

## Sibolga Coastal Dance as Sumut Local Content in Learning Art Culture

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### Abstract

*The diverse arts and culture of North Sumatra with distinctive characteristics is a potential that can be introduced through education in schools. Cultural arts can contribute to students having an attitude of pride towards their own nation's culture which can be felt with an aesthetic experience in working through learning at school. Learning arts and culture aims to develop aesthetic and artistic sensitivity, critical, appreciative, and creative attitude in students as a whole. This study aims to raise the potential of North Sumatran culture, especially the Sibolga Coastal Dance which can be implemented in learning cultural arts in schools as local content. The problem in this study arises from the lack of local content in North Sumatra which can be used as a learning resource in schools in the hope that students' knowledge of the richness of North Sumatran traditional arts will increase. This research produces a textbook product about the Sibolga Coastal dance that can assist teachers in carrying out their duties as well as a form of optimizing teacher competence in learning. The content of the material in text and context explores the local wisdom of North Sumatra, especially discussing dance from the Sibolga Coast, and will be guided by the 2013 curriculum, especially class X at the high school level.*

### Keywords

Dance; SUMUT local content;  
cultural arts



## I. Introduction

Indonesia is a country that is rich in tribes so that it gives birth to many diverse traditions / customs. Tradition can be interpreted as inheritance or transmitted from the past to the present. In another sense, tradition is a behavior that is usually carried out by people in a certain social order in a hereditary way and has a system of ideas, concepts, thoughts, cultural values and norms. Such theories are widely written by W. Robertson Smith, J.Frazer, A. Van Gennep and R.Hertz who said that the origins of these beliefs arose because of an approach oriented towards rituals and religious ceremonies. (Faishal, M et al. 2019).

The Coastal Tribe is one of the tribes that is administratively located in the area of Sibolga City and Central Tapanuli Regency (Takari, 2008:124). The Coastal community of Central Tapanuli Sibolga has a special characteristic of its culture because the Coastal community has customs, arts, language, and food. In the coastal culture of Sibolga, Central Tapanuli, the term Sumando is known. Sumando in Batak language means beautiful and appropriate. The word has developed its meaning into besan-berbesan. This sumando custom includes traditional wedding procedures in the Coastal area of Sibolga, Central Tapanuli, which starts from the merisik stage to the family visit of both parties (tapanggi) (Pasaribu, 2015: 8). In the implementation of the Sumando custom in the Sibolga Coastal Community, an art activity known as Sikambang is usually held which is very popular with the

community. Sikambang covers instrument music, vocals, dance, and martial arts. The dances that are presented start from the Adok Dance, Handkerchief Dance, Shawl Dance, Sampaya Dance, and others. Initially this art was only used at weddings in the Sumando custom in the Central Tapanuli Coastal area and Sibolga City, but over time this art was also used to welcome important guests, circumcision or circumcision, and the opening of the anniversary of Sibolga City every year ( and others. Initially this art was only used at weddings in the Sumando custom in the Central Tapanuli Coastal area and Sibolga City, but over time this art was also used to welcome important guests, circumcision or circumcision, and the opening of the anniversary of Sibolga City every year (and others. Initially this art was only used at weddings in the Sumando custom in the Central Tapanuli Coastal area and Sibolga City, but over time this art was also used to welcome important guests, circumcision or circumcision, and the opening of the anniversary of Sibolga City every year (http://ogunsibolga.blogspot.com/2015).

Tradition is something that is passed down from the heritage of the ancestors to the next generation in a relay descends performed by the indigenous communities that have become deeply entrenched the culture in life. Customs and traditions include the creation and work of human beings who have become convictions in regulating the social order of life. (Pane et al, 2020). There are so many traditional dance works scattered in the North Sumatra region that can be appreciated to the next generation through education in schools. It is very unfortunate if the current younger generation does not know and know the art of regional dance which is very rich with moral values that are tucked in it. Studies on the art of Sibolga Coastal dance have previously existed in the form of the results of a study conducted by Veronika (2016) entitled "Functions and Structures of the Selendang Dance Accompanied by Duo Song Music in the Traditional Marriage Ceremony of the Sibolga Coastal Community" which focuses more on a description of the function and the shawl dance structure to the accompaniment of the duo's song (<http://repositori.usu.ac.id/handle/123456789/17573>), Then the study "Packaging Sibolga Coastal Handkerchief Dance Learning in the Form of Audio Visual Media Based on Edmodo E-learning for Class X High School Students (SMA) in Medan City" (Gesture: Journal of Dance Arts p-ISSN : 2301-5799 Vol 9. No.2 (October 2020 Edition) e-ISSN : 2599-2864).

