

# Module Development of North Sumatera Ethnic Dance Practicum Based Education for Sustainable Development

Sri Mustika Aulia<sup>1</sup>, Try Wahyu Purnomo<sup>2</sup>, Faisal<sup>3</sup>, Manuel Obet Nego Pardede<sup>4</sup>  
{iieaulia@unimed.ac.id<sup>1</sup>, twahyu@unimed.ac.id<sup>2</sup>, faisalpendas@gmail.com<sup>3</sup>,  
manuelpardede1@gmail.com<sup>4</sup>}

Faculty of Education – Universitas Negeri Medan, Medan, Indonesia

\*iieaulia@unimed.ac.id

**Abstract.** This research is development research which produces raw materials in the form of dance education e-modules based on Education for Sustainable Development. Education for Sustainable development (ESD) which inserts broad and futuristic insights about the global environment to provide awareness to the public so that they can contribute to sustainable development in the present and the future. The floating model used is the 4D model which emphasizes the need for learning achievement according to the context of dance learning in the PGSD Study Program (lecturers and students). At the defining stage, a needs analysis, concept analysis, analysis of Course Learning Outcomes will be carried out, analysis of usage, and analysis of cultural diversity. The design of the dance art education practicum e-module was carried out. Once designed, it is followed by the development stage by carrying out 3 main activities, namely: validity test, implementation test, and effectiveness test.

**Keywords:** E-Module, Ethnic Dance, Education For Sustainable Development

## 1. Introduction

The increasingly rapid development of science and technology in the 21st century has brought various changes, so that a comprehensive arrangement of the quality of education is needed, because education makes a major contribution to the creation of human resources, making the nation's next generation capable of competing according to the needs of society and the world of work [1]. So, based on this, to build 21st century education it is necessary to design effective learning, which can help develop critical and creative thinking skills, develop mastery of basic concepts, think scientifically, build self-confidence, and solve problems [7]

An increasingly advanced and critical society with various plans for a more advanced life has become a phenomenon that is growing rapidly because information is easy for every individual to access. With the presence of viral and interesting moments, children like dancing foreign dances and other popular dances more than traditional dances in Indonesia which we now find everywhere, children are more able to sing street dances and dances. dances from Kpop songs that are currently being displayed in electronic mass media. Easy access and an attractive display that is shown too often means that children get used to imitating the dance movements and focus on practicing dances that they feel are the current trend. Another factor that influences the occurrence of obstacles in the process is the mindset and awareness of the community as well as the existence of the dance curriculum itself. The existence of a Dance Arts curriculum is very important for proper education and cultural preservation. The role of educators in preserving dance culture is to introduce and preserve art on various occasions. As

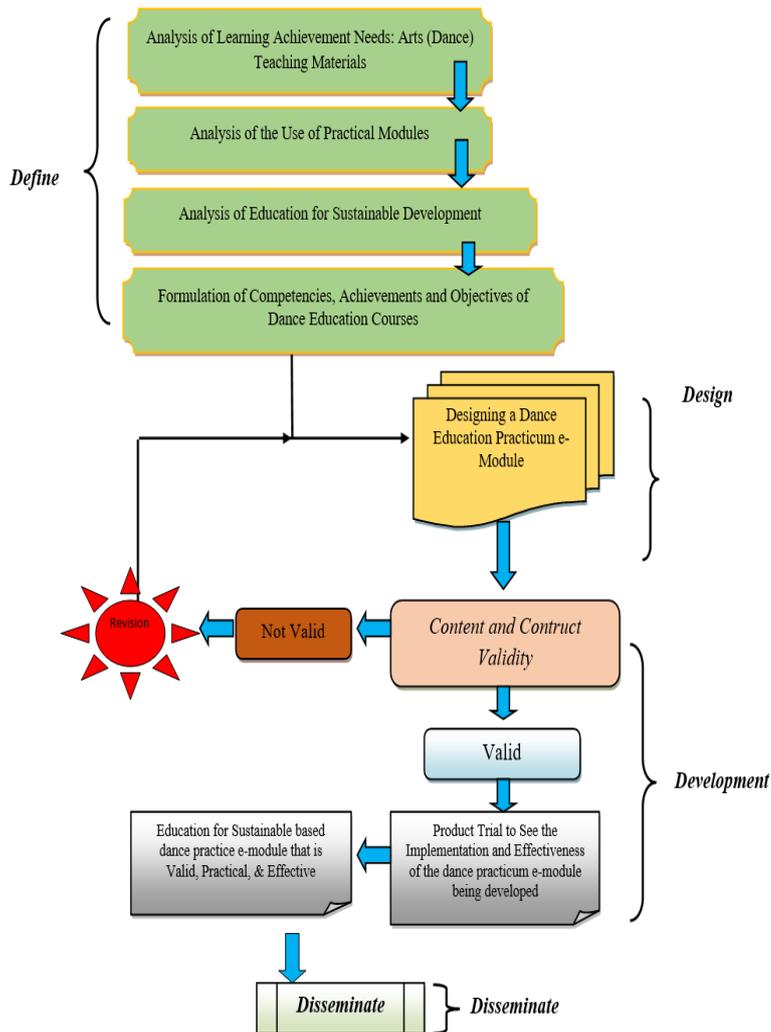
a dance educator, you are also obliged to make changes for children and parents who are members of society, and this means that if you educate people from various age groups, in the future you will make changes in educating society. Educate students' parents to be aware that instilling the value of education is much more important than other education [5].

