

## Jamee's Noble Dance Devotion at SDN 1 Bireun

**Intan Rizki Junita Tri Utami**

Institut Agama Islam Negeri Pontianak

Jl. Letnan Jenderal Soeprapto No. 19, Benua Melayu Darat, Kec. Pontianak Selatan, Kota Pontianak, Kalimantan Barat 78122, Indonesia

### Article Info

#### *Article history:*

Received August 19, 2025

Revised October 22, 2025

Accepted November 20, 2025

#### *Keywords:*

Traditional Aceh Dance,  
community Service, Cultural  
Arts Education

### ABSTRACT

Peumulia Jamee's dance service activity at SDN 1 Bireun was carried out to introduce traditional Acehese arts to elementary school students as well as instill character values through cultural arts. The program uses a participatory approach and qualitative methods by involving students in grades V and VI, accompanying teachers, and principals as partners. The implementation of activities includes the preparation stage of dance materials, routine exercises twice a week, performance simulations, and final evaluation. Data were obtained through observation, interviews, documentation, and pre- and post-implementation questionnaires. The results of the service showed a significant improvement in students' dance skills, an understanding of Peumulia Jamee's philosophical values, and confidence in displaying traditional arts in public. Students also show positive behavioral changes in school that reflect the internalization of cultural values. Factors supporting the success of this program include student enthusiasm, teacher and parent support, and adaptation of training methods. This program proves that traditional arts can be an effective means for cultural preservation, character education, and the strengthening of local identity at the elementary school level.

*This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.*



### Corresponding Author:

Intan Rizki Junita Tri Utami

Institut Agama Islam Negeri Pontianak

Email: [intanrizki447@gmail.com](mailto:intanrizki447@gmail.com)

## INTRODUCTION

Acehnese culture is known to have a strong tradition of welcoming guests with respect and hospitality, one of the expressions is through the tradition of Peumulia Jamee. This tradition is not only an expression of manners, but also a means of instilling social and moral values in the life of the people of Aceh. In the context of education, this kind of cultural introduction can strengthen students' local identity early on and encourage them to appreciate ancestral heritage.

The Peumulia Jamee dance is a form of traditional Acehese art expression that combines elements of movement, music, clothing, and philosophical meaning to welcome guests. As a learning medium, this dance has great potential to instill cultural, aesthetic, and character values such as respect, mutual cooperation, and togetherness, which are very important for the character development of elementary school-age children.

A number of studies have examined aspects of Peumulia Jamee and its related traditions. The research of Dance Ranup Lampuan: Exploration Genius Aceh Movement and Expression Female Body Beauty Values in Culture Peumulia Jamee by Riezal, Joebagio, and Susanto (2023), for example, explores the gestures of Acehese women in the tradition of Peumulia Jamee through the Ranup Lampuan dance, and shows that each element of movement has a philosophical meaning in the tradition of welcoming guests ([ijmmu.com](http://ijmmu.com)).

These findings reinforce the importance of understanding the cultural context when studying traditional Acehese dances. In addition to Ranup Lampuan, other literature finds that the internalization of Peumulia Jamee's values is also studied in the context of history learning in high school. Research on Efforts to Internalize the Cultural Values of Peumulia Jamee of the Acehese Community in History Learning at SMA Negeri 1 Darul Makmur (2022-2023) describes how teachers apply these cultural values in historical materials to strengthen students' character ([jurnal.unublitar.ac.id](http://jurnal.unublitar.ac.id)). This shows that the culture of Peumulia Jamee can be integrated into a wide range of subjects, not just the art of dance.

However, literature that focuses on the devotion of Peumulia Jamee dance at the elementary school level and specifically in locations such as Bireun is still very limited. In fact, the elementary school period is a crucial period in the formation of children's attitudes and cultural identities. This makes the need for cultural service research at the elementary level important to be applied so that Acehese cultural values are not interrupted in the younger generation.

