

## **The Resilience of Tortor Sirittak Hotang Simalungun Through The Development of Dance Learning Media**

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Resilience in this research is intended to maintain Tortor Sirittak Hotang Simalungun by developing dance learning media, which is utilized primarily in the Unimed FBS Dance Education Study Program. This research aims to add reference material for teaching as well as an effort to maintain the traditional art of Simalungun dance, which is feared to be drifting away with the times, where today's young generation does not know or is not interested in learning traditional dance art. Tortor Sirittak Hotang is a typical Simalungun dance depicting the Simalungun people's work activities as rattan farmers. This activity inspired the people of Simalungun to create a dance (Tortor) that tells how people live in search of rattan (spiritual hosting). Tortor Sirittak Hotang began to appear around the 1990s at the Rondang Bintang Party. Tortor Sirittak Hotang is not yet widely known to the younger generation of Simalungun, nor has it attracted their interest in learning more about it. This digital technology-based Simalungun dance learning media product results from research and development (R&D). Data collection through needs analysis, literacy studies, and documentation. Data analysis was obtained by distributing questionnaires to validate research products. This research indicates that the Simalungun dance media product, validated by material and media validators, is very suitable for use as a dance learning media for FBS Unimed Dance Education Study Program students.

*Keywords: Resilience, Tortor Simalungun, Dance Learning Media.*

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## INTRODUCTION

Preserving culture, especially traditional arts, should be our collective responsibility as people who love the arts and culture of the archipelago that we love. It is an increasingly difficult challenge to preserve traditional arts due to the rapid globalization and the times that continue to develop and change. These developments impact changing patterns of thinking and human life activities in society and can also influence the culture of the community. The influx of foreign cultural influences has pushed the regional culture inherited from our ancestors, which sooner or later will be forgotten by society.

As part of regional culture spread throughout the archipelago, traditional dance is now increasingly being marginalized, even replaced by contemporary art. Millennials are now more open to current progress due to social changes. The existence of modernization and globalization, as well as openness to foreign cultures, has unconsciously changed local culture, especially in terms of traditional dance arts.

North Sumatra is a part of a province in Indonesia consisting of various heterogeneous tribes, including Malay, Toba Batak, Karo Batak, Simalungun, Pakpak Dairi, Mandailing, Pesisir Sibolga, and Nias. This diversity makes North Sumatra rich in arts and culture with unique qualities. It is a wealth to be proud of, considering the various types of traditional dance arts that color the lives of its people.

Traditional dance arts can survive if they are cared for by the strength of the supporting community. One way is through arts and culture resilience. The ability to adapt and survive in difficult situations is known as resilience or resilience. More broadly, understanding the difficult situation in this case is understanding the strength of maintaining the existence of traditional dance amidst the rapid influence of the times. This means art can survive, be sustainable, and develop resiliently in the modern world. Resilience is a continuous development and process that shows positive adaptation regardless of the difficulties and events that must be faced (Luthar et al., 2000; [Master 2001 in Luthar, 2003](#)). Resilience is seen as a phenomenon in this case, so it can be said that someone can survive in their life even though they face challenges that must be faced and overcome. Thus, resilience can also be referred to as a characteristic of resilience or a survival pattern.

The Simalungun people of North Sumatra have traditional dance works that they fear will be swept away by the current of the times. Older artists hope this traditional art can be preserved, survived, and passed on to the younger generation as a form of maintaining and preserving regional culture. To address this, an act of resilience is needed to maintain traditional art so that its survival and continued existence are recognized in society.

In connection with the issue of resilience, several studies on maintaining traditional works of art have been carried out through various kinds of research that previous researchers have carried out. The article "Dance Resilience in Various Cultures" by Julianti Parani ([2021](#)) in the Cikini National Arts journal. The article "Resilience of Dance Studio Artists Against the Impact of the Covid-19 Pandemic in Gowa Regency, South Sulawesi Province" by Abdul and Fatimah ([2023](#)) in the Education and Teaching Review Journal.

