily life. The *do da di* has the same meaning of *peuyon aneuk* which is syair that is used to cradle a baby in his/her napping time.

In general, Aceh has a myriad of local pearls of wisdom regarding literature, one of which is syair Aceh. Syair is approximately close to *hikayat* – an Acehese literature consisting of some advice in a form of several paragraphs but longer than

syair Aceh, commonly used in a formal activity instead of a child's napping time. Nevertheless, in general, syair has a specific classification but it is only used in a child's napping time among Acehnese called *syair peuyon aneuk* where consist of a religious message, advice, history, and some story related to the hereafter, all of it in the Islamic context.

## **2.8 Syair Peuyon Aneuk in Child's Development**

Syair Aceh provides huge values where benefit children's development especially in the early years. The value highlights the importance of human existence where not only comes from some related theories but also has a high real position in human life (Yusuf & Nurmayani, 2013).

### **2.8.1 Religious Development**

Referring to the spiritual value coming from family as the first support is critical in forming the spirituality and religious understanding toward children because human's first capture of God will be in the starting lifetime (Richert & Barrett, 2005). Yusuf and Nurmayani (2013) elaborated some spiritual values in detail as follows:

#### **a. Worship to Allah**

The recognition of The Almighty God through Syair Aceh has been embedded in Acehnese children when they were young. The Arabic terms of "*thayyibah*" are set in the first beginning of syair Aceh to maintain the children that the first thing they should know first is God, not others.

#### **b. The Existence of Doomsday**

Acehnese people do believe in the existence of doomsday and this worldly life has an end. All human creation will deal with death no matter who they are, their background, religion, ethnics, all of us will return to The Creator, The Almighty. All good and bad



deeds will be held accountable in the hereafter. The Almighty will reward us based on what we did in this world.

c. Recognition of Angels

The belief in the angel's existence is one of the pillars of faith among Muslims. From the very young baby, the mother has already informed the existence of angels which only can be believed, invisible, and many.

d. Recognition of *Qada* and *Qadr*

*Qada* and *Qadr* are the sixth pillars of faith in Islam. *Qadha* is God's decree on something that has been established since the man in the womb while *Qadr* is God's creation of something in a certain way and at a certain time (Yusuf & Nurmayani, 2013). Syair informs that death is destiny and full of mystery. Only God knows when the time comes when all of our belonging and beloved is left aside in the world except the deeds.

e. Recognition of the Holy Qur'an.

Al-Qur'an is the holy book in Islam also and an enhanced holy book after the previous holy book; *Zabur*, *Taurat*, and *Injil (the Bible)*. The Qur'an explains the rule of life, history, knowledge, description of the hereafter.

f. Advice to Pray

Pray is a Moslem worship daily ritual five times a day as compulsory on a certain occasion. Nevertheless, in Acehese tradition, the child in infants' age has been introduced a pray through syair Aceh.

g. Obey Parents

There is no matter to change all that has been done by parents. The syair Aceh also depicts command to obey parents.

Involving syair Aceh affords many benefits to children in terms of spirituality. Briefly talk that religion takes an integral part of young children's life-supporting by parent and surrounding environment such as behavioral, emotional, and cognitive development (Bartkowkl, Xu & Levin, 2008).

### **2.8.2 Social-emotional Development**

Acehnese people also used syair Aceh to instills the courage value from the early years that is one of the elements of children's social and emotional development. For instance, exclamation to defend this religion and lead the war when in the adolescent zone (Zainuddin, n.d). At that moment, stated in Editorial Board in Acehnese Event, Acehnese women embarked storytelling with tone consisting value of struggle, religious so inflamed enthusiasm.

Muchsin (2013) elaborated this activity is part of informal education starting from infant year. Surprisingly, Acehnese people have do believed that this syair Aceh tightly engaged to an individual's life principles and character for a long time ago before any theory exists. Syair *peayon aneuk* exists in Acehnese daily life is performed by engaging some praises toward God, prayer, and *dhikr* (Yusuf & Nurmayani 2013). The syair Aceh constantly uses the Acehnese language and provides hope and prayer towards the children (Yusuf et.al., 2020).

All over the world must have this kind of special song sang by the mother in children napping time, having specific meaning and generally applied in low pitch to calm the baby where has been applied all over the world (Trehub, 2006). In one study, Rezeki (2016) studied the pattern in the usage of syair Aceh in parenting style, she found that syair Aceh was using a specific language and intonation with oriented purpose, mostly in child's napping time starting with word *Laailaahaiillallaah* and the caregiver had a continuum eye's contact to the baby until sleep.

The way that syair Aceh could be a way for soothing the baby by impacting the cortisol hormone of 6 months old infants where decrease arousal level (Shenfield, Trehub, & Makata, 2003), also the expression coming from the caregiver as the first step to communication leading (Singh, Morgan, & Best, 2002). Overall, the intonation coming from syair Aceh as a way to gain harmony environment so will soothe any disturbance from infant (Sidorenko, 2000; Meymandi, 2009; Tabarro, de Campos, Galli, Novo, Pereira, 2010).

### **2.8.3 Language Development**

It is noticeable that the first skill which remarkable development is hearing during infants even when the baby was still in the mom's womb. Then the question appears does a child can understand the speech deliver to or just hear? Based on the research done by Jusczk as cited in Kail (2015) that one child can recognize a single different alphabet. By testing a baby, a rubber nipple is connected to a tape recorder so that sucking turns on the tape and sound comes out a loudspeaker. In just a few minutes, 1-month-olds learn the relation between their sucking sound: They suck rapidly to hear a tape that consists of nothing more than the sound *p* in *pin*, *pet*, and *pat* (pronounced "*puh*"). After a few more minutes, infants seemingly tire of this repetitive sound and they suck less often. But if the tape is changed to a different sound, such as the sound of *b* in *bed*, *bat* or *bird* (pronounced "*buh*") babies begin sucking rapidly again. They recognize that the sound of *b* is different from *p* because they suck more often to hear the new sound.

The main body organ developing a lot is the brain, which grows rapidly from infancy to preschool year for 50% development (0-4 years old). Another study was done by Molfese & Burger-Judisch as cited in Kail (2015) by putting metal electrodes scalp on children's heads like an earphone, then it produces an electron cephalogram

(EEG), a pattern of brain waves. The result shows that language development has been developed during the newborn infant's hemisphere rapidly during infancy. The music itself elicits greater in the right hemisphere than the left one.

The occasion is similar to mothers in Aceh on their way to nurture children through syair Aceh. Rezeki (2016) on her finding shown that there is a pattern in the usage of syair Aceh. All subjects below her research commenced syair Aceh with *Laailaahailallaah Muhaammadurrasulullah* (There is no God, but Allah. The Prophet Muhammad is the messenger of Allah) then continues to whether tell a story, religious advice, norm and rule of life, and many more. When the primary caregivers started to sing syair Aceh, the baby seemed to hear them full attention, sometimes produce some words like "*awah*" to those who still under 7 months old.

Interestingly, those who up to one year have been able to say "*Allah, Allah*". It is based also on the research result of 7 to 8 months of a baby hearing the same word three times in direct conversation between adult people around the baby. The hearing process of the 7-8 months old baby experienced a significant increase however, the most caught words are coming from the words that they have already heard before (Kail, 2015).

Acehnese woman in terms of mother or grandma, mostly practicing syair Aceh in nurturing children in their sleep time either put the baby close to the shoulder or in the swing or crib only. Deliberately, this activity positively influences motoric development in stimulating children's small brain automatically which increases the cognitive aspect on children, moreover if it is followed by a song (Ramli Yetti as cited in Muchsin, 2013).

In the Aceh tradition, the people do not associate the child with the song as western people did, rather than using syair Aceh as a way to introduce the children's first

knowledge of who is the Creator. Yusuf et.al., (2020) certified that the activity of swinging children on Acehese people is part of a typical informal education system starting from an early age. Therefore, this upbringing activity has been far seen before any theory or research related to this activity. This implies that parents propose the child grow physically and mentally healthy. Many children get a touch and physical touch from parents or caregivers before the child sleeps, then there will arise a yearning from the child towards his parents. Hence, it is the basis for harmonious relations in a family.

## **2.9 The Concept of Creativity**

Creativity is coming from human competence and possible happen in every man (Runco & Cayirdag, 2012; Blake & Giannangelo, 2012), and already broadly researched for more than 50 years (Lynch & Harris, 2001), which is expressed as analytical thinking; intense emotional, mental and physical development; the immense level of consciousness (Saracho, 2010). At that moment, acknowledging creativity as individual competence to produce something original, by pointing on imaginative thinking, clear purpose, original and valued product (Turner-Bisset, 2005). Interestingly, Cropley (2001) concluded all of those items as novelty, effectiveness, and ethicality.

However, myriad scholars and books are formulating the definition of creativity according to the different associations, complex nature, and theories context Robinson, Minkin, & Bolton in National Advisory Committee on Creative and Cultural Education in Joubert, 2001). Undoubtedly, Beetlestone (2011) sorted the creativity involvements, such as:

- a. Having seeing skill in a different way
- b. Using prior knowledge to receive new knowledge

- c. Thinking out of the box
- d. Utilize modern approach in problem-solving
- e. Producing the uniqueness and originality of something.

Once creativity approach is embarked in a classroom environment will directly influence and guide the pupils having high curiosity in asking and behaving such as; (1) asking challenge question; (2) likely to have a group discussion for making a warm connection in each; (3) predicting and imagining what would like it be/happened; (4) developing ideas and still keep questioning; (5) reverse the result firmly; (6) and thinking independently, (Turner-Bisset, 2005). In the end, all human creature has a big potential to be creative.

Creativity is possible in all areas of human activity, including the arts, sciences, at work at play, and in all other areas of daily life. All people have creative abilities and we all have them differently. When individuals find their creative strengths, it can have an enormous impact on self-esteem, and overall achievement (Robinson et al., 1999).

### **2.9.1 Component of Creativity**

Blake and Giannangelo (2012) argued that there are sorts of creativity components; (1) producing a brand-new idea or what it relates to the originality; (2) having divergent thinking whereby various ideas are coming up; (3) applying the knowledge and imagination to solve the problem; (4) looking at the definition in a unique, different and imaginative way. Meanwhile Sharp (2004) divided the type of creativity as follows:

- a. *Person*. The character, skills, encouragement, and attitude whereby connected to creativity.

- b. *Process*. The enthusiasm for cognitive and social skills for generating awareness of new ideas.
- c. *Press*. The strength of the social and material environment that fosters creativity, such as environment support of originality.
- d. *Product*. Something that we produce originally for some purposes where can be published or patented sometimes.

Another component that has been a part of creativity component is divergent thinking (Moore, Bhadelia, Billings, Fulwiler, Heilman, Rood & Gansler, 2009), a way human generates various responses to the information given (Guilford, 1967), as one research finding stated that divergent thinking is connected significantly to the creative achievement (Kim, 2008) where the novel ideas are coming from.

## **2.10 Creativity in Cultural Education**

Culture is something complex because includes knowledge, trust, art, moral, law, customs, and other abilities and habits acquired by humans as members community (Soekanto & Sulistyowati, 2012). Interestingly, (Robinson, Minkin & Bolton, 1999) in NACCE notes that creativity has a very deep meaning instead of fun or something easy. Knowledge, materials control, and ideas are items that should be considered. Because those factors might not be separated from teaching knowledge and skill used every day as an effect on cultural education involvement.

The fact talks now children lived in the expeditious changing of culture. Robinson et al. (1999) notified that the only way to notify them of this issue awareness is by education as a medium to understand how to think and act creatively. Engaging cultural education in the school environment is equally turn on and support the actual meaning of education itself:

Creative and cultural education is not subject to the curriculum, they are general functions of education. Promoting them effectively calls for a systemic strategy: one that addresses the balance of the school curriculum, teaching methods and assessment, how schools connect with other people and resources, and the training and development of teachers and others. (Robinson et al., 1999).

### **2.11 Creativity in Young Children**

Creativity takes once in life and well-functioned at age 5-6 years old, but it becomes less function by the time people growing old (Runco & Cayirdag, 2012). Interestingly, Robinson (2019) showed research finding that 1,600 3-5 years old children were tested and 98% showed that they have divergent thinking. Meanwhile solely 32% of 8 to 10 years old could think divergently. Surprisingly the number of people who could think divergently around age 13-15 years old and 25 years old at 10% and 2% respectively. Hence, the child has a massive opportunity to think creatively and it is possible to experience unstable creativity during the adulthood period (Blake & Giannangelo, 2012).

Creativity in young children is focusing more on the process rather than the result (Blake & Giannangelo, 2012). It happens because children only do originally where something they like and interest most, so not put much effort to afford the outcome (Craft, 2003). At a moment, Runco (2015) summarized that creativity in young children relates to the skills and talents such as; ego-strength and divergent thinking where social and environmental including information and technologies are involved. As we know for creativity whereby associated with various positive outcomes, such as better problem solving, great competence shaping, and social development context (Craft, 2001; Drew & Rankin, 2004; Kagan, 2003).



## 2.12 Creative Teaching

A creative teacher who applies creative teaching in terms of setting up the environment, planning activity; intervening and interacting; and guided participation (Smidt, 2007), that will encourage children's creativity as well (Runco 2015). On the other hand, if someone in this way called himself is creative but fails to influence affects others, it is not categorized as creative in a social environment context (Runco & Cayirdag, 2012).

Teachers especially early childhood educators have a total concern about the importance of creativity in the school environment. Some problems are encountered regarding either being a creative teacher or foster children's creativity becoming a dilemma, having less confidence, for instance (Craft, 2003; Pearson, Bacon, & Hall, 2010).

Cropley (2001) in his study determined 96% of teachers agreed that creativity in the classroom is crucial. In fact, under practice observation, he found that some teachers reacted negatively to the pupil's thinking related to creative cognitive processes. As a result, teachers tend to give some hints to the pupils to be able to answer correctly instead of giving myriad opportunities in solving a problem (Yates & Twigg, 2017). Interestingly, Wright (2010) spotted that teacher's attitude is the first-hand way of shaping children's creativity.

For that matter, the issue keeps rising due to an imbalance application conducted by the teacher in terms of creativity. Before we go deep, some scholars demonstrated that 'creative practice' and 'practice that foster creativity' is a part of creative teaching but a different one to another. Creative practice happens when the teacher plans some activities creatively and innovatively into the curriculum and perform with various approaches. Meanwhile, a practice that fosters creativity is a kind

of broad and comprehensive choice of activities focus on student learning center by handing them over freely to make their own choices, the idea based on skills and interests (Jeffrey & Craft 2004); Robinson et al., 1999).

### 2.12.1 Elements Engaged in Creative Teaching

In this day and age, creative teaching has drawn considerable attention, especially in education for the early years. However, many researchers or readers in this field have defined several meanings. For creative teaching itself, either for the school environment or teacher's action lead to the concept of creative teaching where some researchers believe in (Joubert, 2001; Besançon & Lubart, 2008; Craft, 2005; Shaheen, 2010).

To make it clear, Lin (2011) illustrated three different perspectives of creative teaching, which are; creative teaching, teaching for creativity, and creative learning. Surprisingly, teaching for creativity and teaching creatively might not be separated so that a basic concept of creative pedagogy (Li & Li, 2019), thus all of the terms are interconnected as depicts in the diagram below:

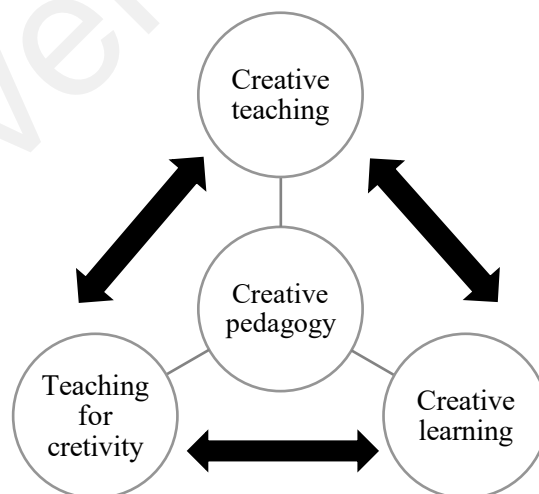


Figure 2.1 Creative Pedagogy of Lin (p.15, 2011)

The above diagram depicts the *creative teaching* flow and the relationship with other terms used regarding a teacher's creativity skill in the classroom. The first term

is creative teaching focusing more on the teacher's action (Lin, 2011; Sawyer, 2006), in terms of conducting an approach in a way to teach imaginatively and innovatively (Craft, 2005). In creative teaching, the teacher does some improvisations during teaching and learning time, and sometimes acting spontaneously (Toivanen, 2013). All teachers for sure should make a lesson plan in a way, but the creative teacher somehow dares to take a risk of the lesson plan (Sawyer, 2006).

Meanwhile, *creative learning* is focusing more on children's actions, how the teacher develops their curiosity (Lin, 2011). The last perspective is *teaching for creativity* leads to a creative environment that supports and inspire children to play creatively (Lin, 2011), or what people have known as a children-centered approach, not only providing them some fun activities but also give responsibility and self-control of what they are playing with. Indirectly, encouraging children to do more questioning, arguing, discussing, and engaging the activity in their real life. In the end, those particular children develop to be a creative person (Craft, 2005).

In another perspective, Jeffrey & Craft (2004) pointed out some elements related to the creative teaching and teaching for creativity, as follows:

- a. Creative teaching and teaching for creativity are both essential to the learning environment;
- b. Happens spontaneously exactly at the time during teaching and learning activity;
- c. Creative teaching generates teaching for creativity.

In their study, Jeffrey and Craft (2004) highlighted creative teaching will not wholly foster children to be creative however, creative teaching teachers and children are applicable to be creative. For instance, teachers create something novel and original

and provide the children to improve creatively based on their minds and interest. This can then influence teachers to conceive the creative environment in the class.

Overall, some scholars defined creative teaching in various terms. The teacher is the main actor in this term where Simplico (2000) implied creative teaching refers to hard work, a well good planner, and a well-prepared teacher. Considering these several items; (1) student learning-centered; (2) multimedia aid; (3) incorporation between the content of teaching and real-life; (4) an open-ended question; (5) support to the creative thinking (Horng, Hong, Chanlin, Chang, & Chu, 2005). Thus, Creative teaching refers to the learning process among students in a unique, customized and full of meaning transformation learning context (Rinkevich, 2011).“The Instructional Task Design Framework” by MINDPOP (2017) illustrated creative teaching works started by blending student’s prior knowledge to their mind then come up with physical and mental models performing an understanding concept. This handbook collaborates with some Austin educators generating an instructional task design framework for creative teaching:

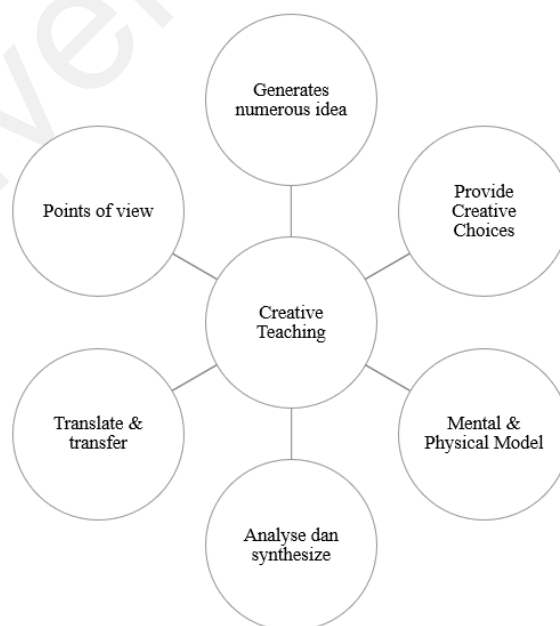


Figure 2.2 The Instructional Task Design Framework of MINDPOP (p.23, 2017)

The elaboration of the above diagram starting from (1) generates numerous ideas which is the strategy of creative teaching allows children to come up with different ideas in solving a case or problem; (2) provide creative choices referring to providing students to decide the choices by processing and expressing the learning of cognitive tasks given by teachers; (3) mental & physical model where the teacher embarks activity from a symbol to a physical model. “This is because the cognitive processes required for these tasks not only develop schema as students expand their understandings but also offer more opportunities to retrieve and reconstruct information” (p. 25).

Meanwhile (4) analyse and synthesize leads to creative teaching provides activity which makes the student think visibly to understand deeply just dealing with rigorous analysis and synthesize tasks. (5) translate and transfer mean translating and transferring are two terms that could not be separated in terms of creative teaching. Thus, creative teaching allows students to translate new information from one pattern to another. For instance, from text to image to the diagram. Meanwhile transferring an idea into some concepts will offer a variety of learning. For instance, in role-play or hands-on activity. (6) points of view, this is the way the teacher gives opportunities to the children expressing their prior experience or knowledge directed to their point of view.

Table 2.1

*Creative Teaching Overview in This Study*

<b>Author(s)</b>	<b>Defining Creative Teaching</b>	<b>The Element of Creative Teaching (unconditional)</b>
Simplicio (2000)	Creative teaching refers to hard work, a well good planner, and a well-prepared teacher.	-
Jeffrey & Craft (2004)	Creative teaching will not wholly foster children to be creative however, by creative teaching teachers and children are applicable to be creative.	<ol style="list-style-type: none"> <li>1. Creative teaching and teaching for creativity are both essential to the learning environment.</li> <li>2. Happens spontaneously exactly at the time during teaching and learning activity</li> <li>3. Creative teaching generates teaching for creativity</li> </ol>
Rinkevich (2011)	Creative teaching refers to the learning process among students in a unique, customized, and full of meaning transformation learning context.	-
Lin (2011)	Creative teaching focusing more on the teacher's action	-
The Instructional Task Design Framework by MINDPOP (2017)	Creative teaching is a strategy used by the teacher to merge actively student's prior knowledge to generate an understanding by developing their physical and mental form.	Creative instructional framework: <ul style="list-style-type: none"> <li>• Generates idea</li> <li>• Make creative choices</li> <li>• Analyse &amp; synthesize</li> <li>• Translate &amp; transfer</li> <li>• Point of view</li> </ul> Make models

The above table depicted the overall creative teaching in this study from different scholars. Overall, creative teaching allocates teacher's action in teaching and learning activity, it seems more important to be used among pre-schoolers as they are critical thinking human creature.

### 2.13 Sociocultural Theory

In the early 19's, John Locke British empiricists emphasized that the originality of man's idea was coming from the environment producing sensation. He failed to associate simple sensations and complex ideas. Marx's theory of society called historical materialism stood for historical changes in individuals as well as the life material generated a human nature which is behavior and consciousness. His theory contributed a lot to Vygotsky's theory journey. No longer after that, the theory of sociocultural arises and becomes a fundamental theory mostly in the psychology field. He illustrates that human intelligence is originally coming from society or culture as well as learning is coming from the social process (Vygotsky, 1978).

This sociocultural theory experiences a crucial part in children's cognition development. Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (inter psychological), and then inside the child. This applies equally to "voluntary attention, to logical memory, and the formation of concepts, all the higher functions originate as actual relations between human individuals" (Vygotsky, 1978, p.57).

The sociocultural theory developed by Lev Vygotsky (1978) highlighted the way children learn from their environment, specifically the place where they lived. This theory depicts the connection between the social process as well as culture with children's learning development. The parents, teacher, caregiver, peers, and culture are a wholly integrated cycle in a child's higher-order function and development (Cherry, 2019).

This theory relates to the syair Aceh as Acehnese local wisdom practiced in parenting style as a culture that closes to the children. Syair Aceh provides some crucial values, pray, history, way of life in the Islamic context which is performed in

very soft and gentle intonation from mom to the child, mostly in napping time but sometimes in grooming.