Packaging of learning materials for Cultural Arts (Dance) in the form of digital media is something that can help teachers implement learning in schools. So far, students can only appreciate traditional dance performances through YouTube, which does not explore how the concepts, techniques and procedures of the dance are as well as the learning objectives set. This condition encourages the writer to package the dances of North Sumatra as local content for the North Sumatra region (SUMUT) which can be used as learning materials in schools. The packaging of learning materials for the Sibolga Coastal dance learning is intended because so far the existing learning media for dance with local content in North Sumatra is limited to the traditional dances of Malay, Batak Toba, Pakpak Dairi, and others.

## II. Research Methods

This research is a descriptive qualitative research, the data collection technique is the method of observation, interviews, and documentation. The results of interviews with resource persons Mr. Syawal Pasaribu, reference documentation on Sibolga Coastal Cultural Arts were collected and sorted to be used as teaching materials packaged in the design of learning media development in the form of audio-visual. According to Sanjaya (2011: 211), audio-visual media is types of media that in addition to containing elements of sound also contain elements of images that can be seen, such as video recordings, various sizes of films,

sound slides, and so on. The ability of this media is considered better and more interesting, because it contains both elements of the first and second types of media.

### III. Discussion

The steps taken started from designing learning materials for the Sibolga Coastal shawl dance referring to the Class X Cultural Arts/Dance learning syllabus which was adapted to the KD.3 learning achievement, namely mastery of local dance concepts, techniques, and procedures selected from the Sibolga Coastal ethnic group. The learning design that will be packaged in audio-visual media can be described in the following table:

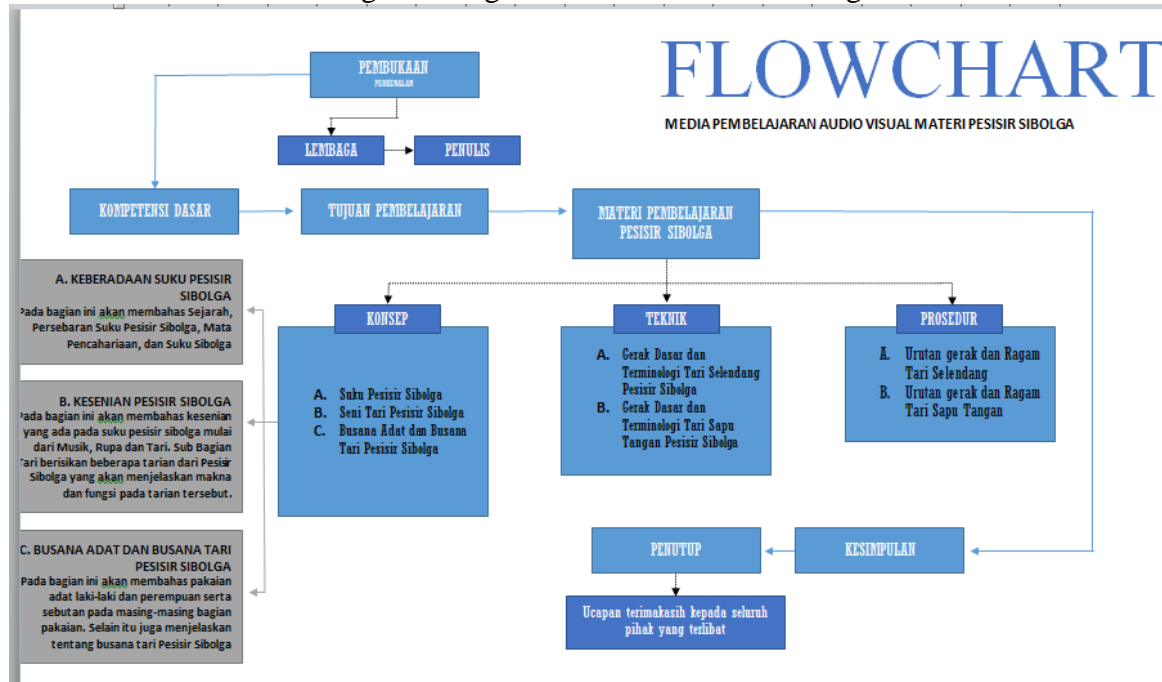
**Table 1.** Concepts, Techniques, and Procedures of Sibolga Coastal Dance