The discussion in this study is to describe one of the dances or tortors in the Simalungun area, namely Tortor Sirittak Hotang. Simalungun is an agricultural area; most people earn a living by farming or cultivating crops such as rice fields, corn, cassava, and other vegetables. Apart from that, the people of Simalungun work on oil palm plantations, tea plantations, rubber plantations, and rattan producers. Tortor Sirittak Hotang was created in the 90s. Initially, the Simalungun Regency Tourism and Culture Office appealed to the people of Simalungun to create a dance from local natural resources, which would then be competed at the Rondang Bintang Festival.

Tortor Sirittak Hotang, a dance work depicting the activity of picking up rattan, was performed at the Rondang Bintang Party to add to the excitement of the event, as well as a form of creativity for Simalungun artists in supporting regional tourism programs. With the creation of the Sirittak Hotang Tortor, it was not immediately known to all Simalungun people. It also could not attract the younger generation's interest in learning this dance. In this regard, the idea emerged to create a form of resilience in this study by developing Simalungun dance learning media, especially Tortor Sirittak Hotang.

According to Rusman ([2014: 134](#)), learning is a process of interaction between teachers and students, directly, such as face-to-face activities, and indirectly through various learning media. Learning media can help the teaching and learning process and clarify the message's meaning so that students

can achieve learning goals better and more effectively ([Kustandi & Sutjipto, 2011](#)). Learning media must be able to attract and guide students to understand the learning content. Media is often associated with and assessed as learning technology ([Musfigon, 2012, p. 27](#))

Currently, digital media-based learning technology is developing rapidly, which provides convenience, freedom, and flexibility for learning online. Several studies that have developed learning by using digital media, such as the results of research by [Rustiyanti et al. \(2021\)](#) in *Mudra Journal of Arts and Culture*, 36(2), 186–196, have succeeded in creating a breakthrough alternative for preserving and reconstructing traditional arts by utilizing technology in this era. Industry 4.0 as an Ecranization Effort for the Advancement of Culture.

Making dance learning media functions as a tool to help lecturers carry out learning and can function more broadly as a resilience to maintain traditional dance arts through formal education. Besides maintaining traditional arts, learning dance as a medium has many benefits. In the writings of I Gusti Lanang (2016) in *Mudra Journal of Arts and Culture* Vol 31 No 2, that to improve the quality of the learning system, the activities are directed at centering students on increasing students' creativity, independence, cooperation, solidarity, leadership, empathy, tolerance, and life skills. To shape character or character and improve civilization. The teaching material raises a lot of local content or wisdom so that the characters formed can become conservationists, creators, and developers of art and culture. To strengthen students' character, they often study and practice cultural artworks.

As stated above, the creation of this dance learning media not only helps lecturers in carrying out learning in Simalungun Dance Techniques lectures at the Unimed FBS Dance Education Study Program but at least through this dance learning media, Tortor Sirittak Hotang can be studied more widely among the younger generation, outside the Simalungun area, and especially among Simalungun students. Dance learning media that uses digital technology is another way to document Simalungun traditional dance arts.

## RESEARCH METHODOLOGY

This type of research uses a research and development model, popularly known as Research and Development (R&D). Research and development is a process or set of steps to develop a new product or improve an existing product that can

be accounted for. Borg and Gall ([1983:772](#)) state that "educational research and development (R&D) is a process used to develop and validate educational products," meaning that research development is a process used to develop and validate educational products. Products can be objects, hardware, or software. This research produces a product of Simalungun regional dance teaching materials packaged in the Sirittak Hotang Simalungun dance/Tortor learning media in digital form using the Canva application.

