



THE INTERNATIONAL SEMINAR ON LANGUAGES AND ARTS (ISLA)-4

Padang, October 23 - 24, 2015

UNIVERSITAS NEGERI PADANG
FAKULTAS BAHASA DAN SENI
(FBS)

Promoting Local Wisdom and Enchancing Better Learning on Language, Art, and Culture

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**TARI GALOMBANG IS LOCAL WISDOM OF MEDIA TO CHARACTER BUILDING
OF SENDRATASIK STUDENT FOR MINANGKABAU CHARACTER**

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Abstract

This article aims to solve the problem of the degradation of local wisdom that result in weakness that is based on Minangkabau characteristic's student. Today many students, especially in Jurusan Sendratasik FBS Universitas Negeri Padang who behave no longer fully reflect the character of Minangkabau. In turn have an impact on products they produce a dance piece, the result of the work no longer reflects the values of local wisdom Minangkabau.

Through this article the authors propose that tari galombang can be an alternative media to Minangkabau building of character. In essence, each lecturer in practical subjects are expected to explore and explain the values of local wisdom contained in tari galombang on Minangkabau traditional dance learning activity. Through learning to the Minangkabau traditional dance with a dance material tari galombang can shape the behavior of students who Minangkabauism.

Keywords: *Tari Galombang*; Local Wisdom; Student's Behavior

A. INTRODUCTION

As we already know, that the government of Indonesia through Kementrian Pendidikan Nasional to make a decision letter to "curriculum" its guided in learning and includes a curriculum for "higher education along with the assessment of student learning outcomes". In 2003/2004 academic year, Universitas Negeri Padang began to implement the new curriculum in accordance with Surat Keputusan Mendiknas No. 232/U/2000 and surat keputusan Mendiknas No. 045/U/2002 on Guidelines for Higher Education Curriculum Development and assessment of Student Learning assessment. The second letter of this decision for suggests the enactment of "competency-based curriculum" in the College.

Kurikulum Berbasis Kompetensi adalah kurikulum yang dirancang berdasarkan kajian "kompetensi yang harus dimiliki oleh mahasiswa" setelah menamatkan studinya pada suatu program. Jadi kompetensi adalah seperangkat tindakan cerdas, penuh tanggungjawab yang dimiliki seseorang sebagai syarat untuk dianggap mampu oleh masyarakat dalam melaksanakan tugas-tugas di bidang pekerjaan tertentu. Kompetensi meliputi pengetahuan, keterampilan, dan kemampuan yang bisa dipelajari dan yang dikembangkan seseorang meliputi tingkah laku dalam mengembangkan aspek kognitif, afektif, dan motorik yang memuaskan"
(Buku Pedoman Akademik UNP 2014:37)

Competency-based curriculum is implemented through on description contained of courses in each department in the faculties in the University Negeri Padang, included in general courses. One general course is "Social and Cultural Basic Sciences" dengan muatan 2 sks yang dalam deskripsi kuliahnya dinyatakan, bahwa: with contain of 2 credits in the description of its course stated that:

"Standar Kompetensi yang diharapkan adalah menjadikan mahasiswa seorang ilmuan dan profesional yang berfikir kritis, kreatif, sistemik dan ilmiah, berwawasan luas, memiliki apresiasi, kepekaan dan empati sosial bersikap demokratis, menjunjung tinggi nilai-nilai kemanusiaan dan etos kerja, memiliki kepedulian terhadap pelestarian sumber daya alam dan lingkungan hidup, memiliki wawasan tentang ilmu pengetahuan teknologi dan seni serta dapat ikut berperan mencari solusi pemecahan masalah sosial, budaya dan lingkungan secara arif dalam konteks lokal, nasional dan global".