No.	Material	Explanation	Video Slide Form
1.	<b>Draft</b> (Appreciation)	<b>1.</b> Introduction to coastal areas and culture in general <b>2.</b> An explanation of the origin of dance, its function, and the elements in dance	Video, text and voice narration
2.	<b>Technique</b>	<b>3. Tutorial on the Sibolga Coastal Shawl dance move</b> Contains a dance script tutorial for the Selendang Pesisir Sibolga dance from the first to the last motion which is made with a slow motion tempo to clarify the details of the movement without using any accompaniment.	
3.	<b>Procedure</b>	<b>4. Sibolga Coastal Handkerchief Dance Video</b> Contains a video of the Sibolga Coastal Hand Dance using accompaniment music complete by using typical Sibolga Coastal dance clothing and using a scarf as a dance property.	Video and accompanying song
		<b>5. Tutorial on the Sibolga Coastal Shawl dance move</b> Contains dance recordings (dance script) tutorials for the Selendang Pesisir Sibolga dance from the first to the last motion made with slow motion tempo to clarify the details of the movement without using accompaniment.	Video, text and voice narration
		<b>6. Sibolga Coastal Shawl Dance Video</b> Contains a video of the Sibolga Coastal Selendang Dance using music to accompany the duo's song, presented using typical Sibolga Coastal dance clothing and using a shawl as a dance property.	Video and accompanying song

### 3.1. Flowchat Making Audio Visual Learning Media Materials for Sibolga Coastal Dance

The design of making the Sibolga Coastal dance material begins with making a Flowchart. A flowchart is a flow chart composed of a chart with various forms as a workflow or process for the activities to be carried out. In this study, the flowchart of making audio-visual media for learning Sibolga Coastal Dance can be described as follows:

**Table 2.** Flowchat for Making Learning Media Audio Visual Sibolga Coastal Dance Material



Next, a storyboard for making audio-visual media for learning the Sibolga Coastal dance was compiled as shown in the following table:

**Table 3.** Storyboard for Making Audio Visual Learning Media

Menu	Material Description	Duration	Description / Display
OPENING (Introduction)	The Medan State University logo was then followed by a video of the cultural wealth of the Sibolga Coast.		
	The text of the Faculty of Language and Arts is continued with the text of the Dance Education Study Program – Department of Ballet		
	Author's introduction starting from the name, title, NIP and a little biography of the author		
COMPETENCIES ACHIEVED	This section will show the basic competencies contained in the audio-visual learning media created. The scope of basic competencies will be limited considering the duration of this learning media is no more than 1 (one) hour.		

	<p>Basic competencies :</p> <p>3.1. Understand the concepts, techniques and procedures in a variety of traditional dance movements</p> <p>3.3. Analyze concepts, techniques and procedures in a variety of</p> <p>4.1. Demonstrating traditional dance moves based on concepts, techniques, and procedures according to the count/beats</p> <p>4.3. Demonstrate a variety of traditional movements based on dance concepts, techniques and procedures in accordance with the accompaniment</p>		
<b>LEARNING OBJECTIVES</b>	<p>This section will convey the expected goals after students learn with this audio visual learning media.</p> <p>Learning objectives :</p> <ol style="list-style-type: none"> <li>1. Students understand the concepts in dance on the coast of Sibolga</li> <li>2. Students understand the technique which consists of the terminology and meaning of motion, and the variety of motion.</li> <li>3. Students understand the procedure or arrangement of the Sibolga Coastal dance</li> <li>4. Students are able to demonstrate the Sibolga Coastal dance according to beats/counts</li> <li>5. Students are able to demonstrate the Sibolga Coastal dance with musical accompaniment along with other supporting elements such as makeup and costumes.</li> </ol>		
<b>LEARNING MATERIALS (CONCEPT)</b>			
<p><b>A. SIBOLGA COASTAL TRIBE</b></p> <p>1. The Existence of the Sibolga Coastal Tribe</p>	<p>Intro:</p> <p>Sibolga is one of the cities in North Sumatra, located on the west coast of Sumatra and located in a bay area called Tapan Nauli Bay. The city of Sibolga itself is inhabited by various tribes such as Minangkabau, Mandailing, Batak Toba, Angkola and Malay who interact and form new customs and characterize them (Takari, 2008:124). All of these communities are located in coastal and mountainous areas, which consist of four sub-districts. For district. Sibolga and the city and Kec. Sibolga beach is on the outskirts of the beach. Meanwhile the district. North Sibolga and Sibolga Sambar are in the Mountains area</p>		
<p>2. Livelihoods of the Sibolga Coastal Community</p>	<p>The people of the Sibolga Coastal tribe generally make a living as fishermen, and have great potential in the fisheries sector, which contributes to regional foreign exchange in economic activities. They use the sea as their main livelihood, with catchment areas located in the waters of Tapan Nauli Bay, Central</p>		

