



THE DESIGN OF NIAS TRADITIONAL DANCE ENCYCLOPEDIA MODEL BASED ON DIGITAL TECHNOLOGY

Tuti Rahayu¹, Wiflihani²

Medan State University

E-mail: ¹⁾ tutirahayu12@gmail.com, ²⁾ wiflihani78@yahoo.com

Abstract

The purpose of this study is creating a product of a digital-based encyclopedia on the concept of Nias ethnicity dance traditions in North Sumatra. This research led to a reference book product in the form of an e-book. This type of research method used is the Research and Development (R&D) method. The location of this study was conducted in the cities of Medan and Nias. Data collection techniques through observation, in-depth interviews, and documentation. Data is analyzed using a qualitative paradigm using project-based research, which is obtained through data reduction, data presentation and drawing conclusions. The results of the design of this Nias tradition dance encyclopedia book can be used for reference for students and the public about Nias regional dance traditions.

Keywords: *Design, Nias Dance Tradition, Encyclopedia.*

1. INTRODUCTION

The development of electronic books (e-books) or digital books has increased as well as the music and film industries that have migrated to digital formats before. The role of educational technology is important in implementing quality learning that leads to solving student learning problems using learning resources in the form of; messages, people, materials, equipment, techniques, and settings (Seels and Richey in Cahyadi, 2019).

According to Landoni (2007) e-book is a digital form, a medium where information is organized and structured so that it can be presented to readers. With the presence of this *e-book*, it can make it easier for readers to be able to have it. In addition to this, e-books also make it easier for authors to collect and distribute their books. According to Isaac (Nazarudin: 2021), the existence of electronic books (e-books) is one of the instruments that can be used. Known to be practical and low-cost because it can be accessed only from a smartphone, it's just the ability of parents of students who stutter to the development of contemporary technology that can be an obstacle in the use of this e-book.

According to the Big Indonesian Dictionary, an encyclopedia is a reference that contains information or descriptions of various things in the field of science, usually arranged alphabetically or themes. In addition to using alphabets as a basis for determining the order of material, it is also possible to use certain criteria tailored to the theme of the encyclopedia. The encyclopedia form is no longer in the form of books but in digital form that can be accessed through computer devices, gadgets or through websites with internet networks.

Encyclopedias can be used as a supporting learning resource. Encyclopedias are classified as types of teaching materials that adopt from visual media (Daryanto, 2012). According to Ashyar, visual media is a medium that involves the sense of sight in its use, visual media including print media, prototypes and natural reality media (Sulistiyowati, 2019). It can be concluded that a digital encyclopedia is a visual dictionary that collects information regularly with a storage system that

The Design of Nias Traditional Dance Encyclopedia Model Based on Digital Technology

Tuti Rahayu, Wiflihani

involves a combination of hardware and software. In this case, the digital encyclopedia is a visual medium considered appropriate in supporting the learning of art, especially dance.

Traditional dance is defined as a procedure for dancing or organizing dances performed by an ethnic community for generations from one generation to the next. Because of this continuous aspect, the next convection is created, which is believed to be a binding rule system. According to Sedyawati, dance is one of the cultural revelations. Therefore, the nature, style and function of dance can always be inseparable from the culture that produces it (Kutniah, 2012).

Traditional dance is divided into two, namely traditional palace dance which is commonly referred to as classical dance and traditional folk dance. Traditional palace dance is a dance that lives and develops among the palace and is only used for palace events. While traditional folk dance is a dance that lives and develops among the local community (Ratnaningrum, 2011).

As each region has its own wealth and uniqueness, the Nias tribal community has cultural products that are currently still sustainable. Nias traditional dance works are fairly diverse, but the majority of these works are not well documented. As a result, nias traditional dance works are less well known by the wider community. Therefore, documenting dance works digitally through an encyclopedia is considered important in increasing Nias cultural knowledge. Therefore, this research was conducted as an effort to document Nias tradition dances that produce teaching materials in the form of an encyclopedia of dance traditions of North Sumatran ethnic traditions.

