

Tor-Tor Dance Learning Through Melayu Aesthetics Comprehension for Students in Indonesian Schools in Bangkok

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Abstract—This research aims to analyze how Melayu aesthetic approach in implementing Tortor dance for the students in Indonesian School in Bangkok. Tortor Sihutar Sanggul dance was from North Sumatera that has six motions. This dance was accompanying by the music instruments, such as *Gordang Sambilan, Gong, Suling, and Talempong*. The dance performance was very simple. Every motion of Tortor dance shows how our manner was to the older people, aesthetically, that was expressed by traditional poetry. This research was taken by qualitative approach, describing how Tortor dance did the teaching material to the students in Indonesian School in Bangkok. The result of this research showed; (1) students' understanding about aesthetic were imbalance, especially for the students of primary school, whereas to the junior and senior high school' students more than 60% answered the questions correctly. (2) Result of learning process of Tortor was done in 3 steps; students learn 4 from 6 motions. (3) Result of teaching learning process of Tortor dance by Melayu aesthetics approach were the performance of the students in groups based on their comprehension of melayu aesthetics by a simply movement.

Keywords: *learning, Tortor Dance, Indonesian School in Bangkok*

I. INTRODUCTION

Tortor Dance comes from North Sumatera, this dance is as a media to communicate or deliver the information to the people about religion, marriage tradition, decease tradition, and another people tradition. Tortor dance can be a welcoming dance to the special guests. Aesthetically, Tortor dance has uniqueness about its motion and music.

Tortor as a symbolic performance about communication and information: 1) to identify and learn about daily life around us, 2) to keep a good relationship between with everybody, and 3) to create a coherence in life [1].

This dance was forgotten by the young generation, because there was no rules or guidance to learn this dance. Aesthetically, this dance means of harmonic in the quality of motion as a symbol of well-mannered in the social life. It was very relevant to be a dancing symbol in North Sumatera because of the various ethnic in the real life in North Sumatera.

Tortor Dance was become a communication media in various activity, like tradition celebration, religion tradition or government event.

The analysis of *melayu* aesthetics to Tortor dance performance can be found in form of traditional poetry or story/speech from the musician or can be done by the dancer. The rhyme of the traditional poetry was about praises God, forefathers, parents, and special guests. Deeper comprehending in every motion and music was produce a Tortor performance with aesthetics values.

It became an important point, which Tortor as an effort to make a traditional value based on the melayu aesthetics in Tortor. Dancers motions, traditional poetry/speech and the music were about symbolic message; greatness, parents' advice to the young generation.

This research entitled, "Tor-Tor Dance Learning to Students' of Indonesian School of Bangkok through Melayu Aesthetics Comprehension", has three research formulations and aim to be reached, such as; (1) how did the aesthetics comprehension of the students before Tortor dance learning?, (2) how did the process of learning Tortor dance?, (3) how did the result of Tortor dance learning through *Melayu* aesthetics approach?

II. LITERATURE REVIEW

Explanation of aesthetics can be found in Wikipedia in Indonesian Language, (free encyclopedia), it was one of philosophy that investigate about beauty. Aesthetics was a science that discuss about how the beauty was formed and how it feels. Furthermore, aesthetics was very close to art philosophy. The analysis of aesthetics was also close to the philosophy of culture system of North Sumatera people as the owner of Tortor dance, and also the characteristics of culture system that was formed to the students' of Indonesian School of Bangkok.

Concept of learning in *Kamus Lengkap Bahasa Indonesia* [2], was learning come from the word of learn that means trying to get cleverness or knowledge; reading; exercise; change our behavior or reaction to experience. After getting

prefix and suffix, the word “learn” being “learning” that means process; the way; to become a person or alive [2]. Learn was being connotation to the changes of behavior, W.S Winkel gave an explanation about learn as a form of someone’ changes to the new behavior, as a result of experience and exercise [3].

Learning is an activity that is important to improve self-skills by focusing on behavior, emotion, feeling or social life. According to Arden N. Frandsen in Darsono [4], there are some factors to make people are going to learn, such as curiosity on something new, identify more about world to make our knowledge wider through “behavior”. “Emotion” or “creative” characters of a people in arranging their feeling or social life in their actualization to get other people’ sympathy as the result of the learning activity.