	<p>Tapanuli, South Tapanuli, Nias, South Aceh, and even the waters of West Sumatra and Bengkulu. Apart from fishermen, their livelihood is in agriculture, trade, hotels and restaurants.</p> <p>The diversity of tribes, supported by the natural beauty of a row of islands. become a great potential to attract tourists, by developing marine tourism. They have islands that can be used as tourist destinations, such as Poncan Gadang Island, Poncan Ketek Island, Panjang Island and Sarudik Island. Natural potentials such as the peak of Mount Torsimarbarimbing, the peak of Mount Santeong and the Peak of the TVRI Transmitter, are also the main attraction for tourists who want an adventure to see the natural beauty of Sibolga, they can spoil the eyes to enjoy this beauty.</p> <p>In addition to nature and the sea, Sibolga also has cultural potential, including the history of Sibolga City, based on historical records full of the romance of struggle. This can be seen from the relics of the Japanese colonial period in the form of artificial forts and caves. These historical heritage attractions include Sikaje-Kaje Cave, Hundred Stairs Cave, Sihopo-hopo Fort, Simaremare Fort, Ketapang Hill Fort and Poncan Gadang Island which became the base of the Japanese army.</p>		
B. SIBOLGA COASTAL DANCE ART	Intro:		
<b>shawl dance</b>			
1. The Origin of Shawl Dance	<p>Selendang dance is one of the typical dances of the Central Tapanuli Coast and Sibolga City. This dance is also known as the Adok Dance (face to face). The term adok arises from the attitude of the dancer's position facing each other when presenting it. This dance is danced by a pair of male and female dancers using a shawl property accompanied by music to the rhythm of the Duo Song. This dance is a dance that describes the faithful promise of a married couple in domestic life (Sitti Rahmah, 2019). This dance has different functions with the accompaniment of different songs as well. However, in the Sibolga community, the dance is included in an art container called Sikambang art. The main part of the art of Sikambang consists of "dance" and "singing".</p> <p>According to the story, in the past this dance was presented to the kings because this dance originated from a silat competition performance held</p>		

