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DUEK PAKAT AS A CULTURAL PEDAGOGY FOR ART LEARNING IN EARLY CHILDHOOD EDUCATION: A QUALITATIVE STUDY IN ACEH PRESCHOOLS

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Abstract

This study examines how the Acehnese deliberative tradition of Duek Pakat is represented in art learning practices in early childhood education (ECE) and considers its potential as a culturally grounded pedagogical approach. An ethnographic case study was conducted in two preschools in Aceh Besar Regency and Banda Aceh City. Participants comprised four ECE teachers, two principals, six parents, and two community leaders; data sources included participant observation, semi structured interviews, and school documents. The data were analyzed using the interactive model of Miles and Huberman, with credibility addressed through source and method triangulation. The manuscript identifies three reported practices: dialogic openings before art activities, children's participation in decisions about artistic activities, and collaborative role sharing in collective artwork. These examples suggest that Duek Pakat can provide a culturally meaningful structure for participation and collaboration. Because the study was qualitative, limited to two sites and three months, and did not include baseline or comparison data, the findings do not establish causal effects or demonstrate changes in children's competencies. The study offers a context specific account that may inform further investigation of local deliberative traditions in ECE.

Keywords*: *Duek Pakat; cultural pedagogy; art learning; early childhood education; local wisdom

INTRODUCTION

Early Childhood Education (ECE) is an important stage of development, encompassing cognitive, socio emotional, language, motor, and cultural dimensions (Veryawan et al., 2024). Learning experiences influence children's readiness for subsequent education and shape how they understand themselves, others, and their socio cultural environment. Learning in ECE should therefore provide contextual, meaningful, and authentic experiences rooted in children's everyday lives. Arts education can offer opportunities for expression, imagination, communication, and

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collaboration (Davies et al., 2013; Hardiyanti, 2020; Park et al., 2013). The relevance of these opportunities to the present study is that art activities provide a setting in which children's ideas and interactions can be observed; this study does not measure developmental effects quantitatively.

Arts learning can be understood not only as the production of an artwork or the development of technical skills, but also as a social setting in which children make meaning through interaction with their cultural environment. This interpretation is consistent with social constructivist perspectives that emphasize the role of interaction and context in learning. Incorporating local values, traditions, language, and community practices may help make arts activities more familiar and meaningful to children. In this article, this perspective provides a rationale for examining how local cultural practices are reflected in the processes of art learning, rather than assuming that cultural integration necessarily produces particular developmental outcomes.

Aceh is one of the regions in Indonesia that possesses a rich socio cultural heritage that continues to thrive in the daily lives of its communities. One of the cultural practices passed down through generations is *Duek Pakat*, a traditional village deliberation forum through which community members discuss and reach collective decisions on various aspects of communal life, including customary affairs, social conflict resolution, and the planning of community activities (Hanafiah et al., 2021). This tradition represents more than a decision making mechanism; it embodies the values of democracy, respect for diverse opinions, collective responsibility, mutual cooperation, and equality in expressing aspirations (Muzakki & Fauziah, 2015; Muzakkir, 2021; Nucifera & Hidayat, 2019). These values are closely aligned with the principles of contemporary pedagogy, which position children as active participants in the learning process through dialogue, collaboration, and the negotiation of meaning.

The integration of local culture into ECE has been discussed through frameworks such as Culturally Responsive Pedagogy and Funds of Knowledge. These perspectives treat the cultural experiences of children, families, and communities as resources for educational practice (Al-Mansour, 2022; Harvey et al., 2023; Moll, 2019). The present study does not argue that these frameworks are inadequate; rather, it examines a specific question that they help motivate: how might an existing local deliberative practice be translated into observable arrangements for classroom interaction? Duek Pakat offers a context specific case for exploring this question, alongside broader work on culturally grounded and ethnopedagogical learning. This conceptual question provides the rationale for examining *Duek Pakat* in early childhood art learning. In this study, *Duek Pakat* is considered in relation to the values of deliberation, equality of participation, respect for differing views, and collective decision making described in the literature on Acehnese customary practice.

