

Research Article

Utilizing Museum Collections as a Learning Resource for Folklore Courses in the Indonesian Language Education Program

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ABSTRACT

The study of folklore is not solely theory and text oriented, it must also provide contextual learning experiences through authentic cultural artifacts. As institutions dedicated to cultural preservation, museums house collections that reflect the diversity of folklore. Based on this premise, this study was conducted to describe the utilization of museum collections as learning resources for folklore courses in the Indonesian Language Education Program at Malikussaleh University. This study employs a qualitative descriptive approach. The data sources for this study include the folklore course instructor, students, and the curator of the Samudera Pasai Islamic Museum. Data collection techniques involved observation, questionnaires, and documentation. Based on the research findings, it was discovered that museum collections have strong relevance as a learning resource for the folklore course; the utilization of museum collections can be carried out through various forms of activities and has a positive impact on students understanding of folklore material; however, the utilization of museum collections faces several constraints, including limited visitation time, transportation costs, and limitations in the collection and collection information. However, these challenges can be addressed by planning more effective schedules, fostering collaboration between the academic program and the museum, involving curators to explain the information within the museum, and digitizing the collection through the development of museum-based learning modules.

Keywords: Museum Collections; Learning Resources; Folklore; Indonesian Language Education

1. INTRODUCTION

Folklore is one of the courses in the curriculum of the Indonesian Language Education Program at Malikussaleh University. This course plays a strategic role in broadening students' cultural horizons, developing their appreciation of oral traditions and local culture, and preparing them as future educators capable of teaching and preserving the folklore heritage in schools (Sugara et al., 2024). Danandjaja (Megawati, 2021) states that folklore is folk prose that is not considered to have actually happened and is told primarily for entertainment, although much of it depicts the truth, contains moral lessons, or even satire. Sudjiman (Mahsa, 2022) states that folk prose consists of stories that are orally transmitted within a community and are not bound by specific time or place. These narratives may take the form of fictional tales as well as stories based on actual events. Thus, although folklore consists of fictional stories and is believed not to have actually occurred, its content conveys moral messages to the audience.

Folklore is a part of a society's cultural heritage that is collectively owned and passed down from one generation to the next. This process of transmission occurs through various media, such as oral narratives, written texts, and gestures, which serve to aid in its remembrance and preservation (Fakihuddin et al., 2023). Fitrianita et al. (2018) explain that folklore is a cultural product of a society. Furthermore, Wati & Ismail (2022) state that folklore serves as a tool for imagination, validation, education, and oversight to ensure that the norms prevailing in society are consistently adhered to by its members.

Danandjaja (Mahmudah, 2021) identifies the main characteristics of folklore as follows: (1) it is transmitted orally and from generation to generation; (2) it is traditional in nature; (3) it consists of various versions; (4) it is anonymous; (5) it follows patterns; (6) it is pre-logical; and (7) it belongs to a specific community. Furthermore, Danandjaja (Anggraeni & Winarti, 2026) divides folklore into three groups, namely: (1) oral folklore; (2) partially oral folklore; and (3) non-oral folklore.

Based on the Semester Learning Plan (SLP) for the Folklore Course in the Language Education Program at Malikussaleh University, the learning outcomes of this course include students' ability to explain the nature of folklore, distinguish between types of folklore namely oral, partially oral, and non-oral folklore analyze the forms and meanings of oral folklore,

and collect various examples of folklore from their local communities. However, the reality on the ground indicates that these learning outcomes have not been fully realized. Folklore education remains heavily reliant on textual and theoretical learning resources, where students primarily read textbooks without gaining direct experience interacting with cultural artifacts as tangible manifestations of folklore itself. This situation results in students' understanding tending to be abstract and lacking in context, so that the ability to analyze and appreciate local culture the primary objective of learning has not been adequately achieved (Romadi & Febri Kurniawan, 2017). To address this gap, learning resources that are concrete, authentic, and capable of connecting theoretical concepts with the living cultural reality in society are needed. Therefore, museums emerge as one of the most promising alternatives capable of resolving this issue.

Museums are institutions that serve not merely as repositories for artifacts, but as institutions that acquire, preserve, and exhibit objects that document humanity's relationship with its environment for educational purposes (Meihan et al., 2020). In the context of folklore studies, museum collections are highly relevant because they house various artifacts that serve as physical representations of the traditions, beliefs, and cultural practices of communities which are, in fact, the very core of folklore studies itself. Thus, museum collections can serve as an effective bridge between the theoretical concepts studied in the classroom and the living, evolving cultural realities within society (Bunari et al., 2025). The structured use of museums in folklore education has the potential to provide concrete, contextual, and meaningful learning experiences, distinct from conventional learning, which tends to be abstract (Nurhajjah et al., 2020).

A number of previous studies have demonstrated the educational value of museums in various learning contexts. These studies generally confirm that museum collections can enhance students' interest in learning, deepen their understanding, and foster cultural and historical awareness (Manik et al., 2026). Furthermore, these studies also emphasize the importance of integrating museum collections with the curriculum and core competencies of the course, so that visits to museums are not merely ceremonial but truly become an integral part of the learning process (Isrowiyah et al., 2022). Darliana et al. (2025) concluded in their study that museums are an ideal source of historical and cultural learning for social studies education students because they possess rich and diverse collections that reflect the journey of history, culture, and local wisdom. In addition, museum visits serve as an implementation of the project-based learning model, which encourages students to observe, collect data, and interpret museum collections. participants' interpretations Furthermore, best practices in utilizing museum collections as learning resources were also identified in a community service initiative conducted by (Nazaruddin et al., 2025) at Malikussaleh University through the organization of a public lecture titled "Reviving the Spirit of Samudera Pasai: Governance, Heritage, and the Future of Local Wisdom." This activity offers a learning model based on material evidence that can serve as a reference in the development of folklore learning based on museum collections. However, most of these studies focus on history education at the elementary and secondary levels. Research on the utilization of museums, particularly for folklore courses at the university level, remains very limited; consequently, the most effective models and approaches for that context have not yet been extensively developed.