	<p>by the kings. At the end of the competition, a dexterity competition was held by the martial arts champions in the coastal areas of Central Tapanuli and Sibolga City. This performance was held with the aim of avoiding the dissatisfaction of the champions over defeat in agility contests, so the Kings considered it necessary to hold a demonstration to find similarities between the various silat that had been contested (S.Pasaribu, 2019). From this performance, a dance called the Adok dance (face to face) was created, which until now has become one of the traditional arts/dances of the Sibolga Coastal.</p> <p>At first this dance was danced by two men, but over time, this dance can be danced by a young couple. The shawl dance is often served in the Sumando traditional ceremony (night barinai), or when the bride and groom are side by side on the aisle. Usually at the beginning of this dance performance, always offer a prayer (reverence) to the bride and groom while apologizing if later there are mistakes when performing this dance. Selendang dance in the Sumando traditional event (night barinai) is presented in the third order of the seven arrangement of events, namely: risik-risik (making sure the bride and groom), sirih tanyo (asking for willingness), maminang (asking for the dowry), manganta kepeng (delivering the dowry). agreed upon), mato karajo (marriage contract),</p> <p>The shawl dance presented at the Sumando traditional event illustrates a moral message to the bride and groom where the loyalty of a husband and wife in navigating married life must be maintained, both partners must also strengthen each other and work together when facing obstacles and trials that come in the household. This shawl dance also describes the harmony of a beautiful husband and wife relationship. Selendang dance is usually danced in traditional wedding ceremonies and has good moral messages in establishing a marriage relationship.</p> <p>In general, the type of Sibolga Coastal dance which is often displayed in traditional wedding events or at other events is the form of presentation in young pairs that function as entertainment dances. In a dance presentation, it always begins with an opening salutation and ends with a closing salutation. This is a symbol of the ethics of the Sibolga Coastal community who welcomes and appreciates the audience who came to the event venue.</p>		
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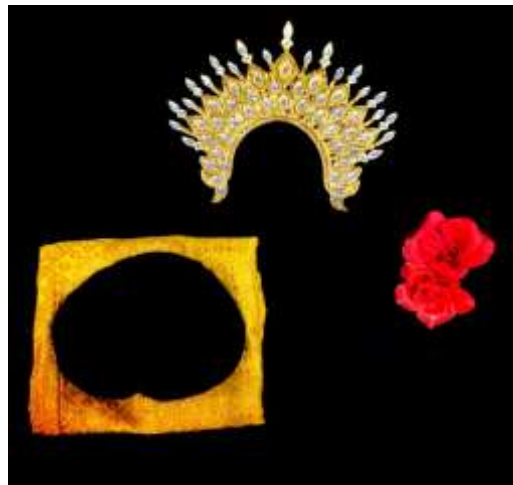
<p>2. Shawl Dance Accompaniment Music</p>	<p>Music in dance has a very important role because music provides rhythm, beat or tempo guidance. Therefore, the presence of music in dance in this case is as accompaniment music. Murgianto (1983:45) states that music is the main support for dance movements. The music used in dance is called dance accompaniment music, there are several forms of dance accompaniment music used, for example: the sound of clapping hands on the body, pounding feet on the floor, and other sounds. Musical dance accompaniment as above is called internal dance accompaniment. While the accompaniment that comes from singing, words, rhymes, playing simple musical instruments to a large orchestra is called external dance accompaniment.</p> <p>The accompaniment music used in the shawl dance is called Duo Song. The song Duo has lyrics or poems sung by Alek's children in the form of rhymes which are usually taken from the real life of the Sibolga Coastal community. The contents of the rhyme contain advice conveyed by the singer in accordance with the intent and purpose of the ongoing event. Usually the song lyrics express sadness, advice, expressions of affection (love), and others. Examples of some rhymes that are sung in the shawl dance:</p> <p><i>"Ala dear kataping leaning"</i>  <i>"Kataping kataping condonge maule la dear ala hanyuk kiambang relatives ee maule invited hanyuk kimbang finger la bajari"</i>  <i>"Maule is invited, invited, invited, I wish I was invited"</i>  <i>"Ala Sayangei mato ari tends to be late in the evening, matoari la leans towards Maule, la darling, ala trade, kamano, relatives, ei Maule, invited by the eyes until lai Maule was invited, invited, invited, dear, invited, invited"</i></p> <p>The traditional Sibolga Coastal musical instruments used to accompany the Selendang dance are: Gendang Tapik (functions as an enhancer of the gandang sikambang rhythm), Violin (functions as a melody carrier for songs), Singkadu (functions as a melody carrier), and Accordion (functions as the strains of the instrument). .</p>		
<p>3. Terminology and Meaning of the Shawl Dance</p>	<p>Appendix 1</p>		