The next phenomenon is the lack of publications regarding traditional dance, especially North Sumatra, which is intended to educate children at school age. This is being eroded by the many dance videos that continue to go viral on social media that are growing in society. There is also a lack of competition events or regional dance competitions or traditional dances which are promoted on a large scale, which of course will be inferior to foreign dance competitions which are promoted on a large scale on social media [2]. This can be minimized if dance education in schools can be optimized by providing information to students regarding how to create a traditional dance into a work that is interesting and contains elements of novelty. So as to create a solution and even reintroduce the basic movements of traditional dances and care for North Sumatran ethnic dances from elementary school teachers. To prepare materials and teaching materials regarding dance, it requires observing various schools and compiling appropriate materials to be able to re-teach regional dances so that elementary school children get to know their own culture. To condition students to be able to use e-modules in learning activities on campus, this teaching material contains theoretical understanding and then links it to issues developing in society. The e-module will also contain theories and practices of various ethnic groups in North Sumatra.

Based on the explanation above, the author is interested in conducting research with the title "Development of a North Sumatran Ethnic Dance Practicum Module Based on Education for Sustainable Development in Dance Education Subjects". It is hoped that the use of practicum e-modules will answer the needs for arts learning, especially dance, in the elementary school environment in the future. The concept of Education for Sustainable Development is the concept of including key sustainable development issues in learning, so that students can have sustainability values, knowledge and skills to be able to maintain environmental sustainability so that it can be utilized by humans and earth creatures in the future. The concept of Education for Sustainable Development has three perspectives, including socio-cultural, environmental and economic [4]. Understanding related to the socio-cultural perspective is an understanding of social systems and the role of humans in development. Then, understanding is related to the environmental perspective regarding natural resources, the natural environment, and the impact of human activities. Understanding related to the economic perspective is sensitivity to the limitations and potential of economic growth. The form of arts learning in elementary schools is based on the nature of arts education itself, namely: multilingual, multidimensional and multicultural. Multilingual means that art aims to develop the ability to express oneself in various ways, such as through visual language, sound, movement and their combination. Multidimensionality in art can be interpreted as a competency to form students' basic abilities which include designing works of art, appreciating art, analyzing works of art, understanding art objects, knowledge and perception of a work of art. In art learning, it also functions as a balance between the functions of the right and left brain. Another function is to combine elements of logic, ethics and aesthetics so that it can increase students' awareness in appreciating a work of art. In learning art, students are also formed as individuals who respect local and global cultural diversity, so that in the future there will be attitudes of tolerance, mutual respect, towards diverse cultural forms. [3]

## 2. Research Method

his type of research is research and development with a 4D model. The concept of development research is to structurally design a product through structured and systematic stages to develop a product through the stages of definition, design, development and distribution. To maintain the quality of food products, validity and effectiveness tests are carried out. [6]. The stages of the 4-D model include:



**Fig. 1.** Procedures for Developing E-modules for Dance Education Based on Education For Sustainable Development

The research subjects were students in the 2nd semester of the 2020/2021 academic year. The research object is the validity, practicality and effectiveness of the practicum e-module being developed. The stages of development in Figure 1 can be detailed as follows:

1. The definition stage aims to define and analyze the following: (1) Analysis of Learning Achievement Needs: Arts (Dance) Teaching Materials, (2) Analysis of the Usefulness of Practicum Modules, (3) Analysis of Education for Sustainable Development, and (4) competency analysis
2. The design stage is designing teaching materials according to the definitions: needs analysis, usability analysis, multicultural analysis, and competency analysis
3. The development stage includes: validity test, implementation test, and effectiveness test.
4. The dissemination stage is carried out by applying practicum modules to the learning process in the Primary School Teacher Education Study Program

### **3. Results and Discussion**

#### **A. Definition**

##### **a) Analysis of Learning Achievement Needs: Arts (Dance) Teaching Materials**

At the definition stage, a student needs analysis was carried out regarding the need to use practicum modules in the dance learning process at the PGSD FIP – UNIMED Study Program. The lack of practical material sourced from traditional objects from North Sumatra is the basis for thinking in creating practical modules.