Referring to this theory, Vygotsky believed the newborn children experienced the brain barrier for everything that happens to them, but they have a basic skill to explore it. The culture of one region requires a hub for children to be used as a way to adapt to a new environment. The culture where they live alerts the children to occupy their skills to survive. For instance, while other culture uses special tools for swinging the baby in napping time, another culture prefers to use their own body hanged a special fabric then put the baby inside in napping time, then automatically the syair Aceh is performed.

Vygotsky in this sociocultural theory highlights that culture is a social process where the first-time human learns something. He also mentions the Zone of Proximal Development (ZPD) where at this time children cognitively prepared but need help from their social interaction (Vygotsky, 1978).

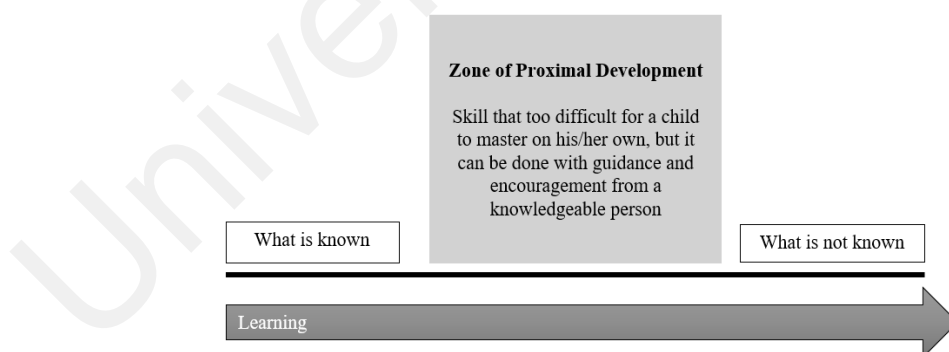


Figure 2.3 Zone of Proximal Development Overflow of Vygotsky (1978)

The diagram above illustrates that the social process helps children to learn something he/she has already known before to what is not known. Vygotsky in his theory suggests that children need help in each phase of its development, the assistance



referred to Vygotsky in the theory called *Zone of Proximal Development (ZPD)*. McLeod (2012) in the zone of proximal development (ZPD) has been defined as the distance between the actual developmental levels as determined by independent problem solving and the level of potential development as determined through the problem solving under adult guidance, or in collaboration with more capable peers. In other words, Zone of Proximal Development (ZPD) is environmental learning happens if there is someone in this case the child is helped by someone adults or peers who have higher abilities than the child.

After further study, the achievement of children's development from one period to another is determined by the interactions that exist in the environment. The social situation determines the development of children in the future. In Vygotsky's explanation that the social situation of development represents the initial moment of all dynamic changes that occur in development during a certain period, hence, will determine the path the child traverses according to his characteristics and personality (Roopnarine, 2011). Achievement of development will be realized well if there are meaningful activities available for adults or parents when spending time with children.

According to Leont'ev (Roopnarine, 2011), the main activity is defined as the type of interaction between children and the social environment that leads to the emergence of the achievement of development in a period of life that will prepare them for the next period. The following table relates the main activities and achievements of development at an early age according to Vygotsky (Roopnarine, 2011).

Table 2.2

*Relationship of Main Activities and Achievement of Development by Vygotsky (as cited in Roopnarine, 2011)*

<b>Age period</b>	<b>Main Activity</b>	<b>Achievement of Development</b>
Infant	Emotional interaction with a caregiver	Love
Toddler	Object orientation activity with adults	Sensory-motor activity Early symbolic thinking Early self-regulation Language Self-concept
Kids (Preschool)	Roleplay activity	The ability to act in an internal mental setting Symbolic mind Self-regulation Delusion
Primary School	Learning activity	Integration of emotions and cognition Theoretical considerations Higher mental function Motivation to learn

Based on Vygotsky's theory above, the achievement is developing humans depends on their early age, which is a critical period just like the attainment of positive values during parenting is very influential in its future. Therefore, it is seen that in infancy and toddler children will very dependent on adults, in this case, parents. At that time child filled with activities that are full of audio, visual, and verbal interactions. Interaction will be internalized by children as a form of affection and attention so that the achievement of children's development will develop optimally.

The role of syair Aceh in Acehese society is one thing that can develop children's abilities, both symbolic thinking, self-regulation, language, and self-concept (in infant period) while in toddler will develop early symbolic thinking, early self-regulation, language, self-concept. In preschool time the ability to act in an internal mental setting, symbolic mind, self-regulation, delusion, integration of emotions, and cognition will be achieved.

This syair Aceh is now implemented in Acehese preschool as a form of creative teaching. The creative teaching itself could not be separated by three elements one of which is creative teaching focusing more on teacher's actions (Lin, 2011; Sawyer, 2006), in terms of conducting an approach in a way to teach imaginatively and innovatively (Craft, 2005). In creative teaching, the teacher does some improvisations during teaching and learning time, and sometimes acting spontaneously (Toivanen, 2013). All teachers for sure should make a lesson plan in a way, but the creative teacher somehow dares to take a risk of the lesson plan (Sawyer, 2006).

#### **2.14 Creative State of Mind Theory**

Cremin, Barnes, and Scoffham (2006) incorporated under one research for creative partnership by Canterbury Christ Church University. This research project was held in one year from 2004-2005 for twenty schools in East Kent. Observation and interview were the data collection from perspectives of teachers, children, school managers, and creative practitioners itself.

The aim of this study are; (1) to explore the creative teaching characteristic of programmes created by the creative partnership; (2) to provide insight among teachers that might be developed by the creative partnership. This research revealed that teachers are aware of creative teaching implementation, thus this research developed three dimensions of creative teaching are; personal quality, pedagogy, and ethos. The key features on three dimensions lay four elements which are; (1) curiosity and questioning sequence; (2) making the connection; (3) autonomy and ownership; (4) fostering originality as depicted in below diagram:

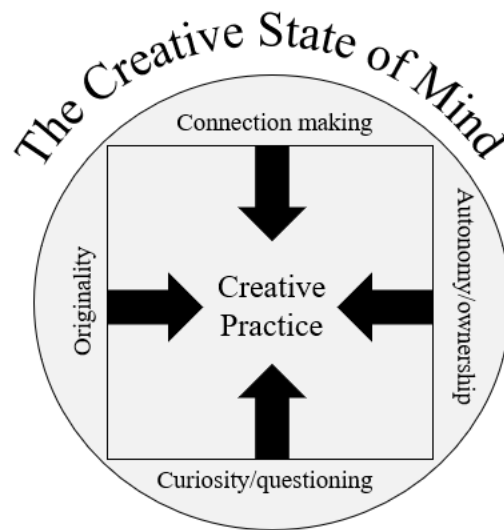


Figure 2.4 The Creative State of Mind: Creative Teaching by Cremin et.al., (p.43, 2006)

**Curiosity.** According to Cremin et al., (2006) teachers seemed curious to do an activity with children, they would not just give the activity and let them play. Sometimes teachers provide questions, starting by ‘how’, ‘when’, ‘what if’, and showed the inner interest to develop children’s answers. Teachers consider a lot of taking an approach to stimulate children by combining their brilliant ideas into children’s activity.

**Making a connection.** Cremin et al., (2006) revealed the next element in the theory of mind creative teaching is ‘making the connection’. It refers to the teacher’s various teaching to get connected with the child’s mind and work. For instance, connecting the school’s activity into the child’s personal life. Here, the teacher engaged actively with children to stimulate their intrapersonal and interpersonal intelligence.

**Autonomy and Ownership.** Another element of creative teaching stated by Cremin et al., (2006) is ‘autonomy and ownership’. The developer of this theory of mind stated that this refers to teachers’ personality regarding self-autonomy. Teachers

had strongly believed that the decision taken of a certain thing is coming from themselves, without doubt, so they are more responsible for any risk. Further, teachers showed a sense of belonging to the classroom and children resulting in an efficient child learning center as it was supposed to be.

**Fostering Originality.** Referring to ‘originality’ as the other element in creative practice by Cremin et al., (2006) where they believed that the creative practitioners who completely come out with the original idea. They indicated that teachers would respond to the children spontaneously and bravely taking the risk and providing open questions for children. However, Cremin et al., (2006) in their study revealed that teachers might not think their teaching is original whereas teachers do spontaneous techniques during teaching is a part of originality indeed.

## 2.15 Theoretical Framework

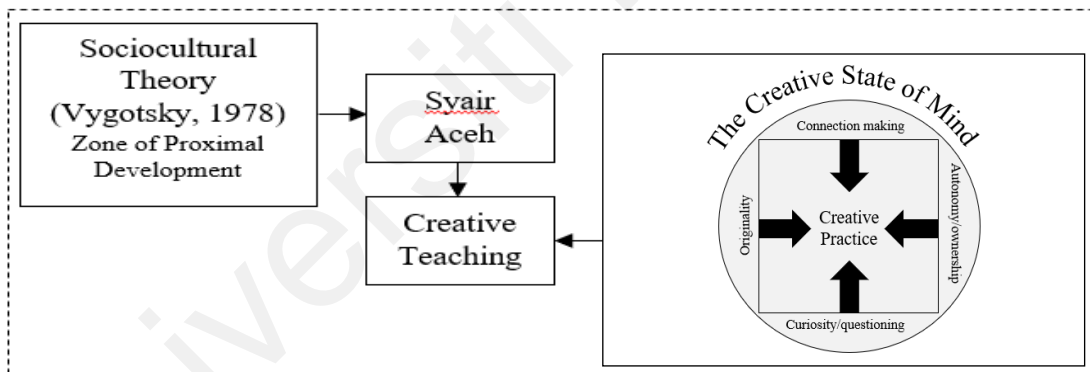


Figure 2.5 Theoretical Framework of the Research

The above diagram depicts the theoretical framework of this study. Overall, there are two theories engaged in this study. First, the sociocultural theory invented by Vygotsky (1978), and the second one refers to the creative state of mind developed by Cremin, Barnes, and Scoffham (2017). Both theories are used as the main literature review and compared to the finding and discussion section on chapter four and five respectively.

The sociocultural theory developed by Lev Vygotsky (1987) highlighted the way children learn from their environment, specifically the place where they lived. This theory depicts the connection between the social process as well as culture with children's learning development. The parents, teacher, caregiver, peers, and culture are a wholly integrated cycle in a child's higher-order function and development (Cherry, 2019).

Referring to this theory, Vygotsky believed the newborn children experienced the brain barrier for everything that happens to them, but they have a basic skill to explore it. The culture of one region requires a hub for children to be used as a way to adapt to a new environment. The culture where they live alerts the children to occupy their skills to survive. For instance, while other culture uses special tools for swinging the baby in napping time, another culture prefers to use their own body hanged a special fabric then put the baby inside in napping time, then automatically the syair Aceh is performed.

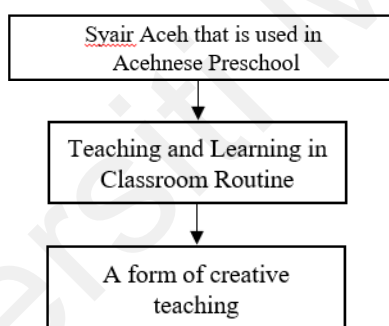
This syair Aceh is now implemented in Acehese preschool as a form of creative teaching. The creative teaching itself could not be separated by three elements. The first element is creative teaching itself focusing more on the teacher's action (Lin, 2011; Sawyer, 2006), in terms of conducting an approach in a way to teach imaginatively and innovatively (Craft, 2005). In creative teaching, the teacher does some improvisations during teaching and learning time, and sometimes acting spontaneously (Toivanen, 2013). All teachers for sure should make a lesson plan in a way, but the creative teacher somehow dares to take a risk of the lesson plan (Sawyer, 2006).

The next one is a creative state of mind theory by Cremin. Barnes, and Scoffham (2006). The key features on three dimensions lay four elements which are;

(1) curiosity and questioning sequence; (2) making a connection; (3) autonomy and ownership; (4) fostering originality. The following elements mentioned referring to creative teaching implementation in preschool where three experienced teachers used syair Aceh in teaching and learning activity.

## 2.16 Conceptual Framework

The conceptual framework in this study provides general information on how the researcher conducts this study. The kindergarten teachers are participated in this research to allocate the usage of syair Aceh as a form of creative teaching. Consequently, the official instrument is conducted by the researcher that will be justified by experts for collecting data process where several ways are engaged as well. The diagram below depicts the conceptual framework of this study.



*Figure 2.6* Conceptual Framework of Research

The government of Indonesia through the Ministry of Education and Culture generates one policy which is engaging every local wisdom in that region at all education level. In Aceh itself, for example, has already joined the Acehnese local wisdom in all education levels such as; using Acehnese language, Acehnese traditional dancing, and syair Aceh. Interestingly, there is a private kindergarten located in an urban area that performs and engages syair Aceh in the learning and teaching process where in fact, it rarely functions indeed nowadays.

Based on the above diagram, there are two processes of conceptual framework in this study, which are; document analysis and data collection (interview, observation, and documentation). First of all, it starts the document analysis by analyzing the syair Aceh that is currently used in particular Acehese kindergarten, this first step refers to allocate the classification of syair used. The next one is taking a deep look at the usage of syair Aceh in teaching and learning activity by observing, interviewing, and documenting. This is the main process of this study. Thus, the researcher collects all data and evidence as much as possible. In the end, syair Aceh as a form of creative teaching will be briefly determined.

## **2.17 Related Research**

This study has two variables which are syair Aceh and creative teaching. Syair Aceh itself refers to the local wisdom while creative teaching refers to teachers' actions in teaching and learning activity. The related research consists of national and international research where national solely coming from Indonesia and international outside of Indonesia. The researcher realizes that creative teaching experience lots of research compared to syair Aceh. Consequently, the related research below presents the local wisdom involvement in creative teaching either in national or international.

### **2.17.1 National Research**

In this field of research, few studies are exploring the usage of syair Aceh in the school context. However, some books are depicting the benefit of syair Aceh mostly in family context as well as the usage in Acehese people's daily life. Consequently, some studies below are shown regarding the usage of syair Aceh and local wisdom in the family and school context where has been interconnected with two dependent variable study independent variables of this study which is syair Aceh and creative teaching.



In 2011, Zuriana conducted a library study of the *Influence of Traditional Dance Syair in The Life Formation among Acehnese (Pengaruh Syair Tari Tradisional Dalam Tatanan Kehidupan Masyarakat Aceh)*. It found that the traditional dance syair has myriad values in Acehnese life; religion, ethics, philosophy, and aesthetic value which are regularly used in politics, social culture, and economic regulation. She explained that syair in traditional dance using Acehnese language and mostly begin with *Asssalamu'alaikum*, as syair Aceh is a communication tool having big influence among a society where indirectly influence the society's life on taking action and mindset.

Sartika and Sari in 2019 revealed a study about syair located in Gayo, the centre of Aceh, entitled *Preaching Value in Saman Gayo Poems (Nilai-nilai Dakwah Dalam Syair Saman Gayo)*. This qualitative study using interview and documentation as data collection. Syair among society in Gayo has deep meaning on the traditional dance or song where consist of religious value or advice for life mostly stated by the scholars or leader of the community. Syair used in saman traditional dance as *da'wah* media to teach Islam in society by mentioned *Laailaahailallah* and *Bismillah*, so the religious value can be seen that many words in syair contain praise to God and affirmation that Allah is The Most Powerful and Merciful. Moral value emerged on greetings on syair, shaking hands, delivering a story about a man who struggles in pursuing study. Protect and preserve the nature is also mentioned in syair as appealing to society to not cut the tree, protect the mountain, river, and land. Attempted, a word of syair contained advice to always attempt in achieving dreams or goals.

In 2020, Yusuf, Amiruddin, and Gade altogether study the value in Syair Aceh titling *Tauhid Education Value in Syair Aceh "Rateb Doda idi" Study of Local Wisdom Aceh Besar Community*, located in Aceh besar and focusing on early childhood

education. This study mentioned that the syair “*Rateb Doda idi*” has advantages in parenting, as media for childcare, character building, and social-cultural function. This qualitative study using a social situation approach, and data collected by snowball interview technique. This study revealed that the syair consist value of *tawheed* (recognition of God), it applied in a very simple way by just put the child into a swing then parents start to sing the syair where at this level of age the faith introduction and belief are mattered such as the existence of God, prophets, angels, holy book, the judgment day, and destiny. Besides, this syair entertains the child as well as parents of its beautiful intonation where continuously repeated until child used to hear and remember that, those children may also practice on their future life. In short, this syair “*Rateb Doda idi*” is believed as an educational investment among people in Aceh Besar.

Liyana (2018) interested in research syair in the traditional dance called *rapa’i* titling *Interpret Acehnese Through Compliment in Syair Rapa’I Dance (Membaca Masyarakat Aceh Melalui Pujian dalam Syair Tarian Rapa’i)*. She purposed to elaborate on Acehnese culture and syair *Rapa’I* dance response among people in a qualitative study through observation. She found that lots of compliment words to Allah lie in syair *rapa’i* dance, such as the compliment to God who creates the sky and earth; a compliment that Allah is the Most powerful of everything; and compliment that Allah is One. Somehow, it reflects on daily activities among Acehnese people that compliment people to people rarely found instead of compliment of Allah.

Rezeki & Mohd Nazri Abdul Rahman (2020) revealed a study about indigenous people in Aceh, specifically on their parenting practice under the title *The value of Syair Aceh among Acehnese Indigenous People in Parenting Practice*. This qualitative study used interview, observation, and documentation in collecting data of

two indigenous Acehese family located in Aceh. findings of this study revealed that syair was used when mom put the child on sleep (napping time), participants believed that syair Aceh has religious value as some words refer to recognizing and compliment to God, also the courage value as having a brief story on syair telling the heroes of Aceh in the past, social value as on syair having the advice to be good and behaved person, and language as the introduction of Acehese language itself. All participants keep maintaining this practice as a tradition to uphold the Acehese parenting practice.

Anwar (2020) in her study entitled *Formula dan Tema Syair Pengiring Taro Aceh Likok Pulo (Formulation and Theme of Syair in Acehese dance Likok Pulo*. This traditional dance coming from Aceh Besar and used to be the way to *da'wah* (spread the Islamic teaching to people) verbally and become the lyrics of a dance called likok pulo. This library study revealed that the formulation of the syair contains phrases of *hai adoe, Allah ya Allah, and lon idang* while the theme is about *dhikr* (reminding Allah) in a form of story and advice.

Fahmi, Ismawan & Zuriana (2016) worked together in a team to study *The Meaning and Value of Syair Peuyon Aneuk Tradition in Gampong Lhok Peutua Cut Peureulak District Eastern of Aceh (Makna dan Nilai Syair Tradisi Peuyon Aneuk di gampong Lhok Dalam Dusun Peutuan Cut Kecamatan Peureulak Kabupaten Aceh Timur)*. This was a qualitative study using descriptive approach through interview, observation, and documentation. Findings of this study shows that the syair is Acehese heritage that should be preserve and inherit for any generation, mostly was performed by mother on child's napping time, the meaning in syair peuyon aneuk refers to advice of recognition of Allah and Prophet Muhammad (PBUH), to always obey parents, be behaved person, and a reminder of the judgment day. Some values

found in syair Peuyayon Aneuk, are: education, religion, economy, art, and solidarity value.

In 2019, Ramdhani, Yuliasri, Nur, Sari & Hasriah collaborated in a group to study the *Cultivation of character values through storytelling activities using Sasak folklore in early childhood (Penanaman Nilai-nilai Karakter melalui Kegiatan Story Telling dengan Menggunakan Cerita Rakyat sasak pada Anak Usia Dini* in Umi Adnyah Kindergarten, Lombok, Indonesia. They found that: (1) sasak folklore high up the enthusiasm among children to hear the story; (2) sasak folklore provide some strong values which are, responsibility, honesty, religion, cooperation, and independence; (3) teacher initially engages the sasak folklore in teaching and learning process as a way to reintroduce sasak culture to the children.

Wahyuningsih & Suyanto (2015) researchers from Indonesia studied *The Implementation of Local Wisdom Through BCCT (Beyond Centre Circle Time) Model for Promoting Social Development of Early Childhood* located in Yogyakarta. This qualitative phenomenology is the design through the interview, observation, and documentation in Salman Al-Farisi Preschool. The findings of this study are: (1) local wisdom values that are instilled in the form of feeling grateful, happy, calm, confident, makes people happy, responsible through traditional song of Yogyakarta; (2) all activities based on traditional work and creation of Yogyakarta; (3) the field trip as well as outdoor activity visit the historical place in Yogyakarta area. To sum up, all activity and activity in this preschool are related to Yogyakarta's culture and customs.

Referring to another study focusing on local culture-based learning in shaping the character of tolerance in children (*Pembelajaran berbasis budaya local dalam membentuk karakter toleransi pada anak kelompok Bermain (3-4 tahun)*) in Purbalingga, Middle of Java, Indonesia was conducted by Warsiti (2015). This case

study was collected by interview, observation, and documentation in Negeri Pembina Preschool. This study describes the overview and steps in culture-based learning; (1) identify the traditional local wisdom in society; (2) planning the learning program and evaluation; (3) the tolerance value is instilled through learning activity, song, game, and the story involved tolerance character. She recommends that play activity applied should more emphasize the local culture of the local area to preserve and foster a love for one's own culture.

Karwati (2016) is interested to do a critical review of local wisdom implementation in early childhood education titling *Development of Learning by Emphasizing Local Culture in Early Childhood Education (Pengembangan pembelajaran dengan menekankan budaya lokal pada Pendidikan anak usia dini)*. she highlights some points in her study which are: (1) preparing media and learning materials need to be linked with every day or culture that is appropriate to the environment in which the child interacting; (2) teacher is suggested to choose the material in which child close to, in a way to provide a meaningful play among children because educational game tools or in Indonesia called APE (*Alat Permainan Edukatif*) is an inseparable part in children's learning in kindergarten); (3) the development of this educational game development model can help teachers to provide culture-based playing activity, to develop and stimulate all aspects of intelligence each child has.

Muchsin (2013) an Acehnese man studied the existence of syair Aceh among Acehnese people. He used purposive sampling by pointing Banda Aceh and some urban families as the location and sample respectively. Titling “Traditional Culture-Based Family Education in Urban Communities in Banda Aceh” (*Pendidikan Keluarga Berbasis Budaya Tradisional Pada Masyarakat Perkotaan di Banda Aceh*). He elaborated some sort of things related to the syair Aceh: (1) syair Aceh is part of

informal education starting from infant year where this syair Aceh tightly engaged to individual's life principals and character for a long time ago before any theory exist; (2) many children get a touch and physical touch from parents or caregiver before child sleeps; (3) certified that activity of swinging children on Acehnese people is part of a typical informal education system starting from the infant; (4) explored that some families stayed in the urban area keep performing Syair Aceh in parenting pattern. However, another modern song either from Aceh or Indonesia had been risen and became more dominant compared to Syair Aceh due to media influence such as television.

Setyaningsih (2010) on her final project discovered a case study in primary school about poem titling *Learning Appreciating Poem in Primary School (Pembelajaran Apresiasi Puisi di Sekolah Dasar, Studi Kasus Kelas V SD Negeri I Begalon Surakarta)* located in Begalon Surakarta, Indonesia while sample was the fifth-grade students in primary school. it found on the learning process, there are several steps in learning a pome which are: (1) teachers explain the poem format and example as well then read the story about the poem; (2) teacher reads the paragraph while explaining the meaning of the poem; (3) teacher guide student to read the poem with some intonations; (4) teacher ask the student to read the poem in front of the class; (5) teacher ask the student to do peer-discussion about the poem and the meaning as well; (5) teachers ask the student again to explain in front of the class. She found that the implementation was covered by material and method selection, learning media instructional, and evaluation process which happened appreciatively as well as the enhancement of language development among students.