4. Shawl Dance Dress

**Female Dancer Dress :**

a. Edit, Buns and Fake Flowers



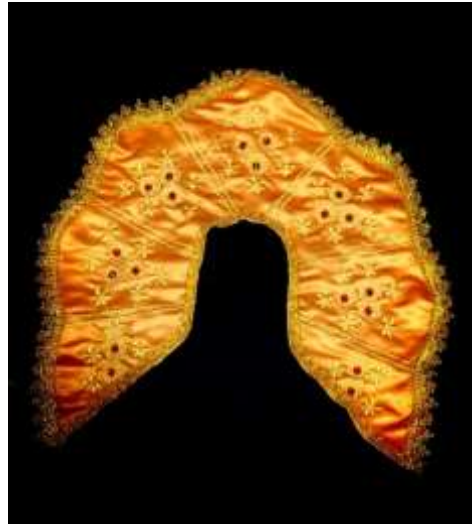
b. Brackets



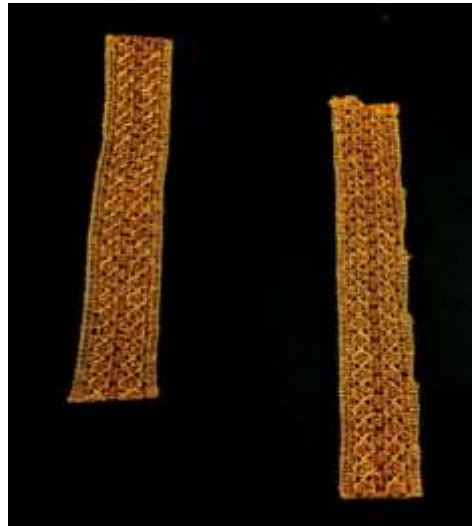
c. Songket



d. Rumbei Dado

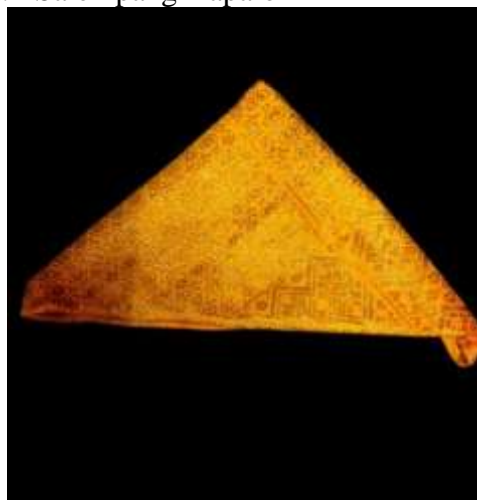




e. Belt



**Male Dancer Clothing:**

a. Salempang Kapalo







	<p>b. Balango Taluk</p>  <p>c. Songket</p>  <p>d. Belt</p> 		
ENGINEERING LEARNING MATERIALS	<p>Appendix 2</p> <p>The technical learning material contains techniques or ways to perform the movements that have been previously described in the Selendang Dance Terminology section</p>		







PROCEDURE LEARNING MATERIALS	Appendix 2 Procedural learning material is related to the sequence or arrangement of motion and variety.		
Conclusion			
Closing	Thanks to:		

### 3.2 Engineering Learning MaterialsSibolga Coastal Dance





This sub-section will explain how the attitudes and forms of motion of each part of the motion in the shawl dance are distinguished according to the terminology of motion in this dance. Furthermore, the procedure sub-section will explain in detail the sequence of the various movements of the shawl dance with a description of the foot, hand, body, head, and count/beat techniques for each movement. A description of the terminology of motion, attitude and form of motion can be explained in the following table:



**Table 4.** Movement Techniques, Terminology, and Meaning of Shawl Dance Movement

No	Motion Terminology	Meaning of Motion	Motion Description	Motion Shape	
				Woman	Man
1	Initial Attitude	Courage and sincerity.	The position of the body is standing upright facing the front while holding the scarf		
1	Bajinjit Step	Ready to live life by strengthening each other to sail the ark together	Step two or double step. Step walking Move the right foot tread. Both legs are double step. Walking is swinging (lambe ma lambe).		

No	Motion Terminology	Meaning of Motion	Motion Description	Motion Shape	
				Woman	Man
2	Respect Movement (Opening and Closing Greetings)	Appreciation and respect for the guests / attendees, as well as a prayer of gratitude to the Almighty so that life is full of blessings	This movement is done in a sitting position on your knees, raising both hands up to the forehead and lowering back to the ground		
3	<i>Malambei</i> Right <i>Malambei</i> Left.	In living the ark of the household should be open to each other, honest and trust in their partners and faithful. Able to deal with all existing problems.	The movement of opening the legs to the right and left is followed by the movement of the hands opening to the right and left. The attitude of the legs forms a horse like a defense of strength in martial arts.	 	 




No	Motion Terminology	Meaning of Motion	Motion Description	Motion Shape	
				Woman	Man
4	Right and Left Sipekok	It is not easy to be shaken by the problems faced, together to find solutions, and remain determined .	Footwork crosses right (right sipekok) and left (left sipekok)		
5	<i>Malambei Beleng Lutuik</i> Right and left.	No matter how heavy the burdens are, they are always together through the power of love. The storm surge was over.	This movement is done in a squat position and facing each other. Right foot on tiptoe and left foot tread.		