This research began by conducting a needs analysis on the use of learning tools used in the lecture process in dance education courses at the PGSD Study Program. A needs analysis is carried out as an initial basis for designing practicum modules that suit student needs, but still look at the relevance of the material contained in dance teaching materials. In accordance with the learning objectives in RPS dance education, students are required to be able to practice dance movements in groups and pairs. The dance that is practiced must of course contain educational values and provide positive meaning for students.

Based on this, the researcher tried to work on several traditional dances from North Sumatra which were created using movements that were appropriate to the practical needs of elementary schools. Several ethnicities chosen as material for dance practice include the Malay, Toba Batak, Simalungun and Pak-Pak ethnic groups. This traditional dance creation will later be packaged with global issues related to environmental, social and cultural aspects as a form of implementation of the concept of Sustainable Educational Development.

Based on the analysis of students' needs for dance teaching materials in the PGSD Study Program, it can be seen that the learning process uses teaching materials that suit students' needs. This can be seen from the adequacy of material in teaching materials which contain theoretical and practical aspects. The dance teaching materials used are very sufficient in terms of aspects of the elements of dance, practical analysis of dance and also the technical implementation of the dance learning process in elementary schools. For the practical aspect, of course teaching materials need to be developed and added to more specific material related to various traditional dance creations, especially North Sumatra. The addition of material regarding knowledge of various dances is certainly deemed insufficient to fulfill students' practical aspects regarding the art of dance. Because of course there is a need for additional

practical material, both in terms of dance analysis, movement forms and more concrete practical examples in the form of creative dance videos.

**b) Analysis of the Use of Practical Modules**

Based on the suggestions given by students regarding the need for dance learning in the PGSD Study Program, it can be concluded that the majority of students need learning tools that can facilitate them in practical dance. Using the Practicum Module can certainly strengthen students' understanding of the relevance of conceptual material to the practical aspects that students will carry out. This also serves to hone students' expressive skills when practicing several dance movements.

**c) Analysis of Education for Sustainable Development**

The packaging of a dance work certainly cannot be separated from the instillation of educational values which can be used as a medium for building the character and morals of students. This can of course be a basis for art educators to always develop dance works that use global issues (environmental, social and cultural) as a positive learning aspect for students. In accordance with the concept of education for sustainable development, education that includes broad and futuristic insights about the global environment will provide awareness to society to contribute to sustainable development in the present and future. Dance education as a creative means can of course collaborate on these things to be able to create works of art that can provide educational means by linking global issues such as preserving the environment, preserving the earth, creating dignified social relations and preserving culture as the nation's heritage. This can certainly be a positive lesson and have a long-term effect on character building for elementary school students.

Based on the results of the analysis regarding the suitability between the concept of Education for Sustainable Development and the practice of dance education, the researchers tried to create several traditional dance works from several ethnicities in North Sumatra, including the Batak Toba, Simalungun and Pak-Pak ethnic groups. The concept and synopsis of the dance that will be used as a learning project can be seen in the following table:

**Table 1. Dance Design and Synopsis**

<b>Ethnicity</b>	<b>Title</b>	<b>Synopsis</b>
Batak Toba	<i>Sarop</i> (Rubbish)	<p>Environmental cleanliness is the most important and prioritized thing. Cleanliness is a condition when it is free from dirty things such as rubbish, dust and unpleasant odors. Environmental cleanliness cannot be separated from human life.</p> <p>Keeping the environment clean is a shared responsibility. In this case, the Toba Batak people are known for their value of mutual cooperation or cooperation in carrying out work. For the people of Toba, working together to maintain a clean environment has been an ingrained tradition from ancient times.</p> <p>This dance depicts how the Toba Batak people work together to keep the environment clean. The movements in this dance were developed from the movements of sweeping, collecting and collecting rubbish. This dance also invites people to care</p>

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about environmental cleanliness.