Azizah (2015) drew attention to a number of primary students whose low motivation in writing a poem. She got into research of writing a poem using

brainwriting technique under the title *Learn to Write Poem Using Brainwriting Technique among Fifth Grade Primary Student (Pembelajaran Menulis Puisi dengan Memanfaatkan Teknik Brainwriting pada Peserta Didik Sekolah Dasar Kelas V)*. Brainwriting is a concept of delivering what is on a student's mind on a blank white paper according to the theme given by dividing 4 or 5 students into a group. The idea that had been delivered on a paper will be passed on to the next student in the same group, thus the one who gets the paper should write the idea on the new paper for around 2 minutes. All papers were gathered and time for the student to select the related idea until became a draft before writing a poem. After the poem finished, the student passed again the poem to the next student. In her research, Azizah believed that the brainwriting technique motivates students in writing a poem as the activity much more fun than do it individually. Also, ease students to deliver ideas on their mind.

In 2016, Darwati on her under graduated research at Tadulako University, Centre of Sulawesi, Indonesia studied the *Implementation of Language Play Technique to Develop Poem Writing Skills in Fifth Grade Classroom (Penerapan Teknik Permainan Bahasa untuk Meningkatkan Kemampuan Menulis Puisi di Kelas V SD Inpres Minakarya)*. This qualitative and quantitative study using an action research design located in Centre of Sulawesi through observation, interview, and test (a measurement tool for student). There were four-cycle during action research to confirm the study result. The result showed that the strategy using language play technique was highly effective to be implemented by around 10% enhancement of each fourth cycle. This strategy was believed in developing students' confidence and stimulating their imaginations in writing a poem.

Based on fifteen the above-related researchers, all studies depicted the implementation of syair Aceh in Acehnese daily life and local wisdom also poem in the school context. However, the scarcity of study wholly explores the usage of syair Aceh as creative teaching in the preschool context, especially in Aceh, Indonesia. Consequently, it embarks the curiosity of the researcher to explore and study it.

### **2.17.2 International Research**

In this context, syair Aceh is defined as the cultural elements among Acehnese that might be not found among international studies. However, the researcher tries to interconnect previous research to the variable in this study where syair Aceh can be involved in the traditional art or local wisdom represented into language art or in a song. Meanwhile, for creative teaching, the researcher elaborates more on how creative teaching looks like by using traditional art among pre-schoolers. As the result, only five international studies elaborated in this section.

Cerniglia (2006) in her study title *“Artistic Beginning: A Case Study of Everyday Arts Usage in One Preschool’s Classrooms”* in South Slope Center preschool aimed to examine preschool teachers’ teaching activity using art and investigate the personal reason in choosing art. The way Cerniglia collected the data through questionnaires, daily art activity logs, journals, lesson plans, observation, and interviews. there are five main findings on her study; (1) dance and drama are less-used compared to art and music activity; (2) activity in art and music applied creatively compared to dance and drama; (3) children got plenty of time to sing and listen in a group rather than play with music; (4) dance having complicated form causing children are hard to follow; (5) dance, art, drama, and dance have a different concern in the classroom activity.



Cerniglia implied that teachers' background is important to children's learning process. It was found that teachers having less knowledge and training in art but demand that art should be used in a class, "this feeling may have inhibited the types and complexity of activities" (Cerniglia, 2006, p. 201). Further, art allows the child-centered classroom activity where gives teachers more opportunities to explore and assess the child's artworks and an art activity. Interestingly, teachers showed high self-motivation to plan a new activity for classroom and activity improvement.

Research by Lee, S (2013) about "*The Current Status of Music Education in Korean Preschools in New York and New Jersey*". This study address to investigate the Korean music education status in Korean preschool in New York and New Jersey by examining the general and cultural distinctive of music education practice in preschools' allocating the resources, demographic, curriculum, and belief. There are 31 teachers to be a part of this study completing 40 multiple-choices survey questions and 10 open-ended questions.

The findings of her study show that; (1) the majority of participating preschools utilize Korean music into the curriculum to establish the child's identity and their primary language; (2) modern Korean song is rapidly used compared to the traditional Korean song; (3) the religious affiliation of preschool was affected by music education. The implication of this study that it is necessary to have solid collaboration among school administrators, teachers, parents, and education leaders in the community. Further, the finding of this study to assemble another music education for diverse cultural concerns.

In 2005, Horng, Hong, Chanlin, Chang, & Chu altogether explored the influence factors and locate the sufficient way in creative teaching by titling "*Creative Teachers and Creative Teaching Strategies*". There were three teachers allocated and

the information was gained through in-depth interviews, focus group interviews, classroom observation, and content analysis. This study initiated that some influence factors in creative teaching are: (1) personality characteristic: teachers have self-motivation willing to improve, easy to accept and adapt with new experience and knowledge, having high curiosity and interest, full of imagination, etc: (2) family aspect: teachers having good either in an internal or external family relationship will easily adopt and much more showing tolerant to the children, and well-communicated with parents: (3) experiencing growth and education: teachers creatively created the learning media, etc,: (4) the belief among teacher reflecting their hard work and motivation; (5) the organization and management of the school.

Meanwhile, the effective strategies that could be utilized by connecting the learning content to the child's real life, children-centered activity, organization, and management class, throwing children with open-ended questions, the supportive and sufficient learning media. In a nutshell, the main influence factor in creative teaching is hard work and motivation while integrating learning content into children's real-life experience is the most effective way to be involved in creative teaching.

In Malaysia, Siti Zainon Ismail known as one of a female poet (*penyair*) in this day and age. Not only that, she is also famous in her artworks and books across her country, Indonesia, Brunei, also England. Her famous book in poem and sketch are *Nyanyian Malam* (1976), *Puisi Putih Sang Kekasih* (1984), *Seri Padma* (1984), *Getaran Jalur dan Warna* (1985), *Perkasihan Subuh* (1986), *Attar Dari Lembah Mawar* (1988), *Puspaseni-Lukisan Pilihan*, *Koleksi Bank Negara Malaysia* (1989), *Kau Nyalakan Lilin* (1990), *Bunga-bunga Bulan-Sketsa*, *Alam Puisi* (1994), *Taman-taman Kejadian* (1996), *A Journey into The World of Art* (1997), and *Kembara Seni Siti* (1997).

There is one study in Malaysia done by Adilah Binti Hj. Jusoh (2015) titling “*Citra Busana Dalam Naskhah Melayu Syair Agung*. This study aims to analyse the fashion costume in the *Naskhah Melayu Syair Agung (NMSA)* published in 1991 by Zahir Ahmad. In her study, she cited Siti Zainon Ismail book (2009). Through her study, it depicts Siti Zainon illustrates how syair in this context consists of how the improvement of costume in a long time ago and surprisingly having a moral message as well as identity reinforcement to the society Siti Zainun.

## **2.18 Summary**

This chapter acquired a review of creative teaching literature for early childhood educators as well as Indonesian local wisdom which refers to syair Aceh on local literature and practices. It is noticeable that creative teaching on cultural learning involvement is still developing in early childhood education environments especially in Aceh, Indonesia. It is essential that children were being taught and introduced during the early years by applying some creative teaching elements on practice to ensure that the elements recommended teaching practices for cultural learning achievement.

This case study faced some challenges on additional information about syair Aceh where mostly available on several outdated literature reviews in a form of the book. It indicates that the research requires a deep exploration of the direct experience of teachers in using syair Aceh during teaching and learning activities in the early childhood classroom.

Nevertheless, the above explanation leads to two main theories used in this qualitative study framed in the theoretical framework, which are; the sociocultural theory by Vygotsky (1978) and a creative state of mind theory invented by Cremin, Barness, and Scoffham (2006). The scarcity of literature in terms of syair Aceh could be covered by past studied exploring creative teaching based on local wisdom among

pre-schoolers either international or national study. A conceptual framework is needed as well as a study flow guideline where proposedly exploring teacher's teaching and learning activity in using syair Aceh in the early childhood classroom.

Universiti Malaya

## **CHAPTER 3**

### **METHODOLOGY**

#### **3.1 Introduction**

In this regard, this chapter addresses detailed descriptions of the research design and the methodology used. It justifies the data gathering approaches employed to examine the key to research questions. Overall, the following components will be reviewed: research design, research location, participants of the study, data collection, treatment of the data, and the trustworthiness of the data.

#### **3.2 Research Design**

This study utilizes a qualitative approach providing a greater experience to take a look deeply at one single phenomenon directly in the field from one or a group of people. Creswell (2008) argued that it reveals understanding from participants in a study from their place is a characteristic of a qualitative approach. The qualitative is the appropriate way to into this study due to its nature and inductive explanation.

As it is defined in Creswell (2008, p.213) “In qualitative inquiry, the intent is not to generalize to a population, but to develop an in-depth exploration of a central phenomenon intentionally and purposefully”. Furthermore, “qualitative researchers have a great interest in the uniqueness of individual cases, the variety of perceptions of that cases, and the different intentions of the actors who populate that case” (Bresler, 1992, p. 67).

To make it clear, this qualitative approach utilizes a case study as the design examining phenomena within its context. This case study design helps this study in receiving a deep understanding of how kindergarten teachers utilize a certain culture through education. Additionally, the case study design presents a piece of information

in a bounded system (Sumintono, 2018), where starting with the wide end (Bogdan & Biklen, 2007). Thus, the essence of this design is represented as well it focuses on a specific thing rather than general. Bogdan and Biklen (2007) verbalize the work of this case study:

The researcher scouts for possible places and people that might be a subject or the source of data, find the location they think they want to study, and then cast a wide net trying to judge the feasibility of the site of the data source of their purpose. They look for clues on how they might proceed and what might be feasible to do. They begin to collect data, reviewing and exploring them, and making decisions about where to go with the study. They decide who to be interviewed and what to explore in-depth. In time, they make specific decisions on what aspect of the setting, subject or data source they will study. Their work develops a focus. They formulate questions. The data collection and research activities narrow to particular sites, subjects, materials, topics, questions, and themes. From broad exploratory beginnings, they move to more directed data collection and analysis.

(Bogdan & Biklen, 2007, p.59)

Myriad of data collection becomes the appropriate step due to its originality to gain empiric data utilizing several sources to elaborate and explore the particular phenomenon to receive detailed information (Robson, as cited in Graham, 2012). The contemporary phenomenon refers to something ongoing, which could be an event, place, people, group, or organization. Additionally, multiple sources are applied which are interview, observation, and documentation. Simon (2009) implied that the case study's primary purpose is to generate an in-depth understanding of a specific topic, with whom the researcher gains a full understanding of this research (Creswell, 2014).

### 3.3 Research Site

This study was occurred in Aceh, located in Banda Aceh, Syiah Kuala district. Syiah Kuala lays in an area of 14,244 km<sup>2</sup> (1.424,4 Ha) and 7 meters above the sea surface (Banda Aceh City Statistic Centre [BPS], 2018). In 2017, there are 10 villages spread in this district which are: *Ie Masen Kaye Adang, Pineung, Lamgugob, Kopelma Darussalam, Rukoh, Jeulingke, Tibang, Deah Raya, Alue Naga, and Peurada*. This research was exactly studied in Pineung Village with a total of 37.195 population in 2017 and 4.389 people lived in Pineung Village.

In 2017, the statistic shown that there were 5.198 children lived from 0-9 years old with specifically 3.132 (0-4 years old) and 2.066 (5-9 years old) respectively. Data from Banda Aceh Municipality in Figures (2019) shows the latest data in 2018 that there are 12 private kindergartens operated in Syiah Kuala district with 164 children in a total of 130 and 134 for male and female respectively, one is located from Pineung where this study took place. The school location is in the urban area which is influenced and surrounded by complete technology and a good educational system compared to the countryside. As usual, this particular kindergarten refers to the Curriculum 2013 as the program guideline but put lots of attention on religious value as the vision is “Creating Qur’ani children having Islamic character”

This school includes Acehnese local wisdom into the curriculum that has been applied since 2007. For instance, Acehnese traditional language, Acehnese traditional dance, Acehnese traditional food, and others. Syair Aceh emerged in 2017 made this school special compared to another preschool. This particular kindergarten has three main programs; baby care (2-24 months old); toddler (2-3 years old); and kindergarten (4-6 years old) for half and full-day. The overall schedule starting from 7.30 am to 12 o’clock and it continuous to 6 pm for full-time children. As the vision stated above,

every Sunday, Wednesday, and Friday evening all full-time children should learn how to recite and memorize Qu'ran as its Islamic program.

### 3.3.1 School Programme

In general, all pre-schools in Indonesia adhering to the 2013 curriculum as a guide for daily teaching and learning activities, it was intended for holistic and thematic learning activities. Holistic meaning in one learning could stimulate five aspects of children's development: NAM (religious and moral values), cognitive, language, social-emotional, sensory-motor (gross and fine), and arts. The themes were prepared for the two semesters in a year, in one semester six themes would be divided into sub-themes every week. The themes for the first semester are “me” (3 weeks); my environment (4 weeks); my needs (4 weeks, animals (3 weeks), plants (3 weeks). Meanwhile, the theme for the second semester is; recreation; work; water and fire; communication equipment; my homeland, and the universe.

Private schools, which are a sample of this research also adhere to the curriculum 2013. In general, the school's learning program utilizes a group-based learning method, which is the learning process most commonly used in the classroom. The school incorporates the local wisdom of culture implementation into a learning activity, the local cultural policy referred to local wisdom and culture, especially the Acehese culture and overall Indonesia's culture in general. For instance, the use of syair Aceh in kindergarten where today is very rarely practiced in everyday life. Also, the kindergarten applies an Islamic applying *Tahfidz* program designed for either children or teachers. Children will be taught to memorize the Quran starting with Al Baqarah using the *talaqqi* method. In a nutshell, there are two prestigious programmes in this school; cultural wisdom and *tahfidz* programs.



### 3.3.2 Classroom Context

The class is on the 2<sup>nd</sup> floor of the building with a size of 4m<sup>2</sup> x 7m<sup>2</sup>. All the equipment and materials were prepared in the classroom, such as whiteboards, desks, and chairs neatly were arranged in four different colours; blue, green, red, and yellow. The wall is so colourful: blue, red, green, and yellow altogether lie on the wall, the wall is also used as learning media where there some learning templates and educational decoration.



*Illustration 18: Classroom layout*

There are two shelves inside the class to put some books and stationaries. Large windows provide ample lighting for this classroom and there is a fan that can provide comfort for teachers and children during teaching and learning activities.

### 3.3.3 Teaching and Learning Process

In general, everyday learning activities starting from gymnastics, circle time, and main activities. The details will be described as follows:

1. Zumba activities. Performed together in the front yard of the school from 8.30 am - 8.45 am.
2. Circle time. After Zumba activity is finished, the children will be directed to see their teacher for circle time. Teachers pick up some mats and spread them on the floor or grass where they can change depending on the condition and situation, such as the weather. There are several activities in the circle time including; (1) greetings; (2) mineral water therapy; (3) dhikr; (4) great blessing;

(5) *asmaul husna*; (6) syair Aceh; (7) Mujahid vows and two verses of shahadah; (8) *talaqqi* or *muraja'ah*. This activity ends at 9:30 am.

3. Eat. The next activity is eating from 9.30 am - 9.45 am. Kid's meals are provided by their parents, except Saturday which food will be provided by the school.
4. Free play. These activities are usually done in the front yard or at the back of the school, sometimes teachers preparing blocks and directing children to play inside the school building until 10:30 am.
5. Main activity. After the free play is over, the children will run the main activities starting at 10:30 am - 11:45 am. This activity consists of three sub-sections:
  - a. Welcome activity. In this activity, the teacher welcomes the child again and explains the theme of the day and the activities the children are going to do.
  - b. Main activity. In this activity, children will carry out activities provided by the teacher. When children are engaged in some activities, teachers can observe and sometimes encourage children by asking a variety of questions.
  - c. Closing activity. The closure activity began by working with each other in tidying up the materials and tools used during the activity. When all is done, the teacher directs the child to sit down and ask about the child's experiences and feelings during the activity.
6. Pick-up time. This only applies to half-day children where only going to school from 8 am – 12 pm.

For those who are full-time students, they will continue their activities until 6 pm. Here are continuous activities for full-time children:

7. Evening shower. Children will be instructed to take a bath and put on pajamas. Children 3-4 years old will be assisted by teachers, the rest are taught to shower and wear their clothes with supervision from teachers.
8. Dzuhur prayer. Children are directed to pray with the guidance of teachers.
9. Eat. Children will have lunch together provided by the school. Children 3-4 years old will be assisted by teachers, the rest are taught to feed them.
10. Get some sleep. Children will be directed to the bedroom. Teachers performed syair Aceh while rubbing children's back until they sleep. Children will wake up at 3 pm.
11. Evening shower. Children are again instructed to take a bath and put on proper clothes.
12. Pray Asr and recite the Quran. Children are directed to pray and then followed by reciting Qur'an with full-time teacher guidance until 5.30 pm.
13. Pick-up time. Full-time children are waiting to be picked up by parents or family until 6 p.m.

This is a description of the teaching and learning activities of the private kindergarten in this study. In general, it can be seen that the use of syair Aceh is done two to three times a day, in the following activities: journal morning, the core activities (according to the theme), and before bed.

### 3.3.4 Physical Environment



This school has two floors and two courtyards in front of and back of the school building for play. The front yard structure is cement, so there are some outdoor games such as swings, slide, and geo-climbing climbers, and the front yard is often used as a morning exercise and learning area as well. In contrast, the backyard has a natural feel with a host of plants and animals, and there are also some outdoor games like slides, sea-saw, square climbers, spring riders, and roundabout. Just like the front yard, learning activities are also done in the backyard usually lying on the rugs for sitting.

Inside the building, there is a main office opposite the prayer room. Next to the prayer room is a nursery room where three mattresses are spread out for full-day children. Then one bathroom and one pantry are equipped with dishwashers, spoons, cups, and a dispenser. The rest of the space is used for learning activities for the toddler (3-4 years old child). The second floor is reserved for kindergarten children (4-6 years) and a baby room. There are 3 classes for kindergartens and one room for babies. In the baby room, there is a toilet that can be used by children and teachers.

### 3.4 Participants of the Study

In selecting participants of this study, the researcher adopts purposive sampling to select participants intentionally that the standard used in choosing participants and sites is where they are “information-rich” (Patton, as cited in Creswell, 2008). Before embarking on research, for the convenience between the participants and the

researcher, all participants will be given a consent letter as the first procedure to be a part of this research voluntarily and sincerely.

The basic criteria for choosing the participants are listing as follows:

1. All participants are voluntary willing to participate in this research by signing the consent form (Appendix C);
2. All participants are a teacher whose more than five years of teaching experience;
3. All participants engaged syair Aceh in the teaching and learning process;

The sample was chosen by purposive sampling as a way to receive and standardize as rich information of what the researcher conceives (Springer, 2010). As a result, it becomes a guideline that will help people to find out the phenomenon (Creswell, 2014), referring to a case study where stands for this research design. This case study design helps this study received a deep understanding of how kindergarten teachers use a certain culture through education. Additionally, the case study design presents a piece of information in a bounded system (Sumintono, 2018), where starting with the wide end (Bogdan & Biklen, 2007). Thus, the essence of this design is represented as well it focuses on a specific thing rather than general.

All the participants were coming from early childhood educators whose more than five years of teaching experience. There are three female teachers in total with different classes and labeled as T1, T2, and T3. Yin (2014) underlined that there is no relevant number of sample size as it is a nature of a case study where the main thing is to focus on getting information solely. Creswell (2014) noted as ‘purposeful maximal variation’ where the researcher is the one who believed the number of sample size. Based on that, in this study, the researcher believed that three participants were rich

enough to answer all research questions given. Here below the overall participants' personal information.

Table 3.1

*Participants Personal Information*

P	Gender	Age	Years of teaching	Education level	Period Time	Age of children	Students	
							Half-day	Full day
T1	F	35	6	BA of Religion Department	Half Day (7.30 am - 1 pm)	5-6 years old	13	2
T2	F	35	7	BA of Counselling Department	Half-day (7.30 am - 1 pm)	5-6 years old	14	3
T3	F	31	6	BA of Primary Education Department	Full day (7.30 am – 6 pm)	4-5 years old	19	9

The first participants labeled as T1 was Bachelor of Religion scholar. She joined this kindergarten for around 6 years as a half-day teacher arriving at 7.30 am and went back at 1 pm from Monday to Saturday. Currently, she was chosen to teach 5-6 years old children where altogether are 13 and 2 of them are full rime children. T1 is a mother of 5 years old boy and originated from Aceh.

Referring to the T2 as the second participant. A 38 years old female having a Bachelor of Counselling as the background of the study. A mother of a 3 years old girl has been a preschool teacher for 6 years. At the time this study took place, she is a half-day teacher arriving at school from 7.30 am until 1 pm. T2 having the same age children as T1 but got 14 children and 3 are taking the full-day program.

The last participant is T3, the youngest among participants at 31 years old. She was coming from Bachelor of Elementary Education Department and experiencing 6 years of a preschool teacher, however not linked with the background of the study.

Overall, there are 19 children (4-5 years old) under her supervision and guidance. And nine out of nineteen were in a full-day programme where going back home at 6 pm.

### **3.5 Validity and Reliability of the Tools of Study**

In this study, several data collection techniques represent the performance of validity and reliability. It is also noticeable that the more types of data collection are used for collecting the data, the more valid data that will be received. In this study, the researcher does not only employ participant observation during research but also uses interview and documentation for gathering the entire findings completely. Validity brings ease of collecting and conducting the data to become efficient. However, during data collection, there will be some obstacles to gain an absolute ending. Springer (2010) analyzed that it refers to which interpretation of a finding is appropriate, in light of existing evidence and theory.

Having reliability in this research such an integral part that might not be left aside. In other words, reliability represents the consistency of this study. Reliability is where findings quality of study depicts consistency even though they are being repeated and replicated on some occasions or another researcher respectively (Springer, 2010; Graham, 2012; MeanThat, 2016).

Referring to this case study, the interview protocol was self-conducted by the researcher based on the researcher's experience on the participant's behaviour in terms of a teacher who currently used syair Aceh in school. Thereafter, based on books, articles, research that had been read and studied regarding syair Aceh usage in daily life. The interview questions then were justified and validated by three experts in this field during the face validity process (Appendix E), which are (pseudonym): (1) Exp. A, a Chancellor of the Indonesian Cultural Arts Institute and Indonesian language for several years in Syiah Kuala University as well. Published syair Aceh collection book

where the researcher used a literature review. He had been chosen to be chairman of the Aceh Customary Assembly where having lots of information and experience of Acehnese tradition and culture. (2) Exp. B, Ar-Raniry Islamic University Lecturer on early childhood education for several years, published many early childhood education books, a guest star on many workshops, and has been chosen to be the judge on annual preschool teacher competition in Indonesia. (3) Exp. C, chairman of Early Childhood Education branch Banda Aceh. The one who becomes representative of all preschools in Banda Aceh and has been invited to be a guest in many workshops.

Thereafter, the researcher run the member checking process where after all information was received and went back to the participants to let them review their answers while taking some notes if necessary. In the end, all participants were given a member check form (APPENDIX F) to assure the procedure of member checking is accurate. After the interview questions had been formed, it began to do back-to-back translation from the Indonesian language to English to the Indonesian was being read, checked, and validated by the Head of International English School Course for two days in English Course Agency named International English School located in Banda Aceh (APPENDIX M).

In this study, there are two observation protocols adapted from two books. The first observation protocol depicting the participant timetable from they are coming to school until they finish is adapted from Creswell (2014) where the table and elements to observe the daily timetable at school from 7.15 am – 6.00 pm. Meanwhile, the observation protocol of teaching and learning activity adapted from Thomas (2017), the observation table on Thomas's book reveals the concrete sample to do teaching and learning activity at school where the addition of remark helps the researcher to observe the participant, observation tables and samples are depicted in Appendix B.