Learning was a learning activity that emphasize personal needs to actualize their self by focusing to the behavior, emotion, feeling, or social life. Based on the explanation above, the meaning of learning Tortor that was used in this research is a learning process that emphasize personal needs to actualize their self through motion of our body beautifully and rhythmic, musically, and has a beauty value.

III. METHOD

This research focused to the professionalism skill of the students’ of Indonesian School of Bangkok in “Tor-Tor Dance Learning to Students’ of Indonesian School of Bangkok through Melayu Aesthetics Comprehension”. The research plot divided into four steps, there are: first step; observation to the SIB learning activity as a beginning to this research. Second step; did a research plan, students’ comprehension about aesthetics of Tortor dance, learning process of Tortor dance and result of learning Tortor dance through Melayu aesthetics comprehension. Third step; classify the research problems that has been fixed to be diagnoses through Melayu aesthetics comprehension. Fourth step; elaborate result of this result, learning Tortor dance through Melayu aesthetics comprehension that has been done in Indonesian School of Bangkok and analyze the result of learning in form of research report.

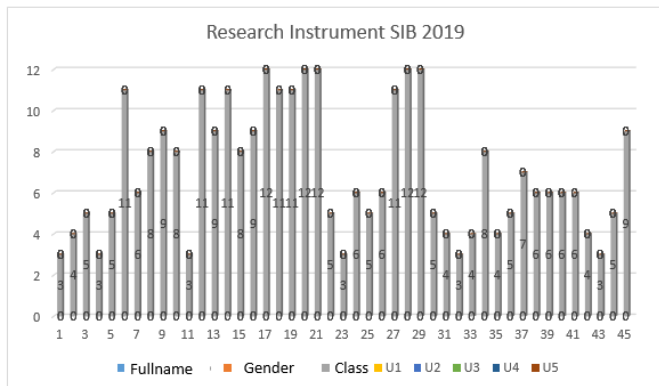


Fig. 1. The results of processing research instruments 2019.

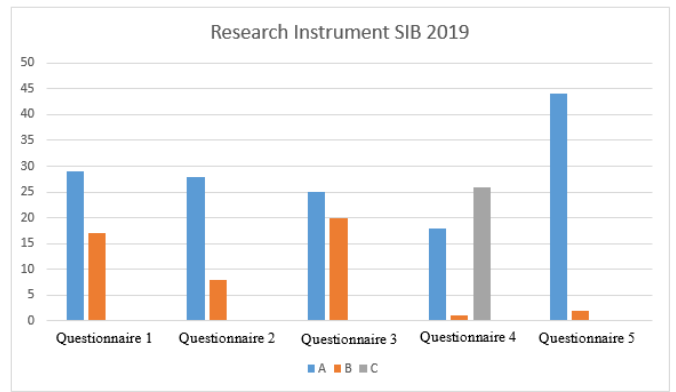


Fig. 2. The results of processing research instruments 2019.

IV. DISCUSSION

Tortor dance characteristics were a ceremonial dancing that showed by *gondang*. Physically, tortor was a dance. But, deeper meaning of tortor was showing a communication media through motions and interaction between participants of the ceremony. Tortor and *Gondang* were like a coin that can’t be separated. Before the event started, the host (*Hasuhutan*) has a special event. It named *Tua ni Gondang* as a blessing from *gondang sabangunan*.

The implementation of this dance, one of *hasuhutan* (whom has that event would ask to the *gondang* musician respectfully, below:

"Amang pardoal pargonci" [5].

- "Alualuhon ma jolo tu ompungta Debata Mulajadi Nabolon, na Jumadihon nasa na adong, na jumadihon manisia dohot sude isi ni portibion."
- "Alualuhon ma muse tu sumangot ni ompungta sijolojolo tubu, sumangot ni ompungta paisada, ompungta paidua, sahat tu papituhon."
- "Alualuhon ma jolo tu sahala ni angka amanta raja na liat nalolo."