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Pak-Pak	<i>Tanoh Kegeluhan</i> (Land of life)	<p>The majority of Pak-Pak people live by cultivating fertile land, meaning that the Pak-Pak people's livelihood for daily life is farming. The land of life refers to the source of livelihood of the Pak-Pak people, namely farming or agriculture</p> <p>This dance has its roots in the Pak Pak ethnic group, which depicts the activities of farmers on their fertile land. In this dance, the movements created depict how the Pak-Pak people started carrying out farming activities until the end of the harvest, each movement has the cash characteristic of this dance.</p>
Simangulun	<i>Panen Malas Ni Uhur</i> (Grateful for the Harvest)	<p>The people of Simalungun Regency, North Sumatra have a wealth of diverse arts and culture, and their preservation is still maintained to this day.</p> <p>One example is the cultural festival event which is held every year, namely the Rondang Bittang Party, which means an expression of gratitude to God Almighty for the harvest. However, this activity is more intended for young people and is carried out in the light of the moon. This party, which involves people from 32 sub-districts, is held very lively, and usually this party is also a means of finding a partner for young people.</p> <p>Likewise with this dance, this dance tells the story of how joyful the Simalungun people are in welcoming the harvest party or harvest day, this dance is based on the movements of the Simalungun traditional dance idioms which have been developed into a new form with a different packaging from the harvest party concept.</p>

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The synopsis and design of this dance will later be developed into practical material at the product development stage.

## **B. Design**

The design stage is carried out after the definition stage has been completed. At this stage the researcher creates a cover design, layout and material content that is appropriate to the practicum module. The form of the cover design and layout can be seen as follows:



**Fig. 2.** Practical Module Cover Design and Layout

The next stage is designing materials related to the dance learning needs in the PGSD Study Program. The material is structured based on theoretical and practical aspects so that it is relevant between knowledge competency towards insight into the art of dance and also student competency in practicing various movements contained in the designed module material. In the first material, material was designed regarding the history and function of dance in society. Material regarding the history of dance is divided into several sub-chapters, including dance in view of the prehistoric era, the Hindu-Buddhist era, the Islamic era, the colonial era, the independence era and the post-independence era. Next, the material regarding the function of dance is explained based on the function of dance in traditional society, including dance as a means of religious rituals/ceremonies, dance as a means of entertainment, dance as a means of performance, and dance as a means of providing tourism.

**Sejarah TARI**

Seni Tari merupakan cabang seni yang menggunakan gerak sebagai media dalam mengungkapkan ekspresi jiwa penciptanya. Menurut Soedarsono (1986), tari adalah ekspresi jiwa manusia yang dituangkan dalam gerak tubuh yang indah dan ritmis (sesuai irama musik). Tari lahir seiring dengan kehadiran manusia di dunia ini. Untuk mengemukakan keberadaan dan perkembangan seni tari di Indonesia, maka sejarah tari dapat diklasifikasi berdasarkan periodisasi sejarah di Indonesia sebagai berikut :

**Zaman Prasejarah**

Keberadaan tari di zaman prasejarah ini, sulit dibuktikan kebenarannya karena tidak adanya alat rekam atau foto di zaman tersebut. Namun, terdapat beberapa peninggalan kebudayaan zaman prasejarah yang dapat mengasumsikan adanya kegiatan tari di zaman tersebut. Zaman prasejarah dimulai dengan zaman batu dan berakhir di zaman logam. Gerak tari di zaman batu diperkirakan cenderung sangat sederhana yakni berupa bentakan-bentakan kaki, sebagai ungkapan emosi (Jazuli, 1994). Pada era ini, tarian tercipta dengan menggunakan gerakan tangan dan kaki yang sangat sederhana (Murzynato, 2020).

Berlanjut ke zaman logam, Kebudayaan pada zaman ini dianggap lebih tinggi dari zaman batu. Salah satu peninggalan zaman logam yang erat kaitannya dengan tari adalah alat musik nekam atau gendang yang terbuat dari perunggu (Jazuli, 1994). Melalui penemuan alat musik ini, tari diasumsikan telah ada dan digunakan oleh masyarakat di zaman logam, karena ditemukan nekam yang berlukiskan penari dengan kepala yang dihiasi bulu burung serta daun-daunan (Jazuli, 2008). Selanjutnya, di dalam buku *Voyage De La Caquille*, Duperry juga melukiskan tentang ritual yang dilakukan

penaklanya. (Hadi, 2017). Masyarakat suku Sasak Lombok mencoba menarik simpati Belanda dengan meniru pakaian Belanda sebagai kostum tariannya. Melalui kostum tersebut, masyarakat suku Sasak dapat dengan bebas menyebarkan agama Islam, karena mendapatkan kebebasan untuk berkecemasan dari kaum kolonial Belanda. Berikut merupakan kostum untuk tari rudat.