Various practical obstacles also continue to hinder the optimal use of museums as learning resources, including time constraints, costs, permitting issues, and a lack of synergy between universities and museums (Acim & Fadli, 2022). This phenomenon is also evident within the Indonesian Language Education Program at Malikussaleh University, where museum collections have not yet been utilized in a structured manner in folklore education. Therefore, research that systematically examines how museum collections can be integrated into folklore education at the university level, along with its impacts and challenges, is crucial to conduct. In this context, the museum serving as a learning resource is the Samudera Pasai Islamic Museum. This museum was selected because it is the only museum housing artifacts from the Samudera Pasai Islamic Kingdom. Furthermore, the museum is located in the same regency as Malikussaleh University.

Based on the background described above, this study aims to: (1) describe relevant museum collections as learning resources for folklore courses; (2) describe the ways in which museum collections are utilized as learning resources for folklore courses; and (3) describe the challenges and solutions in utilizing museums as learning resources for folklore courses. This study is expected to provide theoretical benefits in the form of the development of museum-based folklore pedagogy, as well as practical benefits for lecturers in designing innovative learning, for students in improving the quality of learning outcomes, and for museum managers in developing educational programs relevant to the needs of higher education institutions.

2. RESEARCH METHOD

This study employs a descriptive qualitative approach using a case study design. The qualitative approach is used to obtain in-depth data data that carries meaning. Meaning refers to the actual, concrete data that represents the underlying value behind the observable data; therefore, qualitative research does not emphasize generalization but rather focuses on meaning. Generalization in qualitative research is referred to as transferability, meaning the research findings can be applied in other contexts provided those contexts share similar characteristics (Abdussamad, 2021). Qualitative research methods present linguistic data collected in the field directly, as it is used, and reflect a phenomenological perspective. Descriptive research, on the other hand, is research that describes linguistic phenomena as they are (Zaim, 2014). A qualitative approach was chosen because this study aims to deeply understand the processes, impacts, and dynamics of

utilizing museum collections in folklore education aspects that cannot be adequately revealed through a qualitative approach alone. A case study design was used to allow the researcher to investigate the phenomenon in its real-world context using various sources of evidence (Radianto, 2023).

This study was conducted at the Samudera Pasai Islamic Museum, located in North Aceh Regency. This museum was selected based on the comprehensiveness of its collection, which includes artifacts from the Samudera Pasai Islamic Kingdom, the Iskandar Muda Sultanate, and the era of Cut Nyak Dhien. These artifacts encompass oral, partially oral, and non-oral folklore relevant to the curriculum of the Folklore course. The subjects of this study included two lecturers teaching the Folklore course, 139 students from the Indonesian Language Education Study Program, and one museum manager. The data and data sources in this study include the museum's collection, museum-based learning activities, as well as the responses of the course instructor, students, and the museum administrator regarding the use of the museum as a learning resource for the folklore course. The data collection techniques in this study include: (1) observation; (2) questionnaires; and (3) documentation. Data analysis follows the interactive model proposed by Miles & Huberman (Sugiyono, 2021), which consists of three stages: data reduction to select and summarize relevant data; data presentation to organize data in the form of descriptive narratives, matrices, or diagrams; and drawing conclusions and verification.

3. RESULTS AND DISCUSSION

3.1. Museum Collections as a Relevant Resource for Folklore Courses

The Samudera Pasai Islamic Museum is one of the museums in Aceh Province that is rich in historical artifacts. These artifacts hold significant historical value for the development of Acehnese society over time. The forms of historical artifacts found at the Samudera Pasai Islamic Museum are extremely diverse, ranging from ancient manuscripts, documentation of royal tombstones and those of their descendants, various types of currency used during the kingdom era, traditional clothing, traditional weapons, traditional musical instruments, household items from the past, and many others.

In addition to helping the public learn about traditions across the ages, the collection of the Samudera Pasai Islamic Museum also enriches the world of education. Through the museum's diverse collection, students and university students can see and study the cultural heritage left by their ancestors in a more tangible way. Based on the results of research that has been conducted, it is clear that this museum's collection has strong potential as a learning resource, particularly for the Folklore course. This is because Folklore is a course that studies community traditions in various forms. The collection at the Samudera Pasai Islamic Museum serves not only as a display of artifacts or a record of the past, but also represents the cultural life of the Acehnese people, particularly those in North Aceh Regency, which has been passed down from generation to generation. In the context of folklore studies, this museum collection can be used to introduce students to various forms of cultural expression, including oral, partially oral, and non-oral traditions. Overall, the collection at the Samudera Pasai Islamic Museum is relevant to Folklore studies. The museum's collection can be categorized into oral, partially oral, and non-oral folklore.