2. IMPLEMENTATION METHOD

This research uses Research & Development research methods to produce products and can be tested for effectiveness. This research refers to the ADDIE procedure model, which consists of five stages, namely Analysis, Design, Development, Implementation and Evaluation. According to Januszewski and Molenda, the ADDIE model uses a systems approach. The essence of the systems approach is to divide the learning planning process into several steps, to organize the steps into logical sequences, then use the output of each step as input in the next step (Cahyadi, 2019). The data collection techniques used in this study are observation techniques, in-depth interviews, relevant documentation and references.

3. RESULTS AND DISCUSSION

This research uses the concept of the ADDIE model which is used to build basic performance in learning, namely the concept of designing a dance learning product design in the form of an encyclopedia. The ADDIE formulation according to Molenda uses nouns or nouns, namely, Analysis, Design, Development, Implementation, and Evaluation (Maudiarti, 2015). The explanation of the stages of designing the Nias ethnic dance encyclopedia in this study is as follows:

1. Analysis

This stage aims to analyze or identify the needs of students in the learning process. Based on the results of the analysis that has been carried out, it can be identified that learning resources in the form of an encyclopedia are very limited. Referring to KD 3.1, which is to provide learning materials in the form of text, images, narratives so that it can motivate learners to read. Thus, it can be concluded that the procurement of encyclopedia



products on Nias ethnic dance in the form of text, images and narratives is very helpful for learners in absorbing information about the traditional dance arts of the Nias region.

2. Design

At this stage, the focus of the design in question is on the appearance or packaging. This stage aims to embellish the encyclopedia product so that it is interesting to read and understand. The focus of product design includes the layout of writing, images and color selection that focuses on the content of the material. Writing helps readers in absorbing important information about the content of the material. Images help readers to see the look of dance in terms of movement, makeup, fashion and props. It is supported by a layout and color selection that takes into account aesthetics so that it looks harmonious and attractive. The use of colors in this encyclopedia includes green, red, yellow and black colors as well as the use of Nias ornaments as a symbol.

3. Development

The focus at this stage is the development of the material or content of the content of the encyclopedia. Refer to KD. 3.1, understanding the concepts, techniques, and procedures in mimicking the basic variety of dance movements. The content of the material in this research product is as follows:

- 1) Baluse Dance
- 2) Bölihae Dance
- 3) Buku Dance
- 4) Famadögö Omo Dance
- 5) Fame' Afo Dance
- 6) Fatele Dance
- 7) Giri-Giri Dance
- 8) Hombo Batu Dance
- 9) Maena Fangowai Dance
- 10) Mahangu Dance
- 11) Mogaele Dance
- 12) Moyo Dance
- 13) No Tatema Mbola Dance
- 14) Tuwu Dance

The variety of ethnic dances of Nias North Sumatra is arranged alphabetically. Each dance explains information about dance concepts, movement techniques and dance procedures.

4. Implementation

At this stage is the stage of presenting the product as a whole from the cover to the last sheet of the encyclopedia. As for the presentation, it can be explained as follows:

1) Cover

In making an encyclopedia, there is a cover as the frontmost paper that functions as a protection so that the inside of the encyclopedia is not easily damaged. The combination of cover colors is designed in such a way that the encyclopedia can

The Design of Nias Traditional Dance Encyclopedia Model Based on Digital Technology

Tuti Rahayu, Wiflihani

attract the sympathy of readers. On the cover, it uses a combination of red and yellow colors and the addition of Nias ornaments.

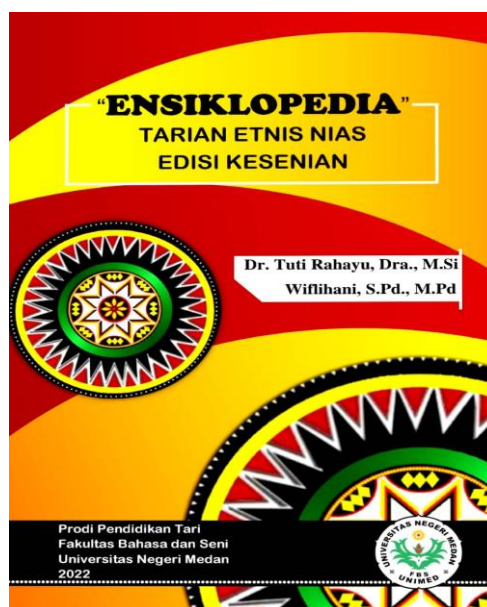


Figure 1. Encyclopedia Cover of Nias Ethnic Dance

2) Preface

The preface is written after the arrangement of the cover which contains an overview of the work made in written form. The preface consists of an opening sentence, a content sentence and a closing sentence, as well as a thank you that aims to interest the readers.