Gambar 1.6 Kostum rudat penari pola Sasak - Edo Suarda Fotografi satan summi:2018

**Zaman Kemerdekaan**

Perkembangan tari di zaman kemerdekaan tidak terlepas dari semangat juang para senimannya. Semangat juang dan semangat kemerdekaan ikut tercermin dalam karya-karya tari yang diciptakan di zaman itu, seperti tari remo yang mencitrakan kisah perjuangan seorang pejuang dalam sebuah medan pertempuran.



Gambar 1.7 Tari remo Sasak - Sugih Dhanawati:019

**Fig. 3. Material on the History and Function of Dance**

The next material is designing material regarding the elements of dance movements and the values contained in a dance. In this section the material is structured based on knowledge of the main elements of dance such as movement, energy, space and time. The material is prepared to provide students with an understanding of the process of creating and processing movement so that it becomes a dance



Gambar 2.6 Ruang gerak dengan volume gerak yang lebar dalam tari. Sumber: Anika Firdausi Yuriani BetarandBudaya Indonesia:2020



Gambar 2.7 Ruang gerak dengan volume gerak yang lebar dalam tari. Musik LirisMelayu Jaya Yogyakarta Sumber: Widyawati:2018



Gambar 2.8 Ruang gerak dengan volume gerak kecil dalam tari. Sumber: Andrey Sematov Yuriani BetarandBudaya Indonesia:2020



Gambar 2.9 Ruang gerak dengan volume gerak yang kecil pada tari GendakKaca Sumber: Andrey Sematov Yuriani BetarandBudaya Indonesia:2020

Ruang dalam tari tidak hanya diwujudkan melalui gerak penari, namun mencakup ruang gerak yang dihasilkan dari posisi saat penari bergerak di tempat dan lintasan saat penari berpindah tempat. Posisi dan garis lintasan tersebut disebut dengan istilah pola lantai. Pola lantai dapat dibentuk oleh penari tunggal, berpasangan ataupun berkelompok. Berikut ini, merupakan contoh pola lantai dalam tari.



Gambar 2.10 Pola lantai satu orang gerak dalam gerak berputar. Ilustrasi: Alina Hayatun Nufus



Gambar 2.11 Pola lantai perputaran dari gerak dalam di bentuk berputar berkeseluruhan berputar berputar. Ilustrasi: Alina Hayatun Nufus



Gambar 2.12 Pola lantai penari berpasangan saat berputar di tempat. Ilustrasi: Alina Hayatun Nufus



Gambar 2.13 Pola lantai penari berpasangan saat berputar di tempat. Ilustrasi: Alina Hayatun Nufus



Gambar 2.14 Pola lantai penari berpasangan membentuk pola disamping dalam berputaran. Ilustrasi: Alina Hayatun Nufus



Gambar 2.15 Pola lantai 6 orang penari dalam gerak berputar berputaran. Ilustrasi: Alina Hayatun Nufus



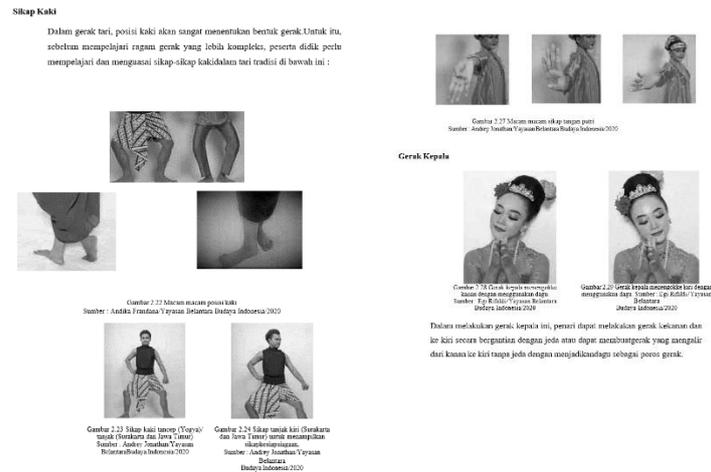
Gambar 2.16 Pola perputaran dalam tari berkelompok. Ilustrasi: Alina Hayatun Nufus



Gambar 2.17 Pola perputaran dalam tari berpasangan. Ilustrasi: Alina Hayatun Nufus

**Fig. 4. Dance Elements Material**

The next material is designed as a form of exploration of simple movements based on the dance elements studied in the previous chapter. Several forms of movement exploration are carried out based on movements in sitting posture, leg posture, hand posture, head movement, eye movement, shoulder movement, hand movement and foot movement. This becomes the basis for students so that they can later carry out more complex dance practice activities.