Oral folklore is evident in collections of ancient manuscripts. These manuscripts can be used as learning resources to study folk tales, epics, legends, myths, genealogies, and the values of past societies in Aceh, particularly in North Aceh Regency. Through these ancient manuscripts, students can understand that oral folklore, in its development, has undergone a process of documentation into written texts. This demonstrates that folklore does not merely exist within oral traditions but can also be preserved in the form of manuscripts and cultural archives. Meanwhile, oral folklore is evident in cultural documentary photographs, traditional ceremonial objects, and traditional musical instruments. Traditional musical instruments, for example, can be studied not only in terms of their physical form but also in terms of their social and ritual functions within society. Musical instruments are often associated with traditional ceremonies, folk performances, traditional songs, dance, and collective expressions of the community. Traditional ceremonial objects can also be used to understand the relationships between humans, nature, ancestors, and local belief systems.

Non-oral folklore, on the other hand, can be seen in traditional clothing, traditional jewelry, traditional musical instruments, traditional weapons, traditional household items, and miniature traditional houses. Traditional weapons, for example, serve not only as tools for self-defense but also carry symbolic meanings, such as courage, honor, power, and male identity within a particular community. Traditional household items can reveal a community's way of life, subsistence systems, division of labor, and local knowledge. Similarly, with traditional attire, students can analyze the meanings of colors, patterns, shapes, and the functions of traditional clothing in specific ceremonies. Thus, traditional attire is not merely understood as a cultural artifact but also as a social text that embodies the values, symbols, and worldview of the communities that practice it.

It is clear that each collection serves different educational functions depending on the characteristics of the folklore material being studied, particularly in Aceh. These collections represent cultural identity, power dynamics, social status, aesthetic values, symbolic systems, and the norms prevailing in society. These findings demonstrate that museum collections can be mapped based on folklore classifications. Such mapping is essential so that faculty, students, and museum curators view museum collections not merely as physical objects, but as sources of cultural knowledge that can be

academically analyzed. The following outlines the results of a survey regarding the mapping of museum collections as learning resources.

Table 1. Mapping Of Museum Collection as a Source for Learning Folklore

No.	Item Name	Types of Folklore		
		Oral	Some Verbal	Non Oral
(1)	(2)	(3)	(4)	(5)
1.	Inscribed Tombstones: The inscribed tombstones in the museum are divided into two categories: the first consists of replicas of tombstones belonging to the children and descendants of kings, and the second consists of photographic documentation of tombstones.			√
2.	Traditional Acehese Jewelry: The collection of traditional jewelry at the Samudera Pasai Islamic Museum is highly diverse, ranging from necklaces of various shapes and materials to bracelets, earrings, and beads used as accessories. There are 12 pieces of traditional jewelry in the museum, namely: (a) subang bulat, (b) batam dhoe, (c) cupeng, (d) daloe keieng and gleung kaki, (e) boh do ma, (f) prik-prik, (g) riya: neka glass beads, (h) various bracelets and rings, (i) various stone beads, (j) taloe takue limoeng suson, (k) taloe takue bieng meuh, (l) taloe takue and subang bungong meulue, (m) taloe takue boh rue.			√
3.	Traditional Acehese Currency: There are three types of traditional Acehese currency on display at the Museum of Traditional Islam: (a) gold dirhams, (b) silver dirhams, and (c) bronze dirhams. These three types of dirhams also come in various sizes.			√
4.	Aceh Traditional Ritual Equipment: The collection of Aceh traditional ritual equipment at the Samudera Pasai Islamic Museum consists of several items, namely: (a) ceureupa and sudahan, (b) ciriek, (c) ceurana and batee ranup, (d) ceureukai, (e) dalong, (f) mundam and panyuet tujuh mata. These items were typically used in traditional rituals and ceremonies by the Acehese people in the past. Even today, some of these items can still be found being used to complement traditional ceremonies and rituals.			√
5.	Keramalogika : keramalogika refer to fragile objects made from clay that has undergone a firing process. There are numerous types of ceramic artifacts from the Aceh Kingdom, particularly from Samudera Pasai, housed at the Samudera Pasai Islamic Museum; some pieces in this collection are intact, while others are in fragments. The ceramic collection includes: (a) Fujian Chinese ceramics, (b) green stoneware Chinese ceramics, (c) blue-and-white porcelain Chinese ceramics, (d) green stoneware Vietnamese ceramics, (e) Vietnamese blue-and-white porcelain ceramics, (f) Middle Eastern glazed pottery, (g) Gujarat glazed pottery, (h) fine Satingpra-Pak pottery from Thailand, and (i) Chinese ceramics.			√
6.	Manuscripts: The manuscripts at the Samudera Pasai Islamic Museum are a valuable heritage that chronicles the intellectual and cultural legacy of the Samudera Pasai Kingdom. These manuscripts are not merely ancient texts, but a reflection of the knowledge, beliefs, and culture of their time. Some of the manuscripts cataloged at the Samudera Pasai Islamic Museum are: (a) the book Hujatul Balighah, (b) a handwritten Qur'an, (c) the book Bab An-Nikah, (d) the book Tasauf, (e) a collection of prayers, (f) the book Siratul Mustaqim, (g) the story of the Prophethood of Muhammad, and, (h) Achsch-Nederlansch Woodenbook (Volume 1).	√		
7.	Biographies of the Sultans: These biographies detail the life stories of the sultans. The biographies at the Samudra Pasai Islamic Museum are typically written in Arabic script and are usually found on the tombstones of the sultans and their families. The following are some biographical records of the sultans and their descendants found at the Samudera Pasai Islamic Museum: (a) Sultan Al-Malik Ash Shalih, (b) Sultan Al-Malik Azh-Zhahir Muhammad, (c) Sultan Zainal 'Abidin, (d) Sultan Malikh Nahrasyiyah, (e) Sultan Zainal 'Abidin (II) Ra-Ubabdar, (f) Sultan Shalahuddin, (g) Khoja As-Sultan Al-Adil Ahmad, (h) Sultan Abu Yazid Ahmad (III), (i) Sultan Mu'iz Ad-Dunya Wa Ad-Din Ahmad (IV), (j) Sultan Mahmud bin Zainal 'Abidin Ra-Ubabdar, (k) Sultan Zainal 'Abidin (III) bin Ahmad (II), (l) Sultan Muhammad Shah II bin Ahmad, (m) Sultan Al-Kamil bin Al-Manshu, (n) Sultan 'Adlullah bin Al-Manshur, (o) Sultan 'Muhammad Shah (III) bin Mahmud, (p) Sultan 'Abdullah bin Mahmud, (q) Khoja Sultan Ahmad V, and (r) Sultan Zainal 'Abidin IV bin Mahmud	√		
8.	Cultural Heritage: There are two types of cultural heritage on display in miniature form at the Samudera Pasai Islamic Museum: a miniature of the traditional Acehese house known as the "Krong Bade" and a miniature of the Pinisi ship, which served as a means of transportation for the sultans in ancient times.			√
9.	Traditional Musical Instruments: Traditional musical instruments are objects of great importance that deserve to be preserved, given that they served as a form of entertainment and played a key role in traditional ceremonies and rituals for the people of Aceh in the past and continue to do so today. The following musical instruments are on display at the Samudera Pasai Islamic Museum: (a) rapai pasee, (b) geundang, (c) seurene kalee, and (d) rapai music.			√