The development model in this research follows the path of Sivasailam Thiagarajan, Dorothy S. Semmel, and Melvyn I. Semmel ([1974:5](#)). The main stages of the 4-D development model are Define, Design, Develop, and Disseminate or adapt into a 4-P model, namely definition, design, development, and dissemination. The application of the main steps in research is not only based on the original version. However, it is adjusted to the subject's characteristics and the examinee's place of origin. Qualitative descriptive analysis of this problem and research, as well as product design analysis, was carried out to analyze this research data, with stages:

- a. The definition stage or needs analysis stage is carried out by observing lecturers and students in the Simalungun Dance Techniques course, analyzing the concept of the developed material, and then designing learning media.
- b. Design stage: This stage compiles teaching materials packaged in digital media, from making flowcharts and storyboards to collecting materials/materials.
- c. The development stage starts from developing media designs by selecting images, recording videos (selection according to the layout and design of the material), and developing display content and materials on learning media that utilizes the Canva application, which is arranged systematically and adapted to learning outcomes. Furthermore, at this stage, a feasibility test instrument that has been validated is also prepared. Validated instruments are used to validate products by validating them on media validators and material validators. The feasibility test results from the validator are then revised and improved. The next stage is user testing/validation.
- d. Dissemination stage: This stage is the promotion of product results that have been developed so that individual, group, or system users of the product accept them. User analysis, strategy and themes, distribution timing, and distribution media selection

are some things that need to be considered when carrying out dissemination and dissemination. The following activity implementation flow shows the problem-solving structure created:



Figure 1. **Research Flowchart**

In this research, descriptive statistics is used as a data analysis technique. This type of statistic analyzes data by describing or illustrating the data collected without producing general conclusions ([Sugiyono, 2015, p. 207](#)). A Likert scale is used to measure interpreted quantitative data and measure product suitability. The quantitative numbers from this measurement are converted based on the assigned weights, namely 1, 2, 3, and 4. This quantitative data is then analyzed using descriptive statistics.

**Table 1. Likert Scale for Instruments**

No.	Category	Score
1.	Very Good	4
2.	Good	3
3.	Enough	2
4.	Not Enough	1

The presentation technique uses the ideal mean value (Mi), ideal standard deviation (Sbi), sum (the average number of scores obtained), and the highest score, and the lowest score. The questionnaire results were analyzed using the following criteria.

$$\text{Appropriateness \%} = \frac{\text{score obtained}}{\text{maximum score that can be obtained}} \times 100 \%$$

Once the narration results are known, they are then identified into the appropriate categories as shown in Table 2 below:

Table 2. Percentage of Eligibility

Assessment Score	Score Range	Category
4	75% - 100%	Very worthy
3	56% - 75%	Worthy
2	40% - 55%	Decent enough
1	0% - 39%	Not enough

## RESULTS AND DISCUSSION

Resilience through the revitalization process of the Sirittak Hotang Simalungun Tortor is carried out through excavation, reconstruction, reinterpretation, and actualization. The excavation stage involved identifying the Sirittak Hotang Tortor through searches by looking for informants as sources who knew about this Tortor.

The definition stage or analysis stage was carried out, starting with a needs analysis and an initial literature study to obtain data related to the needs of the Simalungun Dance digital media product, namely Tortor Sirittak Hotang. This data was obtained directly from a source from a Simalungun regional dance artist named Mr. Fredy Purba, who stated that Tortor Sirittak Hotang was created in 1991 by the late Op. Sahat Damanik. The results of interviews, workshops, taking pictures, and recording videos related to the dances mentioned above are then compiled in report notes to be processed into dance learning materials.