**Fig. 5.** Simple Movement Exploration Material

The theoretical material is continued with aspects of dance composition in groups to provide students with an understanding of creating a dance work by optimizing aspects of dance elements and also exploring simple movements as explained in the previous material stage. This section also explains the supporting elements of dance such as music, make-up and clothing, stage settings, lighting and sound systems, and props. In the context of a dance work, supporting elements are very helpful in emphasizing the atmosphere created by the choreographer to create unique impressions in the presentation of a dance performance. This can of course also strengthen the value and meaning contained in each movement presented.

**Komposisi Tari Kelompok**

Sebelum peserta didik melakukan kegiatan mencipta karya tari, peserta didik perlu diberikan pengetahuan dan keterampilan terkait komposisi tari. Menurut Soedarsono (1975), elemen-elemen pokok komposisi tari meliputi gerak tari, desain gerak (desain atas dan desain lantai), musik atau iringan, desain dramatik, tema, rias dan busana, tempat pertunjukan dan perlengkapan tari.

Setiap penari dalam tari kelompok memiliki peranan dan harus bergeraksecara harmonis satu sama lain. Jumlah penari dalam tari kelompok, dapat memberikan makna tertentu. Jumlah genap dalam tari dapatmemberikan kesan menyatu dan seragam, sedangkan jumlah ganjil memberikan kesan memisahkan seseorang untuk menimbulkan konflik (J. Smith, 1985). Desain gerak yang dilakukan oleh penari berjumlah ganjil pada foto di bawah ini, menunjukkan kesan bahwa salah satu penari memiliki peran/karakter yang berbeda dengan empat penari lainnya.



Gambar 3.1 Jumlah penari ganjil dalam tari kelompok  
Sumber : Diah N.W Yessana *Belantara Budaya Indonesia* 2018

Selain jumlah penari, penempatan ruang (desain lantai/pola lantai) dalamkelompok juga dapat mengandung makna tertentu. Pola lingkaran denganarah hadap penari ke dalam lingkaran memberikan kesan menyatukan diri, sebaliknya sebuah lingkaran dengan arah hadap penari keluar dapat memberikan kesan tidak menyatu (J. Smith, 1985).

Budaya Betawi banyak dipengaruhi oleh budaya Tionghoa. Hal ini nampak pada kostum tari yang digunakan, seperti penggunaan kebaya encim, kostum yang didominasi warna merah, serta penggunaan sumpit dan bentuk aksesoris kepala.

**Tata Panggung**

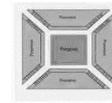
Tari tradisional Indonesia dapat ditampilkan di berbagai tempat pertunjukan baik di panggung arena, pendopo atau panggung prosenium sesuai dengan fungsi dan jenis tarinya. Berikut ini merupakan jenis-jenis panggung yang biasa digunakan untuk menampilkan karya tari tradisional.



Gambar 3.25 Panggung prosenium  
Ilustrator : Alima Hayatun Nidhar



Gambar 3.26 Panggung Pendopo  
Ilustrator : Alima Hayatun Nidhar



Gambar 3.27 Desain Panggung Arena  
Ilustrator : Alima Hayatun Nidhar

Tari yang berfungsi sebagai ritual seperti tari Seblang dari Banyuwangi merupakan salah satu tari yang biasa ditampilkan di panggung arena seperti di lapangan terbuka. Tari Bedyaya, merupakan salah satu contoh karya tari yang biasa ditampilkan di panggung pendopo. Tari pertunjukan merupakan tari yang biasanya ditampilkan di panggung prosenium.

**Fig. 6. Dance Composition Material and Dance Supporting Elements.**

Furthermore, the practical material is designed to provide students with an understanding of the techniques for performing a dance movement properly and correctly. The dance aspect that is the focus of student learning is divided into two, namely the Batak ethnic group including: Toba Batak, Simalungun and Pak-Pak and also the Malay ethnic group. In the initial part, the material is structured by presenting the general form of Toba Batak movement. This serves to give students an overview of the general movements commonly used in a Toba Batak dance. Some of the dance movements can be seen as follows.:

Pada posisi selanjutnya dalam tarian ini adalah tangan dikatupkan yang keatasnya layakaya tari ter-toe pada umumnya kemitidada hadap kanan kemitidada kiri disesaikan dengantempo pada lagu. Tangan seraya mengangkat badan keatas untuk berdiri mengukuti musik yangdikumandangkan. Musik gondang dan Tontor adalah ibarat sebuah koin dengan keatas sistanya,tidak dapat dipisahkan.