No.	Item Name	Types of Folklore		
		Oral	Some Verbal	Non Oral
(1)	(2)	(3)	(4)	(5)
10.	Traditional Wedding Attire and Wedding Altars of the Acehese People: The collection of traditional wedding attire and wedding altars of the Acehese people at the Samudera Pasai Islamic Museum is not particularly diverse. There is only one type of traditional attire for both the groom and the bride, accompanied by a single wedding altar where the couple sits together.			√
11.	Traditional Household Items: In reality, the collection of traditional household items at the Samudera Pasai Islamic Museum is not very extensive. It consists only of a few household furnishings, some of which are cooking utensils. The following is a list of household items found at the Samudera Pasai Islamic Museum: (a) serving lid, (b) woven basket/tray, (c) bamboo money box/container, (d) soron cart, (e) jeungki, (f) carrying pole, (g) clay pottery, (h) cauldron/pot, (i) kendil/pendil, and (j) anglo.			√
12.	Traditional Weapons: Traditional Acehese weapons are not limited to a single type; several traditional Acehese weapons are on display at the Samudera Pasai Islamic Museum, namely: (a) rincoeng, (b) peudeung, (c) peudeung oen joek, (d) peudang oen teubei, (e) peudang meu-apet, and (f) peudang bari.			√

As shown in Table 1, it is clear that the Samudera Pasai Islamic Museum has a fairly diverse collection. Based on the types of objects, the museum's collection can be categorized into twelve categories, namely: (1) inscribed gravestones, (2) traditional jewelry, (3) currency, (4) ritual implements, (5) ceramics, (6) manuscripts, (7) biographies of sultans, (8) cultural heritage, (9) traditional musical instruments, (10) traditional wedding attire and wedding decorations, (11) household items, and (12) traditional weapons. These twelve museum categories are clearly relevant to the Folklore course, given that this course examines all forms of traditions rooted in specific communities from ancient times through ancient manuscripts and biographies of sultans that document historical narratives, myths of rulers, and the oral traditions of the Acehese people in the past, particularly during the era of the Samudera Pasai Kingdom. Additionally, the category of partially oral folklore can be explored in depth through ritual implements, traditional musical instruments, and traditional wedding attire and ceremonial decorations that represent customs, popular beliefs, and local performing arts.

That remain preserved to this day. Meanwhile, non-oral folklore objects are clearly evident in the remnants of physical civilization, such as inscribed tombstones (ancient inscriptions), traditional jewelry, currency (dirhams), ceramics, household items, traditional weapons, and various other cultural heritage artifacts. Not only does it involve studying historical objects through textual analysis, but an analysis of the objects in this museum collection also serves to contextualize the functions, symbolic meanings, and collective cultural values embedded in each artifact. The connection between museum collection classification and the field of folklore studies forms the primary foundation for this research. Based on the observations conducted, it was found that the collection classification system applied in the museum remains oriented toward physical and chronological aspects, such as material grouping, geographical regions, or historical periodization. However, behind this formal categorization, there is no information linked to folkloric elements. The researcher identified that every existing collection undoubtedly holds collective memory in the form of origin myths, usage taboos, and the incantation structures that were once integral to the artifact's creation process.

The absence of explanatory notes regarding folklore information for each museum collection still holds significant relevance for the preservation of folklore. This is because respondents can still directly observe the visual characteristics, ornamental details, and original materials of each artifact on display. This direct sensory experience reinforces respondents' memories more effectively than simply reading text in a classroom setting. The lack of narrative information on museum labels then encourages respondents to actively conduct interviews, literature reviews, or group discussions to solve the cultural puzzles behind the visual symbols of these objects. It is this pattern of self-directed learning that ultimately revives the essence of folklore studies as a dynamic discipline grounded in field-based fact-finding.

Based on the results of a survey regarding the relevance of the Samudera Pasai Islamic Museum's collection, as completed by the respondents, it appears that the museum's collection is able to enhance the respondents' conceptual understanding of folklore comprehensively, with an overall percentage of 94.8% in the "Strongly Agree" category. The following graph presents the survey results regarding this relevance.