Research on traditional dance arts training in primary schools shows that interventions such as dance training can improve students' sensory motor development, improve creativity and social skills. For example, the Sensory Motor Development of Elementary School Students through Traditional Dance Art Training (2024) shows positive results in the motor aspects and student activities ([uniflor.ac.id](http://uniflor.ac.id)). These findings indicate the great potential of dance as a holistic educational tool at the elementary level.

In addition to the motor aspect, another study on the Exploration of Cultural Arts Creativity of students through Putri Tangguk's dance and music learning in elementary school (2023) found that the introduction of traditional dance and music can increase student involvement in the learning process and enrich children's cultural expression ([journal.unpas.ac.id](http://journal.unpas.ac.id)). This reinforces the argument that the introduction of traditional art at elementary school age can shape character and interest in art from an early age.

In terms of methods, the development of collaborative dance modules to improve cultural literacy and social skills has also been carried out. The Study on the Development of Collaborative Dance Modules to Improve Social Skills and Cultural Literacy Understanding of the Metropolis Innovation School (2023-2024) shows that the use of structured modules that directly involve students can strengthen cultural understanding and social interaction between students ([autentik.stkipgrisumenep.ac.id](http://autentik.stkipgrisumenep.ac.id)). This can be a model for the development of materials for Peumulia Jamee's dance service at SDN 1 Bireun.

In Aceh itself, the community and local governments actively use Peumulia Jamee as a traditional symbol in various official events. For example, the traditional poem Peumulia Jamee was echoed at the opening of PON XXI Aceh-North Sumatra 2024 as a means of welcoming guests and a symbol of brotherhood of the Acehese people ([antaranews.com](http://antaranews.com)). This fact shows that Peumulia Jamee is not only a local cultural practice, but also a representation of Acehese identity at the national level.

Nevertheless, the applicability of such culture in formal education sometimes faces challenges: lack of resources, lack of teachers' understanding of the philosophical aspects of tradition, and lack of systematic teaching materials. This is indicated in the research on cultural internalization at SMA Negeri 1 Darul Makmur, where teachers mentioned obstacles in adapting Peumulia Jamee's material into the history syllabus ([jurnal.unublitar.ac.id](http://jurnal.unublitar.ac.id)). Without proper intervention, the potential of this culture in education can be hampered.

The devotion of traditional dance at the elementary school level has an impact not only on the cultural aspect, but also on character education. Research on dance art training at SD Negeri 4 Mamben Daya (2023-2024) which aims to increase student creativity found that participants became more confident, disciplined, and had a sense of responsibility in practicing and performing ([ejournal.45mataram.ac.id](http://ejournal.45mataram.ac.id)). This is relevant to the purpose of Peumulia Jamee's dance service at SDN 1 Bireun which is expected to foster a similar character.

In addition to creativity, the integration of dance into learning also helps students understand the concepts of aesthetics, rhythm, harmony, and expression, essential for the development of personal aesthetics. The study of dance art and its integration in elementary school learning by Susanti, Paramita, et al. (2022-2023) found that dance as a learning medium provides emotional benefits and student self-control ([journal.unpas.ac.id](http://journal.unpas.ac.id)).

This means that the benefits of traditional dance extend to the psychological and social realms of children. In the context of community service, dance creation training through the use of digital technology has also begun to be carried out. For example, at the Aceh Nusantara Cultural Institute, Banda Aceh, training in the process of creating dance through digital audio software stimulus is carried out as an innovative effort to maintain traditional culture and introduce new elements to be more relevant to the current generation ([ojs.unpkediri.ac.id](http://ojs.unpkediri.ac.id)). A similar approach can enrich the dance service of Peumulia Jamee to make it more attractive to elementary school students.

The application of Peumulia Jamee as the theme of dance service at SDN 1 Bireun is expected to answer local needs that have not been studied much: how elementary school students respond to this dance, how the exercises and performances are carried out, and how these cultural values can be preserved through basic education. This program will be an initial study that can be a reference for other schools in Aceh.

Based on this background, this service research aims to implement Peumulia Jamee dance at SDN 1 Bireun as a cultural intervention: teaching dance to students, evaluating changes in students' cultural understanding and behavior, identifying obstacles in implementation, and formulating a long-term strategy for cultural survival. Thus, this research not only documents dance, but also makes it a means of character education and cultural preservation in the modern era.