No	Motion Terminology	Meaning of Motion	Motion Description	Motion Shape	
				Woman	Man
6	Mangebo steps.	Although there are many twists and turns, all can be passed by believing in the greatness of God. Firmness of Faith is guided to be safe throughout the day.	Take a step in the opposite direction of your partner by crossing your legs and opening your arms. This motion is also known as climbing the rod		

### 3.3 Procedure (Sequence of Shawl Dance)


The movements in the shawl dance as discussed in this procedure section will be detailed according to the sequence of movements in their presentation. In the Selendang Pesisir Sibolga dance, from the beginning of the movement to the end, this movement has many repetitions of motion. These movements will be described in order in the following table:





**Table 5.** Shawl Dance Movement Sequence





No	Variety	Foot movements	Hand movements	Head Movement	Body movement	Count/ Motion Attitude
1	Bajinjit Step	Double steps. Walking motion (lambe ma ambe).	The position of the left hand is around the front of the chest, the right hand is on the right side of the body with both hands holding / clamping the scarf	Looking forward (forward looking)	Upright posture	Performed as much as 2 x 8 count. 





2	Manghormat Movement (Opening and Closing Greetings).	Both feet tiptoe and slowly sit on your knees. Both legs are folded back. After that, slowly get back up.	Both hands in front of the chest holding a scarf. Then the scarf is placed on the floor, then both hands are raised and brought to the ears. Next take the scarf back, and the process of standing up slowly.	Looking ahead (forward view). After that look down (down). Then the process of standing foresight	Body upright stance, then bend forward. Then the body posture is upright again	done as much as 2x8 count 
3	Malambei Right and Left Malambei	Both legs are double step. Walking is swinging (lambe ma lambe). After that face to face. Then open the right leg forward to form a diagonal (point of the trunk). Then open the left leg forward to form a diagonal, with both feet suddenly.	Right hand above and left hand below, on a count of 2 the right wrist is gracefully rotated, then reciprocates the movement of the right hand down, the left hand goes up and is rotated on a count of 4 Vice versa.	Follow the direction of the hand when the hand is waving (palm turning the shawl)	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 1x8 
4	Sipekok Right and Left Sipekok	Cross the left leg, cross the right leg instead (right angle)	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right side, the left side adjusts the direction of the hand	This variety counts 2x8 



5	<i>Malambei</i> Right and Left <i>Malambei</i>	Opposite position. Then open the right leg forward to form a diagonal (point of the trunk). Then open the left leg forward to form a diagonal, bent leg stance	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 2x8 
6	<i>Bajinjit</i> Step	Double steps. Walking motion (lambe ma lambe). Move position to the partner's place	The left hand is between the front of the chest, while the right hand is on the right side of the body with both hands holding the scarf	Facing forward	Standing straight	This variety is done 1x8 
7	<i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Right and <i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Left	After that face to face. Then open the right leg forward to form a diagonal (point of the trunk). Then open the left leg forward forming a diagonal, with both legs bent	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 2x8 
8	<i>Sipekok</i> Right and Left <i>Sipekok</i>	Left leg cross, opposite right leg cross (sipekok)	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 2x8 


						
9	<i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Right and <i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Left	Right foot read and left foot on tiptoe with both legs bent. And slowly squat down.	Both hands are in front of the chest meet and bent. after that the count of eight right hand shakes	Forward view. follow the hand when shaking	Straight body	This variety is done 1x8 
10	<i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Right and <i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Left	Right foot tiptoe and left foot read. While turning.	The right hand is above, while the left hand is under the left side. Count 5 and 6 both hands meet with bent. Count 7 and 8 right hand kipe shoots.	The view of the head follows the direction of the right hand	Straight body	This movement is done 1x8. 
11	<i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Right and <i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Left	Right foot on tiptoe and left foot read. But squat.	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 2x8 

12	Standing process	Left foot read and right foot on tiptoe. Count 5 to 8 both legs stand straight	Count 1 to 4 both hands meet bent, count 5 to eight both hands massage the scarf (hanging step)	Forward view of the couple	Straight body	This variety is done 1x8 
13	<i>Sipekok</i> Right and Left <i>Sipekok</i>	Open left leg, cross left foot, cross forward. vice versa. With both legs bent	When the legs are opened, the arms are straight out to the sides. While the legs are crossed, the right hand of the kipe shoots (wags the end of the scarf) and the left hand is under the left side	Follow the direction of the hand	The body is slightly tilted following the hand	This variety is done 2x8 
14	<i>Bajinjit</i> Step	Double steps. Walking motion (lambe ma lambe).	The left hand is in front of the chest, while the right hand is under the right side	Head follows the direction of the hand	Straight body	This variety is done 1x8 
15	<i>Malambei Beleng Lutuik</i> Right and Malambei Beleng Lutuik Left	After that face to face. Then open the right leg forward to form a diagonal (point of the trunk). Then open the left leg forward forming a diagonal, with both legs bent.	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 2x8 