3) Table of Contents

A table of contents is a comprehensive arrangement or explanation of the location of content in a written work. In this case, the encyclopedia's table of contents has a comprehensive arrangement of the location of nias ethnic dance material. With a table of contents, it is easier for readers to find the information they are looking for.

4) Content

This section contains material consisting of 14 Nias traditional dances that discuss dance concepts, dance techniques and dance procedures. The brief explanation of the material can be explained as follows:

1. Baluse Dance

Baluse dance is a South Nias dance with a war theme. The Origin of Baluse Dance Baluse Dance comes from the story of the struggle of their predecessors in war. Not only that, according to circulating history, this dance is also present as a form of embodiment of the traditions of the Nias people in ancient times. In the past, Baluse Dance was also often performed when the people of Nias were going to go to war against the enemy. The Baluse dance symbolizes Nias knights who are ready to go to war. This dance also symbolizes the attitude of valiant knights on



the battlefield. Baluse is a war shield that serves to protect the body from head to calf. Baluse color is blackish brown and shaped like a banana leaf.

The dance begins with a back and forth motion while being stomped to the ground and shouting words of encouragement. The pounding of the feet on this dance is accompanied by music and the movement of swinging war instruments. This movement has an idea of the readiness of the troops to advance undauntedly to the battlefield vigorously. The presence of formations in dance moves describes the siege of the enemy. The movements in this dance are dominated by the movements of the feet and hands holding *the baluse* (shield) and *the tologu* (sword) is performed repeatedly, 8 x 8 counts each.

2. Bölihae Dance

The Bölihae dance is the first dance in the welcoming of the marriage ceremony accompanied by singing. This dance is performed according to its very beautiful movements, this dance is presented on the way from one village to another to the house of the party organizer. It is concluded that this dance depicts a very friendly kinship towards visitors who want to stay in touch and establish good relations with each other in order to prioritize the good faith achieved. The movement techniques used in this dance are the standing horse technique, the bowing easel technique, and the duel movement technique performed by each 4 x 8 counts.

3. Buku Dance

Buku dance is a Nias dance originating from the Northern part of Lahewa, North Nias Regency. Buku dance in this dance is symbolized "a woman" which means female honor. In Nias language, the word Buku means to bow, so the Nias people call this dance "Buku Dance" because at that time the dance was performed with the body having to bend. In the view of the North Nias Muslim community, bowing is a form of respect and courtesy to fellow citizens. This dance is a traditional dance performed at the *Mamedadaö* evening event as one of the arts in the North Nias community.

This dance is accompanied by traditional musical instruments, namely; violin, drum and rapa'i and accompanied by verses in the form of rhymes containing cultivation and advice. This dance is not limited by the duration of time how fast or long this music will stop and there is no count in the movement because it is moved to the taste of the flowing music.

4. Famadögö Omo Dance

Famadögö Omo is a kind of dance that is basically a jumping footwork danced by a group of men. *Famadögö Omo* dance originated from South Nias (Gomo District). The word *Famadögö Omo* is native to the Nias vernacular, which comes from the word *Famadögö* i.e. shaking while the word *Omo* is home. Thus, from the meaning of the word, it can be concluded that *Famadögö Omo* is a dance to test the strength and durability of the completed traditional house building, whether it is suitable for occupancy or not.