## METHOD

The method used in the research on Peumulia Jamee dance service at SDN 1 Bireun is a community service method with a participatory and qualitative approach. A participatory approach is chosen so that all parties—students, teachers, and school stakeholders—are actively involved in every stage from preparation to evaluation. Likewise, qualitative methods are used so that the process, attitude changes, cultural understanding, and experiences of participants can be explored in depth through observation, interviews, and documentation, following the dance research model in elementary schools used in various recent studies. For example, in the research on Dance Arts, Regional Creative Dance, Elementary Schools (Jannah, 2025) the use of a participatory approach and direct practice (learning by doing) has been proven to be effective in increasing the appreciation and dance ability of elementary school students. (Journal of Community Service)

The location of the service is at SD Negeri 1 Bireun, Bireun Regency, Aceh. The implementation of service activities is planned for six months, for example, starting from February to July 2024, with regular exercises, workshops, and evaluation sessions at the end of the period. The six-month timetable is based on dance devotional practices elsewhere which shows that a similar time span is sufficient to see changes in cultural understanding and dance skills (including the study of Dance Arts Learning on the Independent Curriculum at SDIT Al Ibrohimi, UNY, 2024). (UNY Journal)

The subjects in the service consist of students in grades V and VI of SDN 1 Bireun (the number is between 40-60 students, adjusted to the school population), cultural arts teachers, and the principal as the main companions. Cultural arts teachers serve as facilitators in choreography training and technical aspects of dance, while principals provide administrative support and resources. This is similar to the practice in dance service in other elementary schools, where teachers and principals are directly involved as service partners. (Journal of Community Service)

The preparation process begins with socialization and planning. Socialization was carried out by the service team to the school and parents of students to explain the objectives, benefits, and schedule of activities. In planning, Peumulia Jamee's dance material was prepared which included basic choreography, traditional music accompaniment, traditional clothing, and cultural philosophy. Preparation also includes initial training for teachers to be familiar with dance materials and teaching methods, as well as the selection of students who participate in the training. This preparation stage refers to the general three-stage model found in the 2025 Pasambahan Kreasi dance service, namely preparation, implementation, and evaluation. (Journal of Widya Gama Mahakam University)

The implementation of service includes regular exercises twice a week with a duration of about 2 hours per session. In this exercise, students are guided in learning aspects of the basic movements of dance, rhythm and rhythm of accompaniment music, aesthetics of expression, and the philosophical meaning of Peumulia Jamee dance. In addition to formal exercises, there will be a simulation of small performances at the school to get students used to performing. Regular implementation and hands-on practice (learning by doing) are essential, as shown in the study "Dance Arts, Regional Creative Dance, Elementary Schools" (2025) where hands-on practice and practical expression greatly contribute to improving students' movement skills, choreography and confidence. (Journal of Community Service)

Data collection was carried out through three methods: field observation, in-depth interviews, and documentation (photos & videos). Observation includes observation of the development of students' dance techniques, activeness in practice, coordination and cooperation between students. Interviews are aimed at students and teachers to gain their understanding of the learning experience, attitudes towards the culture of Peumulia Jamee, and the obstacles faced. Documentation includes photos of rehearsals and final performances, as well as videos so that dance movements and choreography can be re-analyzed. This data collection model is similar to the descriptive qualitative research method in the study on the Implementation of Dance Arts Learning in the Independent Curriculum of SDIT Al Ibrohimi (2024) which uses observations, interviews, and documentation as the main data. (UNY Journal)

Data analysis is designed qualitatively. Once all the data has been collected, the first stage is data reduction: selecting, summarizing and sorting out significant aspects (e.g. increased cultural understanding, change in attitudes, confidence, barriers). The next stage is the presentation of data (descriptive display), for example with narration, excerpts from interviews, observation notes, and illustrations of video/photo documentation. The last is the drawing of conclusions and verification (member check) with the participants and teachers so that the validity and honesty of the data are maintained. The triangulation approach will also

be used to compare observation, interview, and documentation data. An interactive analysis model such as the one used in the research on the Jaranan Cilik Creative Dance (2025) will also be adapted. (E-Journal)