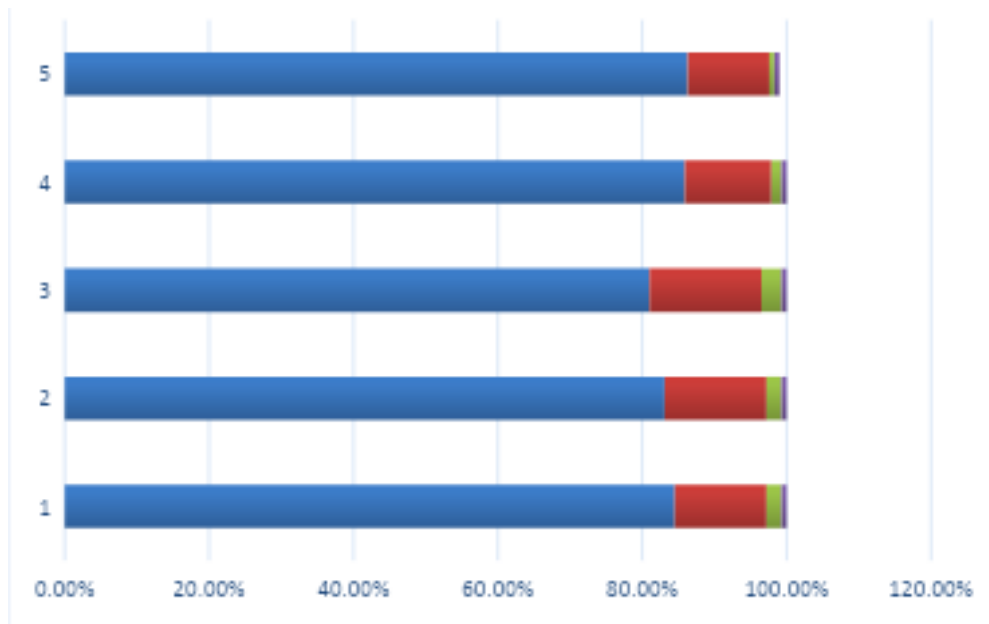


Figure 1. Survey Results on the Relevance of Museum Collections as a Learning Resource for Folklore Courses

Figure 1. Shows that all indicators point to a very positive response trend. Regarding the first statement on the suitability of the material, the majority of respondents 84.5% strongly agreed and 12.7% agreed that museum collections are closely relevant to the substance of folklore studies. This is reinforced by the responses to the second statement, where 83.1% of respondents strongly agreed that the existence of the museum collection practically aids in understanding the forms of folklore that emerged and developed within Acehnese society in the past. The respondents' theoretical knowledge regarding the classification of study subjects was also well confirmed through the third statement, with evidence that 81.0% of respondents strongly agreed that the museum's collection can be directly linked to the three main categories of folklore, namely oral folklore, partially oral folklore, and non-oral folklore.

More specifically, respondents gave very high ratings to the categorization of material objects within the museum. Regarding the fourth statement, 85.9% of respondents strongly agreed that the representation of concrete artifacts such as traditional clothing, traditional musical instruments, ancient manuscripts, and ritual objects is highly valid and effective for use as independent learning resources for the Folklore course. Finally, in the fifth statement, the highest percentage of 87.3% was recorded in the "strongly agree" category, affirming that the collection of the Samudera Pasai Islamic Museum is capable of providing concrete and empirical examples or evidence regarding the culture of past societies, which until now has only been discussed textually in the classroom..

3.2. Ways to Utilize Museum Collections as Learning Resources for Folklore Courses

The results of the study show that the Samudera Pasai Islamic Museum's collection is utilized as a learning resource in several ways, namely: (a) classroom instruction, (b) educational visits to the Samudera Pasai Islamic Museum, (c) observation of the Samudera Pasai Islamic Museum's collection, (c) small-group discussions while at the Samudera Pasai Islamic Museum, (d) analyzing the Samudera Pasai Islamic Museum collection, and (e) compiling a field study report based on the visit. These forms of utilization demonstrate an integration between theoretical learning and learning based on direct experience, namely visits to the Samudera Pasai Islamic Museum.

In the first phase the in class orientation the instructor provided a comprehensive theoretical overview of the basic concepts of folklore in Aceh, particularly during the era of the Islamic Kingdom of Samudera Pasai. This activity aims to align students' perspectives and build their initial understanding of the types of collections they will encounter (such as inscribed tombstones, dirham coins, and ancient manuscripts) and relate them to the folklore categories being studied. In addition to presenting the material, the instructor also explained technical observation guidelines, distributed worksheets (analysis tools), and formulated probing questions regarding the myths or spiritual values of the artifacts. Through this theoretical orientation in the classroom, students do not simply visit the museum as ordinary visitors, but arrive with a well-developed framework to analyze folklore aspects directly in the field.

Second, an educational visit to the Samudra Pasai Islamic Museum. This visit is certainly key to transforming students' theoretical knowledge into an empirical experience. Before visiting the museum, the instructor first divided the students into five small groups within the class. This was done to make it easier for students to coordinate with their respective team

members. Not only that, but students were also asked to pay attention to every indicator on the analysis worksheet. Once all preparations were complete, the students set off for the Samudra Pasai Islamic Museum to compare the conceptual frameworks developed in class with the material reality of artifacts from the Islamic civilization in Aceh. This visit is facilitated by a faculty guide collaborating with the museum curator to provide contextual explanations regarding the sociological and historical backgrounds of each collection. The museum's atmosphere, rich in historical and religious significance, serves not merely as a static exhibition space but as a cultural laboratory that stimulates students' sensory awareness. Through direct observation of the artifacts' visual dimensions, textures, and layout, students can experience a deep emotional and cultural connection with the folklore material under study.