16	<i>Sipekok</i> Right and Left Sipekok	Left leg cross, opposite right leg cross (sipekok)	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 2x8 
17	<i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Right and Malambei Beleng Lutuik Left	Right foot read and left foot on tiptoe with both legs bent. Down squat process.	Both hands are in front of the chest meet and bent. after that the count of eight right hand shakes	Forward view. follow the hand when shaking	Straight body	This variety is done 1x8 
18	<i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Right and Malambei Beleng Lutuik Left	Right foot tiptoe and left foot read. While turning.	The right hand is above, while the left hand is under the left side. Count 5 and 6 both hands meet with bent. Count 7 and 8 right hand shoot type.	The view of the head follows the direction of the right hand	Straight body	This variety is done 1x8 
19	<i>Malambei</i> <i>Beleng</i> <i>Lutuik</i> Right and Malambei Beleng Lutuik Left	Right foot on tiptoe and left foot read. But squat.	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left.	This variety is done 2x8 

20	<i>Malambei Beleng Lutuik</i> Right and Malambei Beleng Lutuik Left	Left foot read and right foot on tiptoe. Count 5 to 8 both legs stand straight	Count 1 to 4 both hands meet bent, count 5 to eight both hands massage the scarf (hanging step)	Forward view of the couple	Straight body	This variety is done 1x8 
21	Repetition motion no.5	Open left leg, cross left foot, cross forward. vice versa. With both legs bent	When the legs are opened, the arms are straight out to the sides. While the legs are crossed, the right hand is the shoot type and the left hand is under the left side	Follow the direction of the hand	The body is slightly tilted following the hand	This variety is done 2x8  IDEM
22	Repeat motion no.6	Both legs double steve.	The left hand is in front of the chest while the right hand is beside the right	Follow the direction of the hand	Straight body	This variety is done 1x8  IDEM
23	Repeat motion no.7	All dancers facing forward (not facing their partner anymore) repeat the motion of opening their right foot forward to form a diagonal (stem point). Then open the left leg forward forming a diagonal, with both legs bent	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the face slightly forward. Vice versa.	Following the direction of the hand when the hand is waving the scarf	The body tilts to the right, to the left. According to the direction of the hand	This variety is done 2x8  IDEM
24	Repeat motion no.8	Left leg cross, opposite right leg cross (sipekok)	Count 2 beats, the left hand is on the left side of the body below, while the right hand is next to the	Following the direction of the hand when the hand is waving the	The body tilts to the right, to the left. According to the	This variety is done 2x8  IDEM



			face slightly forward. Vice versa.	scarf	direction of the hand	
25	Repetition motion no.5	Open left leg, cross left foot, cross forward. vice versa. With both legs bent	When the legs are opened, the arms are straight out to the sides. While the legs are crossed, the right hand is the shoot type and the left hand is under the left side	Follow the direction of the hand	The body is slightly tilted following the hand	This variety is done 2x8  IDEM
26	Repeat motion no.6	Both legs double step	The left hand is in front of the chest while the right hand is beside the right	Follow the direction of the hand	Straight body	This variety is done 1x8  IDEM
27	Sincerely closing	Both feet tiptoe and slowly sit down. Both legs are folded back. After that slowly stand up	Both hands in front of the chest holding a scarf. After that the scarf is placed on the floor. After that both hands close to each ear. Then take the scarf and stand up slowly.	Looking ahead (forward view). After that look down (down). Then stand looking forward	The body stands straight. After that the body bowed down. Then the body stands straight	This variety is done 2x8 
28	Final motion (enclose)	Both legs double step	The left hand is in front of the chest while the right hand is beside the right	Follow the direction of the hand	Straight body	This variety is done 2x8

#### IV. Conclusion

The results of research on Sibolga Coastal Dance as a local content of SUMUT in learning arts and culture can be concluded that:

1. The cultural potential of North Sumatra, especially the Sibolga Coastal Dance, which can be implemented in learning arts and culture in schools as local content.
2. Sibolga Coastal Dance as a local content of SUMUT in learning arts and culture can overcome the lack of local content in North Sumatra which has been a problem that can be used as a source of learning in schools in the hope that students' knowledge of the richness of traditional arts in North Sumatra will increase.
3. The Sibolga Coastal Dance can contribute to students having a proud attitude towards local culture, which can be felt by the aesthetic experience in working through learning at school.

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