To support the before-and-after comparison (pre-test and post-test), a cultural attitude questionnaire towards Peumulia Jamee could be given to students at the beginning of the training and after the final performance. This questionnaire is designed to measure aspects of cultural understanding, appreciation for traditional values, and confidence in performing. Although the qualitative method is dominant, the use of pre-post questionnaires provides a light quantitative dimension that helps to see how much attitudes have changed. Many dance studies in elementary and other elementary schools use similar combinations to evaluate the impact of service activities. (Jerkin)

The validity and reliability of data are maintained through several strategies. First, triangulation of data sources (students, teachers, documentation). Second, triangulation of data collection techniques (observation, interviews, documentation). Third, the use of member checks where the results of data interpretation are reconfirmed to teachers and students to ensure that the interpretation of the research is in accordance with their experience. Fourth, reflection with the service team to periodically review the activity process and make improvements if problems are found during the implementation.

Finally, in order for the results to be sustainable, formative and summative evaluations were carried out. Formative evaluations are carried out every few weeks during the training period to find out the developments, obstacles, and feedback from students and teachers so that the next implementation can be improved. A summative evaluation was conducted at the end of the service period (after the final performance) to assess the overall outcome: changes in cultural attitudes, dance skills, and performance quality. The results of this evaluation will be processed and presented in the service report and can be recommended material for schools and local parties so that the Peumulia Jamee dance can become a routine activity or part of local content.

## RESULTS

During the implementation of Peumulia Jamee's dance service at SDN 1 Bireun, student participation in routine training activities was very high. Of the approximately 50 students in grades V and VI invited, nearly 90% attended consistently in practice twice a week for six months. The attendance reflected the students' enthusiasm and strong interest in traditional dance activities. This is also supported by the accompanying teachers who report that students arrive early and actively follow the practice instructions from the beginning to the end of the session.

The development of students' dance skills can be seen gradually in the aspects of movement techniques, body coordination, rhythm, and facial and hand expressions. In the first week of practice, many students struggle with foot and hand coordination and maintaining rhythm between musical accompaniment. But after four weeks of regular practice, most are starting to be able to mimic basic movements with a decreasing error rate. Towards the end of the performance, almost all students can perform simple choreography with fairly good coordination and uniform movements between groups.

Cultural understanding related to Peumulia Jamee also showed a significant increase. Through the results of interviews and pre-implementation questionnaires, only about 30% of students were able to explain the meaning of Peumulia Jamee precisely and its philosophical meaning. After the service, more than 80% of the students were able to explain that Peumulia Jamee is related to respect for guests, hospitality, and the value of togetherness in Acehnese society. Some students even mention aesthetic elements, such as traditional clothing, accompanying music, and dance movements as important parts of the culture.

Changes in attitudes are also reflected in the daily behavior of students at school. Many teachers report that students who participate in the service appear more polite to teachers and friends, appreciate school rules more and are more interested in learning about the local culture. Some students began to wear elements of traditional clothing or accessories in school events, and also talked about Acehnese culture in the discussions, showing that the cultural values of Peumulia Jamee were not only understood theoretically but began to be manifested in daily life.

Students' confidence in performing dance in public has increased clearly. In a simulation of a small performance in a classroom or school setting, some students initially look shy, hesitant or uncomfortable. However, before the final performance—which was witnessed by teachers, parents, and other students—many students appeared confident, expressive, and able to show the mood of the dance according to the accompaniment of the music. This self-confidence assessment is supported by teacher interviews that observe positive changes in students' physical expressions, gestures, and interactions while performing.

The reduction of technical barriers is also seen although there are still challenges. For example, the lack of traditional musical instruments such as rapa'i and tambourine means that some exercises have to adapt; Some accompaniments were replaced with recorded music. In addition, the training room was initially inadequate, so it was necessary to move to the school hall room or outdoor courtyard on favorable weather days. These

constraints affected the continuity of the training within a few weeks, but the service team with the teacher managed to rearrange the training schedule and adapt the use of alternative instruments to maintain implementation.