Along with the times, as in the staging which used to be danced in the house, while in the present it is danced in the open field, and is only danced on

The Design of Nias Traditional Dance Encyclopedia Model Based on Digital Technology

Tuti Rahayu, Wiflihani

certain occasions such as welcoming events as entertainment. *Famadögö Omo* dance is accompanied by music accompanied by verses, and the musical instruments used in this dance are only *Gondra* (drum) musical instruments. The technique used in *Famadögö Omo* performs a jumping motion at the beginning of entry, then performs a circular motion simultaneously forming a circle, performs the walking motion to the right and left, runs small in a hand in hand, bends down until the last motion.

5. Fame' Afo Dance

Based on field observations and interviews of sources (Marselina M. Ndruru interview January 31, 2022) who said that when interpreted in Indonesian Fame is giving and Afo is Sirih and is commonly called Sekapur Sirih dance. This dance is often performed at several events held by the Nias community. For example, at weddings or on other official occasions with the aim of 'welcoming guests'. This dance has been around for a long time where according to him this dance was created to make the long-duration *Fangowai ba Fame Afo* traditional party simplified into a dance called the Fame Afo Dance. This also makes monotonous traditional events more interesting.

This dance is widely created by culturalists and artists who live in the Nias area, especially the city of Gunungsitoli. This dance is usually danced by women with an even number, namely between 6 or 8 dancers, 4 men, and accompanied by 5 musicians according to traditional Nias musical instruments. This dance is usually presented by wearing Nias ornate dance clothes with a combination of red, yellow and black. For fashion design today, there has been a lot of development and adjusting to the needs of each event.

6. Fatele Dance

Fatele is a famous war dance from South Nias. In ancient times in Nias village, there were often wars related to the seizure of village power land, so the leader or senior official of Nias village called *Si'Ulu* took the initiative to gather young people to practice warfare. The goal is to defend the village from enemy attacks that often lurk. For the war exercise, the youths were selected first by jumping over *Hombo Batu*. The characteristic of this Fatele Dance movement has a jumping motion with a very maximum foot speed and is synonymous with dynamic small step foot movements.

7. Giri-Giri Dance

Giri-giri dance is an assimilation dance of Muslim immigrants or commonly called "*Ndrawa*". These migrants are from Minang. This dance already existed in 1960 and began to erode in 1995. The dance is performed at the wedding on the night of *Mamedadao*. It is danced by men only and there is one person, because women in this area are not allowed to dance. This dance has also begun to erode because there is no generation of generations who can teach this dance and because this dance is not just anyone can dance it because it contains magic. This dance is danced at 9 pm until it is finished which is interspersed with other dances such as



Mahanggu, Book dance and other dances. While performing this dance, the dancer performs ritual prayers.

The properties used in this dance are *wadru* (lamp), *gala gahe* (anklet) and *lembe* (scarf) of Minang custom. This dance uses a lot of hand movements that are swung very vigorously and jumping foot movements. This dance follows more beats than music. This dance used to be performed in comedy shows commonly called "*kemidi*". This *kemidi* event is an art event in the people of North Nias which then now the people of North Nias make the dance one of the performances at the wedding.

8. Hombo Batu Dance

Basically, after the young men successfully jumped over *Hombo Batu*, he graduated and would go through the process of war training before being made a soldier. The young men were chosen as soldiers, so Si'Ulu held a village party and in the party Si'Ulu announced the name of the young man who made it through *Hombo Batu*. The successful young men then formed Fatele's army. In the Hombo Batu Dance technique, the existing movement technique is for horses to run fast, step on and refuse to move speed then exceed the jumping stone like a parabolic movement.

9. Maena Fangowai Dance

This dance is a type of folk dance that is performed jointly or en masse. Groups of people marched and danced. It usually begins with a verse performed by the host. For rhymes that are performed, they are usually adjusted to the theme of the event. Then followed by the verse *maena (fanehe maena)* which all the dancers chanted while dancing. This dance is the most popular dance in Nias.

Maena Fangowai Dance technique is fairly simple, namely by clapping your hands to form a circle, using internal music (clapping hands and beating feet) and external music (music played based on the instrument) accompanied by verses (*fanatune*) using the regional language of Nias, besides walking using the right hand head to the right and left hand head to the left and all movements are done simultaneously between the dancer's head, hands and feet.