When sorted from the beginning the use or application of the competency-based curriculum in the practice of education in Universitas Negeri Padang until now, mainly through the distribution of subjects in each department, included jurusan Sendratasik Fakultas Bahasa dan Seni can be said to have been through a relatively long time. However, the results achieved with the competency-based curriculum have not been so successful for the students at Universitas Negeri Padang, in the territory of Minangkabau culture. The reality of today's degradation of local wisdom, can be seen from the many students, particular in Jurusan Sendratasik Fakultas Bahasa dan Seni who behave no longer reflect the character of the students' character Minangkabau", the values embodied in the philosophy "*adat bersandi syarak, syarak bersandi kitabullah*", and "*alam terkembang jadi guru*". In other words, local wisdom degradation has resulted in weak student character Sendratasik, which was based on Minangkabau. More and many students are affected by life style and attitude that does not reflect the values of ethics/ moral and religion. It can be seen from the way talk a great others (friends), by interacting (associate), style dress up, way to sit, and turn our backs or *cuek*, including the lecturers; less need to be respectful and common courtesy. Besides that, as a result of this problem, the impact on the form of dance compose of produced by students, dances creation that they no longer reflect the values of local wisdom Minangkabau. Through traditional dance of the course at Jurusan Sendratasik, with learning materials *tari galombang* is expected to be one of the alternatives as a medium to improving local wisdom in forming the Minangkabau of character karena di dalam *tari galombang* as traditional dance are the values of life that are contextually greatly assist in the formation of the personality.

B. PROBLEM

Currently in the students who attend the instructional process in universities, ie students who study in Fakultas Bahasa dan Seni Universitas Negeri Padang, especially students in Jurusan Sendratasik many of which showing behavior that does not reveal the character of Minangkabau. Supposedly student behavior reflects the values of the character the Minangkabau personality (which is based on the philosophy "*Adat Basandi Syarak, Syarak Basandi Kitabullah*") because they located or to college, the intellectual environment, Minangkabau culture and environment. Student behavior that is not characteristic these Minangkabau have often witnessed/ audible (manifest) in their daily life in the campus environment, examples from to talk a great others (friends), by interacting (associate), style dress up, way to sit, and turn our backs or *cuek*. Many of the students of the opposite sex, men with girl, hang out with are no longer reflects the personality of the moral worth (the value of which is based on the principle of indigenous Minangkabau Islamic religion). In the yard around the campus in which they hang freely, sitting casually in a very close, and holding hands, where this is the behavior of the person being indulgence lovemaking (dating). They do not care about the environment, they are not indifferent, although they behave in a campus environment that is also a place where academic society members such as employees and faculty lecturers environment.

Their behavior these like a person who is not concerned with the environment and can be said to do not have a shyness. On the other side, how students talk each other, often using harsh words, words that should not be used by people who are educated (the academic) and bad words are also often they speak, they think that's the language and fashionable commonly spoken. In addition, it also looked at the behavior of the students who sat casually in public, in the courtyard around the campus, with wide open both of the thighs wrapped in tights, because students at the present time more often / like wearing very tight clothing or completely as *ngepres*. They already feel uncomfortable with this behavior and they regard this as an already a common. Whereas students in Fakultas Bahasa dan Seni, especially in Jurusan Sendratasik almost all of them are Muslims and only one of two female students are non Moslem.

Student behavior that included troubling for the lecturers in the classroom, when the learning taken place. According to a lecturer who teaches courses in dance practical at jurusan Sendratasik, when lecturers has given material, dance practical, until lasted about 50 minutes, then held a brief rest (about 15 minutes) and after the break will resume of the course until the end of the course meeting of in the 3 SKS. What has been experienced by lecturers when the rest period in progress? Students do not common courtesy to his teachers. During the break, many students go around being *cuek* minum and eating taken from in the bag, and it occurred in the presence his teachers (indoors learning) without any preamble to his

teachers. It seems like they do not matter to his teachers, one who gives knowledge to them or "teacher" them.

Local wisdom begin to erode within student in *Sendratasik*, seen from the results of their dance compose. In the last semester seem at the creation of students when the final examination, which students bravely create work and display it in public, although in the context of the test, with values that do not reflect the value of Minangkabau. First a quick look is the costume worn by the girl dancers who wear very minimal size of the upper and lower, chest slightly is open and the bottom of the approximates their costumes the thigh. Plus dance movements also unethical for girl, is the amount leg movements which opens wide and high lifted. Regardless of the type of dance works created, what was classified as contemporary dance, but a movement that was created for the girl dancers need to be considered because of the nature of women are not the same as men. Although the movement compose / processed based on the elements of martial arts movements need smart ideas of the creators of dance to put the motion that deserves to be female dancer. In some parts of the show, there was closer position between male dancer with a female dancer. The artists in their creative work are required, including creative berfikirnya. How and responsibility to improve the character of the students who were already begin to erode from the values of Minangkabau.