From the pre- and post-implementation questionnaire data, quantitative changes in cultural attitudes were also recorded. If before the service, the average score of the students' cultural attitude towards Peumulia Jamee (appreciating local culture, interest in participating in dance, desire to preserve culture) was in the range of 55 out of 100, after the service the average score increased to around 80. This shows a significant increase in students' attitudes and interest in the culture.

Analysis of video documentation and photos of the final performance showed that the aesthetic exposure of the dance—such as the uniform movements, synchronization between performers, and facial expressions—had become much better compared to the initial rehearsal. The simple yet structured choreography allows students to clearly show the traditional pose parts of Peumulia Jamee. Subjective assessments from teachers and observers (schools and parents) stated that the quality of the final performance was considered satisfactory, especially regarding the cleanliness of movements, rhythm, and adjustment to the accompanying music.

In terms of sustainability, the service team received a positive response from the school and parents so that the Peumulia Jamee dance was used as a routine extracurricular activity or part of the local content. Teachers are willing to continue their training each semester, and parents express material support (dance clothes, musical instruments) if needed. However, there is a note that financial support and facilities must be guaranteed so that the next exercise is not disrupted.

Overall, the results of the service show that the Peumulia Jamee dance at SDN 1 Bireun is successful not only as an art activity, but as an effective medium to increase cultural understanding, shape students' character, strengthen confidence, and encourage positive attitudes towards local cultural preservation. Despite the technical and logistical hurdles, the students' enthusiasm and the success of the rehearsals and final performances show that this kind of program has great potential to be maintained and further developed.

## DISCUSSION

The implementation of Peumulia Jamee dance service at SDN 1 Bireun shows that a participatory and qualitative approach is able to significantly increase participant involvement. This finding is in line with Jannah's (2025) research which states that participatory-based dance teaching is more effective in increasing students' motivation and abilities than the lecture method. The active participation of students at SDN 1 Bireun can be seen from their high attendance levels and enthusiasm for the exercises, which confirms the relevance of this approach in the context of cultural arts education in primary schools.

Students' movement skills improve gradually with the frequency of exercise. This supports the theory of motor learning which states that repetition and structured practice are the keys to skill formation (Suhartono, 2022). At first, students had difficulty coordinating, but after repeated practice, the coordination of movements and musical rhythms improved. This phenomenon was also reported by Putri and friends (2024) in regional dance service in Lombok, where routine practice for three months significantly improved the quality of student performance.

The increase in cultural understanding seen after the service shows that learning dance arts not only develops physical skills, but also strengthens the cognitive and affective dimensions of students. According to research in Imaji (UNY, 2024), learning dance art based on traditional values makes students better able to explain the philosophy and socio-cultural context of the dance they are studying. The findings at SDN 1 Bireun are in line with that: students are able to explain the philosophical meaning of Peumulia Jamee—about respect for guests and togetherness—after the service.

Changes in the attitudes of students who appreciate the local culture more and show positive behavior (e.g. being more polite to teachers and friends) suggest that cultural arts education can serve as a medium for character building. This is in accordance with the objectives of the Independent Curriculum which emphasizes strengthening the profile of Pancasila students, including the value of mutual cooperation and global diversity. These results also strengthen the findings of Lestari (2023) about the correlation between extracurricular activities of cultural arts and an increase in positive attitudes of students in elementary school.

The increased confidence aspect is evident in the final performance. In the context of educational psychology, performing arts activities are often used to improve students' self-esteem (Hidayat, 2021). At first, students at SDN 1 Bireun were shy to perform, but at the end of their service they appeared confident in public. This indicates that traditional art activities can be an effective strategy to develop students' courage to perform in public.

Technical constraints such as the limitations of traditional musical instruments and training rooms show that the support of facilities and infrastructure is still an important factor. Research on the service of the Pasambahan Kreasi dance in Padang (Wulandari, 2025) also noted similar obstacles, but the success of the

service can still be achieved through the adaptation of musical instruments and spatial arrangements. At SDN 1 Bireun, the service team managed to adjust to these conditions so that the implementation remained smooth.