### **3.5.1 Pilot Study**

Before starting the real research, this study conducted a pilot study in August 2019. There are two main purposes of this pilot study; (1) to give a real experience for the researcher in the data collection process; (2) to assure the understandable questions for each participant. Firstly, the mechanism started by instructed the participant to answer the questions given consisting of three different matters; the way the teacher uses syair Aceh in the teaching and learning process; the influence of the teacher's background, experience, and training of the usage of syair Aceh; and the challenges encountered on that particular phenomenon. During the interview process, the researcher recorded and took some notes as well.

The next step was doing a pilot study, there were twelve questions were being asked, but they developed into eighteen question due to new information received from the teacher's answer based on their experience. Those questions were on Part A in the interview protocol, and the researcher added a diagram for the last question on part A to make participants understand the question's meaning. This pilot study findings provided a myriad of information regarding the usage of syair Aceh in a school context and released some helpful information for research concern. Hence, this interview protocol contains instructions for the process of interview, the question to be asked, and space to take notes of responses from the interviewee (Creswell, 2008).

## **3.6 Data Collection Techniques**

This study provides observation, in-depth interview, and documentation as the technique to collect the data of this study.

### **3.6.1 Observation**

Creswell (2008, p.221) stated "observation is the process of gathering open-ended, firsthand information by observing people and places at a research site".

However, observation is not simply as it is, the researcher should have good audio-visual skills for any detailed information. Thus, during observation, taking some notes, capturing and recording events is a must. There are some stages of observation highlighted as follows Creswell (2014):

- a. Choosing the site to be observed.
- b. Taking the observation first in a way to ensure the location.
- c. Determining a suitable participant also time and place to be observed.
- d. Introducing you as the researcher in this particular case.
- e. Conducting multiple observations to find out the confirmed understanding.
- f. Conducting a recording note under observation (fieldnotes).
- g. Look at the meaningful or related to the topic of information during observation.
- h. Recording descriptive and reflective field notes.
- i. Make ourselves recognized but remain unobtrusive.
- j. Slowly withdraw from the site.

#### **3.6.1.1 Participant Observation**

This study adopted participant observation where Denzin and Lincoln (2009) briefly defined that the combination of document analysis, interviewing of respondents and informants, direct participation and observation, and introspection of participant gradually is the whole meaning of participant observation, where much more significant than simply observe (Burgess's study (as cited in Thomas, 2017)). It is not only watching but also talking, reading, and keeping notes for gaining the whole understanding of a particular case. Being natural is part of the situation; data are coming from the interview, introspection, reflection, and direct observation; and the

instrument is watching, video recording, taking photographs, interviewing and examining documents (Thomas, 2017).

The researcher observed in the different days for reliability concern. To help during observation, some sticky notes will be used during observation for description while the phone camera is used for taking some important or anecdotal moments (APPENDIX B). It is also possible if some questions are coming up from the researcher's mind however, the researcher prefers to keep the questions and will ask after the teaching and learning process is finished.

### **3.6.2 Interview**

This study utilizes an interview to collect data by asking and recording the participant's responses for further step purposes to answer clearly where the phenomenon takes place. Active asking and listening are required to generate exploratory and descriptive data (Hesse-Biber & Leavy, 2011). On the whole, the researcher goes to the thick description of the participant's life (Hesse-Biber & Leavy, 2011), to reveal deep information and knowledge.

### **3.6.3 Semi-structured Interview**

This study adopts a semi-structured interview that occupies a combination of closed and open-ended questions and followed by how or why questions commonly did around an hour interview process (Adams, 2015). A semi-structured interview proposes the participants to raise the crucial issue comfortably (Nicholas, Meghan, Thomas & Shaun, 2016), so the insight and information gained (Adams, 2015).

Thomas (2017) elaborated the overview of this type of questions, such as; (1) the question asked requires an offer to the participants where they can respond or refuse; (2) based on the researcher's theoretical presuppositions; (3) each of them has open and ended question. This study utilizing semi-structured interviews because the

questions are divided into several topics area beginning with open questions and end with an adversarial question. Hence, it would be answered according to the participant's knowledge and experience (Flick, 2009).

Referring to this case study, the interview protocol was self-conducted by the researcher based on the researcher's experience on the participant's behaviour in terms of a teacher who currently used syair Aceh in school. Thereafter, based on books, articles, research that had been read and studied regarding syair Aceh usage in daily life. The interview questions then were justified and validated by three experts in this field during the face validity process (Appendix E). The questions were divided into four parts followed by the research questions that have been mentioned above. During the interview process, takes notes and records is compulsory before transferring them into the laptop.

### **3.6.3 Documentation**

Documentation in the qualitative study contributes to a complete understanding of the undertaken phenomenon (Creswell, 2012). Further, documentation helps the researcher during data analysis in supporting the data from interviews and observation before. Bogdan & Biklen (2007) discussed the availability of documents in research is crucial to interpret data in a real way that has been received previously by interview and observation rather than imagination.

Creswell (2012) elaborated the procedure of collecting documents in a qualitative study, as follows:

- a. Identification of related documents referring to the research questions;
- b. Consideration of public and private document;
- c. Permission of asking documents;

- d. Checking the accuracy, appropriateness of those related documents to answer the research question;
- e. Record the documents, such as take some notes or do the scanning.

In this study, the researcher collects some relevant documents, such as annually programme or PROTA (*program tahunan*), semester programme or PROSEM (*program semester*), weekly learning program or RPPM (*rancangan program pembelajaran mingguan*), daily learning program or RPPH (*rancangan program pembelajaran harian*), and others related documents. Those official documents lead the researcher into an ‘official perspective’ to understand a widely particular school from their kinds of literature (Bogdan & Biklen, 2007).

### 3.7 Research Procedure

Overall, there are five stages in the procedure of this research which depicts in the diagram below;

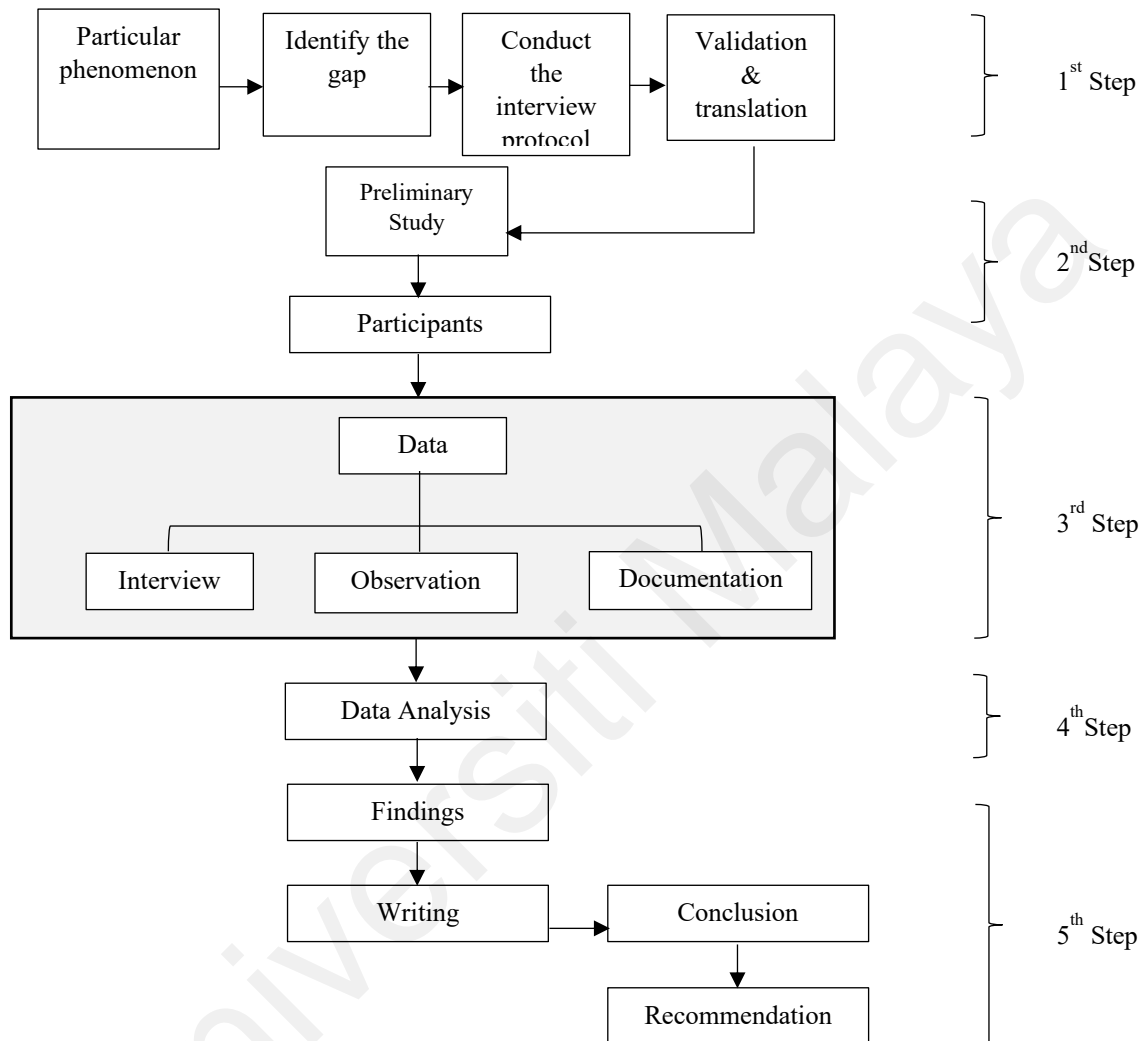


Figure 3.1 Research Procedure of the Study

The very first stage of the procedure above consists of five steps. In the beginning, the researcher allocates a particular phenomenon and identifies the current issue for finding a gap in between. The next is embarking on the interview protocols which will be translated and validated by experts in this field of study. The validation translation of the interview protocol will be used in the pilot study.

Referring to the second stage where the pilot study is started by choosing one participant to be interviewed by several questions that have already been conducted, translated and validated before. The findings encountered from the pilot study helped the researcher to allocate the appropriate interview protocol and avoid misunderstanding among participants in the actual research. The next step is allocating the participant's study, there are three teachers participated in this study having teaching experience more than six years in this private kindergarten. Table 3. Outlines the overall participants selected

Table 3.2

*The Selected Participants of The Study*

No	Pseudonym	Years of teaching	Gender
1	T1	6	Female
2	T2	7	Female
3	T3	6	Female

The third stage is collecting data whereby uses several ways; participant observation, in-depth interview applying semi-structured questions, and documentation. Overall, three participants joined this study. The participant observation comes first to give an understanding to the researcher by watching, taking notes, talking, and reflecting on the participant's behave. Meanwhile, the interview will be started the next day after learning and teaching is finished. Each participant might have a different time due to their teaching schedule which sometimes got different completion time one to another. Then the last is documentation where all manuscripts used in that particular preschool will be photographed for validating the result from the observation and interview process. Thus, all the information obtained is recorded either in audio or video.

The fourth step is analyzing all received data coming from observation, interview, and documentation. All data obtained will be transcribed and organized then coded in the different sorts of categories. In this step, the researcher will analyze manually and instantly, where the manual mode is coming from the notes from the paper or diary book and instant mode is using a qualitative transcribe software called *Nvivo*. The last step is writing up. All researcher does is discussing and reporting the findings and the literature review for generating one solid conclusion, implication, and recommendation.

### **3.8 Trustworthiness of the Study**

According to Polit and Beck (2014) trustworthiness refers to the way the researcher establishes the quality of the study. It aims to gain a credible answer (McMillan & Schumacher, 2001), to be considered as good research once it is read (Amankwaa, 2016).

#### **3.8.1 Triangulation**

In this study, to maintain credibility and dependability, triangulation is applied where “researcher takes a different perspective on an issue under study or—more generally speaking—in answering research questions” (Flick, 2009, p. 445). Triangulation itself has four *sometimes five* types; data triangulation, investigator triangulation, theory triangulation, and methodological triangulation (Denzin, as cited in Flick, 2009). In his book, Flick outlined the advantages of using triangulation:

“Triangulation may extend your methodological and theoretical access to the issue and field that you have chosen to study. Using triangulation requires more effort and resources. Thus, the extra benefit of using triangulation should be evident. The approach will be most fruitful if it produces new and additional insights. Often this means *contradictory or complementary results* arising from the use of *a number of methods*. All in all, triangulation allows the integration of a variety of qualitative approaches into a more general researcher design”

(Flick, 2009, p. 452).



This study employs methodological triangulation whereby using different ways of collecting data. It starts with observation among kindergarten teachers on their daily routine regarding the usage of syair Aceh in teaching and learning activities. The next step is to carry on a semi-structured interview section related to the topic in regard. Finally, portrait the documentation (curriculum, journal, daily lesson plan, weekly lesson plan, monthly and annual lesson plan, children’s progress report, and some related images). Overall, it summarizes the below table.

Table 3.3

*Methodology Triangulation Overview*

<b>Document Analysis</b>	<b>Observation</b>	<b>Interview</b>	<b>Documentation</b>
What is the syair Aceh used in Acehnese Kindergarten?		How do teachers utilize syair Aceh as a form of creative teaching in Acehnese private kindergarten?	
		Does the teachers’ past parenting style involve the application of syair Aceh in the classroom?	
		What are the challenges encountered in syair Aceh involvement as a form of creative teaching in Acehnese private kindergarten?	

In this study, the researcher firstly discusses the points that will be interviewed a day before interviewing to give them a prior understanding. During interview, the researcher uses the non-formal conversation. For example, elaborating the question and convert it into simple sentences and start the interview after they finish working. Moreover, for convenience concerns, the researcher serves the food for an enjoyable interview at that moment.

### **3.8.2 Member Checking**

In a qualitative study, there is an important step to allocate the trustworthiness of the study during the data collection, specifically at the end of the process by reviewing the answer from questions that have already been asked before to the participants (Harper & Cole, 2012). Member checking aims to advance the study to be accurate, credible, and solid (Candela, 2019), but also impacting the participant (Hallett, 2013) instead of only focusing to maintain the validity of this qualitative research (Creswell & Miller, 2000).

Yin (2014) illustrated that member checking is a review draft to be given to the particular participants to get new evidence that might not appear during data collection. She also reminds the researcher to consider that once a disagreement happens, they need to clarify further evidence to allocate this unfinished work.

#### **3.8.2.1 Member Checking Process**

In the process, this member checking allocates the participants to briefly confirm or reject their answer (Creswell & Miller, 2000), based on their experience practice (Hallett, 2013). However, the consistency of member checking would be disturbed if the participants just agree without giving any response, feedback, or confirmation of this study, sadly it would not lead the study to be valid as supposed to be (Buchbinder, 2011).

Stake (1995) indicated the participant as the “actor” by asking them to review the draft that they had already played on. Stake reminds that the researcher should be aware and accept that the result either disagreement or agreement, but again the researcher keeps going to get the interpretation until the final draft. Meanwhile, Creswell (2005) described the process of member checking:

“Member checking is the process in which the researcher asks one or more participants in the study to check the accuracy of the account. This check involves taking the findings back to the participants and asking them (in writing or in an interview) about the accuracy of the report. You ask participants about many aspects of the study such as whether the description is complete and realistic, if the themes are accurate to include, and if the interpretations are fair and representative”.

(Creswell, 2005, p. 252)

In this study, all the information received from the interview and observation process will be transcribed and sent to the participants a day after to review their answers. In that way, the researcher will sit together with the participant and ready to take notes for additional comments.

### **3.9 Ethical Consideration**

This study highlights some points that should be considered as explained below:

- a. Gaining formal permission and approval to embark on the research. Starting from the Education Faculty Office and University in the form of a letter. The letter will be given to the sample where kindergarten takes part in this study.
- b. The willingness of the participants. Before the research starts, the researcher firstly will build a bonding among participants in a way to give the convenience, then allow them to read and sign the consent form as the willingness evidence.
- c. Confidentiality. This study will use pseudonyms to state the preschool's and teacher's name.

### **3.10 Data Analysis**

This qualitative study utilized a case study as the design. As the case study stands for understanding the particular phenomenon within the small sample. This study received data from observation, interview, and documentation. Creswell (2012) implied that the

analysis of the study helps the researcher to perceive an understanding of the collected data. Creswell (2008) suggested several forms of organizing data:

- a. Develop the table source to help organize material
- b. Organizing material by type, it might be just one or even more
- c. Keeping duplicate data to save where unexpected occasions happen.

There are abundant types of qualitative data analysis to be used, however, in a way to appoint the data analysis, this study employs Miles and Huberman (1994) data analysis. Overall, there are three steps on the data analysing procedure as depicted below:

### **3.10.1 Data Reduction**

The abundant data that has been received from data collection now was being reduced. This step helps the researcher to be more focused on selecting, simplifying, abstracting, and transforming the data from the interview, observation fieldnote, or documentation (Miles & Huberman, 1994). The data reduction is going to bring all data where is being addressed.

In this study, coding is part of data reduction. As Creswell (2008, p.251) notes “coding process is to make sense out of text data, divide it into text or image segments, label the segments with codes, examine codes for overlap and redundancy, and collapse these codes into broad themes”. Furthermore, the coding process serves an organized flow to interpret the data using several steps starting by breaking it down, conceptualizing, and bringing all the data in a new way where the theory is raised (Strauss & Corbin, 2008).

During coding, some special terms might come up for making group data more efficient. Because coding aims to identify recurrent themes in the data, the researcher proceeds inductively, assigning each element of the data to a category that seems

meaningful (Springer, 2010). However, it probably changes or develops another item depend on circumstances during the research. Hence, the more code is getting smaller, the more specific and ready to be divided into categories or sub-categories. In his book, Creswell (2008) discussed how the codes can create a specific theme in a qualitative study. To conduct themes, the participant should select the appropriate and major codes which help a lot to find out the research question in a particular phenomenon. Codes generated from interview transcribe and fieldnote observation findings before being transferred into Nvivo10.

In this first step, the researcher utilized a software programme in the coding process called Nvivo. Flick (2009) illustrated that Nvivo having a complete command language to be coded and searched then recognizes to merge the several files. In a nutshell, He verbally reviewed that:

“... some features, like “system closure” (i.e., memo or search results can be added to original data) or the display of codes on the screen (“indexing”) in a hierarchical tree structure, are rather typical features of the program” (Flick, 2009, p.367)

In this study, NVivo has functioned soon after data transcribe was done. It helped to code the transcribe data in a ‘node’ (terms used in Nvivo). In other words, the nodes was a place to research pick the code of a paragraph. The group of nodes was called the tree node that could be adjusted by the researcher. The findings represented the amount of source and reference of every node that had been allocated before. Finally, the researcher could allocate the participant’s creative teaching by pointing the majority of the appearing code in the form of a diagram.

### **3.10.2 Data Display**

The data display comes after data reduction providing “an organized, compressed assembly of information that permits conclusion drawing and action taking” (Miles & Huberman, 1994 p.24). There is variety in displaying the data, on

their book, Miles and Huberman (1994) stated that it could be revealed in a form of a table, matrix, chart, graphical format, flowchart, or others. Data display permits the researcher to find out the relation among codes systematically. Thus, in this second step, the theme might have emerged in a form of words or sentences.

In this study, the data display is showing in the form of a table matrix of interview transcribe and fieldnote observation. As referring to Miles and Huberman's book (1994), some themes appeared in a form of words from the codes that had been selected on previous data reduction. During this data display process, the researcher took many times to re-read the transcribe on selective code to confirm the findings, thus, all the important data was covered.

### **3.10.3 Conclusion Drawing**

This is the last procedure in data analysis where Miles & Huberman (1994) explained that this conclusion drawing refers to the researcher's concern of the analysed data to address the research questions and implication as well. Rechecked to reconfirmed the findings in hands should be vertically linked to the research question where needs to be check and verify again. In a way, this third step leads to the validity of a drawn conclusion where should be credible and defensible. In this study the drawing conclusion was represented in a form theme description. That is the main answer to allocate research questions.

## **3.11 Summary**

This chapter informed the methodology used in this study. It begins with the overall illustration of the qualitative research and case study design. The study location is in a private kindergarten in Banda Aceh-Indonesia with three experienced teachers. The research procedure is informed in this chapter as well as the trustworthiness of this study. A case study commonly uses multiple data collection where includes;

interviews, observation, and documentation as the data collection. To analyze the data, this study utilizes a software name Nvivo 10 for the first data analyzing then continues to the coding process begins with open coding, axial coding, selective coding, and thematic coding. Finally, one conclusion could briefly determine.

Universiti Malaya

## **CHAPTER 4**

### **FINDINGS**

#### **4.1 Introduction**

This is a qualitative study utilizing a case study as the design. Three early childhood educators have participated in this study voluntarily and sincerely in one private kindergarten located in Banda Aceh, Aceh-Indonesia. This chapter administers the findings regarding the performance of the teachers' actions to utilize syair Aceh in teaching and learning activities. The eighteen semi-structured questions were asked to allocate the participant's point of view and experience in using syair Aceh during a classroom activity. Further, the teacher's behavior, as well as children, were captured under participant observation and documentation. Hence, all the data received was analysed in this fourth chapter.

#### **4.2 Overview of the Study**

This study was undertaken in a private kindergarten with 4-6 years old children. In the previous chapter III, the observation result allocated on the teacher's strategy in using local wisdom through learning regarding syair Aceh includes what tools and materials were used and environmental setting as well. As a case study, semi-structured interview, participant observation, and documentation are a suitable method due to its original purpose to let the researcher gains deeper information. Thus, there are slight boundaries between the researcher and participants.

The purpose of the study was to explore the usage of syair Aceh in teaching and learning activities in Acehnese kindergarten. The local wisdom applied to curriculum implementation was explored regarding teachers' actions in using syair Aceh creatively refers to Cermin, Barnes, and Scoffham (2006) who develop creative



practice from a creative state of mind which are: curiosity, making a connection, originality, and ownership.

Attachment building during data collection became the researcher's main concern. Three days in the first week were spent to blend with the school environment, the teachers, staff, the principal, and the children as well. Get to know all school members established the convenience not only for the researcher but also for teachers particularly the children. It could not be denied that lots of data were coming up for the first week to answer four research questions depicted below:

1. What is the syair Aceh used in Acehese Kindergarten?
2. How do teachers utilize syair Aceh as a form of creative teaching in Acehese private kindergarten?
3. Does the teachers' past parenting style involve the application of syair Aceh in the classroom?
4. What are the challenges encountered to syair Aceh involvement as a form of creative teaching in Acehese private kindergarten?

#### **4.3 Research Question 1: The Syair Aceh Used in Acehese Kindergarten**

In general, all pre-schools in Indonesia adhering to the 2013 curriculum as a guide for daily teaching and learning activities. To make the school program, this school used 10 books launched by the Ministry of Education and Culture to facilitate principals and teachers in understanding the 2013 curriculum and its implementation procedures which are; The early childhood framework and structure of early childhood curriculum 2013; The 2013 curriculum for early childhood education; guidelines for managing early childhood education classes; guidelines for the management of learning for early childhood education; guidelines for assessing learning for early childhood education; instilling an attitude towards early childhood education; provision of education unit

level curriculum (KTSP); preparation of early childhood education plan (RPP K-13) and preparation of operating standards for early childhood education unit procedures.

The data obtained in response to the first research question was found through documentation, in the form of daily learning planning or RPPH (*rancangan pembelajaran harian*) and physical evidence showing the use of syair in school activities. This first research question aimed to find out what syair Aceh used by teachers in teaching and learning activities creatively. According to documentation finding, the learning programme flow starting from semester programme or PROSEM (*program semester*) then continue to conduct a weekly learning plan or RPPM (*rancangan pembelajaran mingguan*), and followed by daily learning plan or RPPH (*rancangan pembelajaran harian*). This flow pattern was constructed altogether with teachers and principals before the new semester begins.