10. Mahanggu Dance

Mahanggu dance was originally a dance that was used as a medium or tool in the spread of one of the religions, namely Islam in North Nias. Then nowadays Mahanggu dance is more popular and developed among the community such as traditional art performances, wedding parties, to other major event stages. The technique contained in this Mahanggu Dance is to perform dance movements containing greetings, kalam, to the prayer stage, by hitting the tambourine by the dancer while the dancer uses the tambourine as property. The tambourine performed by the verse also serves as internal music and is accompanied by hand movements and repetitive verses. This dance is performed by 12 well-trained men. The verses presented are socialization to the community about how to live in society, religion and solidarity that are upheld.

11. Mogaele Dance

Mogaele is a dance danced by a group of girls who are offering betel nut to guests who want to visit. This is very important because the guests who are

The Design of Nias Traditional Dance Encyclopedia Model Based on Digital Technology

Tuti Rahayu, Wiflihani

welcomed are guests who play an important role such as government employees, menetri, and other officials who are willing to visit the island of Nias, especially in South Nias. In North Nias, this dance is called *Famaola gö Afo* dance.

The movement technique in this dance is done by stomping the feet as the fulcrum of a dancer's weight, then doing a rhythmic swinging motion between the hands of the feet and also the head in the same direction. And there is a waving motion in every swinging motion.

12. Moyo Dance

This Moyo dance is danced by female dancers by adopting one of the eagle movements. So that the movement in the Moyo Dance is almost the same as the movement of an eagle in interacting with nature, interacting with other kinds. It also symbolizes persistence towards the people of Nias. The eagle movement symbolizes the persistence and diligence of Nias people in trying, being independent, and not being lazy. So that this dance will inspire the people of Nias and can be displayed before and after the event or celebration that is held.

13. No Tatema Mbola Dance

No Tatema Mbola dance is a creation dance that is part of the identity of the Nias people. This dance symbolizes cohesion, togetherness between one community and another. Basically, this dance is danced by both male and female dancers. The movements of male dancers and female movements have similarities only that they differ in the clothes worn in this dance using external music. The dance technique used is the technique of walking according to the softness of Nias girls, by moving the head, hands and feet balanced and the same, starting from the right and then the left. Then perform the right waving and left waving movements on each hand, doing jump movements and doing movements hand in hand with each other.

14. Tuwu Dance

In the beginning, Tuwu Dance was present when a queen named Barasi Balugu made a simple gesture while saying the word *Tuwu* which had the purpose that the queen encouraged the people to work in search of the stone of majesty. Nowadays Tuwu Dance is danced by very beautiful female dancers. Currently, Tuwu Dance is presented with an attractive appearance at cultural parties, receiving guests, visiting and other spectators. This Tuwu dance movement is derived from imitative movements in the working community, happiness, and a sense of enthusiasm. The Tuwu Dance technique is derived from the basic movements of the Moyo Dance as well as the addition of the Tuwu Dance movement itself, which has stages such as the beginning of entry, the opening salute, the content and the closing salute. This dance is identical very soft and has 5 floor patterns that can make the dance beautiful.

5. Evaluation

This stage aims to assess the quality of the product whether it is suitable for use or not. Evaluation of the quality of this product is carried out through material tests and media tests with the following formula:



$$X_i = \Sigma x / n$$

Information:

X_i = Average score

Σx = Number of scores

n = Number of appraisers

Material Test

Material expert validation is an assessment carried out to assess the content of nias regional dance material. In this study, the material expert validator was Drs. Toloni Zalukhu, he is a retired teacher and traditional elder who knows about dances from the Nias ethnicity. The evaluation of the material test can be explained through the following table.