Previous studies on *Duek Pakat* have mainly examined its anthropological, customary, and cultural dimensions, including its philosophical values in Acehnese marriage traditions (MR et al., 2022), its role in preserving local wisdom (Aisyah & Suwandi, 2025; Fatmi & Fauzan, 2022), and Acehnese local wisdom more generally (Nucifera & Hidayat, 2019). Research on local wisdom based ECE has also examined practices in other settings, including traditional games in Jakarta (Fitria et al., 2021), *Buton* traditional attire (Kurniati et al., 2021), the *Ngalum Ok* curriculum (Mimin, 2022), science storytelling (Eliza et al., 2022), and disaster mitigation (Eraku et al., 2023). Based on the literature cited here, the relationship between *Duek Pakat* and art learning processes in Acehnese ECE appears to be underexplored. This is a bounded literature based rationale, not a claim that an exhaustive systematic search has established that no such study exists.

The article's initial rationale also concerns a possible tension between customary deliberation and classroom practices that prioritize completion of an artwork. The cited literature discusses changes in the transmission of local wisdom and approaches to learning (Fatmi & Fauzan, 2022). but the present study did not collect regional statistics or a separate baseline study that could establish the prevalence of declining *Duek Pakat* practice or product oriented arts learning across Aceh. Accordingly, these issues are treated as contextual concerns motivating the inquiry, not as measured conditions across the province. The two selected schools were already reported to integrate Acehnese cultural elements, so the findings should be read as accounts of practice in these purposively selected settings rather than representative evidence about all ECE institutions in Aceh.

The Merdeka Curriculum and the Pancasila Student Profile provide a policy context in which local cultural knowledge and child participation can be considered in learning design (Farhana & Cholimah, 2024; Handayani et al., 2022; Rahayu et al., 2022). However, this study did not conduct a policy document analysis sufficient to assess implementation of particular regulatory provisions. Its focus is the classroom level question of how values associated with *Duek Pakat* are reflected in arts learning interactions.

This study examines how values associated with *Duek Pakat* are enacted in arts learning practices in two ECE institutions in Aceh. It asks: (1) how are deliberation, equal participation, respect for differing opinions, and collective decision making reflected in the observed art learning activities? and (2) what opportunities and limitations are apparent when these practices are considered as a culturally grounded pedagogical approach? The study's contribution is a context specific description of three observable practice areas dialogic openings, deliberative choices, and collaborative role sharing rather than a claim that a validated or generally effective model has been established.

METHODOLOGY

This study used a qualitative approach with an ethnographic case study design to examine how values associated with *Duek Pakat* appeared in arts-learning practices in ECE in Aceh, Indonesia. The design enabled the researchers to interpret practices and interactions in their social and cultural setting (Ramadan, 2019).

Participants were selected purposively because of their involvement in learning or knowledge of *Duek Pakat*. They comprised four ECE teachers, two principals, six parents, and two community leaders (*tuha peut* and *geuchik*). Art learning activities involving children were also observed. The manuscript reports that sampling continued until recurring patterns emerged and no significant new information was identified. Children's own interview or focus group accounts are not reported; consequently, interpretations of children's experiences rely primarily on observed activity and adult participants' accounts.

Data were collected over three months through participant observation, semi structured interviews, and document review. Observation focused on teacher child interactions during music, dance, and visual art activities, particularly deliberation, decision making, and participation. Interviews with teachers, principals, parents, and community leaders explored how *Duek Pakat* values were understood and used in learning. Documents listed for review included teaching modules, lesson plans, photographs, children's artwork, and other school records. The manuscript does not provide a visit schedule, hours per visit, or a count of observed sessions; these details should be added from the researchers' field records if available and must not be reconstructed from

memory or estimated. The findings below therefore rely only on the evidence actually described in the manuscript.

Data analysis followed the interactive model of Miles and Huberman: data reduction, data display, and conclusion drawing/verification. Observation notes, interview material, and documents were organized into categories and themes related to dialogic openings, decision making, and collaborative role sharing. The previous draft also referred to open, axial, and selective coding, terms commonly associated with grounded theory procedures; because the manuscript does not explain a distinct grounded theory design, those labels have been removed to avoid methodological inconsistency. The analysis is presented as thematic interpretation within the Miles and Huberman framework.

Trustworthiness was addressed through source triangulation involving teachers, principals, parents, and community leaders, and method triangulation across observation, interviews, and document review. The manuscript also reports member checking, field engagement over three months, an audit trail, peer discussion of interpretations, and contextual description. The manuscript does not provide the procedures or examples for each strategy in detail; authors should verify these descriptions against their research records before submission. Researcher positionality and the possibility of interpretive bias should also be acknowledged when interpreting culturally situated practices.