According to the documentation evidence, Syair Aceh was embedded in RPPH as daily songs used from Monday to Saturday. Initially, in 2007, the syair contained in RPPH was in only one paragraph, which later became full of syair Aceh. The results also showed that syair used refers to syair *Do Da Idi* found by scholars of Aceh. An example of RPPH was attached in Appendix L. The learning programme depicted in the below diagram as follows:

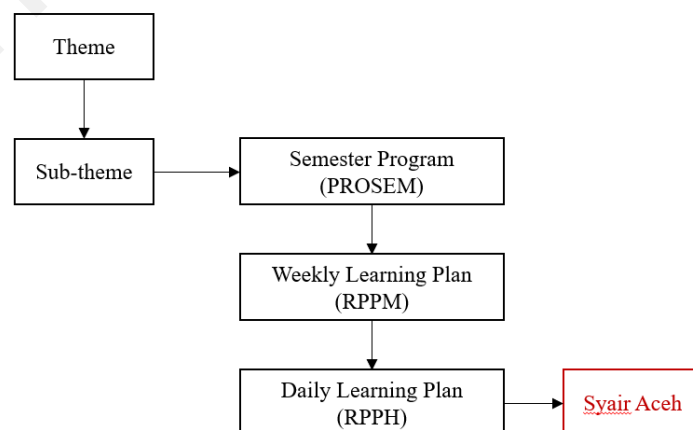


Figure 4.1 Flow of Learning Program in Kindergarten

To make it more fun, this kindergarten added the rhythm to the syair so easily followed by children. In general, the verse in the syair begins with the *Laailaahaillallaah* as a form of teaching that everything in the world and the hereafter belongs to God. In this study, there are seven syairs used in a school that were repeatedly practiced in circle time, main activity, and napping time however, with different meanings depicts as follow:

### 4.3.1 Syair 1

This first syair explains the importance of the *kalimah thayyibah* (the good words) to be practiced in life. The *kalimah thayyibah* refers to; God is perfect (*Subhanallah*), Alhamdulillah (*All praise is due to Allah*), No one God except Allah (*Laailaahaillallaah*), Allahu Akbar (*Allah is greatest*). This syair contains the message that if people practice this *kalimah thayyibah* in every life, they will be rewarded heaven. This is evidence that Allah (the Creator) will always be in the heart, hence, the heart, soul, and mind will always live through dhikr and the names of Allah.

Table 4.1

*Meaning and Time Used for Syair Aceh 1*

Syair Aceh	Meaning	Time Used		
		CT	MA	NT
Laailaahaillallaah	No one God except Allah			
Kalimah kalimah thayyibah beukai tamatee	The holy verse is a preparation for death	●	●	●
Tameng syuruga beurkat kalimah	Going to heaven because of the holy words			
Allah Allah di dalam hate	God, God in the heart			

Note:

CN= Circle Time

MA= Main Activity

NT= Napping Time

● = used

✕ = not used

### 4.3.2 Syair 2

In this second syair, the meaning contained in it is a deeper explanation of syair 1. *Kalimah thayyibah* in which being practiced in daily life seems to be embedded in blood and heart. Thus, the tongue remains saying that particular good words even when it does not make a sound. This syair reminds people that God must always be remembered all the time.

Table 4.2

*Meaning and Time Used for Syair Aceh 2*

Syair Aceh	Meaning	Time Used		
		CT	MA	NT
Laailaahaillallaah	No one God except Allah			
Kalimah kalimah thayyibah lam darah hate	The <i>kalimah thayyibah</i> is embedded in blood and heart	●	●	●
Lidah menari di dalam babah	Tongue speaks the holy words in the mouth			
Allah beutetap beusabe-sabe	God is always there			

Note:

CN= Circle Time

MA= Main Activity

NT= Napping Time

● = used

✕ = not used

### 4.3.3 Syair 3

The third syair explains that the *kalimat tahyyibah* (*Islamic good words*) is the most powerful *dhikr*, so that it is called "leader" of all *dhikr* in Islamic teaching. This syair also appeals to all humankind wherever we are, standing or sitting, always dictating that God is near and wherever we are.

Table 4.3

*Meaning and Time Used for Syair Aceh 3*

Syair Aceh	Meaning	Time Used		
		CT	MA	NT
Laailaahailallaah	No one God except Allah			
<i>Kalimah thayyibah pang ulee zikir</i>	The <i>Kalimah thayyibah</i> is the leader of <i>dhikr</i>	●	●	●
<i>Taduk tadeng berang kapat</i>	Either standing or sitting wherever it is			
Allah beutetap beusabe-sabe	God is always there			

Note:

CN= Circle Time

MA= Main Activity

NT= Napping Time

● = used

✕ = not used

Dhikr= short pray performed repeatedly through mind and soul

**4.3.4 Syair 4**

The fourth syair begins to describe the hereafter when all mankind will be revived and reunited in the same state. At that time, the sun seemed to be an inch above the head, causing the head to fracture as well as the blood vessels. But whoever practices this dhikr all the time, under any circumstance, this *kalimah thayyibah* verse will protect us from that situation.

Table 4.4

*Meaning and Time Used for Syair Aceh 4*

Syair Aceh	Meaning	Time Used		
		CT	MA	NT
Laailaahailallaah	No one God except Allah			
Thayyibah verse keupayong page	Thayyibah verse is a protection	●	●	●
Uroe tutong ulee beukah	On a hot day until the head breaks			
Hanco darah lam jantung hate	Breaking blood vessels in the heart			

Note:

CN= Circle Time

MA= Main Activity

NT= Napping Time

● = used

✕ = not used

#### 4.3.5 Syair Aceh 5

The fifth syair explains that *thayyibah* verse is a cure for heart disease. Heart disease here refers to humankind who put lots of concern to the worldly life, such as depression, stress because they are not feeling well enough in this *Dunya*. It caused by the high priority of worldly desires so that what is thought, seen, done will be directed to the *Dunya* (full of desire never feel enough). That condition causes them to forget *kalimah thayyibah* verse in entire life. That ignorance causes the *thayyibah* verse is not live in the heart until death came where the tongue became stiff to say that particular *dhikr*.

Table 4.5

*Meaning and Time Used for Syair Aceh 5*

Syair Aceh	Meaning	Time Used		
		CT	MA	NT
Laailaahaillallaah <i>Kalimah thayyibah keubat hate</i>	No one God except Allah Thayyibah verse is a heart bidder	●	●	●
<i>Soe soe yang benci kalimah thayyibah</i>	For those who is hate to the <i>kalimah thayyibah</i>			
<i>Patah lidah watee rab matee</i>	The tongue is stiff when it is about to die			

Note:

CN= Circle Time

MA= Main Activity

NT= Napping Time

● = used

✕ = not used

#### 4.3.6 Syair 6

The sixth verse illustrates that the guidelines for *Dunya* and the hereafter are clear in the Qur'an, the Holy Book that God gave to Prophet Muhammad PUBH. After the prophet Muhammad PUBH died, the Qur'an and the hadith remained as guides for the lives of Muslims. Therefore, the advice implied in this syair is to study and practice the Quran, so life will be peaceful and safe.

Table 4.6  
*Meaning and Time Used for Syair Aceh 6*

Syair Aceh	Meaning	Time Used		
		CT	MA	NT
Laailaahailallaah Nabiyullah kaneu wafet	No one God except Allah The prophet Muhammad PUBH has already died	●	●	●
Leupah nabi newoe bak Allah	Afer the Messenger went back to God			
Tinggai Qur'an ngen seulawet	Only Qur'an and salutation upon the Prophet were left			

Note:

CN= Circle Time

MA= Main Activity

NT= Napping Time

● = used

✕ = not used

#### 4.3.7 Syair 7

The explanation in the seventh syair is the difference between those who obey God and those who do not. God promised that those who obey God's commandments and behave well will be admitted into heaven. However, for those who do not obey commands such as not praying five times a day, doing bad things to others and shirking Allah, then they will be put in hell.

Table 4.7  
*Meaning and Time Used for Syair Aceh 7*

Syair Aceh	Meaning	Time Used		
		CT	MA	NT
Laailaahailallaah <i>Soe soe meutuwah tamong syiruga</i>	No one God except Allah For those who kind and does good deeds will be rewarded into heaven	●	●	●
<i>Soe soe yang paleh hantem sembahyang</i>	For those who does not pray as the obligation			
<i>Singoh geupanggang dalam nuraka</i>	Will be put into hell			

Note:

CN= Circle Time

MA= Main Activity

NT= Napping Time

● = used

✕ = not used

To conclude, syair Aceh that is currently used consists of seven syair. Every syair has initiate purpose in a form of advice for a human being particularly Muslims. However, mostly the syair tells about the power of *kalimah thayyibah* in this world and hereafter. Thus, the *kalimah thayyibah* should be taught earlier to introduce God rather than another knowledge.

#### **4.4 Research Question 2: The Usage of Syair Aceh in Creative Teaching**

The section of this chapter refers to elaboration on how teachers utilized syair Aceh as a form of creative teaching among 4-6 years old children to answer the second research question ‘How do teachers utilize syair Aceh as a form of creative teaching in Acehese private kindergarten’. To answer the second research question, interview data, fieldnote observation data, and documentation were used then analysed altogether.

According to the observation, interview, and documentation findings, three specific times have been allocated to the most used time to gain the data which are; circle time, main activity, and napping time. Since this private kindergarten provides daycare and does implement local wisdom not only in the main activity, the researcher collected the data until napping time as well. Hence, the total time for observation is around 312 hours from Monday to Friday in 4 weeks. There are some initial codes in chapter four in displaying the data as follows:

**Int** refers to *Interview*

**S** refers to a *session of interview*

**Ln** refers to a *line of interview transcribe*

**Obs** refers to *Observation Fieldnote*

**Ct** refers to *circle time*

**Ma** refers to the *main activity*



**Nt** refers to *napping time*

**Re** refers to *remark of observation fieldnote transcribe*

Since this study employs Miles and Huberman (1994) as the data analysis, data reduction as the first step was analysed by using Nvivo 10 software producing 76 nodes (*node stands for code in Nvivo*) originally. Every node having different sizes based on appeared most while the colour represented the various codes that appeared during the coding process. The nodes are compared by the number of items coded depicts on the below diagram while the codes listed lied on APPENDIX X. The diagram as follows:

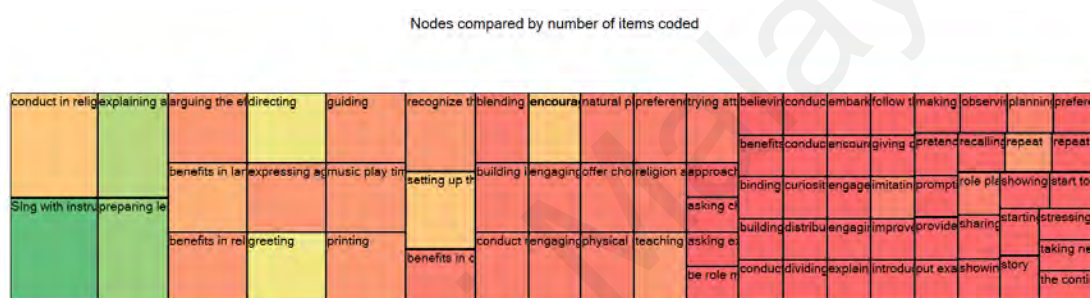


Figure 4.2 Comparison of Codes for Research Question 2. The detail codes can be seen on APPENDIX I

After reviewing three times in familiarizing with the data as still in the data reduction step, the researcher reduced nine uninformative codes, so the current codes used were 67 in total. The followed step was data display where those only informative codes were grouped into several selected codes which were: planning, setting, attracting, awareness, stressing, elaborating, prompt, continuous activity, encouraging, imitating, and recalling were framing in a form of matrix table.

Further, those selected codes were being reviewed again and grouped to allocate the appropriate themes in the conclusion drawing step. Overall, four main themes were describing the way teachers used syair Aceh as a form of creative teaching in teaching and learning activity. The classification of the themes depicted as follows:

Table 4.8

*Themes and Codes of Syair Aceh Usage as A Form of Creative Teaching*

Theme	Code
Bring about the topic	Attracting Prompting Elaboration Stressing
Pertinent action	Continuous activity
Self-determination	Planning Setting Awareness
Assisting genuinely	Encouraging Imitation Recalling

#### 4.4.1 Bring About the Topic

The creative teachers whose brilliant idea surely foster children's idea during a learning activity. It might seem different as happened in the past when all the ideas and information were coming from the teachers as the main source. In present, teachers are being hoped to be a facilitator and observer so children could think and act creatively as well as the problem solver. In this study, bring about the topic refers to attracting, prompting, elaborating, and stressing.

##### 4.4.1.1 Attracting

Before the activity begins, teachers will greet first the children as a way to attract children. In this study, all participants showing the same pattern of greeting. They will greet by *salam*, singing some songs, and give chance to children to expressing their yesterday's experience of what they did for five minutes in each. This fieldnote observation illustrated how T1 behaved:

T1 gathers children and greets the children with *salam* and some songs

(Obs-Ma2, T1, Re. 33)

Then T1 began to give children to talk in five minutes, could be experienced,

feeling or others, as illustrated below

T1 greets the children and asks about their experience the day before for around 5 minutes

(Obs-Ct1, T1, Re.3)

The same code was found as well on T3 and T2. Teachers will greet the children one by one and give them some moments around five minutes to share their ideas such as, experience, feeling, or anything. The rest children will hear and sometimes give questions as well.

Besides that, teachers in this study attract the children through singing and rhythm. Almost all activity in circle time is accompanied by music regarding the Acehese musical instrument. Even if it is not a song instead of a statement, teachers will bump the *rebana* to attract the child's attention. Thus, impacting the syair Aceh itself which was an outmoded culture transformed into attractive songs among children. T1 explained:

*“When singing we will use Acehese musical instrument called rebana”*

(Int-S1, T1, Ln.6)

To maintain consistency in teaching culture, teachers always use this musical instrument in circle time and syair Aceh begins right after *asmaul husna* singing as illustrated on observation of T3:

She bumps *rebana* and started to perform syair after *asmaul husna*.  
(Obs-Ct2, T3, Re.14)



*Illustration: Rebana*

Or before *talaqqi* (memorizing Qur'an) and *muraja'ah* (review the verses that have been memorized) begin, as T2's interview finding below:

*"Usually we use syair Aceh as the song in the morning at circle time, before talaqqi (memorizing Al Quran)"*

(Int-S1, T2, Ln.6)

It could be seen during circle time, T2 was trying to attract the children to be more enthusiastic by offering the *rebana*, as depicted on fieldnote observation below:

She gives the *rebana* to the children and let them bumps *rebana* while starting to perform syair Aceh after *asmaul husna*

(Obs-Ct1, T2, Re.6)

Since this school also employs an inclusive programme, there was one special girl who needs some aid regarding expressing something. She is just five years old, the way she is expressing something mostly through body gestures rather than speak verbally. This code was found under observation on T2:

She asks one special child to sit next to her. She grabs her hand, faces her face forward to the child repeatedly while singing the song as well as body gesture

(Obs-Ct2, T2, Re.11)

During the activity, teachers blended with children as well. This code refers to T1 fieldnote observation.

During the play, T1 observes and sometimes blends with the children to play together and deliver some questions.

(Obs-Ma2, T1, Re.38)

Overall, the art of attracting happens before embarking activity by greeting, through sing using the Acehnese traditional instrument, and blending with children in the main activity.

#### 4.4.1.2 Prompting

Prompting happens when teachers assist or suggest children's words learning. Simply put, teachers begin to use some strategies, properties, or media to understand the children for syair Aceh. It could be seen in T2's action when she was performing syair during circle time:

While performing syair Aceh, she opens the mouth widely to let children hear and see the words

(Obs-Ct2, T2, Re.15)

It is argued by T3 that she was using the same techniques to prompt the children in a form of below:

*"The children will follow right away after they hear us (the teacher). After that, the words used in syair slowly mentioned one by one and the meaning as well, for instance, "aneuk ubit" and "aneu meutuah".*

(Int-S1, T3, Ln.6)

Referring to T2 introduced the words of syair expressively in a form of sing. After that, she began to start another activity which was storytime, as the excerpt below:

T2 starts to tell the story using that book. The title of the book is "Syair Do Da Idi" is telling the meaning of words in syair

(Obs-Ma1, T2, Re.22)



*Illustration 5: T2 is telling story*

Just like T2, T3 used the book to tell the story in front of the kids as well. The words on the storybook used two colours, black and red. She started to use the book in the main activity, the excerpt as below:

T3 starts to story-telling using that book titling “syair Aceh *Do Da Idi*”

(Obs-Ma1, T3, Re.22)



*Illustration 6: T3 is telling story*

Meanwhile, T1 made a different story still related to syair Aceh but seemed more general. It was about Sultan Iskandar Muda life during the baby time. Sultan Iskandar Muda was an Acehnese hero who defended Aceh from colonialization. He was a very great hero today. T1 looked very excited about telling this story:

T1 starts to story-telling using that book titling sultan Iskandar Muda. All about King’s life and got syair inside the book where King’s mother performed it during his napping time (Obs-Ma1, T1, Re.22)



*Illustration 7: T1 is telling story*

In a nutshell, the way teachers prompt the children by articulating the words given in syair through facing forwardly and using storybook made by themselves.

#### 4.4.1.3 Elaborating

The children who learn and play in kindergarten or preschool are never-ending-asking human beings. They keep asking something without end even have been explained or elaborated by adults. Consequently, elaborating is one of the skills which important and needed among teachers as the main trusted source for children. Thus, properly giving good explanation and elaboration will help to build children's understanding, as highlighted on T3's fieldnote observation:

She is now explaining and elaborating the meaning of syair Aceh into simple sentences. For instance, "*meutuah*" is a good boy, she gives some examples then asked their children to give another example. (Obs-Ma1, T3, Re.25)

The data findings on fieldnote observation were linked with T3's interview transcribe as she describes how to explain the word in syair to the children:

*"... and then, we take some words from syair and try to explain and elaborate with some example"* (Int-S1, T3, Ln.26)

One expected moment happened right after T3's explanation when one child seemed not fully understand the meaning of words in syair, so the child remained silent as depicted below:

Got some children who do not answer, T3 immediately sings the syair to remain the children (Obs-Ma1, T3, Re.24)

This also could be seen on T1's fieldnote observation below when she explained the words of syair:

She elaborates on the meaning of syair Aceh into simple sentences. For instance, "*meutuah*" is a good boy, she gave the example then asked their children to give another example. (Obs, T1, Re.24)

In a way to explain the syair, T2 prefer to show pictures one by one to the

children as illustrated below:

She includes some pictures on that paper and opens one by one and elaborates on the children. (Obs-Ma1, T2, Re23)

In a nutshell, the way teachers elaborate the words of syair and the meaning is by showing some pictures related to the word, translate into the Indonesian language, give the right examples and ask children to give another example.

#### 4.4.1.4 Stressing

This is another essential skill to be implemented at school among teachers. This code refers to the emphasis of statements or ideas delivered from teachers to children mostly in speaking. Stressing was found mostly during fieldnote observation and all participants behave the same thing which leads to this code. The fieldnote observation findings when T2 read the story of Syair *Do Da Idi* pointed below:

On the page of “*meutuah*”, she stops and approaches the children’s chair to show them the picture reflected the meaning of “*meutuah*”. (Obs-Ma1, T2, Re.24)

It links to the T3’s fieldnote observation as well that she repeated some words for several times as depicted below:

She repeats that being “*aneuk meutuah*” will give benefits a lot to us and everyone. God loves *aneuk meutuah* (Obs-Ct1, T3, Re.28)

Then she also did another repetition for another word that has been explained before. But this more refers to confirmation to make children understand:

For confirmation, she repeats asking children what *Laailaahailallah* means until children could answer (Obs-Ct1, T3, Re.26)

On the interview data transcribe, T1 agreed that stressing in repetition is the first action that the teachers could do for children as highlighted below:



*“First of all, we bring in the vocabularies in syair Aceh then say together. I say first then the children will repeat” (Int-S1, T1, Ln.10)*

In a nutshell, stress refers to emphasize information regarding syair in a form of speech. Most teachers will repeat the words several times and asking back to the children as confirmation.

To conclude, bring about the topic demonstrated the teacher’s curiosity of what children’s doing at one moment. The way teachers begin to bring about the topic by attracting, prompting, elaborating, and stressing. The art of attracting happens before embarking activity by greeting, through sing using the Acehese traditional instrument, and blending with children in the main activity. Prompting stands for articulating the words given in syair by facing forward the children and using storybooks made by themselves. Teachers’ elaborating way to introduce syair is by providing some pictures and examples then asking children to give another example. Meanwhile, stressing refers to emphasize information regarding syair in a form of speech. Most teachers will repeat the words several times and asking back to the children as confirmation

#### **4.4.2 Pertinent Action**

The teacher plays a great role during teaching and learning activities. The uniqueness of children causing different types of learning, which are: visual learner; audio learner; audio-visual learner; or kinematic learner. Consequently, the pertinent action leads children to fully understand certain things. The illustration will be like this, when teachers teach about ant’s organs, continue to show the picture or video then go to the backyard to explore the real and where the learning process is not supposed to be done in a day. According to the interview, fieldnote observation, and documentation findings, this theme indicates continuous action as explained below:

#### 4.4.2.1 Continuous Action

According to the data found, there are three activities engaged with syair Aceh which are: circle time, main activity, and napping time. For the main activity, the researcher found that syair Aceh was used in role-play activity and religious activity. However, this kindergarten also engaged another Acehese culture into another activity such as physical motoric and natural play. As T2 elaborated in words:

*“The engagement of syair has been our core programme, usually in every morning during circle time and napping time for full time children. There are some activities during circle time, such as mineral water therapy, dhikir, shalawat, asmaul husna then followed by syair Aceh. It happens every day”* (Int-S1, T2, Ln.40)

It links to fieldnote observation of T2 during circle time:

She gives the *rebana* to the children and let he bumps *rebana* while starting to perform syair Aceh after *asmaul husna*  
(Obs-Ct1, T2, Re.6)

It also could be seen on T1 fieldnote observation as:

She bumped *rebana* and started to perform syair after *asmaul husna*.  
(Obs-Ca1, T1, Re.6)



*Illustration 8: children in T2's class during circle time*

Thus, all participants agreed that syair Aceh is constantly engaged during circle time in a form of a song using the Acehese traditional instrument. Consequently, T1

allocates the music activity is implemented in circle time from Sunday to Friday. T1 explained that:

*“Music activity will be done every day, mostly in the morning during circle time. Thus, music activity for five times in a week”*

(Int-S1, T1, Ln.31)

Similar goes to T3 where she highlighted:

*“ ..... music activity will be performed from Sunday to Friday during circle time, means that it is five times in a week”*

(Int-S1, T3, Ln.20)

Referring to the main activity has been stated before in the beginning. Roleplay is one super fun activity among children, it builds a sense of being someone elsewhere give new experience among children. According to observation and documentation, this role-play was held in the backyard, teachers set three different spots which are; market; house; and army. This role acts as continuous learning of what they heard the story of Sultan Iskandar Muda a few days before. T1 explained:

*“For example, today’s activity is family role play. The children will act to become a mom, dad, sister, brother, and I will provide the baby doll as well. When a child acts as a mom and pretending cradled the baby then she performed syair Aceh on baby’s napping time”*

(Int-S1, T1, Ln.18)



*Illustration 9: A girl sing syair Aceh while holding the baby*

Besides, T2 elaborated on the way she embarked on this role play for building understanding among children through the live application.