Next, the design stage for making Simalungun dance material begins with making a flowchart, a storyboard, and collecting materials. A flowchart is a flow diagram composed of charts in various shapes as a workflow or process of action stages in design. The form of a flowchart for making digital media products for Simalungun dance in this research can be seen in Figure 2 below:

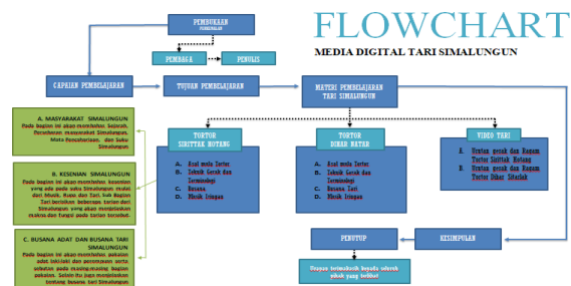


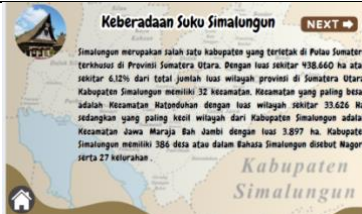



Figure 2. Flowchart for Making Simalungun Dance Digital Media Products





Storyboards in creating learning media are necessary to help material experts review the content at the development stage. Additionally, storyboards can serve as a guide for developers during the media creation stage. In making Simalungun Dance learning media, the author prepared a storyboard as depicted in

Table 3 below:

Table 3. Storyboard For Packaging Teaching Materials In Digital Media

Menu	Material Description	Description/ Display
OPENING (Introduction)	The Medan State University logo is followed by a video of Simalungun's cultural riches.	
	The Faculty of Languages and Arts text continues with the text of the Dance Education Study Program, Dance Department Department.	
	Author introduction starting with name, title, NIP, and a brief biography of the author.	
LEARNING OUTCOMES	This section will display the learning achievements of the courses in the Simalungun Dance digital media.	
LEARNING OBJECTIVES	This section will convey the goals expected after students study with this digital media.	
<b>CULTURAL VARIETY CONCEPT MATERIAL</b>		
A. SIMALUNGUNTRIBE	Intro :	
1. The existence of the Simalungun Tribe	Introduction to the Simalungun region and culture in general. Explanation of the origin of tor-tor, its function, and the elements in dance	 Video, writing, and voice narration
2. Livelihoods of the Simalungun Community		
B. SIMALUNGUN DANCE ART	Intro :	
<b>TORTOR SIRITTAK HOTANG</b>		
1. The Origin of Tortor Sirittak Hotang	Intro:	
2. Musical accompaniment to Tortor Sirittak Hotang	This section will present parts of the song/musk accompaniment to Tortor Sirittak Hotang.	



3. Terminology and form of movement of Tor-tor Sirittak Hotang.	This section contains a description of the form of movement, terminology, and description of the movements, as well as the Tortor Sirittak Hotang Movement Tutorial. It contains the dance script tutorial for the Sirittak Hotang tor-tor movement from the first to the last movement, which is made with a slow-motion tempo to clarify the details of the movement without using any accompaniment.	
4. Tortor Sirittak Hotang Makeup and Fashion	Shows the use of Tor-tor Sirittak Hotang clothing, adapting the costumes for going to the forest, and using fabric that is a marker and characteristic.	
MOVEMENT ENGINEERING MATERIALS	The movement technique material contains techniques or methods for carrying out movements previously explained in the Tortor Sirittak Hotang Movement Terminology section.	
DANCE EXPRESSION FROM MATERIAL	<p>The material for forms of dance expression is related to the sequence or composition of movements and variety.</p> <p>Tor-tor Sirittak Hotang Motion Video Contains a video of Tor-tor Sirittak Hotang using Gual Imbou Manibung accompaniment music to accompany the Tor-tor Sirittak Hotang. The Tortor video presentation is completed by wearing typical Simalungun dance attire.</p>	 
Conclusion		
Closing	<p>Thanks to:</p> <p>UNIMED Chancellor</p> <p>Chairman of LPPM</p> <p>Dean of FBS UNIMED</p> <p>UNIMED FBS Dance Education Study Program Students (Stambuk, 2019)</p>	

Materials were collected through direct observation, interviews with resource persons, namely Simalungun dance artists, and literature reviews of research results related to Tortor Sirittak Hotang. This data is then compiled into teaching materials or materials that are tailored to learning outcomes and objectives.