Third, small-group discussions at the Samudera Pasai Islamic Museum. This third stage serves as a forum for spontaneous and collaborative exchange of ideas among group members. During this stage, each group gathers around the collection being explained by the curator to address the prompt questions provided during the class orientation. The presence of the museum curator will certainly help students answer these questions. Interaction among group members will spark critical dialogue, where they share interpretations regarding the symbolic meaning of inscribed tombstone ornaments or the social function of the dirham currency during its time, as well as the stories of ancient manuscripts and sultan biographies available at the Samudera Pasai Islamic Museum. Discussions in this setting make the learning process dynamic because every argument that arises can be immediately validated by examining the physical details. These small-group activities not only hone collaboration skills but also help formulate a collective understanding of folkloric values before moving on to a more in-depth stage.

Fourth, analyzing the collection of the Samudera Pasai Islamic Museum. This phase is a crucial one that allows students to independently deconstruct the meanings of artifacts using the folklore analysis worksheet provided earlier. This worksheet is specifically designed to guide students in shifting from superficial visual observations toward an examination of substantive values; it includes columns for identifying the type of museum collection and classifying the folklore genres within the existing collection at the Samudera Pasai Islamic Museum. By completing this worksheet, students will be able to connect the physical data they observe with the folklore theories they have learned during the folklore orientation in class. This structured, worksheet-based analysis process not only sharpens students' critical thinking in extracting historical information not listed on museum labels but also trains their methodological precision in objectively recording material cultural data. The following outlines the format of the worksheet instrument that assists students in categorizing the collections of the Samudera Pasai Islamic Museum.

Fifth, compiling a field study report based on the visit. The continuation of this objective data collection process culminates in the fifth stage: compiling a field study report based on the visit and presenting it in the classroom. The preparation of this report serves as a space for students to synthesize all field findings, group discussion results, and worksheet analyses into a comprehensive and clear field study report. At this stage, students are trained to contextualize raw data from the Samudera Pasai Islamic Museum into a systematic, comparative, and folklore-theory-based academic narrative. The final step is a small-group presentation in class. In this stage, each group from every class presents its findings in the form of a report summarized in a PowerPoint presentation regarding the folklore classification of the museum's existing collection. This process sparks broader academic dialogue through question-and-answer sessions between groups, which ultimately not only tests the validity of the students' analyses but also solidifies the collective understanding of the entire class regarding the rich folklore found at the Samudera Pasai Islamic Museum in North Aceh.

These forms of utilization demonstrate the integration of theoretical learning with hands-on, experiential learning, specifically through a visit to the Samudera Pasai Islamic Museum. The effectiveness of this integrated approach is further supported by the results of a questionnaire distributed to respondents, in which the majority of students provided highly positive feedback regarding the effectiveness of this series of steps as a learning resource for the Folklore course. The following section will present a graph of the survey results regarding the effectiveness of utilizing the museum's collection as a learning resource.

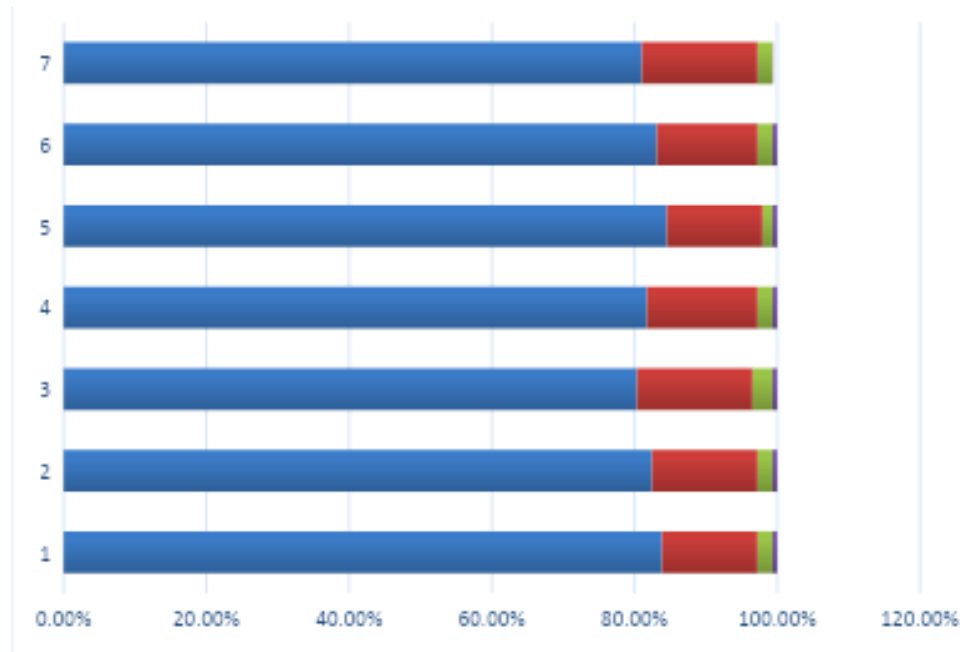


Figure 2. Survey Distribution Utilizing the Samudera Pasai Islamic Museum Collection in Folklore Education

Based on **Figure 2**, it can be concluded that the use of museum collections as a learning resource for the Folklore course received positive feedback from respondents on every statement item. The aspects of appeal and contextualization of the material received high ratings. A total of 83.80% of students strongly agreed that the use of museum collections makes learning more interesting (statement 1). Furthermore, 82.40% of respondents strongly agreed that this direct observation makes the course material feel more contextual (statement 2). Students' readiness to conduct field activities is closely tied to the role of the instructor, with 80.30% of respondents strongly agreeing that the instructor provided clear instructions before the observation activity began (statement 3).