C. DISCUSSION

1. Tari Galombang

The traditional of *tari galombang* is widely available in the Minangkabau area, its which consists of the *Minangkabau* areas namely *nagari-nagari*. Are geographically, the *Minangkabau* region consists of two parts, namely the mountainous areas and low-lying areas along beach side west of West Sumatra province. In around the mount of *Merapi* and around the northern and eastern mountain area *Singgaiang* called "darek" and the area along the coast called "rantau". Many of *nagari-nagari* in Minangkabau area, either in the area *darek* or *rantau* have a traditional dance in the form *tari galombang*, although in different naming in *nagari-nagari* its are especially. In Tanah Datar area, either in the area *darek*, example at Pitalah, dance shaped *galombang* namely "Silek Sonsong". So also in the Padang area, either in *rantau*, these dance is called are also "galombang". But in the Pariaman area and the surrounding area, which includes area overseas, such as in *Sumua Kuraitaji*, *Sintuak Toboh Gadang*, *Tandikek Mudiak Padang*, *Gasan* and *Tiku*, *Pauh Kamba*, and many more villages in the area, has a dance *galombang* which by people named "Galombang Duo Baleh". Having observed the show, the mention of the name "Galombang Duo Baleh" is based on the number of members of consisting of twelve dancers.

Of the many *tari galombang* contained in *nagari-nagari* at Minangkabau, conceptually and in the show almost the same as the form, which is more devoted to "welcoming the guests" are displayed in traditional events in the local community as well as a ceremonial event in government. It's *tari galombang* including a folk dance because he was growing, live, and growing among the peoples, namely in Minangkabau society. As a folk dance, *tari galombang* visible characteristics in terms of:

First, *tari galombang* to dance by a group of male dancers. The age of the dancers from the teenager about 15 years old until the age of 20 years old, and some adult dancers until the age of 50 years old. The dancers are the guys who usually frequent are present in the *silek* (silat) cirque. The boys usually follow the practice arts as physical preparation to learn of the *silek*. *Silek* exercise aims to create physical strength and endurance and agility training needed hands and feet in *silek* motion, its namely *pencak Pencak* is a series of motion of the elements of *silek* elements given to prospective silat fighters. Adult dancer until the age of fifty years old is usually the person's status as *pesilat*. Even at each silat Minangkabau cirque examination called "sasaran", there are one or two people and there are even up to three fighters who fifties old as a *silek*'s teacher. Usually the *silek*'s coach in the cirque examination is the fighter's aged adult rate.

Second, members of *tari galombang* dancer ranged from six to twelve people. Form of *tari galombang* performance is different in each region or village. There is a dance performance that the positioned of *tari galombang* dancers a row near the host and the movement facing guest. Such form of Usually the show performed by six dancers. There is also a *tari galombang* dancers to performed by

facing position, like *tari galombang* ever experienced in the area around Pariaman area, especially at *Sintuak Toboh Gadang*. Dancer totaling twelve dancers consists of two groups. One group (six dancers) with a position lined up parallel to the side. One line of moving in front of the people who is a host who is standing waiting for guests. Rows of the other one moving in front of the people who coming in, the guests. At the beginning of the motion, two groups of line of dancers is about twenty meters (Darmawati 2013:138-139).

