

Teaching Performance:

An Education-Based Anthropolinguistics

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Abstract—This paper discusses types of performance to transfer of knowledge in teaching-learning process. It aims at (1) describing the pattern of the teacher’s speech performance in classroom, (2) describing the pattern of the teacher’s behavior in classroom, (3) describing the teacher’s dressing appearance in classroom, and (4) describing traditional leaders’ informal teaching performance at Tipang Village. This qualitative study was done with anthropolinguistic approach with the focus of performance, indexicality, and participation. The analytic parameters are interconnection, valuability, and sustainability.

Keywords: *performance, participation, indexicality, teaching-learning, anthropolinguistics*

I. INTRODUCTION

Teaching performance includes a teacher’s speech performance, behavior performance and appearance performance in classroom. Teachers are role model for their students especially in classroom. Teachers’s performances are related to participation and indexicality studied by education anthropolinguistics. Teachers’ speech is the cultural practice performed in classroom. Their speech performances are complementarily accompanied by their behavior and dressing appearances. Language, appearance, and behavior are integrated within a teacher’s speech performance.

Teachers’ speech performance together with their behavior and appearance will influence and ensure the success of transferring the knowledge to the students. As the role model, teachers are watched out, loved and imitated by the students. The knowledge communicated with the teachers’ speech consequently will be easily caught and accepted by the students. It is the success of the teaching.

A teacher’s performance is influenced by his local wisdoms or practical wisdoms. The words he chooses, the appearance he displays and the way he teaches are surely influenced by local wisdoms of his culture or practical wisdoms of his tradition. It makes easier for students to understand the knowledge taught by the teachers.

The traditional leaders’ informal teaching performance at Tipang Village is herewith described as the implementation of this performative concept at research location. Tipang village is one of the villages of Baktiraja District, Humbang Hasundutan Regency, North Sumatera Province, Lake Toba area.

II. METHODS AND APPROACH

The study was conducted with philosophical and anthropolinguistic approaches [1]. Philosophical study consists of the sequential unit of interpretation based on the speculation and analysis. Philosophy starts from wondering, being curious, questioning and speculating about answers to certain questions. Speculation philosophically means to consider a subject and to contemplate it profoundly and analysis involves taking a question, belief or theory and subjecting it to careful scrutiny, breaking it down into its parts, using physical evidence wherever it is available and also applying a rigorous form of reasoning, called logic [2]. Anthropolinguistics studies language as a cultural resource and speech as a cultural practice. Anthropolinguistics is the study of language within the framework of anthropology, the study of culture within the framework of linguistics, and the study of other aspects of humankind within the interrelated framework of both anthropology and linguistics [3]. When anthropolinguistics is related to speech in education, it is in domain of educational anthropolinguistics. The complementary approaches were applied to give direction for qualitative paradigm with interactive model. Interactive model of qualitative paradigm includes data collection, data condensation, data display and conclusion drawing/verification.

III. TEACHER’S SPEECH PERFORMANCE

The moment of composition is the performance [4]. The concept of performance draws from a number of sources and can be interpreted in a number of ways [5]. Bauman [6], Bauman and Briggs [7], and Palmer and Jankowiak [8] gave the notion of performance within the studies of folklore, poetics, and arts. Performance in this sense refers to a domain of human action where special attention is given to the ways in which communicative acts are executed. The special attention to the form of message is what Roman Jakobson called the “poetic function” of speech [9]. The Jakobson’s six constitutive factors of a speech event is the realization of communicative performance [5].

Hymes said that performance is something creative, realized, and achieved. Performance is a dimension of human life that is most typically emphasized in music, theater, and other public displays of artistic abilities and creativity [10]. It is for instance found in verbal debates, storytelling, singing, and

other speech activities or oral traditions in which what speakers say is evaluated according to aesthetic canons, that is, for the beauty of their phrasing or delivery, or according to the effect it has on an audience, namely, for their ability to “move” the audience [11]. The notion of performance can also describe what is often found in the most ordinary of encounters, when social actors exhibit a particular attention to and skills in the delivery of a message. Informal or formal teaching is therefore a kind of performance which needs creativity, realization, and achievement.

There is aesthetic dimension, understood as an attention to the form of what is being said in speaking as a performance. It means to stress the fact that speaking itself always implies an exposure to the judgment, reaction, and collaboration of an audience, which interprets, assesses, approves, sanctions, expands upon or minimizes what is being said [12]. Formal or informal teaching as teachers’ speech performance also has an aesthetic dimension involving the judgment, reaction, and collaboration of an audience (students).

In the other meaning of performance, in addition to the dimension of accountability, there is also a dimension of risk or challenge. Even the most competent speaker can say the wrong word at the wrong time just like the best of actors can miscalculate a pause or an opera singer can fail to control the pitch of his voice. Performance in this sense is an ever-present dimension of language use, because it is an ever-present dimension of language evaluation and there is no use without evaluation. We are constantly being evaluated by our listeners and by ourselves as our own listeners [13]. As a teacher, he is constantly and continuously listened, observed, and evaluated by the students. They freely make evaluation without considering the factual problems of the teachers.

The notion of performance implies a notion of creativity [8] and improvisation [14]. This is found across all kinds of speech activities and speech events, from the most ritualized and formal to the most ordinary and casual. We may see them in oral traditions, such as when the customary practitioners perform customary speech events. The notion of performance also implies a notion of innovation. Unlike creativity depicting novel words, phrases and sentences, innovation applies existing model to another speech use such as the use of folk discourses like metaphors, proverbs, parables and traditional verses [1].