During the observation process at the museum, students were guided by a structured instrument. This was evidenced by the fact that 81.70% of respondents strongly agreed that the worksheet or observation guide helped students understand the collection in a more focused manner (statement 4). Following the observation, students deepened their understanding of the material through collaborative activities and academic assignments. Statement 5 recorded the highest "Strongly Agree" rate at 84.50%, confirming that group discussions following the observation were highly effective in helping students deepen their understanding of Folklore through the discussion forum. Furthermore, 83.10% of respondents strongly agreed that collection-based assignments, such as preparing observation reports and presenting *anwa tagas*, are effective in bridging abstract theory with tangible cultural objects (Statement 6). This visit also had a long-term impact on students' cultural awareness, with 81% of respondents strongly agreeing that the use of this museum collection successfully fostered their internal motivation to actively seek additional information about local cultural heritage on their own (Statement 7).

Based on this description, it can be concluded that utilizing museum collections as a learning resource makes a highly significant and relevant contribution to the Folklore course. A series of integrated activities ranging from instructor guidance, the use of guided worksheets, group discussions, to report assignments has been empirically proven to effectively transform the museum space into an effective cultural laboratory. This experiential learning method not only enhances students' engagement, cognitive understanding, and analytical acuity regarding material cultural objects but also successfully stimulates their awareness and initiative to independently explore local cultural values and traditions.

3.3. Challenges and Solutions for Using Museums as Learning Resources for Folklore Courses

Although the use of the Samudera Pasai Islamic Museum holds significant pedagogical potential for the Folklore course, its implementation in practice is not without various obstacles. Based on the results of observations, interviews, and learning reflections, several major obstacles have been identified. The following outlines some of the challenges in utilizing the Samudera Pasai Islamic Museum as a learning resource. First, there are challenges related to accessibility, time allocation, and logistics. Visits to the museum require a significant amount of time and often conflict with the schedules of other courses. Additionally, logistics management, bureaucratic permits, and transportation costs for large groups of students often pose a significant administrative burden for the instructors. Beyond administrative burdens, financial factors also present a significant barrier for students. Transportation costs to the museum location, accommodation, and admission

tickets are often borne entirely by the students themselves due to the limited operational budget of the academic program.

This issue is further complicated by the fact that the campus and the museum are quite far apart, thus requiring high-risk mass transportation on public roads. As a result, the primary focus of the course instructors is often divided between achieving the course's learning objectives and managing student safety and logistical risks during the round-trip journey. This time-allocation challenge is also exacerbated by the rigid synchronization between the museum's operating hours and the university's academic schedule. The Samudera Pasai Islamic Museum enforces standard visiting hours that limit the time students have for exploration, while the duration of regular in-person lectures typically ranges from 100 to 150 minutes per session. This mismatch makes the visit feel rushed, leaving students without sufficient free time to engage in contemplative reflection, record details of folkloric artifacts, or conduct in-depth data verification directly at the exhibition site.

Challenges related to accessibility, time allocation, and logistics for the visit to the Samudera Pasai Islamic Museum can ultimately be resolved by rescheduling the field trip for the weekend or by combining it into an integrated project across courses in the cultural studies cluster to optimize time and costs. In addition to the folklore course, this field trip to the Samudera Pasai Islamic Museum is also integrated with the Kemalikussalehan course. Scheduling the visit for the weekend specifically on Saturday proves an effective solution to avoid conflicts with regular class schedules without compromising students' learning rights in other courses. Utilizing this time off allows students the flexibility to explore every corner of the museum without being rushed by time constraints. Furthermore, to ensure this procedure is conducted legally and safely, the course instructor secured a collective exemption letter from campus administration well in advance, while also establishing a Memorandum of Understanding (MoU) for a long-term partnership between the Department of Applied Sciences Education and the museum management to streamline the bureaucratic permitting process in the future.

Second, the limited textual information on the display cases of the Samudera Pasai Islamic Museum's collection. This challenge was actually already mentioned in the discussion of the first point: most of the museum's collection is accompanied only by brief informational labels (such as the object's name, estimated date, and place of origin) without in-depth explanations regarding its folkloric aspects. Students often struggle to uncover the myths, ritual functions, or folk tales behind artifacts such as inscribed tombstones, traditional weapons, or traditional attire when the museum guide is not on duty. This limitation of textual information also creates a very high dependence on the presence of museum guides. When the museum is crowded with visitors or the guides are unavailable, the knowledge transfer process is hindered, and students' independent learning activities become ineffective. Students are forced to speculate or make subjective guesses about the ritual function of a ceremonial object or traditional attire.

This, of course, risks creating misconceptions, given that not all students possess a sufficiently strong foundational knowledge to interpret the symbolic meanings of Acehnese artifacts, particularly those from the Samudera Pasai Kingdom. Furthermore, museum displays tend to prioritize visual and aesthetic aspects over cultural narratives. This, of course, makes the collection items appear as "lifeless objects" disconnected from the cultural reality of their original communities. Brief information regarding dimensions, materials, and discovery locations is insufficient to spark students' sociological imagination regarding how these traditional weapons were used within folk belief systems or how traditional musical instruments were played during traditional ceremonies.