At the development stage, the media is designed by selecting images that are appropriate and interesting and match the characteristics of the Simalungun Tortor teaching materials. Next, video recording is carried out (selection according to the layout and design of the material), developing display content and material on learning media that utilizes the Canva application, which is arranged systematically according to the learning objectives. An example of the layout display as a title cover can be seen in the following image:



Figure 3. Learning Media Title Cover



Figure 4-5. Tortor Sirittak Hotang Material Design Cover

In this development step, a validation instrument has also been prepared to test the suitability of the materials and media used by the validator in assessing the product's suitability.

The Simalungun dance learning media product produced in this research has been tested for suitability by two experts: a media validation expert and a material validation expert. This Simalungun dance learning media was designed using the Canva application. Canva is an online design program that offers various types of learning media, including presentations, with educational features or benefits. They are designed to be an innovative, creative, interactive, and collaborative learning medium, which makes learning easy and fun.

The results of the development of Simalungun dance learning media, which experts have validated, will be explained below:

The results of material expert validation obtained a score of a) the learning objective aspect obtained a score of 3.08 with a feasibility percentage reaching 92%; b) the content/learning material quality aspect obtained a score of 3.82 with an eligibility percentage reaching 93%; c) the learning resources aspect obtained a score of 3.45 with an eligibility percentage reaching 95%. Thus, it can be concluded that these three aspects in the material expert's assessment are classified in the "Very Appropriate" category.

There are four aspects in assessing Simalungun dance learning media: format design, illustrations, content, and language. The media expert validation results show that: a) the format design obtained a score of 33 with a feasibility percentage reaching 96%; b) the illustration aspect obtained a score of 43 out of 45 ideal scores with a percentage of 94%; c) the language aspect obtained a score of 20 out of 20 total ideal scores with a percentage of 100%; and 4) the content aspect obtained a score of 34 out of 35 total ideal scores with a percentage of 89%. Thus, it can be concluded that the four aspects in the media expert's assessment are classified in the "Very Appropriate" category.

the results of experimental tests on the product (media quality) at the individual test stage, obtained from the assessment of correspondents (three students), showed that the product quality received a perfect score with an achievement of 97.5%. Furthermore, the correspondence assessment in the small group trial (twelve students) obtained an achievement score of 95%, indicating a perfect score. Next, the results of field trials tested on thirty students obtained an achievement score of 57.92%, also in the outstanding category. It can be concluded that the Simalungun dance learning material product, which is packaged in digital media, shows excellent results obtained through a series of trials.

Media products are of excellent quality because they have a structure that allows users to select the desired material according to the available menu.

### CONCLUSION

Based on the research and development process that has been carried out, a Simalungun dance learning media product has been produced in digital form. From the results of this research, it can be concluded:

1. Resilience as an effort to maintain Tortor Sirittak Hotang Simalungun has been realized in the results of Simalungun dance learning media products, which students of the FBS Unimed Dance Education study program can implement.
2. The results of this research can at least add to the teaching material references for the Simalungun Dance Technique course and an effort to maintain the Simalungun traditional dance art, which is feared to be extinct.
3. The suitability of the dance learning media product (Tortor Sirittak Hotang) Simalungun has been tested for its feasibility obtained from the material and media validator's evaluation results.
4. The results of the media expert's evaluation were assessed from the aspects of format, illustration, language, and content, with an achievement of 92%, showing "very feasible." The evaluation results from material experts, assessed from learning objectives, quality of material content, and learning resources, meet the "very appropriate" level.
5. Product trials in individual tests showed that the media quality was classified as "very good" with an achievement of 97.5%, small group tests showed "excellent" results with an achievement of 95%, and field tests showed "excellent" results, percentage values achievement 57.92%.

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