*“Yes. We divide the children to choose the role, for example, a mom. We’ll provide the baby doll to make everything’s real and surprisingly the child will automatically sing syair Aceh when she’s holding the baby”*

(Int-S1, T2, Ln.10)



*Illustration 10:* Girls are feeding the baby

In contrast, T3 has not been engaged syair Aceh in role-play activity. According to the interview transcribe, she had no specific reason, but T3 will try to engage in next semester:

*“I don’t know (laughing), but I think it’s interesting. I’ll try someday”*  
(Int-S1, T3, Ln.12)

Findings in physical activity show that syair Aceh was not explicitly related. Nevertheless, T1 keep showing interest to instill the value of syair Aceh as explanation below:

*“Hmm. We can see it on when the children play hanger outdoor games. Then, we explain to the children that your power is coming from Allah. So, we lead the children to say Laailaahailallaah or just simply Allah also can”* (Int-S1, T1, Ln.27)

Meanwhile, T2 admitted that her class has never related syair Aceh to natural activity. However, the other Acehnese culture has been engaged in the natural activity as T2 highlighted:

*“I think we could relate it when the children squeeze the leaves. I know it has no relation with syair. But since syair is a part of the Acehnese culture, I just want to elaborate and share what we’ve done before in teaching and learning activity”* (Int-S1, T2, Ln.14)

Meanwhile, T3 has not engaged syair Aceh in physical activity since she believed that syair Aceh could not be related to physical activity, but T3 agreed to try it someday as she explained:

*“I think no. Maybe because I’ve not started to think about it. I’ll try it someday”* (Int-S1, T3, Ln.16)

The other activity that was mentioned in data finding was natural to play. T1 explained that:

*“Hmm. It could be happened by using some tools. For example, we want children to learn the meaning of “meutuah” or “aneuk”. They can write and draw the pattern or letter by using natural ingredients such as turmeric or charcoal”*

(Int-S1, T1, Ln.21)

In contrast, the above interview excerpt had not appeared during fieldnote observation. However, the natural activity regarding another Acehnese culture was carried out under fieldnote observation as T2 highlighted below:

*“In our class, we do not apply syair Aceh in natural play. However, we still engaged Acehnese culture on it, for instance, mash and boil sirih leave. The tools are coming from an Acehnese traditional tool made from wood and stone”* (Int-S1, T2, Ln.12)

T2 links to what T3 did, as the excerpt below:

*“... I think there is no connection between syair and natural play. But for others Acehnese culture, yes it has”* (Int-S1, T3, Ln.14)

Religion activity was the other mentioned code. This activity happened every Friday where all children do *dhuha* prayer. It is implemented not only in the last week of the month rather than every Friday. T1 explained:

*“Yes, quite often. Exactly on Friday because we practice dhuha praying together and after finished, we make du’a then continue to sing syair Aceh. We used rebana as well”* (Int-S1, T1, Ln.29)

It links to the observation findings on T1 that:

Then, T1 took three *rebana* and together with children perform syair Aceh

(Obs-Ma3, T1. Re.51)

Besides, T2 explained in detail her experience in using syair Aceh in a religious activity as follows:

*“In religion activity, we use syair Aceh after our children finished dhuha praying. We introduce the syair through dhikr and the meaning of it as well. Sometimes, we did storytelling so children became more excited to hear”* (Int-S1, T2, Ln.6)

All experience from T1 and T2 links to T3 who also highlighted her points of view regarding syair Aceh usage in religious activity:

*“Yes, we engage syair Aceh in religious activity. It happens every Friday, the children altogether doing dhuha prayer and right after finished, they do dhikr and followed by syair Aceh. We use a musical instrument as well”* (Int-S1, T2, Ln.18)

The other activity is napping time. Napping time is a full-time student schedule after finished lunch. It usually from 2 pm – 3 pm from Sunday to Friday. T3 is the only full-time teacher in this study. Consequently, this code was found during observation on T3:

T3 performs syair Aceh while rubbing three children’s back at the same time. It only takes 10 minutes until they fall asleep.(Obs-Nt, T3, Re.46)

To conclude, pertinent action refers to continuous action where teachers designed and embarked on the activity regarding syair Aceh in continuity. The first teacher started with the song in circle time by using Acehese traditional music instrument, and then teachers did storytelling to children about syair Aceh from the self-made book, further engaged in main activity in role-play, natural play, and religion play.

#### **4.4.3 Self-determination**

In general, the school's learning program utilizes a group-based learning method, which is the learning activity that is commonly used among pre-schoolers in Indonesia. Self-determination is supported by the school regulation and then gradually enables the teacher's sense of belonging to be the professional teacher who responsible for every action taken. Self-determination leads teachers to be self-assured who having fearless in conducting, deciding, and become responsible for the best activity for children. Thus, teachers are feeling excited and facilitate children's ideas and transfer them to children's feelings. Hence, in this study, self-determination refers to planning, setting, and awareness.

##### **4.4.3.1 Planning**

Planning is one of the teacher's activities that might surely be conducted among teachers all over the world. But for some rural areas such as Aceh, it might not be applied instead of being focus only on 'what information that children can today?' where teachers could spontaneously embark on activity on the spot. The limited knowledge, access, and equipment causing this activity are not being fully implemented among teachers in worldwide schools.

According to the documentation and interview findings, this kindergarten has a programme called RAKER (*rancangan kerja*) or working planning where all

teachers sit together to discuss and brainstorm the activity. Teachers formulize learning activities referring to the themes that have been provided by the Indonesian Ministry of Education and Culture. The sample themes are showing in the table below, the complete distribution theme on APPENDIX J:

Table 4.9

*Sample of Distribution Theme Developed by Indonesian ECE Guidebook (2015)*

No	Theme	Subtheme	Sub-subtheme
1	Culture	Attire Food Dance Traditional games	National attire National food National dance National games
2	Plants	Paddy Fruit tubers Vegetables	Paddy Corn Mango Rambutan Kiwi Potato Carrot Spinach Garbage Long beans

Generally, it is held on two days before the new semester begins, as T1 expressed:

*“... before the new semester begins, we spend around two or three days in doing this learning preparation or what we called RAKER (rancangan kerja) or working programme. We sit altogether according to the class”*

(Int-S1, T1, Ln.39)

It is noticeable that Acehese culture becomes one of this kindergarten's prestigious programme. The engagement of this culture was formed during RAKER where being implemented in the last week of every month. T2 explained:

*“First of all, we were making work planning before the new semester is coming up. For the Acehese culture engagement, we put on the last week in a month. Thus, the theme will also relate to*



*the Acehnese culture, we speak Acehnese language to children as well”*

(Int-S1, T2, Ln.38)

Referring to T3 who experiences the same thing as what T1 and T2 stated above. T3 expressed that she was feeling helpful on this programme as depicted below:

*“Firstly, we had working planning in two days for two hours before the semester is coming. I think it is really good since we already prepared the activity before and stick to the plan. During the activity, we prepare all the learning tools and equipment, book for telling a story. And then, we take some words from syair and try to explain and elaborate with some examples”*

(Int-S1, T3, Ln.26)

All participants as well as other teachers sit all together to form semester activity before the upcoming semester begins as what they called PROSA (*program semester*) as depicted on the below diagram:

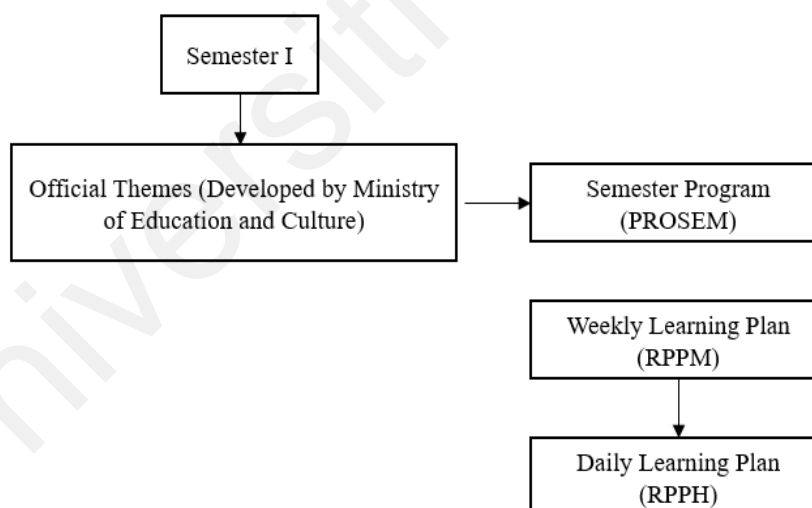


Figure 4.3 Teacher's Working Planning Overflow

To conclude, the teacher's working planning overflow starting by referring to the official themes developed by the Ministry of Education and Culture in Early Childhood Education. The themes then are developed into overview sub-themes for the whole semester called semester programme or PROSEM (*program semester*). The developed sub-themes then elaborate into sub-sub-theme according to a child's

development and growth in a form of a Weekly learning plan (RPPM). The weekly learning plan then turns into a daily learning plan called RPPH consisting of the children's activity based on developed sub-sub-themes.

#### 4.4.3.2 Setting

The setting refers to the learning environment. Teachers prepare the equipment, staff, and everything related to today's activity before teaching and learning begin. According to observation findings, the rest time is currently used to set up the learning equipment and environment whether in class or outside of class. It shows on the observation that all participants exactly did the same action at the same hour, all participants entered the office for preparing learning equipment. They printed the files as what T1, T2, and T3 did:

T2 enters the office and prints then binds pieces of paper

(Obs-Ma1, T2, Re.18)

T3 enters the office and print a file

(Obs-Ma1, T3, Re.17)

T1 prepares and prints some pieces of paper turned into a book in the office. She goes to the class altogether with children for storytelling time

(Obs, T1-Ct2, Re.9)

Meanwhile, T3 bind the printed paper as looks like a book,

She binds the paper, now it looks like a book

(Obs-Ma1, T3, Re.18)

T3 transformed the printed paper into a book consisting of information about syair Aceh. T3 revealed that:

*“During the activity, we prepare all the learning tools and equipment, book for telling a story. And then, we take some words from syair and try to explain and elaborate with some examples”*

(Int-S1, T3, Ln.26)





*Illustration 13: T2's circle time*

Meanwhile, the front yard has been the option of T3. She laid two rugs on the ceramic next to the school's glass wall as highlighted on her fieldnote observation:

T3 takes three rugs from the shelf and laid on the front yard and carries out two Acehnes traditional music called *rebana* and *kerincing*

(Obs-Ct2, T3, Re.9)



*Illustration 14: T3's circle time*

T3 explained that she intentionally used the musical instrument in circle time.

T3 expressed that:

*"Sure. In music activity, I prepare some musical instrument .."*

(Int-S1, T3, Ln.8)

To conclude, the setting is the way teachers prepare learning equipment as well as a learning environment. In this study, the way participants set up the learning activity using syair Aceh started from printing and binding to make a storybook, using the Acehnes musical instrument, and laying rugs for the learning environment.

#### 4.4.3.3 Awareness

Feeling awareness was found during interview findings where the teachers understand consciously their mission through action taken. Referring to the Indonesian Ministry of Education and Culture, there are six child's developments that should be stimulated during the early years which are: moral and religion, cognitive, language, physical motoric, social and emotional, and art development. In this context, teachers believe that syair Aceh contributes to the child's development which is: moral, and religious, language, and cognitive development.

The findings of this code described the form of awareness that the teachers have regarding the usage of syair Aceh. For instance, the use of syair Aceh in kindergarten where today is very rarely practiced in everyday life. Based on that reason, Acehnese culture has been implemented in this kindergarten since early 2017 as well as syair Aceh. T1 expressed her hope for this programme:

*“To children recognize syair Aceh. We are surrounded by Acehnese, so introduce them to this culture from early years is the mission”*  
(Int-S1, T1, Ln.4)

Apart from that, the other teacher realized that syair Aceh helps to stimulate a child's language development. Due to daily repetition at school, children used to perform syair Aceh at least two until three times in a day which is: circle time, main activity, and napping time which gradually improve their Acehnese language that might not be received by family as elaboration from T3:

*“My purpose is to introduce the Acehnese language. Nowadays, children tend to rarely use the Acehnese language in daily life, they just do not know because their primary communication tool is the Indonesian language. So, this syair in a way to recognize children with Acehnese language”*

(Int-S1, T3, Ln.4)

The majority of participants stated that syair Aceh will stimulate children's language development. T1 explained:

*"Lots of benefits for a child's development, mostly in language development. Children right now having less information and experience regarding the Acehnese language whereas all of them coming from Acehnese parents. But yeah, it happens. I can predict that the impact will be 100% children not able to speak Acehnese. That is why we make programme like this to reintroduce the real Acehnese language through syair Aceh"*

(Int-S1, T1, Ln.43)

It was stated as well by T2 who believe the reason engaging syair in activity depicted below:

*"We performed syair in a form of the song to stimulate children language development"*

(Int-S1, T2, Ln.44)

At the same time, T3 expressed that syair has lots of benefit to a child's development particularly in language development as highlighted below:

*"Yes sure. Lots of benefits, one of which is language development"*

(Int-S1, T3, Ln. 28)

Besides language development, there was another child's development appeared which is moral and religious development through T2's interview session:

*"...the meaning of syair leads the child to recognize God (Lailaahallallaah) which stimulate their religion development"*

(Int-S1, T2, Ln. 44)

As the implementation, T2 engaged syair Aceh in children's religion activity as she elaborated:

*"In religion activity, we use syair Aceh after our children finished dhuha praying. We introduce the syair through dhikr and the meaning of it as well. Sometimes, we did storytelling so children became more excited to hear"*

(Int-S1, T2, Ln.16)

It links with T1's elaboration during the interview process that syair Aceh can stimulate children's religious development as it always started by saying *Laailaahailallah*, the introduction of God in Islam. T1 elaborated:

*"Meanwhile, the religion development where teachers mention Allah and Laailaahailallah for every beginning of syair Aceh"*  
(Int-S1, T1, Ln.43)

Surprisingly, T2 mentioned that there is another child's development that could be stimulated for the usage of syair Aceh as depicted below:

*"I think. Oh yes, and cognitive development where children think and try to translate the meaning of the words given and physical motoric development"*  
(Int-S1, T2, Ln.44)

Overall, self-determination depicts that teachers in this study had been already aware of the advantageous value coming from syair Aceh, it listed that language development seems to be most developed as followed by moral and religious development. However, only T2 believes that cognitive and physical development could be developed as well by engaging syair into activity. Cognitive where children think and try to translate the meaning of the words given while physical motoric development coming from fine motoric used when children did an activity using syair Aceh.

#### **4.4.4 Assisting Genuinely**

This theme refers to the teacher's action regarding giving support, aid, help, and hope to the children during the activity. In this study, teachers assist genuinely children not only in the main activity but almost whenever needed. In this study, assisting genuinely refers to encouraging, imitating, and recalling.

#### 4.4.4.1 Encouraging

According to the observation in circle time, all teachers used musical instruments to boost up a child's enthusiasm in learning, it is not only for syair but also for another activity. There are many ways to encourage children in learning activity one of which is by using music. The findings data showed that the usage of syair Aceh by using rhythm and traditional musical instruments. As refers to fieldnote observation of T2:

She gives the *rebana* to the children and let him (child) bumps *rebana* while starting to perform syair Aceh after *asmaul husna*  
(Obs-Ct1, T2, Re.6)

Surprisingly, T3 who choose the front yard for circle time did the same thing. For the first, T3 bumps the *rebana* and shake the *kerincing*, but after five minutes, T3 offered the musical instrument to the children:

She gives the *rebana* to the children and let him (child) bumps *rebana* while starting to perform syair Aceh after *asmaul husna*  
(Obs-CT2, T3, Re14)

In the main activity, for instance, in role-play done by class T2. The role-play was about the story of the family's daily routine, the teacher also prepared the market as well as the seller so the family could go shopping for a while. The one who becomes a mom needs to take care of the baby from feeding her until sleep. T2 recognize that children performed syair Aceh when they cradle the baby, T2 understood that the children are too young to pronounce the proper Acehnese words. Then T2 approached the girl as depicted on fieldnote observation below:

She is approaching 'the mom' who is cradling the baby while singing syair Aceh. she notices that this child is miss-spelling, then T2 sits next to her and sings together with the children  
(Obs-Ma2, T2, Re.44)



Further, in the storytelling activity, T2 encouraged children first by introducing the word on the flashcard. Before this, she glued the flashcard words on the board. The description below:

She asks the children “who want to help me to say this? You can stand beside me”. One child is raising his hand  
(Obs-Ma2, T2, Re.44)

One volunteer boy raised his hands and helped T2 in the class. After that, T2 showed the picture on book one by one to children and elaborated:

She lets the children verbalize the picture and asks children to give another example  
(Obs-Ma1, T2, Re.25)

Meanwhile, at the same moment, T3 showing a different kind of encouragement. T3 often offer a question to the children before explaining something as depicted below:

Before that, she asks children first what is the meaning of *Laailaahailallah*, and got some children can answer  
(Obs-Ma1, T3, Re.23)

It happens as well in T1 who teach 4-5 years of children believe that the syair Aceh should be encouraged in physical activity such as during break time when they are playing. T1 explained her experience on this:

*“We can see it on when the children play hanger outdoor games. Then, we explain to the children that your power is coming from Allah Ya Qawi (The Stronge One). So, we lead the children to say Laailaahailallaah or just simply Allah also can”*  
(Int-S1, T1, Ln.27)

During the activity, all participants guided the children but mostly for those who need help. And sometimes asking the other children who have finished their job to help another child. The excerption as follows:

She guides the children mostly to those who could not be able to do so

(Obs-Ma1, T3, Re.33)

T1 tended to verbalize her encouragement, and some moment T1 approached the child while whispering positive words, depicted as follow:

She guides the children by saying “you can do it”, and at some moments she approached the child and whisper “I know you got this” or “excellent” or “well done”

(Obs-Ma1, T1, Re.27)

In a nutshell, the way teachers encourage children in using syair Aceh by keeping the eye on the children when they are doing something, refers to support, guidance, and build a child’s self-esteem by action and verbal. Because once in a while children might seem bored, having lost focus during learning or ignoring to do something as she/he could not master this.

#### 4.4.4.2 Imitation

Imitation was coded for the event where the teacher gave an example of specific information that maybe be unfamiliar to children. This code was found under observation on T2 where she was telling the story of syair Aceh to the children:

She imitates the attitude reflected “*meutuah*” to make children more understand. She is using her body gesture, for instance, praying, helping people, diligent and another example of a good boy or girl

(Obs-Ma1, T2, Re.26)



*Illustration 15: T2 pretends to cry*

This code also was appointed on T1’s action during a class activity. That was

storytelling time, T1 read the part where Sultan's mother was cradling the baby sultan while singing syair Aceh. the codes showed below:

She imitates the way mother cradled the baby sultan while performing syair Aceh (starts to sing) (Obs-Ma1, T1, Re.23)



*Illustration 16:* children seem enthusiastic of T1 performance

In a nutshell, the way teachers imitated is by giving examples and pretending to be someone to make children more understand particular information.

#### **4.4.4.3 Recalling**

Recalling was found during coding and categorized in this theme where it happened during the closing activity. Based on fieldnote observation, after the tidy-up session finished, teachers will ask children to sit again whether on the rug or chair, then asking one-by-one related to the topic that they have already done just now. As mentioned in T1's fieldnote observation:

T1 asks children to sit again on the rug to recalling session  
(Obs-Ma2, T1, Re.42)

Meanwhile, the fieldnote observation on T2 showed that:

During the recalling session, T1 asks children one by one some construct questions and deliver them some moments to share their experience during play  
(Obs-Ma2, T1, Re.43)

It happened as well on T2 and T3 since they used to be on the school's programme for more than six years, so no wonder if they got the repeated action in a day. In a nutshell, point of view skill refers to recalling the information regarding the

child's experience, knowledge, and feeling. Children would be given talk time for five minutes each while the rest are learning the information from their friends.

To conclude, the way teachers using syair Aceh in teaching and learning activity is categorized in these four themes: bring about the topic, pertinent action, self-determination, and assisting genuinely. Bring about the topic refers to the teacher's action which is; attracting; prompting; elaborating; and stressing. Pertinent action is the condition when teachers embarked on continuous activity regarding syair Aceh. self-determination refers to the teacher's professional sense, it could be seen when they are planning, setting, and being aware of the action or decision on children's activity. The last theme is assisting genuinely refers to how teachers encourage, imitate, and recalling children.

#### 4.5 Research Question 3: Teachers' Past Parenting Style of Syair Aceh Involvement

This section is going to discuss the teacher's past parenting in the use of syair Aceh to answer the third research question which is 'Does the teachers' past parenting style involve the application of syair Aceh in the classroom?'. The data received by interview and participant observation in the form of the mother. Before formalizing the theme, the codes were allocated by using NVivo in data reduction producing 24 codes in total as depicted in the diagram while the codes listed lied on APPENDIX X.

The diagram as follows:

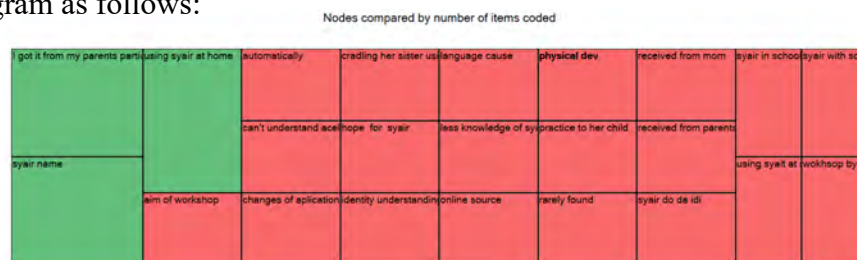


Figure 4.4 Comparison of Codes for Research Question 3. The visual listed code can be seen on APPENDIX I

Those above selective nodes were distributed in data display in a form of a matrix table. Further, the next step was conclusion drawing where the appropriate themes were formed: background, experience, and purpose. The themes and description explanation on below table:

Table 4.10

*Theme and Description of Teacher's Past parenting style of syair Aceh usage*

Theme	Description
Background	Teachers having prior knowledge and experience in the usage of syair Aceh. Their parents used to cradle them, especially in napping time. Hence, teachers could easily practice in their current life.
Experience	Teachers use the syair in everyday life. Especially when they put their children to sleep.
Source	Teachers have other resources to get a better understanding of syair Aceh and its use in everyday life.

#### 4.5.1 Background

All participants in this study argue that they have a memorable experience in the use of syair Aceh a long time ago. The experience gained from past parenting styles done by their parents. This corresponds to T1's statement:

*"I got it from my parents particularly my mom. I was sung by my mom in my napping time or every time I wanted to sleep. I used to hear that and still remember, so for me, it's quite easy to follow"*

(Int-S2, T1, Ln.71)

The experience gained by T1 is also experienced by T2. She recalled that her parents are the ones who practice syair Aceh, especially her mother. Therefore, T2 had previous tricks that T2 now practices on her daughter. The exception of T2's interview as follows:

*“I got it from my parents. I have been their habitual action, so I inherited and copy their action to my daughter”*

(Int-S2, T2, Ln.62)

It links to T3’s experience as well where she was sung by her mom through syair Aceh as depicted follow:

*“I got it from my parents particularly my mother”* (Int-S2, T3, Ln.50)

Overall, the background stated that participants in this study inherited the experience from their parenting style especially mothers. At present, they used it as well on their own child’s napping time.

#### **4.5.2 Experience**

This theme will elaborate on their experience in using syair Aceh in daily life. Overall, all participants having almost similar practices in daily life, particularly for T1 and T2 as the mother of five years old boy and three years old girl respectively. T1 explained:

*“As a mother, I am still practicing the syair Aceh in her napping time”*

(Int-S2, T1, Ln.55)

It refers to T2’s explanation of her daily experience at home. As a mother of one daughter, T2 used syair Aceh in daily life, especially in her napping time as stated below:

*“In the home, I used to perform syair in my daughter’s sleeping time, I sang it as the lullaby”*

(Int-S2, T2, Ln.60)

Not only that, T2 joined the Muslim community for women coming from the same residence, and after all finished, all the women performed syair Aceh together.