Participants were informed of the research objectives and gave consent before participating. Confidentiality was protected through coded identifiers in interview transcripts, and collected data were used for academic purposes. Because children were involved in observed learning activities, the authors should ensure that the underlying research records document the relevant permissions and safeguards for child participation and the use of photographs or children's artwork.

RESULTS AND DISCUSSION

Result

1. *Duek Pakat* as a Dialogic Opening Ritual in Art Learning

Across the two selected ECE institutions, the manuscript describes three practice areas: (1) dialogic openings before arts activities; (2) deliberation when choosing artistic activities; and (3) collaborative role sharing during collective creative work. These themes organize the reported examples. They should not be read as evidence that the practices are common throughout Aceh or that the study has established developmental effects.

The manuscript reports that teachers invited children to sit in a circle before arts activities and asked open ended questions about drawings, songs, dance movements, or other creations. Circular seating and open questions are not unique to *Duek Pakat*; their cultural significance in these cases depends on whether participants connected the practice to Acehnese deliberation. The interview excerpt below supports the use of shared discussion, but the manuscript does not report whether teachers explicitly used the term *Duek Pakat* with children or followed a locally specific customary procedure. This distinction limits how strongly the observed practice can be identified as a culturally specific adaptation rather than general dialogic teaching.

"Before the children begin drawing or singing, we always sit together first. We give them the opportunity to share their ideas, and then together we decide what activity we will do that day."

The manuscript's observation account indicates that children were invited to participate in discussions and that some children who had initially been less vocal later expressed opinions. However, it does not provide dated field note excerpts, counts, or a description of a specific

episode. The claim is therefore reported cautiously as an observation recorded by the researchers, not as a quantified finding or proof that confidence increased because of the practice.

The examples can be interpreted through Culturally Responsive Pedagogy and Funds of Knowledge, which emphasize the relevance of learners' cultural experiences in teaching and learning (Byrd, 2016; Gay, 2013). In this case, the interpretation is that deliberative discussion may connect classroom interaction with cultural practices familiar to the community. The available evidence does not establish that children's cultural identity or developmental competencies changed; these remain possible implications for further study rather than demonstrated outcomes.

2. Deliberative Decision Making in Art Activities

The manuscript reports that children were offered choices involving traditional songs, simple dance movements, colors, and types of artwork. Teachers and children discussed these options rather than relying exclusively on a teacher's unilateral decision. This account suggests that deliberation was used not only at the beginning of an activity but also during planning. The manuscript does not provide a transcript or field note sequence for a particular choice episode, so the interpretation remains at the level of the reported pattern.

The interview findings indicated that teachers intentionally avoided giving one way instructions so that children could gain early experiences in decision making. As one teacher explained:

"We do not immediately decide which song to sing or what picture the children should create. Instead, we provide several options, and the children discuss them before making a collective decision."

These examples indicate that the process of making art included opportunities to listen to others, express preferences, and arrive at a shared decision, alongside producing an artwork. The data described here support the presence of participatory opportunities; they do not establish that the approach caused a lasting shift from product oriented to process oriented learning or that every child developed decision making skills.

This interpretation is consistent with literature discussing traditional arts and creativity (Sandi, 2018) and local wisdom based learning (Sinthya & Ramadan, 2021; Sriyati et al., 2021). The distinctive point in the present account is the reported use of group discussion to make choices about arts activities. Further comparison with dialogic teaching, children's participation, and democratic education would be needed to determine how far this practice differs from those broader pedagogical approaches.

3. Collaborative Role Sharing in Collective Artwork

The third finding concerns the distribution of collaborative roles during art making activities. In collaborative art projects, the teacher guided children to determine task allocation through deliberative discussion (*Duek Pakat*), such as deciding who would draw, color, cut, or assemble the artwork. Task distribution was based on mutual agreement, ensuring that every child had the opportunity to contribute according to their abilities.

The manuscript reports that teachers facilitated discussion before children allocated tasks such as drawing, coloring, cutting, or assembling a collective artwork. The account suggests that teachers sought to give children opportunities to contribute according to their abilities. However, no specific field note excerpt or participation count is presented, so claims that the process reduced

dominance or increased participation should be treated as the researchers' qualitative interpretation rather than a demonstrated effect.

The manuscript reports that parents perceived their children as more willing to express opinions at home, discuss matters with family members, and accept shared decisions during play. These are adult perceptions as reported in the manuscript; no parent quotation or child account is provided to illustrate them. They therefore offer contextual impressions, not independent evidence of measured behavioral change.