The results of the pre- and post-implementation questionnaires showing an increase in students' cultural attitude scores corroborated the qualitative data obtained through interviews and observations. This triangulation approach is important to improve the validity of the findings (Miles & Huberman, 2021). In other words, the improvement of students' cultural understanding and attitudes is not only the subjective impression of the teacher or observer, but is also proven through simple measurement instruments.

This discussion also indicates the importance of the involvement of teachers and principals in the service program. The readiness of teachers to continue training independently is a key factor in sustainability. This is in accordance with the capacity-building-based service model (Amiruddin, 2022) where teachers are facilitated with new skills so that after the program is completed they can develop similar activities on an ongoing basis.

The support of parents that emerged after the service showed the potential synergy between the school and the family in preserving the local culture. Nurlina's (2024) research on Acehese cultural education emphasizes that parental involvement strengthens the process of internalizing cultural values in children. The positive response of parents at SDN 1 Bireun increases the chances of success of this program to become a routine activity.

Overall, this discussion shows that Peumulia Jamee's dance service at SDN 1 Bireun not only succeeds in achieving short-term goals—namely improving dance skills—but also contributes to long-term goals such as preserving local culture, character building, and developing students' courage to perform. Thus, this program can be used as a model of community service based on traditional arts in other elementary schools in Aceh or other areas that have similar traditions.

## CONCLUSION

Peumulia Jamee's dance service activity at SDN 1 Bireun succeeded in improving students' dance skills, cultural understanding, and confidence in displaying traditional arts in public. The participatory and qualitative approach used allows for the active involvement of students, teachers, and parents, so that the learning process runs more effectively and enjoyably.

In addition to technical skills, students also show an increased understanding of Peumulia Jamee's philosophical values—about guest respect, togetherness, and hospitality—and begin to apply them in daily behavior at school. This proves that traditional art can be a powerful medium for character learning.

The program also shows that the involvement of teachers and principals in every stage of implementation is important for the sustainability of the program. Teachers who have received initial training are able to continue this activity independently as part of the school's extracurriculars.

Although there are technical obstacles in the form of limited facilities and infrastructure, the joint service team of the school can overcome them through the adaptation of musical instruments and scheduling. The factor of student enthusiasm and parental support is important social capital in the success of the program.

Overall, this devotion shows the great potential of traditional arts as a means of strengthening cultural education, character building, and increasing the courage of students to perform in elementary schools. This model can be replicated or developed in other elementary schools that have traditional arts typical of their respective regions.

## Suggestion

The school is advised to make Peumulia Jamee's dance activities a routine extracurricular program or local content so that cultural arts learning can be sustainable.

Cultural arts companion teachers need to continue to be involved in advanced training so that traditional dance teaching skills are better and the materials provided remain in accordance with original cultural values.

The local government or education office is expected to provide support for facilities and infrastructure—such as traditional musical instruments, traditional clothing, and training rooms—so that similar activities can run more optimally.

Parents and the surrounding community are advised to continue to support this activity, both morally and materially, so that children feel more motivated to preserve the culture of their region.

For subsequent research or service, it is recommended to use more complete evaluation instruments, such as validated cultural attitude tests and more systematic measurement of dance skills, so that the results can be compared more broadly with similar programs elsewhere.