*“I currently use syair Aceh. Then when I have gathered among neighbors we called it wirid, so we performed syair Aceh as a form of dhikr”*

(Int-S2, T2, Ln.54)

T3 is a full-time teacher who spends more than half a day at school experiencing a little different from others. T3 explained:

*“Yes sometimes, I helped my sister of her son. I cradled her son”*

(Int-S2, T3, Ln.46)

T3 agreed that she performed syair Aceh automatically whenever she put the baby to sleep. As T3 explained:

*“I think so because it just automatically appears whenever I am trying to sleep any baby or toddler or any age level of children”*

(Int-S2, T3, Ln.48)

Due to automatic action done by T3, she had no idea the name of syair that she performed as depicted below on her excerpt:

*“It was just random, but I think Acehnese called it as syair Do Da Idi”*

(Int-S2, T3, Ln.52)

Syair Do Da Idi is the most common syair that has been practiced among Acehnese mother. The same goes for T2 that she was not mentioning the syair's name, but it refers to the syair Do Da Idi as well. T2 stated:

*“It has no specific name, I think. But it refers to syair Do Da Idi”*

(Int-S2, T2, Ln.64)

In contrast. T1 explicitly revealed that the syair that she used in her daily activity is syair Do Da Idi as highlighted below:

*“Syair Do Da Idi”* (Int-S2, T1, Ln.65)

Overall, participants in this study do practice syair Aceh at home and school as well. T1 and T2 practiced on their kids and T3 on her niece as well. The findings show that the syair that is currently used is syair Do Da Idi were mostly practiced during a child's napping time.

#### 4.5.3 Source

This theme depicts how participants received information all about syair. According to observation and interview findings, the main source of information regarding syair Aceh that participants received is from school. However, there are different opinions on the second source in obtaining information about the syair. T1 acknowledged that she used YouTube to access the syair Aceh examples. As T1 explained:

*“Yes, from YouTube. I have never experienced any workshop related to syair Aceh, I just browsed it from YouTube for additional source”*  
(Int-S2, T1, Ln.59)

T1 also responded that she also wanted to join the workshop if necessary to add to her knowledge regarding Acehese culture. Particularly syair Aceh. T1 stated:

*“Not yet. It was just not my turn. I want to participate as well to broaden my knowledge”*  
(Int-S2, T1, Ln.61)

In contrast to T2 who had been participated in syair Aceh workshop held by the Minister of Education and Culture in the province of Aceh. T2 revealed:

*“Yes, I've participated in a workshop held by Acehese Government under the Ministry of Education and Culture. It was a peutron aneuk workshop which the participants coming from another preschool in Banda Aceh”* (Int-S2, T2, Ln.56)



The Acehese government wanted to preserve Acehese culture starting from the early years. T2 added on her explanation as below:

*“The aim was to reintroduce and preserve Acehese culture particularly Acehese language through syair Aceh. There I was taught how to cradle a baby properly by using syair Aceh. They taught us the syair Aceh as well”*

(Int-S2, T2, Ln.58)

In contrast, T3 only relies on a school program where also provides and keeps updating the syair to be used in the classroom. T3 revealed:

*“Yes, I currently used syair Aceh from Sunday to Saturday since I am a full-time teacher. I spent my time mostly at school”*

(Int-S2, T3, Ln.44)

To conclude, there are three themes in this third research question which are: background, experience, and source. All participants reveal that their past parenting style was using syair Aceh, particularly when their mother was trying to put the kid to sleep. It affects their daily life in presence, without releasing all participants inherit their prior experience on presence life. T1 and T2 practice on their kid compared to T3 to her niece. According to the finding, only T2 who had been participated in a workshop regarding syair Aceh held by the Acehese Government under the Ministry of Education and Culture. However, T1 reveals that the internet helps her a lot to find another example of syair Aceh where T3 would prefer to rely on the school’s program regarding the list of syair.

#### 4.6 Research Question 4: Challenges Encountered to syair Aceh Involvement as A Form of Creative Teaching in Teaching and Learning Activity

This section is going to elaborate on the answer to the fourth research question which is ‘What are the challenges encountered in syair Aceh involvement as a form of creative teaching in Acehese private kindergarten?’. The researcher used interviews and observation findings to form several codes in data reduction, there were 17 nodes received as depicted in the diagram while the codes listed lied on APPENDIX I. The diagram as follows:

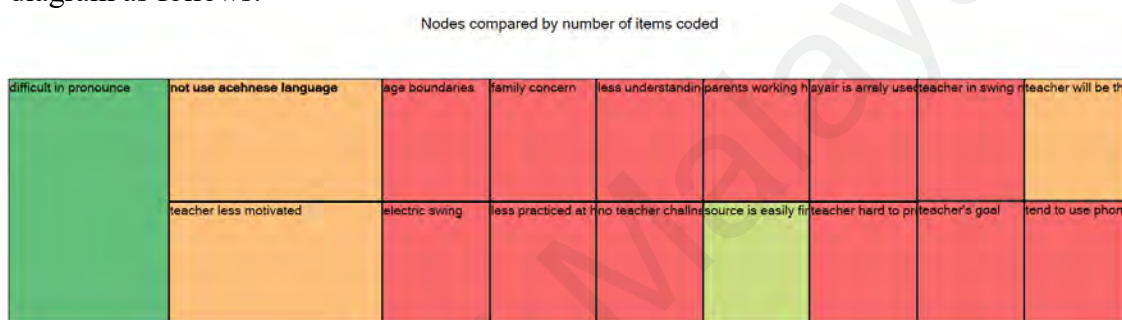


Figure 4.5 The Comparison Nodes of Fourth Research Question 4. The visual listed code can be seen on APPENDIX I.

A further step is the data display where the selective nodes were being described in the matrix table. The findings of the table matrix were categorized into several themes which are: challenges for students and challenges for teachers, as depicted on the table below:

Table 4.11

*Theme and Description of Challenges Encountered in syair Aceh Usage*

Theme	Code
Challenge for children	Environment Pronunciation
Challenge for teachers	Source Less-motivation Pronunciation

#### 4.6.1 Challenges for Children

A professional teacher is not only good at providing learning activity for children but also considers the other factors causing focus distraction among children on activities. In this study, the challenges for the students encountered were pronunciation and environmental factors.

##### 4.6.1.1 Pronounce

The ability of children to speak is an aspect of language development that must be constantly stimulated. Teaching children to understand more than one language is not something to be feared or avoided. This is very common in Indonesia since the mother tongue is the first language then followed by Bahasa (Indonesian language). Similar to Acehnese implementing bilingual (two languages) in daily life, Indonesian and Aceh. However, it is undeniable that there are some people in Aceh, especially those who live and reside in cities are not practicing the Acehnese language affecting less understanding among their children to speak and respond using the Acehnese language.

All participants of this study expressed that some children seem to struggle in using the Acehnese language. The rest seem comfortable speaking and respond confidently due to their primary language at home compared to those who do not. During learning and teaching activity T2 seemed to give lots of efforts to understand children of a certain word in syair Aceh as depicted below:

She imitates the attitude reflected “*meutuah*” to make children more understand. She is using her body gesture on showing the picture, for instance, praying, helping people, diligent and another example of a good boy or girl

(Obs-Ma1, T2, Re.26)



*Illustration 17:* T2 was showing picture of “meutuah” word to children

T2 believes that some children are struggling with the Acehnese language. The above fieldnote observation findings link to T2’s interview findings. T2 explained:

*“The challenges coming from the children itself of their mastery of Acehnese language. Children are less taught of Acehnese language at home. As an impact, every I used the Acehnese language, I need to translate it right away to Bahasa repeatedly. Because if not, children would not understand the meaning of syair Aceh that we currently used for days. It happened in the beginning, but now they are capable enough”*

(Int-S3, T2, Ln.68)

T3 under her interview process agreed that the words of syair causing difficulty of pronunciation among children. However, as time goes by, T3 claimed that the problem would be solved as daily repetition. T3 expressed:

*“... So, for those who are not able to read yet, they will just imitate us. Nevertheless, we keep showing our effort in this as a way to preserve our culture. As the result, within a week, the children can perform syair Aceh without any aids from teachers”*

(Int-S3, T3, Ln.60)

It associates with T1’s elaboration of difficultness in pronouncing the word since the children are too small:

*“Sometimes, the children are too small and are not able yet to sing syair”*

(Int-S3, T1, Ln.79)

Consequently, T1 acknowledges that repetition is a good approach to be implemented during teaching and learning activity whether in circle time, main activity, or napping time as depicted below elaboration:

*“Further from pronunciation. However, because we practice at school every day, now then the children can follow, Alhamdulillah”*

(Int-S3, T1, Ln.75)

T1’s explanation during the interview interconnected to her fieldnote observation where

Suddenly, T1 approaches one girl who is not able to follow in syair. She sits next to her and initially uses the wide-open mouth to pronounce the syair (Obs, T1, Re.52)

Overall, the first children challenge is coming from pronunciation whereby all participants experienced similar things. However, all participants keep going through to teach the words of syair by doing daily repetition, showing pictures, body gestures and translate into the Indonesian language then back again to the Acehnese language.

#### **4.6.1.2 Environment**

Referring to the above explanation, the influence of the environment is also a factor in the difficulties the children to speak Acehnese. This could happen either in internal or external environments. However, in this study, the internal environment would be the main cause of less-speak and less-understanding children regarding Acehnese language usage. T1 agreed that:

*“We see first from the child’s perspective. It was quite difficult in the beginning because they tend to not use and hear Acehnese language at home”*

(Int-S3, T1, Ln.75)

There are some factors mostly to the young couple married who live in an urban area. Indeed, they were not born in the Aceh environment, so applying the Aceh language at home would not be considered as the crucial thing. When children are not being taught by parents or other caregivers in the home environment, it would be affected by their external communication regarding using the Aceh language, for example at school. T2 explained:

*“The challenges coming from the children itself of their mastery of Aceh language. Children are less taught of the Aceh language at home. As an impact, every I used the Aceh language, I need to translate it right away to Bahasa repeatedly. Because if not, children would not understand the meaning of syair Aceh that we currently used for days. It happened in the beginning, but now they are capable enough”*

(Int-S3, T2, Ln.68)

One of which is parental working hours and media. As explained by T1 below:

*“It is rarely used right now due to parents working hours and business. Also, the environmental influence, for example, nowadays parents tend to turn the lullaby from a mobile phone rather than say it verbally from the mouth”* (Int-S3, T1, Ln.73)

According to interview findings, T3 recognized as well that media would be one factor this phenomenon happened. The excerpt as follows:

*“Some of the parents might not knowing the meaning either, so they prefer to something they understand such as lullaby or another nasheed song using the Indonesian language”* (Int-S3, T3, LN.56)

To conclude, the challenge encountered by children is coming from pronunciation and the environment. Both codes are related one to another indeed.

Pronunciation was coded as few children seemed struggling to pronounce the words of syair. Meanwhile, the environment coming from an internal family where the children's first language was developed. The founding factors are coming from parents who have less understanding of syair Aceh meaning and usage, media influence, and parental working.

#### **4.6.2 Challenges for Teacher**

According to observation findings, all of the participants originated from Aceh and Acehnese language has been their primary language in daily life. Nevertheless, during interview findings, all participants stated some challenges encountered among teachers during syair Aceh practice in the daily classroom as well as fieldnote observation findings. Overall, there are two themes allocated in this section which are: low motivation and pronunciation.

##### **4.6.2.1 Low Motivation**

All the teachers in this study are excellent at speaking the Acehnese language as they are categorized as active users. However, some other teachers are unaware of the importance of using syair Aceh in parenting, especially the young age teacher (under 30 years old). As indicated by T1:

*“Sometimes teacher having unstable emotions affecting their teaching process. it could be seen that sometimes they don't practice syair without any specific reasons”*

(Int-S3, T1, Ln.83)

Moreover, for those children who just around three or four years old who are not able to speak the Acehnese language properly. However, some teachers did not give enough explanation rather than sing the syair. T1 elaborated:

*“The children are too small and are not able yet to sing syair. So, not all children could say syair, few teachers are less motivated to teach children regarding syair Aceh. It can be seen that teachers are only singing rather than explaining” (Int-S3, T1, Ln.79)*

The findings data corresponds with T2’s fieldnote observation on Friday after *dhuha* praying finished as depicted below:

T2 asks other teachers together to be more cheerful as what she did so the children might not be bored

(Obs-Ma3, T2, Re.56)

Hence, low motivation is mostly expected from other teachers not the participants of the study. They stated that low motivation could be seen from the individual problem which sometimes teachers having unstable emotions affecting their teaching and learning process. It refers to syair Aceh where teachers only practiced in a form of the song rather than giving explanations to the children as well as T1, T2, and T3 practiced in class.

#### **4.6.2.2 Pronounce**

Referring to the above explanation where some teachers are no active users in terms of Acehnese language implementation in daily life. The pronunciation of syair Aceh might be seemed difficult to pronounce as the reading is not the same as the writing. T3 elaborated that:

*“Yes, it has. Sometimes it is also hard to pronounce by teachers. Because Acehnese language is unique, where what we say is different from what is written”*

(Int-S3, T3, Ln.58)

Surprisingly, the source of syair Aceh is not included in the challenge among teachers. All participants in this study agreed that the advancement of technology helps teachers a lot in accessing or browsing syair Aceh as explained by T1:



*“I think in this day and age, everything is easy and possible. With the advancement of technology and social media. So, all of that only depends to us, want or not”*

(Int-S3, T1, Ln.87)

To conclude, the challenge encountered among teachers of syair Aceh usage in teaching and learning activity is depicted on their low motivation and pronunciation. Low motivation could be categorized as teachers are not explaining or elaborating the meaning of syair Aceh instead of only singing. Further, pronunciation coming from those teachers who do not implement the Acehese language as a primary language, because the words of an Acehese language is different as it reads and it writes. Interestingly, the source is not included as a challenge among teachers as they can access it by using the internet.

#### **4.7 Summary**

This chapter interprets the findings of this study. To get a better understanding of displaying data, this chapter begins with a description of the study site and overall participants' description. Then it is followed by describing the answer to research questions one by one containing interview, observation, and documentation excerption.

The data analysis was using software programme Nvivo10 and for data analysis adopted Miles and Huberman (1994). Overall, there are three phases of data analysis, which are: (1) data reduction, employing Nvivo10 in doing coding process; (2) data display, forming several appropriate themes in a form of a table; (3) conclusion drawing, when the conclusion is being allocated.

Overall, there are seven syair found that are currently used in Acehese kindergarten. Teachers used syair Aceh in circle time, main activity, and napping time. the creative teaching of syair Aceh usage us coming from; bring about the topic,

pertinent action, self-determination, and assisting genuinely. Teacher's past parenting styles have not affected the usage of syair Aceh. It is found that the challenges encountered were coming from children and teachers. Hence, all research question has been answered and going to discuss in the next chapter.

Universiti Malaya

## CHAPTER 5

### DISCUSSION AND CONCLUSION

#### 5.1 Introduction

This chapter highlights the overview of the study, findings discussion, conclusion, and recommendation of this study altogether with implications for future research. The first section begins with the study overview then followed by the overall discussion following the research question related to the theory that has been shown in the previous chapter. The next section lies a narrative conclusion that appears in this study and a description of study recommendations and implications for teachers, societies, communities, researchers, and governments.

#### 5.2 Overview of the Study

Ministry of Education and Culture roles a policy to include local wisdom in particular regions (where people stayed) into the curriculum as the philosophy foundation. In early childhood education or called PAUD the shorten *Pendidikan Anak Usia Dini* utilized the Curriculum 2013 as the guideline and reference to educate children from 0 to 6 years old. The program of PAUD (*Pendidikan Anak Usia Dini*) develops all child's potential refers to the six main developments; religious and moral, physical motoric, cognitive, language, social-emotional, and art.

As we have seen the richness of Indonesia in terms of local wisdom could be proved by the engagement in practical life. Similarly, Acehnese people who lived in the western part of Indonesia had already engaged their local wisdom into the education learning process regarding parenting style. Thus, creative teaching is needed to apply the particular culture into teaching and learning activities regarding the early years.

This research reported that Indonesia ranked 115 out of 139 listed countries of the Global Creativity Index (CGI) published by the Martin Prosperity Institute (MPI) in 2015. It links to the study in Penengahan, South Lampung (2018) informed that 59.10% of teachers having low competency to be innovative in creating education play tools, conducting creative teaching, and teacher learning-centered might appears sometimes ignoring the children's assessment during or after learning process, especially for pedagogical competencies reached the average score at 49.94. (Seftiarani, Sofia, Anggraini, & Sabdaningtyas, 2018).

The diversity in the Republic of Indonesia aims to unite the differences. Cultural identity has been faded away due to globalization issues, cyberspace development, internet digital, and electronic information were quickly developed and dominated (Prayogi & Danial, 2016). In Aceh, for instance, the usage of syair Aceh is still scarce in the school context instead of the family context where still used in some rural areas (Muchsin, 2013). This kind of scarcity is caused by several reasons such as; lack of awareness and understanding; information, communication, and technology development; and have no prior knowledge regarding syair Aceh.

Hence, based on all the above explanations, the researcher aims to explore the usage of Acehese culture as a form of creative teaching in one private school. In terms of culture, this study will focus only on syair Aceh providing a huge benefit to children's development especially in the early years, particularly religious development (Yusuf & Nurmayani, 2013). Apart from that, this study also elaborates the currently used syair Aceh, teachers' experience on syair Aceh involvement as well as challenges encountered during implementation in daily classroom routine based on four research questions; (1) What is the syair Aceh used in Acehese Kindergarten?; (2) How do teachers utilize syair Aceh as a form of creative teaching in Acehese

private kindergarten?; (3) Does the teachers' past parenting style involve the application of syair Aceh in the classroom?; (4) What are the challenges encountered to syair Aceh involvement as a form of creative teaching in Acehese private kindergarten?.

This study utilizes a qualitative and case study as the approach and design respectively. The main purpose of this study to explore the syair Aceh usage in teaching and learning activity as a form of creative teaching. Consequently, three teachers coming from private kindergarten in Aceh have participated. Semi-structured interviews, participant observation, and documentation were the data collection techniques for four weeks. Three weeks were used to collect data from participant observation and documentation while the rest week to interview the participants, as well as member checking, was carried out. Then, the all collected data were analyzed by adopting Miles and Huberman (1994) analysis procedure for qualitative study which is; (1) Data reduction, where Nvivo 10 was employed for the coding process; (2) Data display, where the selective codes were grouped into several themes in a form of a table; (3) Conclusion and drawing, in a form of description. Without forgetting about study trustworthiness, this study employs triangulation and member checking as well.

According to data analysis, the current syair Aceh used to consist of advice to continuously do *dhikr* of *kalimah thayyibah*. The *kalimah thayyibah* refers to; God is perfect (*Subhanallah*), All praise is due to Allah (*Alhamdulillah*), No one God except Allah (*Laailaahailallaah*), Allah is greatest (*Allahu Akbar*). Overall there are seven syair to advise the purpose and benefits of *kalimah thayyibah* either in the world or hereafter. The way teachers utilized syair Aceh as a form of creative teaching is; bring about the topic; pertinent action; self-determination; and assisting genuinely. Further,

the teachers' past parenting style of syair Aceh involvement coming from; background; daily experience; and source. Meanwhile, the challenges encountered are coming from children and teachers. Challenges encountered from children are; pronunciation and environment while challenges from teachers are; source; less motivation; and pronunciation.

### **5.3 Discussion and Conclusion of Findings**

This section elaborates and discusses the findings found in chapter four with a literature review in chapter two.

### **5.4 Syair Aceh Used in Acehese Kindergarten**

According to the finding of the study, syair Aceh that currently used in Acehese kindergarten called *Do Dai Idi*. Overall, there are seven syair used in this private kindergarten depicting the advice and goodness of *kalimah thayyibah* to humankind either in the world or hereafter. It corresponds with Yusuf, Amiruddin & Gade (2020) also mentioned the name of syair used in parenting practice in Aceh Besar community called *Rateb Doda idi* as it is believed as an educational investment. A study done by Yusuf & Nurmayani (2013) found that religious syair expressing the worship to Allah and the example of good deeds whether in the world or hereafter as well as Sartika and Sari (2019) revealed that the religious value can be seen that many words in syair contain praise to God and affirmation that Allah is The Most Powerful and Merciful.

Interestingly, the first line in every syair Aceh is *Laailaahailallaah* aiming to let the children recognize, know, and understand who they belong to be and the first capture of God (in an Islamic way). Some of them are full-time children, so school turned into a second home where children spend almost more than twelve a day in school. It is aligned with Richert & Barrett, (2005) that spiritual value coming from family as the first support is critical in forming the spirituality and religious

understanding toward children because human's first capture of God will be in the starting lifetime. It is also mentioned in Yusuf, Amiruddin & Gade (2020) the syair consist value of *tawheed* (recognition of God), it applied in a very simple way by just put the child into a swing then parents start to sing the syair where at this level of age the faith introduction and belief are mattered such as the existence of God, prophets, angels, holy book, the judgment day, and destiny.

The first syair described the *kalimah thayyibah* as the death preparation. This syair contains the message to practice *kalimah thayyibah* in every day as an evidence that Allah (the Creator One) will always be in the heart. Hence, the heart, soul, and mind will always live through *dhikr* and the names of Allah. This finding coordinates with the Yusuf and Nurmayani (2013) in depicting the terms of "*thayyibah*" as a set in the first beginning of syair Aceh to maintain the children that the first thing they should know first is God. Besides that, Anwar (2020) in a library study informed the formulation of the syair contains phrases of *hai adoe*, *Allah ya Allah*, and *lon idang* while the theme is about *dhikr* (reminding Allah) in a form of story and advice.

Meanwhile, the second syair depicting someone's condition who remain to say the *kalimah thayyibah* either in the heart or through words as a *habitual action*. As Yusuf and Nurmayani (2013) revealed in their study that syair *peuyon aneuk* or what called syair *Do Dai Idi* exists in Acehnese daily life is performed by engaging some praises toward God, pray and *dhikr*. In this concern, Acehnese people tend to do *dhikr* by the time as their slavery form towards God. It depicts as well on the third syair contained advice about *kalimah thayyibah* that should be practiced every day either stand or sit as a reflection of God's existence. It is stated by Sartika & Sari (2019) indeed Acehnese people life dominated by the religious value that has been taught by

Islamic scholars and leaders one of it by syair Aceh, Zuriana (2011) added syair indirectly influence the society's life on taking action and mindset.

On the other hand, people who do not have the willingness to practice this good deed in daily life will receive some losses. As depicted on the fifth syair of finding that people having high priority of world desires tend to forget *kalimah thayyibah* in their life. That ignorance causes the *kalimah thayyibah* is not to live in the heart until death comes where the tongue became stiff to say the *kalimah thayyibah*.

Further, the reward for the good and bad deed depicted as well in the seventh syair of this study found. God promised that those who obey God's commandments and perform good deeds will be rewarded into heaven. However, for those who do not obey God's commands such as not praying five times a day, doing bad things to others, and shirking Allah, then they will be put in hell. It is associated with Liyana (2018) syair Aceh the compliment to God who creates the sky and earth; compliment that Allah is the Most powerful of everything; and compliment that Allah is One. Somehow, it reflects on daily activities among Acehnese people that compliment people to people rarely found instead of compliment of Allah.

Further, the fourth syair Aceh illustrated the life situation after doomsday where all humans gather in one place and the heat from the sun will break the head and blood vessels. However, it does not apply to those who practice *kalimah thayyibah* in daily life because it plays as the protection. It is similar to the study done by Yusuf, Amiruddin & Gade (2020) where at this level of age the faith introduction and belief are mattered such as the existence of God, prophets, angels, holy book, the judgment day, and destiny. It is also linked to Fahmi, Ismawan & Zuriana (2016) the meaning in syair peuyon aneuk refers to a reminder of the judgment day.