The reported activities provide examples of communication, shared decision making, and collaborative participation. The manuscript does not provide direct evidence about children's cultural identity, empathy, responsibility, or the resolution of peer conflict. Those outcomes should not be presented as findings of this study. They may be considered potential areas for future research, with explicit indicators and child sensitive data collection.

Discussion

The discussion should be bounded by the findings reported above. The manuscript's earlier draft described limited instructional time, curriculum targets, and parental expectations as constraints, but it did not present corresponding interview excerpts, field notes, or document evidence in the Results. These factors are therefore not treated here as established findings. If supporting source material exists, the authors may report it as a separate theme using anonymized evidence; otherwise, the claims should remain excluded from the empirical interpretation.

The reported examples raise a useful question about the balance between time spent discussing an activity and time spent completing an artwork. However, the current data do not establish that product oriented learning is prevalent across Aceh or that classroom practices reflect a broader erosion of deliberation in Acehnese society. Such interpretations would require community level evidence and consideration of alternative explanations, including school routines, administrative workload, and curriculum demands. Fatmi and Fauzan (2022) may provide context for discussing cultural change, but the present study cannot independently verify a province wide decline.

The Merdeka Curriculum is discussed in the cited literature as a context for contextualized and child centered learning (Handayani et al., 2022; Veryawan et al., 2023). The present study, however, did not report a systematic analysis of curriculum documents or data showing that the curriculum itself enabled teachers to reconstruct *Duek Pakat*. Accordingly, the curriculum is best treated as a possible policy context for future application, not as a result demonstrated by this study.

The reported practices can be interpreted from sociocultural perspectives that emphasize interaction and cultural practices in children's learning (Fleer, 2010, 2018). The study's contribution is narrower than establishing a new comprehensive model: it describes how three practice areas dialogic openings, deliberative choices, and collaborative role sharing may be understood through the values associated with *Duek Pakat*. This interpretation complements Culturally Responsive Pedagogy and Funds of Knowledge rather than claiming that those frameworks are insufficient.

Earlier studies have discussed *Duek Pakat* in relation to social systems, customary law, and cultural preservation (Hanafiah et al., 2021; Mawar, 2021). The present study adds a classroom-focused account of how deliberation, participation, respect for differing opinions, and shared decisions were described in selected arts learning activities. These are proposed as observable

pedagogical principles for further investigation, not as a validated model or evidence of effectiveness across settings.

This account also contributes a case to Indonesian ethnopedagogical discussion, alongside studies of local cultural practices and children's character development (Umar et al., 2019). The findings may be useful as a conceptual reference for researchers and practitioners working in settings with deliberative traditions, but transfer to other regions would require contextual adaptation and further empirical study.