This second challenge can be addressed by providing students with an introductory orientation and worksheets before they go into the field. In the field, students are instructed to conduct in-depth interviews with museum curators to supplement the oral narratives not documented on the display cases. Furthermore, with the worksheets provided in advance, students are better guided and no longer confused when gathering the necessary information. Through this direct interaction, students can explore variations of folklore, origin myths, and the collective memories of the community associated with objects such as traditional weapons. This process not only serves as a means of confirming the textual literature data they have read previously but also trains students' methodological skills in the techniques of collecting in an empirical and accurate manner in accordance with the principles of folklore research. These issues, of course, did not arise on their own but were derived from the results of a survey distributed to the respondents. The following will present an overview of the survey results regarding the challenges in utilizing the collection of the Samudera Pasai Islamic Museum as a learning resource for the Folklore course.

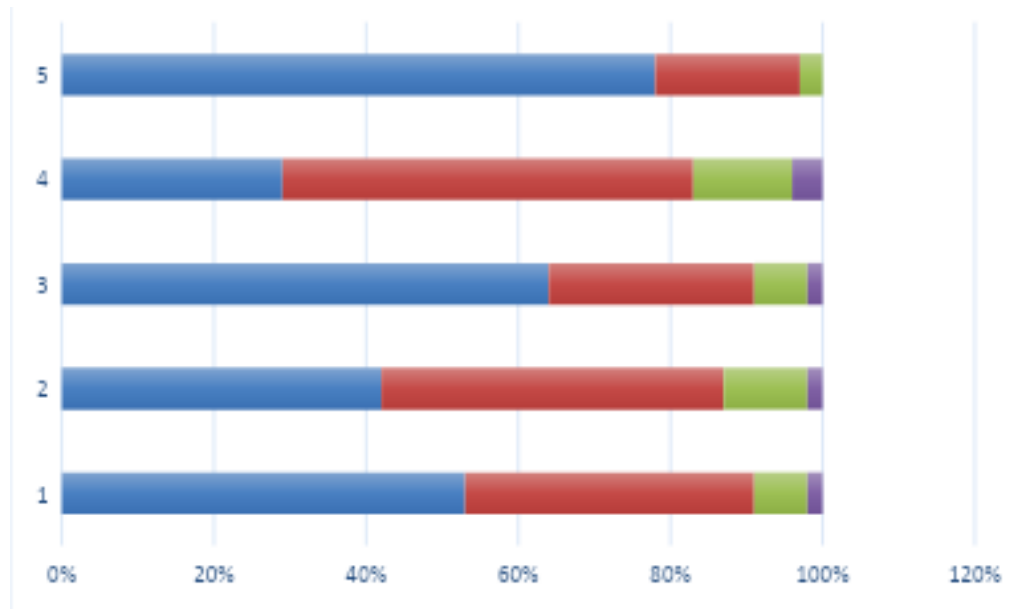


Figure 3. Survey Distribution Challenges in Utilizing the Collection of the Samuder Pasai Islamic Museum as a Learning Resource for Folklore Courses

In assessing the constraints on the use of museum collections in folklore education, five key points emerge: (a) The time available to utilize museum collections in folklore education remains limited. (b) Transportation costs pose a challenge in implementing museum-based learning, (c) the information on museum collection labels or descriptions is not yet sufficiently helpful for Folklore analysis, (d) most of the museum's collections are easily linked to Folklore course materials, (e) closer collaboration is needed between the academic program and the museum to optimize learning. As shown in Figure 3, it is clear that from a technical perspective, 91% of respondents (combined "Strongly Agree" and "Agree") confirmed that the time allocated for visits is very limited, and 87% of respondents felt burdened by transportation costs and accommodation.

Meanwhile, in terms of content, 92% of students felt that the information on the collection labels was not sufficiently helpful for folklore analysis, and 83% of students reported difficulty linking some of the displayed objects to the course material. These quantitative findings align with the results of interviews with two course instructors, who stated that the visual narratives of the display cases tend to focus solely on historical-archaeological data, rather than folkloric aspects. As a solution, one museum curator and 97% of the students agreed on the importance of initiating formal collaboration between the academic program and the museum; this collaboration is necessary to synchronize the curriculum, facilitate targeted in-person interviews, and optimize the use of the museum's collection as an empirical source for oral history learning.

4. CONCLUSION

Based on the research findings and discussion, three main conclusions can be drawn. First, museum collections are highly relevant as learning resources for folklore courses. Museum collections such as traditional clothing, traditional musical instruments, ancient manuscripts, traditional weapons, and other artifacts that represent various forms of folklore. Second, the use of museum collections has been shown to have a significant positive impact on students' understanding and skills in comprehending folklore material. Students can understand folklore material concretely because they interact directly with cultural objects. Third, the main obstacle in integrating the collection. The integration of museums into folklore education faces several challenges, including limited visit duration, transportation costs, the scope of museum collections, and the information provided on collection labels. However, these challenges can be addressed through several strategic measures, such as planning more effective schedules, fostering collaboration between academic programs and museums, involving curators to explain the information within the museum, and digitizing collections through the development of museum-based learning modules. Based on these findings, several recommendations are proposed, such as: (1) students are encouraged to actively utilize museum collections as a source for folklore studies; (2) museums are advised to provide more comprehensive collections and information; (3) future researchers may expand this study to explore the potential of utilizing museums as a learning resource for folklore courses.

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