Speech performance needs creativity, innovation and improvisation very much especially creativity and improvisation of speech in transferring knowledge to the students. Creativity, innovation and improvisation are really necessary because of various characteristics of the students as participants and of content of the teaching as the indexicality.

Speech performance, speech participation and speech indexicality are integrated in either formal or informal teaching performance. Speech performance is the innovative, creative and improvisative activities of speaking. Speech participation is the speaking activities or roles conducted by each participant in the process of speech performance. Speech indexicality is the phenomenon of a sign (text, co-text or context) pointing,

indexing or indexicalizing reference relating to meanings, functions, norms, values or wisdoms of speech performance.

In teaching-learning process, a teacher should maintain his/her speech performance as well as speech participation and speech indexicality. Speech performance studies procedures and sources of the speech performance. The procedures include opening, body and closing of the performance. The sources include text, co-text, and context of the performance. The appropriate, polite and grammatical text, well-accepted co-text and good context are needed in speech performance. Speech participation includes idea-sharing, cooperation, and speech-turning between teachers and students. Speech indexicality consists of textual indexes, co-textual indexes and contextual indexes. Textual indexes include linguistic elements such as pronouns, particles and lexicons. Co-textual indexes include materials, gestures and instruments. Contextual indexes include situational, cultural, social and ideological contexts. In teaching-learning process, speech performance ensures how a teacher transfer the knowledge, speech participation determines the participation of the students in the process of teaching-learning and speech indexicality enables students to comprehend the knowledge content of the teaching-learning process.

Speech performances, participation, and indexicality are three main scopes of anthropolinguistics. As an interdisciplinary study, anthropolinguistics is not only interested in language as the source of culture but also in speech as cultural practice [15].

IV. TEACHER’S BEHAVIOR PERFORMANCE

As mentioned before, a teacher is a role model watched and imitated by his/her students. As a role model, he/she should perform a good behavior in front of his/her students. The good attitude performed by a teacher include appropriate gesture (body language), well-accepted action in classroom, no physical and non-physical violence or harassment to the students, and focus on teaching material.

The behavior performance is based on the local wisdom. The cultural norms and values underline the teacher’s performance. They behave according to the Indonesian or ethnic cultural norms and values.

V. TEACHERS’ APPEARANCE PERFORMANCE

Another important performance of a teacher is related to his/her appearance. Appearance performance is influenced by some factors such as clothes, good smell, and self-confidence. A teacher’s clothes should be neat and clean. Getting dressed neatly and cleanly with good smell will make students interested in the teaching-learning process.

A teacher also needs to show self-confidence in front of his/her students. Self-confidence is more influenced by the mastery of teaching material, but it is also influenced by the teacher’s appearance. Students are interested in their teachers’ attractive appearance.

Speech, behavior and appearance performances are not only practiced in formal education, but also in informal education such as the teaching of tradition containing local wisdom or practical wisdom as a source of community's character building. The role of traditional leaders is very important in teaching tradition as follows.

VI. TRADITIONAL RAJA BIUS'S PERFORMANCE IN TEACHING TRADITIONS AT TIPANG VILLAGE

Tipang Village is led complementarily by modern leader called *kepala desa* as well as traditional leader called *raja bius*. *Kepala desa* is selected and established by government periodically, and responsible to government affairs. *Raja bius* is naturally selected and conventionally established by the local community hereditarily, and responsible to the socio-cultural affairs including irrigation for agricultural farming [16].

Tipang village is the origin of seven surname groups at Lake Toba area. The seven surnames at Tipang are classified into two main groups as the son of their ancestor named Siraja Sumba. Siraja Sumba had two sons, namely Toga Simamora and his younger brother Toga Sihombing. Toga Simamora had three sons, namely the eldest Purba, the second Manalu, and the youngest Debata Raja. Toga Simamora had four sons, namely the eldest Silaban, the second Lumbantoruan, the third Nababan, and the youngest Hutasoit. Each surname group possesses two *raja jolo* 'front king'. One of the front kings of Toga Simamora is established as the head called *parsanggul baringin* and one of the front kings of Toga Sihombing as the head called *pangulo oloan*. Both *parsanggul baringin* and *pangulo oloan* act as *Raja Bius* "traditional leaders" Tipang. *Parsanggul baringin* act like main leader while *pangulo oloan* like vice leader.

In teaching tradition such as reactivating, managing and inheriting it at Tipang Village, both *parsanggul baringin* and *pangulo oloan* are the role models of the community especially young generation. They are watched and imitated by local community. Local community watches and imitates how they speak, behave and appear in front of local people. It consequently urges them practice well speech, behavior and appearance performances.

VII. CONCLUSION

Teaching, either formal or informal, needs well performances of speech, behavior and appearance. The speech performance, behavior performance, and appearance performances consecutively guide a teacher the valuable lessons, "speak like a wise teacher", "behave like a wise teacher" and "appear like a teacher". The three concepts of

performances as well as speech indexicality and speech participation will ensure the success of education. It is the interesting scopes of educational anthropolinguistics. Educational anthropolinguistics is a multidisciplinary study on education based on the analysis, interpretation and implementation of language, culture, and other aspects of humankind.

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