Meanwhile, the sixth syair illustrated that after Prophet Muhammad PUBH died, Muslim's guideline of life is based on Al Qur'an and Hadith. Therefore, the advice implied in this syair is to study and practice the Quran, so life will be peaceful and safe. It links to a book authored by Yusuf and Nurmayani (2013), who revealed that syair Aceh contains advice of Holy Qur'an recognition. Al-Qur'an is the holy book in Islam explaining the rule of life, history, knowledge, description of the hereafter.

### 5.5 Syair Aceh Usage as A Form of Creative Teaching

The findings elaborated in the previous chapter display the creative teaching in syair Aceh usage, the elements found in creative teaching such as: bring about the topic, pertinent action, self-determination, and assisting genuinely. Those mentioned elements of creative teaching are depicted particularly in circle time, main activity, and napping time. All of these creative practices are needed since syair Aceh has left behind an outmoded culture today. Further, it becomes much more important for the younger generation to recognize their own identity through cultural values. Similarly, the preschool practitioners in this study performed creative teaching as at this age children are curious to explore the world.

A comparison is created from findings depicted syair Aceh usage as creative teaching with creative practice theory of mind developed by (Cremin et al., 2006).

The comparison table is depicted below:

Table 5.1

*Comparison of Creative Practice Theory of Mind and Data Findings*

<b>Cremin et al., (2006)</b>	<b>The syair Aceh Usage as A Creative Teaching</b>
Curiosity and questioning stance	Bring about the topic
Making a connection	Pertinent action
Autonomy and ownership	Self-determination
Fostering originality	Assisting genuinely

The researcher notices that there are no steps or stages in creative teaching rather than a form of description of the teacher's action during teaching and learning activities. Consequently, the above table displays alignment between the study findings to the theory of creative teaching invented by Cremin et al., (2006).

According to Cremin et al., (2006) teachers seemed curious to do an activity with children, they would not just give the activity and let them play. Sometimes teachers provide questions, starting with 'how', 'when', 'what if', and showed the inner interest to develop children's answers. Teachers consider a lot of taking an approach to develop the children. It links to the findings that this study came up with the theme 'bring about the topic' refers to teachers' actions in combining their brilliant ideas into children's activity. The actions are; attracting, prompting, elaborating, and stressing.

The finding is aligned with Toivanen (2013) as well, he revealed that in creative teaching, the teacher does some improvisations during teaching and learning time, and sometimes acting spontaneously. It is interpreted in this study when teachers used the Acehese traditional music instrument while performing syair Aceh is an attractive action done by teachers in circle time. This finding similar to a study done by Tuczyńska, (2014) that Syair Aceh is played with music or instrument and reflecting how Acehese lives, the religion, ethics, philosophy, and aesthetic value on syair which regularly used in politics, social culture, and economic regulation (Zuriana, 2011). The same goes for Cremin et al., (2006), who stated that curiosity and questioning stance refers to the flexibility and enthusiasm of children. It relates to this study as teachers provide some time to children to express their yesterday experience, such as feeling, experiencing, and others for around five minutes.

Cremin et al., (2006) revealed the next element in the theory of mind creative teaching which is 'making the connection'. It refers to the teacher's various teaching to get connected with the child's mind and work. For instance, connecting the school's activity into the child's personal life. Here, the teacher engaged actively with children to stimulate their intrapersonal and interpersonal intelligence. It associates with the findings from theme 'pertinent action' that the way teachers deeply engaged syair Aceh in the main activity, such as: in role-play, in telling the story, and religious activity. First, in telling the story, the teacher created the book of syair Aceh, one consists of the syair Aceh meaning while the other one told a short story of Sultan Iskandar Muda (Acehnese hero) who was cradling and sung syair Aceh by his mom. Then, teachers prepared a lettering activity where children copy and paste the words of syair.

The next day T1 and T2 engaged syair Aceh in role play. Children would play a role based on their interests. The researcher found that the girls pretended to be a mom and did everything mom does because they had a baby doll. They showered the baby, feed the baby, and put on the swing, and automatically sang syair Aceh. This finding is also consistent with Vygotsky's theory on the relationship of main activities and achievement of development. he revealed that role play as the main activity stimulates a child's ability to act in an internal mental, symbolic mind, self-regulation, delusion, integration of emotions, and cognition.

The findings are aligned with Craft (2005), who implied that creative teaching similar to conduct an approach in a way to teach imaginatively and innovatively. As Warsiti (2015) well-explained how culture-based learning works; (1) identify the traditional local wisdom in society; (2) planning the learning program and evaluation; (3) the tolerance value is instilled through learning activity, song, game, and the story

involved tolerance character. She recommends that play activity applied should more emphasize the local culture of the local area to preserve and foster a love for one's own culture. It found on the findings that roleplay is an imaginative activity that can relate children to their real life. Further in religion activity held every Friday after *dhuha* praying. Teachers took the *rebana* and started to perform syair altogether with children.

Referring to 'originality' as the other element in creative practice by Cremin et al., (2006) where they believed that the creative practitioners completely come out with an original idea. They indicated that teachers would respond to the children spontaneously and bravely taking the risk and providing open questions for children. However, Cremin et al., (2006) in their study revealed that teachers might not think their teaching is original whereas teachers do spontaneous techniques during teaching is a part of originality indeed.

As is found on the findings on the theme 'assisting genuinely', teachers used many teaching techniques in teaching, such as encourage, imitation, to children during activity in syair Aceh usage and recall at the end of the activity. For instance, the teacher approached the children by asking the question, or giving pictures, or guiding children during free play in engaging syair Aceh, and sometimes showing body and verbal support to children. Teachers did imitation spontaneously of some meanings in syair Aceh and let children came up with their ideas to give another example. A similar creativity component was researched by Blake and Giannangelo (2012) argued that producing a brand-new idea or what it relates to the originality refers to the creative component.

It is related to Karwati's (2016) study that the development of this educational game development model can help teachers to provide culture-based playing activity,

to develop and stimulate all aspects of intelligence each child has. It depicted as well in this study when teachers did a recalling session at the end of the activity, providing some chances to children to speak of their experience and feel of today's activity.

Another element of creative teaching stated by Cremin et al., (2006) is 'autonomy and ownership'. The developer of this theory of mind stated that this refers to teachers' personality regarding self-autonomy. Teachers had strongly believed that the decision taken of a certain thing is coming from themselves, without doubt, so they are more responsible for any risk. Further, teachers showed a sense of belonging to the classroom and children resulting in an efficient child learning center as it was supposed to be. It links to the findings on the theme 'self-determination' when teachers are planning the outline semester activity far before the new semester begins, spending two or three days in designing. Teachers confidently assured that this would build children's identity to knowing their culture.

It is aligned with Cerniglia (2006) that teachers' background is important to children's learning process. it was found that teachers having less knowledge and training in art but demand that art should be used in a class that Cerniglia captured in the word "this feeling may have inhibited the types and complexity of activities" (Cerniglia, 2006, p. 201). Further, art allows the child-centered classroom activity where gives teachers more opportunities to explore and assess the child's artworks and an art activity. Interestingly, teachers showed high self-motivation to plan a new activity for classroom and activity improvement.

Also, in this study teachers were aware of the learning environment setting, around 15 minutes before the main activity begins, teachers printed files, bound files, prepared props, or set up a learning environment relates to syair Aceh. This finding similar to Sharp's study (2004) on the type of creativity where he revealed the third

element is 'press' refers to the strength of social and material environment that fosters creativity, such as environment support of originality. Interestingly, this finding is aligned as well with Jeffrey and Craft (2004), who explained that teachers create something novel and original and provide the children to improve creatively based on their mind and interest. This could influence teachers to conceive the creative environment in the class.

Additionally, teachers are aware enough of the syair Aceh benefits to child's development, as what Cremint et al., (2006) mentioned that in this element teachers are confident to make a decision or choices of their action, however, if it is not good for children, they will let it go not trying to defend. Thus, their findings associated with this study were the teacher's awareness of the importance of syair Aceh on the child's development as the evidence that teachers have self-determination as a part of creative teaching.

Overall, the creative teaching done by teachers in using syair Aceh is a socio-cultural theory implementation in the school. This sociocultural theory also mentioned the Zone Proximal Development (ZPD) wherein this moment children cognitively prepared but need help from their social interaction (Vygotsky, 1978). It links to the finding that children lived in Aceh and whose Acehnese parents but do not associate Acehnese language for communication tools. Thus, some of them are unable to understand the Acehnese language. Nevertheless, in another child's environment, such as school or neighborhood tend to use Acehnese language causing them to blend into this environment inadvertently. The Zone of Proximal Development (ZPD) depicts as follows:

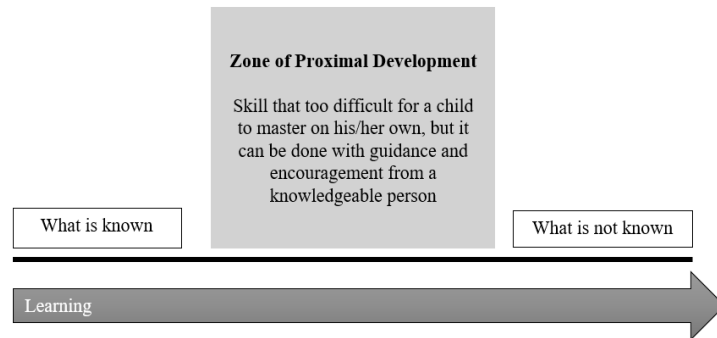


Figure 5.1 Zone of Proximal Development Overflow of Vygotsky (1978)

The diagram above illustrates that the social process helps children to learn something he/she has already known to what is not known yet. Vygotsky in his theory suggested that children need help in each phase of their development, the assistance referred to Vygotsky in the theory called *Zone of Proximal Development (ZPD)*. It is aligned with the study findings that the social process refers to a school environment involving teachers and peers as well. Further, the Acehese language in this study something that children have already known (direct or indirect) and syair Aceh as the new thing among children that needs to be learned.

As McLeod (2012) illustrated, the zone of proximal development (ZPD) has been defined as the distance between the actual developmental levels as determined by independent problem solving and the level of potential development as determined through the problem solving under adult guidance, or in collaboration with more capable peers. In other words, Zone of Proximal Development (ZPD) is a learning environment that happens if there is someone, in this case, the child is helped by someone adults or peers who have higher abilities than the child. It links to the findings that teachers show guidance in learning syair Aceh among children through attraction, elaboration, prompt, encouragement, and imitation. Additionally, it could be seen as well when teachers asked another knowledgeable child to help others who are not capable to catch up with the learning. Hence, the creative teaching in syair Aceh usage

is a form of reflection of the sociocultural theory developed by Vygotsky (1978). This study relates to the sociocultural theory that teaching Acehese language through syair Aceh helps children more understand as what the sociocultural theory implied that human intelligence is original coming from society or culture as well as learning is coming from the social process.

### **5.6 Teachers' Past Parenting Style of Syair Aceh Involvement**

According to the findings, the teacher's past parenting style is coming from background, experience, and source. It is noticeable that background refers to teachers' prior knowledge and prior experience in the syair Aceh usage. Meanwhile, experience refers to syair Aceh usage in daily life. Then the source depicts additional resources to get a better understanding regarding syair Aceh and the use in everyday life.

Overall, the researcher notices that a teacher's past parenting styles do relate syair Aceh's involvement in the teaching-learning activity. It could be seen when teachers designed a role-play for children's activity where they became mother, sister, brother in 'family theme'. Indirectly, the activity done was reflected by a teacher's background and experience in daily life. Referring to the teacher's background where all of them have a similar parenting style regarding syair Aceh usage, particularly mother. They described that every time to sleep, the mother would put in the children to traditional swing from *sarung* usually hang under tree or rooftop.

Consequently, the syair Aceh has been embedded in the mind as they practice to children at school and their children or nice. One of the teachers admitted that this has been habitual action from her, so it automatically happened whenever she put children to sleep. This finding shows that children will get calm soon after as Yusuf and Nurmayani (2013) implied that syair Aceh affects someone who listens by showing desire, joy, sadness, and madness.



Further, the teacher sang syair Aceh during napping time while rubbing the children's back, and for just around 7-10 minutes, the children fell asleep. This happened as well when they were home for their kids or niece. It is aligned with Muchsin (2013) many children get a touch and physical touch from parents or caregivers before the child sleeps, then there will arise a yearning from the child towards his parents. Hence, it is the basis for harmonious relations in a family. Additionally, Fahmi, Ismawan & Zuriana, 2016; Rezeki & Mohd Nazri Abdul Rahman, 2019; Yusuf et.al., 2020) found that the syair is the Acehnese heritage that should be preserved and inherit for any generation, mostly was performed by the mother on child's napping time when mom put the child on sleep.

This finding also showed that teachers having another source regarding the information on syair, such as from workshops and the internet. Nevertheless, all participants did not implement the syair from those sources instead of using syair provided from school solely.

### **5.7 Challenges Encountered of Syair Aceh Usage**

Findings reveal that the challenges encountered are coming from teachers and children. Challenges for children are; pronunciation and environment while the challenge for teachers is; pronunciation and low motivation.

Due to modernization, the family who lived in the urban area tend no to speak the Acehnese language as a primary communication tool in a home environment instead of the Indonesian language. The cause coming from the parental working hour and less awareness to preserve culture. Indirectly impact the children are not good at pronouncing the Acehnese vocabularies. This is aligned with Muchsin in his study (2013), that the usage of syair Aceh is still scarce in the school context instead of the family context where still used in some rural areas.

Those finding similar to the study findings done by Rezeki (2016) who compiled the lack of use of syair Aceh in a family environment is coming from lack of awareness to maintain and uphold the Acehnese local wisdom; lack of understanding of the meaning of syair Aceh where benefits to the child's development; the sophisticated of information, communication and technology that changed the way teacher transfers knowledge to the children. Based on the current issue, the creative teacher is needed to engage syair Aceh in preschool activity in a way to introduce the local wisdom from an early age.

However, challenges encountered by children do influence the syair Aceh usage during teaching and learning activities. For this reason, in this study, teachers need to do some improvisations in teaching techniques such as; imitating, encouraging, elaborating, and stressing. Nevertheless, the researcher admits that the children are now able to pronounce the words of syair but still need encouragement for the meaning. Consequently, creative teaching is needed to implement syair Aceh in teaching and learning activities.

Apart from that, the challenges also coming from teachers. However, it does not refer to the participant of the study instead of another teacher having low motivation and difficulty in pronunciation. The study findings performed that teachers having low motivation in teaching syair Aceh particularly the meaning. In the same way, Five and Buehl (2016) implied that the teacher's belief and experience contribute a lot to performance in the classroom. Thus, the assumption found by teachers influenced their teaching which somehow causing inconsistent practice where correspondingly to Leggett (2017) who reported that inequality of belief and experience among teachers keeps happening to lead to inconsistent creativity in practice. Overall, what is categorized as the intrinsic factor coming from personal

concern whereby teachers might understand the creativity, but not implement the creative behavior into practice (Freund & Holling, 2008).

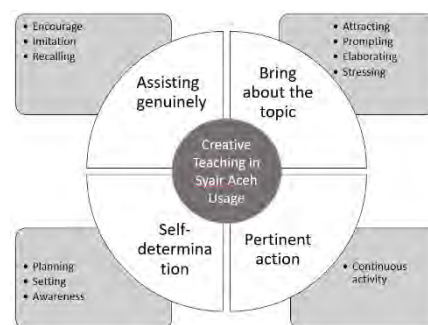
The other factor is coming from pronunciation. Admittedly, the pronunciation challenge refers to another teacher (not the participant of the study) typically around 20-25 years old. Those particular teachers can speak Acehese, however, some difficult words in syair Aceh were found. In the same way, Rezeki (2016) implied that the dialect could be another reason for syair Aceh that only used the Acehese language which not all teachers could understand.

## 5.8 Implication of the Study

This study begins with the researcher's curiosity about creative teaching done among Acehese teachers in using syair Aceh. After all, findings were collected, analysed, and revealed, this section comes up with implications of the study in the education field either theoretical or practical particularly in early childhood education.

### 5.8.1 Theoretical Implication

This study explores the teacher's action in implementing Acehese culture regarding syair Aceh in teaching and learning activity. Teacher's action refers to creative teaching as this study revealed some elements engaged one to another. As depicted before that this creative teaching is needed particularly for early childhood practitioners. To make it more obvious, the finding is displayed in a form of a diagram below:



*Figure 5.2* The Diagram of Theoretical Implication of Creative Teaching in Syair Aceh Usage

Each element on the above diagram is engaged one to another but not referred to as the sequence or stage. The small circle in the center forms other elements which are: bring about the topic, pertinent action, self-determination, and assisting genuinely. Meanwhile, the rectangle box refers to the activities related to the elements given that lead to creative teaching. Thus, the teachers in this study were successful to use syair Aceh as a form of creative teaching.

#### **5.8.1.1 Syair Aceh Involvement in Acehnese Early Childhood Education Curriculum**

The creative teaching in syair Aceh usage could be included in the Early Childhood Education Curriculum 2013 in Indonesia. According to the philosophy base, Early Childhood Education Curriculum 2013 is developed concerning; rooted in diverse national cultures; children are the heirs of a nation's culture who are creative and caring; the education process requires exemplary and continuous patronage, and learning activities carried out through play. Thus, the culture needs to be exposed to early childhood education.

The exposition of syair Aceh in Early Childhood Education is a part of 'diverse national culture' where Indonesia is the country with the most islands in the world. As depicted mentioned by the Ministry of Education and Culture to include local wisdom in a particular region (where people stayed) into the curriculum as the philosophy foundation. Starting from Early Childhood Education (PAUD), Elementary School (SD), Junior High School (SMP), and High School (SMA) (Indonesian Ministry of Education and Culture, 2015). In Aceh the socializations have been seen recently through workshops or training in a form of another general Acehnese culture, for instance, Acehnese local food, local dance, language, and outfit. Interestingly, all the mentioned cultures have been implemented in preschools located in Aceh.

However, the engagement of syair Aceh in the Acehese curriculum is supposedly considered more since its existence has been scarce enough. As Aceh provides huge benefits to the child's development; stimulates the child's language development, religious development, cognitive development, and sensory-motor development.

Those developments are regarded as children's development in Indonesia where to rely on six main developments; moral and religion, language, cognitive, sensory-motor, social and emotional, and art. Hence, the involvement of syair Aceh is highly recommended in the curriculum particularly in Aceh regional.

### **5.8.2 Practical Implication**

The finding of this study has significant importance to teaching and learning activity in preschool. The practical implication of this study findings is discussed in two sections: teaching in cultural learning and developing cultural learning assessment for children.

#### **5.8.2.1 Creative Teaching in Cultural Learning**

The elements of creative teaching of syair Aceh usage found in this study could be used by teachers in teaching and learning activities. As depicted in the above diagram showing the action in every element leads teachers to notice the creative teaching actions of syair Aceh usage which is scarce enough these days. Hence, the engagement of syair Aceh as an Acehese outmoded culture could be applied in teaching and learning activity in a form of creative teaching. Further, it stimulates another Acehese outmoded culture to be involved as well in teaching and learning activity as a form of cultural learning.

### 5.8.2.2 Developing Cultural Learning Assessment for Children

The result confirms that this a good choice for a basic foundation to develop cultural learning assessment for children in the early years. There are various types of assessments used in preschools, such as portfolio; project; craft; product; observation, etc. Hence, the involvement of syair Aceh could be put into assessment items to examine children’s development. To illustrate, in moral and religious development as syair provides advice, teachers could assess children’s moral and religious development since syair Aceh was implemented from last semester, what changes have been noticed. In another word, this syair Aceh usage helps teachers to assess the improvement of some child’s development in cultural learning.

The diagram of practical implication illustrates as follows:

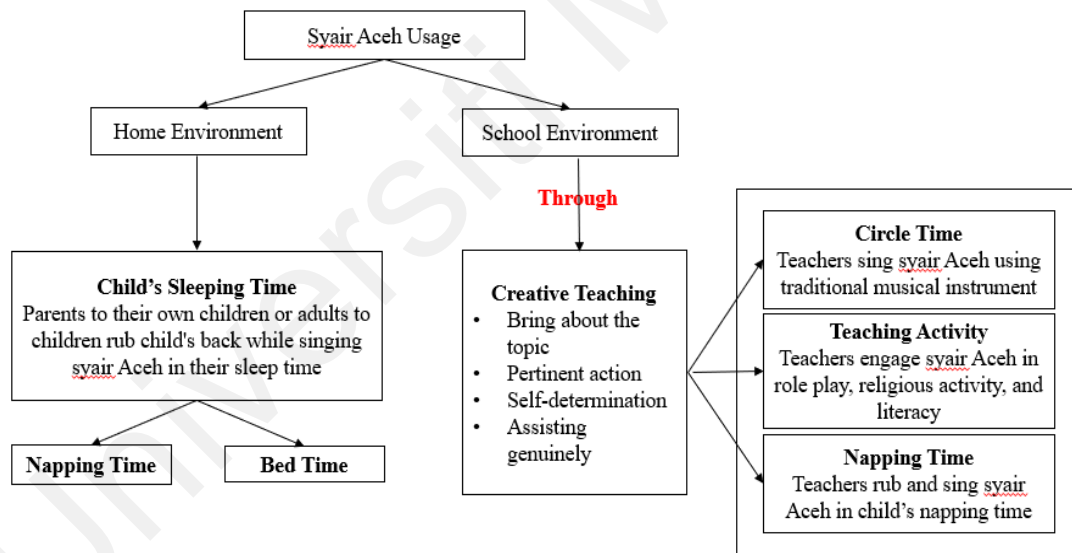


Figure 5.3 Practical Implication Framework of Syair Aceh Usage

The framework depicts the practical implication of syair Aceh usage either in the home environment or school environment. According to the framework, syair Aceh has been used in the home environment as the lullaby in the child’s sleeping time; napping time, and bedtime. Usually, the parent's majority mother rubs the child’s back or swing the child up and down while singing syair Aceh. Meanwhile, in the school

environment, syair Aceh is used as a form of creative teaching on three main occasions; circle time, teaching activity, and napping time. Creative teaching in syair Aceh usage when teachers bring about the topic, conduct pertinent action, self-determination, and assist children genuinely.

### **5.9 Suggestion for Future Study**

The applicability of these new findings is suggested in future research. In another word, another researcher, educators or social workers could use this study to develop another cultural study as a form of creative teaching. As this study is located in Aceh, another uniqueness regarding culture, customs, and tradition from another part of Indonesia also could be studied in early childhood education. For instance, grounded theory can be conducted with different samples and locations generally in Indonesia, specifically in Aceh. Hence, the grounded theory produces one theory related to syair Aceh usage.

The implies of this study could be associated as well in a quantitative study by measuring a child's development for the syair Aceh usage in school with a massive sample of the study. This finding surely develops deep understanding by conducting DDR (Design and Development Research). Notably, the findings could be used as data in need analysis as the first step of DDR research.

### **5.10 Conclusion**

This chapter dwells on a discussion about the whole research finding, implication, and suggestion following the four research questions. The creative teaching elements in syair Aceh usage refer to: bring about the topic; pertinent action; self-determination; and assisting genuinely. All the elements link to the theory of mind of creative practice developed by Cremin et al., (2006) and the teacher's actions reflected the socio-cultural theory developed by Vygotsky (1978) particularly on Zone Proximal

Development. Teacher's past parenting styles influence the involvement of syair Aceh because it has been a habitual action as done every day either in school or home. Even though some challenges were encountered in this study, the practice of syair Aceh usage showing good improvement, and some of the children able to sing syair Aceh within three months while others need guidance and supervision by teachers. To conclude, this study has accomplished to answer the four research questions. Together, the present findings confirm that the creative teaching implementation by teachers in syair Aceh usage is defined and linked to some previous researches. From the result, it is clear that this study reveals the theoretical and practical implications for Early Childhood Education curriculum and teaching and learning practice particularly in Aceh and generally in Indonesia. Finally, this study suggests future research to receive a wider and deeper understanding of cultural learning in the early years.



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