Gambar 4.3 Gerakan Tari Batak Toba

Selanjutnya terdapat gerakan yang dilakukan dengan gerakan tangan setelah berdiri tetap disamping kedua bahu. Kemudian, ayunkan badan sesuai arah pergerakan tangan ke kanan lalu ke kiri



Gambar 4.4 Gerakan Kreny Tari Batak Toba

Posisi badan pada gerakan ini ialah lurus kedepan dengan kedua tangan berbeda posisi seperti gerak tangan ke kanan diatas dengan tangan kiri diarahkan seperti pada gambar yang kemudian melakukan kebalikannya tangan kanan diarahkan dengan tangan kiri diatas. Kemudian untuk posisi badan adalah mengikoni pola lantai yang membentuk lingkaran dan berputar searah jarum jam dan kebalikannya sesuai dengan gerakan kanan tersebut. Seperti gambar dibawah tersebut. Gerak tangan tetap tetapi berputar ditempat.



Gambar 4.5 Gerakan Tangan dan Kaki



Gambar 4.6 Gerakan Arsi ke sisi Sambilan/kekiri

**Fig. 7. Batak Dance Practice Material**

The next material is a presentation of Toba Batak dance material which has been created using educational values regarding environmental, social and cultural issues. The forms of movement in the dance can be seen in the following table:

**Table 2.** Variety of Batak Toba Dance Movements: *Sarop*

No	Motion Name	Picture
1	Delepoment Movement <i>Mambuka Roha</i> Movement 1: "jumpa"	
2	Delepoment Movement <i>Mambuka Roha</i> Moevement 2: "jumpa silang"	
3	Movement 3: <i>Somba Adat</i>	
4	Movement 4: Woman: <i>Mangait tu Si Amun</i>  Man: <i>Martage-Tage</i>	

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5 Delepoment Movement  
*Somba*

Moovement 5:  
“Kutip/Papungu”



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6 Delepoment Movement  
*Mambuka Roha*

Moovement 6: “Membuang  
Kiri Kanan”



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7 Movement 7: *Mambuka  
Roha*



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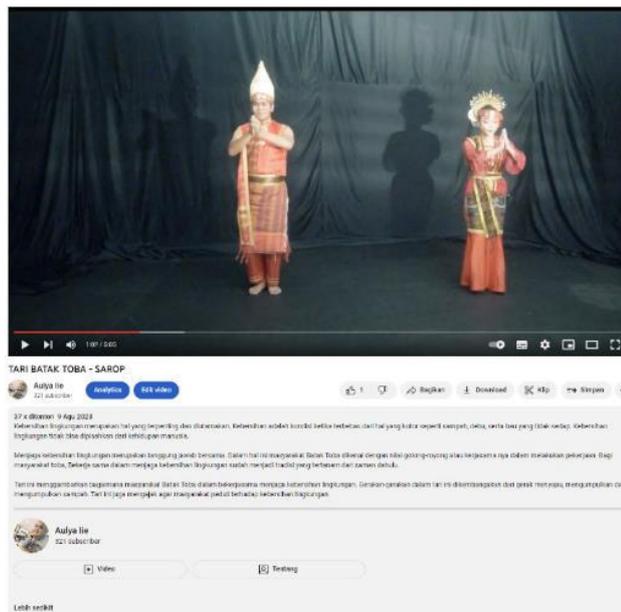
8 Moovement 8: *Embas*



9 Movement 9:  
 Woman: *Mambuka Roha*  
 Laki-laki : (Development  
 Movement *Mambuka Roha*)



To make it clearer to students about the practical aspects of dance as a whole, the practicum module designed is integrated with a video link that can help students demonstrate movements as a whole. The images from the dance videos that have been uploaded to YouTube include the following:



**Fig. 8.** Batak Toba Dance Video on Youtube Channel

The next material is a presentation of Pak Pak dance material which has been created using educational values regarding environmental, social and cultural issues. The forms of movement in the dance can be seen in the following table:

**Table 3.** Variety of Pak-Pak Dance Movements: *Tanoh Kegeluh*

No	Motion Name	Picture
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1 Movement 1: *Mangirik*  
*Page*



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2 Movement 2: *Ambe-  
Ambe Tangan*



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3 Movement 3: *Manasari*



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4 Movement 4: *Ser-ser*  
*Makkat-Akkat*