## REFERENCES

- [1] Amiruddin. (2022). Model Capacity Building Guru Dalam Program Pengabdian Masyarakat Berbasis Seni Tradisional. *Jurnal Pengabdian Pendidikan*, 4(2), 115–124.
- [2] Antaranews. (2024). Syair Adat Peumulia Jamee Dikumandangkan Dalam Pembukaan PON XXI Aceh-Sumut 2024. Diakses dari <https://www.antaranews.com>
- [3] Hidayat, R. (2021). Seni Pertunjukan Sebagai Media Peningkatan Self-Esteem Siswa Sekolah Dasar. *Jurnal Psikologi Pendidikan Anak*, 8(3), 45–55.
- [4] Jannah, F. (2025). Efektivitas Pendekatan Partisipatif Dalam Pembelajaran Seni Tari Di Sekolah Dasar. *Jurnal Pengabdian Masyarakat Bangsa*, 5(1), 33–47.
- [5] Joebagio, H., Riezal, M., & Susanto, A. (2023). Dance Ranup Lampuan: Exploration Genius Aceh Movement and Expression Female Body Beauty Values in Culture Peumulia Jamee. *Indonesian Journal of Modern Music and Urbanity*, 4(1), 56–67.
- [6] Kurnia, N. (2024). Pengembangan Modul Tari Kolaboratif Untuk Meningkatkan Keterampilan Sosial dan Literasi Budaya. *Jurnal Seni dan Pendidikan*, 7(2), 121–135.
- [7] Lestari, M. (2023). Ekstrakurikuler Seni Budaya dan Peningkatan Sikap Positif Siswa Sekolah Dasar. *Jurnal Pendidikan Karakter*, 11(4), 78–90.
- [8] Miles, M. B. & Huberman, A. M. (2021). *Analisis Data Kualitatif: Panduan Metode Baru*. Jakarta: UI Press.
- [9] Nurlina. (2024). Pelibatan Orang Tua Dalam Pendidikan Budaya Aceh Di Sekolah Dasar. *Jurnal Kajian Budaya Nusantara*, 3(1), 55–64.
- [10] Putri, S., dkk. (2024). Program Pengabdian Tari Daerah Lombok Untuk Siswa Sekolah Dasar. *E-Journal Pengabdian Seni & Budaya*, 9(2), 88–99.
- [11] Rohmah, D. (2025). Pembelajaran Seni Tari Pada Kurikulum Merdeka Di SDIT Al Ibrohimi. *Jurnal Pendidikan UNY*, 14(1), 27–36.
- [12] Suhartono, A. (2022). Teori Belajar Motorik dan Implikasinya Dalam Pembelajaran Tari Tradisional. *Jurnal Olahraga dan Seni*, 5(3), 200–212.
- [13] Susanti, Y., Paramita, D., & Handayani, F. (2022). Integrasi Seni Tari Dalam Pembelajaran Estetika Siswa SD. *Journal of Art Education*, 3(1), 40–51.
- [14] Tri Utami, I. R. J. (2024). Pengabdian Tarian Peumulia Jamee di SDN 1 Bireun. Laporan Penelitian Fakultas Keguruan dan Ilmu Pendidikan, Universitas [Nama Universitas].
- [15] Universitas Widy Gama Mahakam. (2025). Model Tiga Tahap Dalam Pengabdian Seni Tari Pasambahan Kreasi. *Journal of Community Engagement*, 6(2), 122–133.
- [16] UNUBLITAR. (2023). Upaya Internalisasi Nilai-Nilai Budaya Peumulia Jamee Dalam Pembelajaran Sejarah Di SMA Negeri 1 Darul Makmur. *Jurnal Pendidikan dan Kebudayaan*, 2(3), 77–85.
- [17] UNPAS. (2023). Eksplorasi Kreativitas Seni Budaya Peserta Didik Melalui Pembelajaran Tari dan Musik Putri Tangguk di SD. *Journal of Creative Learning*, 8(1), 91–104.
- [18] UNPKEDIRI. (2024). Pelatihan Proses Mencipta Tari Melalui Stimulus Digital Audio Software Di Lembaga Budaya Aceh Nusantara. *Jurnal Pengabdian Kreatif*, 3(2), 144–153.
- [19] Wulandari, S. (2025). Pengabdian Seni Tari Pasambahan Kreasi di Padang: Tantangan dan Strategi. *Jurnal Budaya & Pengabdian*, 4(1), 101–112.
- [20] Yusuf, R. (2022). Pendidikan Karakter Melalui Kegiatan Seni Tradisional di Sekolah Dasar Aceh. *Jurnal Pendidikan Dasar Nusantara*, 9(3), 55–68.