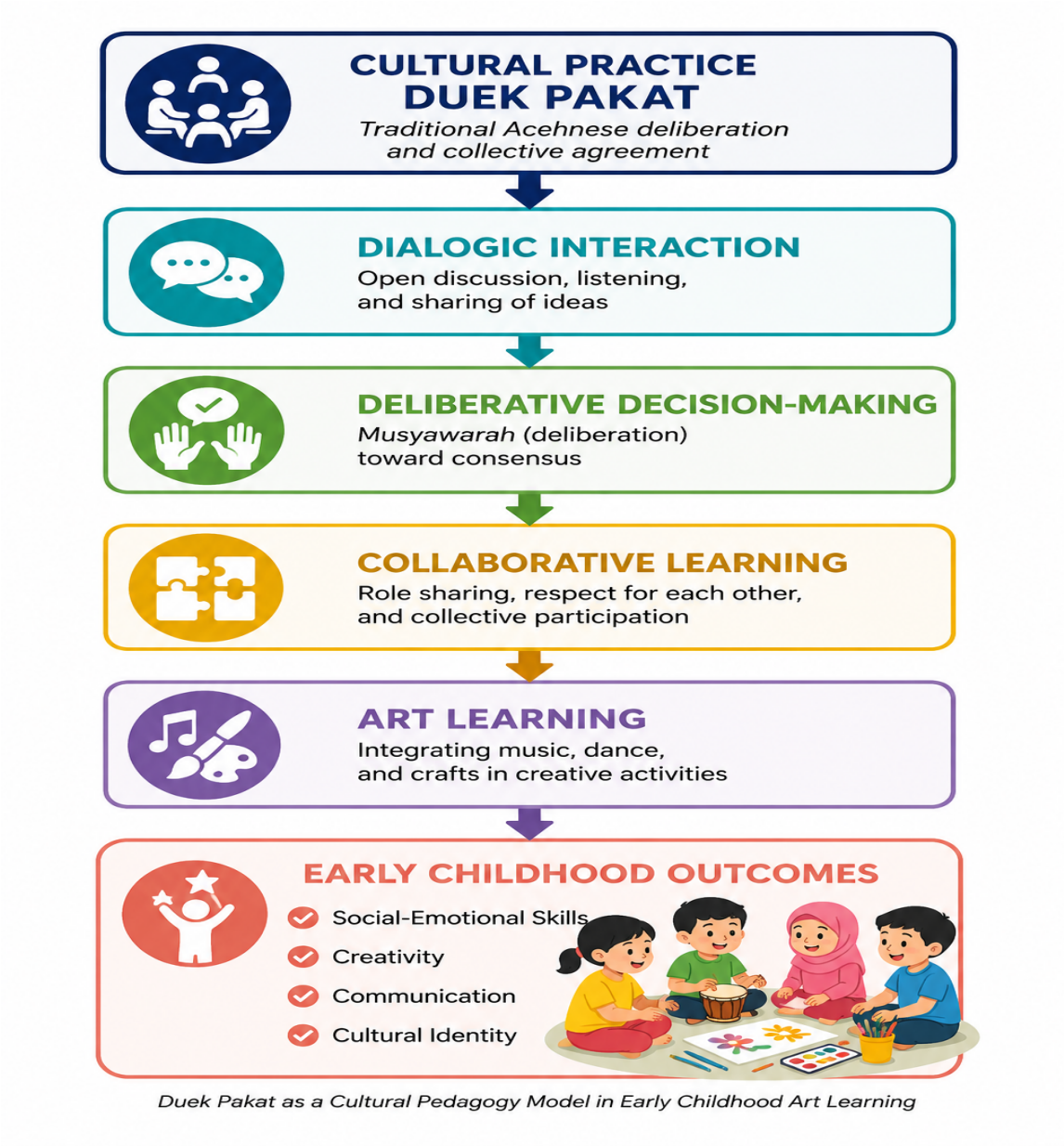


Figure 1. Conceptual Model of *Duek Pakat* as a Cultural Pedagogy for Art Learning in Early Childhood Education

CONCLUSION

This study examined how values associated with *Duek Pakat* appeared in arts learning practices in two ECE institutions in Aceh. The manuscript describes three practice areas: dialogic openings before activities, children's participation in choosing artistic activities, and collaborative role sharing in collective artwork. These examples show how deliberation, participation, and shared decision making can be incorporated into classroom interaction. Because the evidence is qualitative and the manuscript provides limited episode level documentation, the findings should be understood as context specific descriptions rather than proof that the practices caused improvements in children's competencies.

Conceptually, the study connects local deliberative practice with Culturally Responsive Pedagogy and Funds of Knowledge. Its specific contribution is the identification of three practice areas that can be examined in future research: opening dialogue, deliberative choice making, and collaborative role sharing. The study does not establish a comprehensive or validated pedagogical model.

For practice, teachers may consider using age appropriate discussion, opportunities to choose among artistic options, and shared allocation of tasks while remaining attentive to children's differing communication abilities and ensuring that participation is voluntary and inclusive. Such suggestions are implications drawn from the reported examples, not claims of proven effectiveness. Future work should document culturally specific procedures and terminology, include children's perspectives in age-appropriate ways, and report observation and document analysis evidence more transparently.

This study has limitations. It covered two purposively selected institutions over three months, and the manuscript does not provide a detailed observation schedule or counts of observed sessions. The sites were selected for their use of Acehnese cultural elements, which limits transferability to institutions with different practices. No baseline, comparison group, or quantitative outcome measures were used, so causal effects and changes in children's competencies cannot be inferred. Findings about home behavior are based on parent perceptions as reported in the manuscript, and children's own voices are not directly represented. The manuscript also provides limited episode level field notes and does not report specific findings from the school documents listed in the Methods. Researcher positionality and possible interpretive bias warrant further reflection. Future studies should provide a transparent evidence trail, examine the local features that distinguish *Duek Pakat* from general circle time discussion, include child sensitive methods, and compare contexts without assuming that findings transfer automatically to other regions.

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