5 Movement 5: *Erseraken*  
Page



6 Movement 6:  
*Mangumpulkan* Page



7 Movement 7: *I Anginkan*  
Page *Samping Badan*



8 Movement 8: *Erseraken*  
Page *Samping Badan*



- 9 Movement 9: *I Anginkan Page Ke Depan*



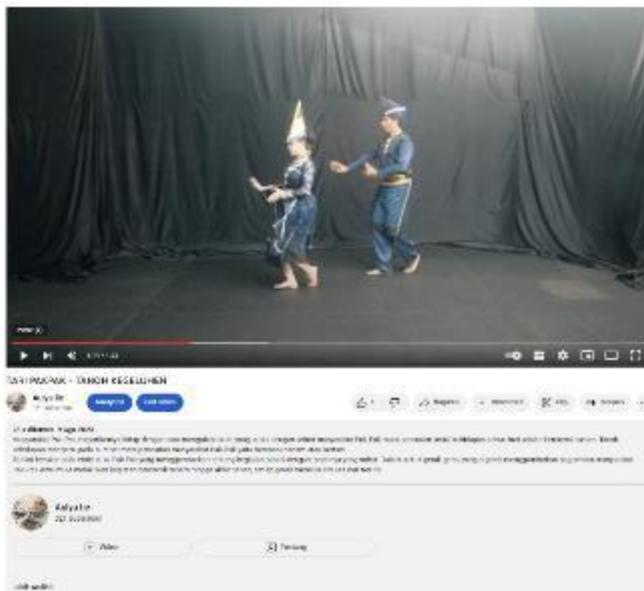
- 10 Movement 10: *Ser-Ser Soki*



- 11 Movement 11: *Hormat Panutup*



The resulting images from the dance videos that have been uploaded to YouTube are as follows:



**Fig. 9.** Pak Pak Dance Video on Youtube Channel

The next material is a presentation of Simalungun dance material which has been created using educational values regarding environmental, social and cultural issues. The forms of movement in the dance can be seen in the following table:

**Table 4.** Variety of Simalungun Dance Movements: *Panen Malas Ni Uhur*

No	Motion Name	Picture
1	Movement 1: <i>Mengodak</i>	



2 Movement 2: *Gathering  
The Harvest*



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3 Movement 3: *Mamurpur*



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4 Movement 4: *Invite To  
Party*



5 Movement 5: *Mangodak Samping Belakang*



The resulting images from the dance videos that have been uploaded to YouTube are as follows:

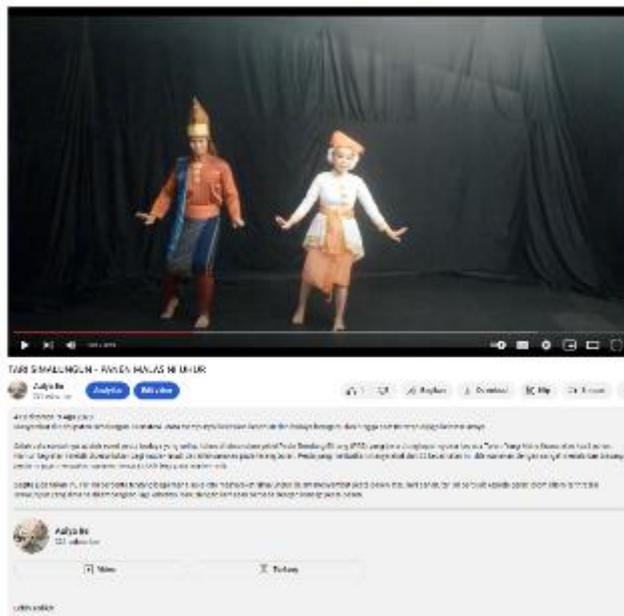


Fig. 10. Simalungun Dance Video on Youtube Channel

### C. Development

#### a) Material Expert Validation

The North Sumatra Ethnic Dance Practicum Module that has been designed is followed by a material expert validation process.

Based on the validation results, it can be seen that the first validation results obtained a total of 70% in the "Decent" category. After the revision, the score increased to 95% in the "Very

Decent" category. From the results of the validation carried out, material experts suggested that, in several explanations, contextual aspects regarding the educational values contained in the meaning of each movement should be further clarified. Aspects of local wisdom which are the charm of a dance must be used as an educational tool to build students' character.

#### **b) Practical Module Expert Validation**

Media validation is carried out with the aim of determining the suitability of teaching materials, design and also their integration with digital applications so that later they can be declared valid (suitable) for use in the learning process.

Based on the first media expert validation carried out, a result of 80% was obtained in the "Decent" category, and after revisions were carried out by the researcher, a score of 94% was obtained in the "Very Eligible" category. Media experts say that e-module contents should be made in digital form which is more practical for students to use.

#### **4. Conclusion**

Based on the results presented, it can be concluded that: (1) At the definition stage, the results of a questionnaire obtained from 40 respondents were 80% stating that there was a need to develop a dance practicum module to develop student competency in practical dance matters, then 90% stated that there is a need to strengthen material regarding traditional dance practices, so that it can increase knowledge and abilities in exploring dance in accordance with learning needs in elementary schools. (2) At the design stage, the process of creating the layout and material content required for learning needs is carried out.

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