Gondang was sounding in the middle after one request or exclamation done. After that the *suhut* family already to *manotor* (dancing) and organize the formation to stand and start dancing. A kind of melody that would be played, such as asked to God or forefathers in order to *suhut* family that has this event was given welfare, happiness, a lot of fortune and this tradition ceremony can be a blessing to *suhut*, all family and the guests [5].

“Every Tortor dancer must be used *ulos* and music instruments / *gondang (uninguningan)*. There are a lot of prohibitions while *manortor*, like the dancer’ hands did not pass the shoulder, if it did, it means that the dancer already to challenge whoever to shamanism or defense art / *moncak*, or fight and so on. Tortor dance was used as a media to deliver our spiritual to forefathers or special guests in form of dancing to show our respect.”

Nowadays, Tortor dance was rarely to use in marriage tradition ceremony by North Sumatera people. This Tortor

dance research as an effort to keep and conserve the tradition dance by the researcher. North Sumatera Tortor dance has a unique art style and special culture.

Many of specialty of each region was making researcher afraid and it makes researcher to give the result of this research as a reference to other North Sumatera people and as a learning activity in Indonesian School of Bangkok.

The deeper comprehension of Tortor dance was done by giving questionnaire to the students. After the students collect the questionnaire, then it was explained aesthetically and philosophically of all aspects on the Tortor dance, that was the presence of this dance since great grandfathers of *Batak*' people. In other hand, aesthetics value included various motion, costume, make up, accessories, form and kind of music used.

Comprehension of the existence of North Sumatera Tortor dance was delivered in form of elaboration and discussion. On this stage, the students explain Tortor that has been learnt, learning material and performance material. The students were known to Tortor *Sihutur Sanggul*. This dance illustrates the happiness of Batak' woman that used *sanggul* or hair bun while dancing energetically by various motions and also *gondang* music accompanying. To get students' comprehension of this dance while hum the rhyme and follow the rhythm. The music was fast enough, it made the students enthusiasm and happy while dancing. This step was done for several times, till the students are able to dance and continue the next process.

In the last step was comprehending and exercising the material in groups by using a simple movement. Dance composition or movement shows the balance of people in daily life. Grouping was divided in 3 different level; elementary, junior and senior high school. The groups contain of boys and girl's students. In some times, every group exercises the dance by the instructor or chief of the group. In the last part, every group perform the dance in front of the headmaster, teachers and be evaluated together.

The evaluation was given individually [6]. In the evaluation step got the result. It shows that the group of senior high school skilled the material by melayu aesthetics comprehension that has been explained before. Their motion and movement were more various than junior high school students and also elementary school students. Overall, it can be said that the students can accept the material by melayu aesthetics comprehension and it was being the analysis of this research.

Humanism learning theory suggest some important learning principles, such as: (1) a human has a passion to learn

naturally, curiosity to the world, and explore the new experience. (2) Learning activity would be more meaningful and quick than before if the learning material was relevant to the student's needs. (3) Learning activity can be improved to avoid a bad influence. (4) Learning activity by participative way is more effective than passive way and the people would be learning more if the learning activity was arranged by themselves. (5) Learning by their own would be better and long last. And (6) freedom, creativity, and self-confidence in learning activity can be improved by self-evaluation [7].

V. CONCLUSION

Students' understanding through description and aesthetics in Tortor dance was done by giving multiple choice questions. Aesthetics comprehension of the students was imbalance, especially to the elementary students, while to the junior and senior high school more than 60% answered the questions as expectation. In other hand, learning Tortor dance was done by exercising. The result of learning Tortor dance in three steps; students were learning 4 from 6 kinds of motion. Result of learning Tortor dance by Melayu aesthetics approach was the students perform the dance based on their comprehension of Melayu aesthetics and a simply movement.

Students' understanding toward Tortor was an effort to humanistic learner while the learning activity about Melayu aesthetic values. It was an effort to make the students had skills in developing their potential. Focus on their potential to find out their skills, self-confidence, behavior, and analyze through the social phenomenon. Humanism psychology was given an attention to the teacher as a facilitator [8].

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