No	Indicators	Score	Information
1	The suitability of the order of Nias regional dance names	5	Excellent
2	Clarity of the content of the material related to the concept	4	Good
3	Conformity of the content of the material to the procedure	5	Excellent
4	Conformity of contents to synopsis	5	Excellent
Total		19	
Average		4,75	

Table 1. Material Expert Validation

Media Test

Testing the feasibility of this media is carried out to see and assess the feasibility of the media that has been created or compiled. The media expert test of this encyclopedia book is Brother Fikri Aldi, he is an animation and multimedia design expert intended to test the feasibility of media in the Nias Dance encyclopedia book. Media expert validation consists of 8 indicators with a 5-1 assessment scale in accordance with the score assessment guidelines, here is the description in the following table:

No	Indicators	Score	Information
1	Determination of background selection according to the material	4	Good
2	Layout proportions provisions	4	Good
3	Copy the writing on the letters for easy reading	4	Good
4	Provisions for the selection of backgrounds with materials	5	Excellent
5	Determination of font color selection for easy reading	4	Good
6	Attractiveness in packaging	5	Excellent
7	Suitability of appearance to content	5	Excellent
8	Simplicity of visual design	4	Good
Total		35	
Average		4,37	

Table 2. Media Expert Validation

4. CONCLUSION

The concept of the ADDIE model used in this research is to build basic performance in learning, namely the concept of designing a dance learning product design in the form of an

The Design of Nias Traditional Dance Encyclopedia Model Based on Digital Technology

Tuti Rahayu, Wiflihani

encyclopedia. The stages of the ADDIE model in the designing of encyclopedia products are carried out precisely and according to the procedure. Through this stage, the encyclopedia of Nias ethnic tradition dance encyclopedia can be used as it should be. A brief explanation of these stages is as follows:

1. Analysis, analyzing the needs of students in the learning process of dance art takes place there are constraints on limited learning resources. Procurement of encyclopedia products on Nias ethnic dance in the form of texts, images and narratives will greatly assist learners in absorbing information about the traditional dance arts of the Nias region.
2. Design, the focus of the design in question is on the appearance or packaging. This stage aims to embellish the encyclopedia product so that it is interesting to read and understand.
3. Development, the focus at this stage is the development of the material or content of the encyclopedia. The variety of ethnic dances of Nias North Sumatra is arranged according to the alphabet, where each dance material explains information about dance concepts, movement techniques and dance procedures.
4. Implementation, at this stage is the stage of presenting the product as a whole from the cover to the last sheet of the encyclopedia. The product presentation stage consists of a cover, foreword, table of contents, and content of material/content about 14 dances of Nias ethnic traditions.
5. Evaluation, this stage is a stage of product quality assessment which includes material tests and media tests.

REFERENCES

- Cahyadi, Mercy Arofah Hari. (2019). "Development of Addie Model-Based Teaching Materials". *Halaqa: Islamic Education Journal*, Vol.3 No.1 35-42
<https://doi.org/10.21070/halaqa.v3i1.2124>
- Daryanto. (2012). *Learning Media*. Bandung: PT. Means of Prosperous Conscience Tutorial.
- Big Dictionary of Indonesian Online, accessed January 17, 2023, <https://kbbi.kemdikbud.go.id/entri/ensiklopedia>.
- Khutniah, Nainul and Iryanti, Veronica Eny. (2012). "Efforts to Maintain the Existence of Kridha Jati Dance in Sanggar Hayu Budaya Kelurahan Pengkol Jepara". *Journal of Dance Art* No.1 Vol.1 <http://journal.unnes.ac.id/sju/index.php/jst>
- Landoni, M. (2007). *The Electronic Library. E-book Reading Groups: Interacting with E-book in Public Libraries*.
- Maudiarti, Santi, et al. (2015). *Principles of Learning Design*. Jakarta: Prenadamedia Group.
- Nazarudin, Anang. (2021). *Development of E-books in Learning*. BDK Banjarmasin Ministry of Religion accessed on January 17, 2023 through <https://bdkbanjarmasin.kemenag.go.id/berita/pengembangan-e-book-dalam-pembelajaran-anang-nazaruddin>.
- Ratnaningrum, Ika. (2011). "The Symbolic Meaning and Role of Endel's Mask Dance". *Journal of Harmonia* Vol. 11 No.2
<https://journal.unnes.ac.id/nju/index.php/harmonia/article/view/2205/2267>
- Sulistiyowati, Prihatin, et al. (2019). "Building the Character of Nationalism through the Development of Encyclopedia Teaching Materials on Proclamation Figures". *Journal of Social Morals*, No.4 Vol. 1, 32-37, <https://doi.org/10.21067/jmk.v4i1.3392>.