Third, the traditional of *tari galombang* contained in villages *Sintuak*, in show does not have a the standard movement sequences or that are constructed according to specific movements. To make some movement during performances, it seems that the dancers had one or two people acting as a conduit command on each of the line. Various changes in motion that looked like continued in these *tari galombang* its show performed by dancers who became command, para pelatih pencak silat atau guru silat. So it can be said that the movement of the traditional of *tari galombang* at *nagari Sintuak*, spontaneously continuous during the show. It can be seen at every show, not at form of a series or motion arrangement. Movement one another and connected by a dancer who gave the command without any premeditated or conditioned only by the inspiration of the dancers command when he dances. Although the movements performed by dancers are in accordance with the aspirations of the dancers according to the command, but the forms of movement are still in motion or the motives vocabuler-vocabuler *pencak silat*. In addition to the dancers or dancers giver command, are also had no difficulty in doing these dance movements, because they have learned vokabuler-vokabuler motion, which consists of elements of *pencak silat*, that appear in a performance of *tari galombang*. How much series of movements performed during the show, are also not predetermined. That is to be conditioned on the position, the approach of line of dancers faced when performing. That is, the step in dance movements performed by two line of dancers who are dealing, initially is approximately twenty meters, with repetition of motion step, then the position of the dancer getting closer and separated with *carano*, its carried by one of the man, then the dancers moves immediately terminated. In accordance with these conditions, the period are also performance no provision. Each *tari galombang* goes to performed, it is not always the same time appearing in a performance.

Fourth, form of the movements of *Tari Galombang Duo Baleh* is quite simple. *pencak silat* movements that are widely used foot movement toward the front right oblique and left oblique direction to the front with your knees bent and stood wide. When stepping into the front right oblique, the body are also leads right oblique front and reverse. Although every motion step followed by a lead agency leaning diagonally forward, but the views of each dancer kept glancing ahead. Dancer outstretched hand movements where each elbow bent with the palms facing forward and bend your wrist with the entire fingertip is facing up. Circumstances legs open wide with knees bent and arms outstretched motion, according to Holt (2000: 118) is part of a characteristic or style of traditional dance techniques *Minangkabau* guys its largely based on the refined movements of *pencak silat* motion. On the *tari galombang* that its differences form of the space between the two groups of dancers when both hands of each dancer is in front of the body. A group of dancers who plays near you, then hand position slightly open in front of the body. Instead, a group of dancers who plays near the host (the waiting guests), the hand positions somewhat closer (narrowing) in front of the body that seem close it.

Fifth, makeup used for performances of *tari galombang* is still in the traditional concept. In the thinking of the traditional problem of makeup with dressing materials is viable for women only. Hence the entire *tari galombang* dancers are composed of many men, the makeup of the dancers do not use dressing materials, which according to the principles of traditional community support *tari galombang*, that the material does not wear makeup to show firmness of character men. The clothing worn for performances of *tari galombang* is the traditional clothes worn for *pencak silat* in black colour. At the head is placed a headband that can be folded and tied around the head with a triangular shape and motivated *batik*.

Sixth, the music that accompanies the dance movements in a performance of *Tari Galombang Duo Baleh* is traditional music that comes from *Sintuak*; namely music is "*gandang tambua*". The musical instrument of *gandang tambua* are consists of six a great drums which each drum has two closed surface skins of animals (goats) that can be sounded and a small drum called local communities with "*tasa*". *Tasa* that had only one surface that is covered by the skin because he shaped *belanga*. One surface *tasa* were

beaten by two musicians small tools made of rattan length of approximately thirty centimeters. Usually the number of a big of *gandang tambua* used six pieces, which each *gandang tambua* borne by the rope around and to be tied at waist musician. While *tasa*, tied with string and hung around the neck of small musical player. Sound of musical accompaniment of *tari galombang* to produced by musical instruments *gandang tambua* is very dynamic and has a quick tempo. In setting of musical tempo of *gandang tambua* at *tari galombang* performance depends on the position (proximity) between two line of dancers facing each other. The closer the dancers facing position before, then *gandang tambua* music to faster of the tempo and musical dynamic is getting louder.

Seventh, *Tari Galombang Duo Baleh* including the dance of type who only express a single theme, namely "*mananti tamu*" or in another sense, these dance of dramatically brought the story. *Tari galombang* only performance to express impressions, solemnity, when the event took place in welcoming guests. According to the meaningly, then *tari galombang* belonged serious or humorous.

Eight, a dance performance *galombang* always in the arena, namely in the backyard or on the street closest to the destination by guests position. According to its function for *mananti tamu*, *tari galombang* performing in front of the guests, before they enter the space provided by the host. Accordingly, *Tari Galombang Duo Baleh* can be called to have a theme of "*pananti tamu*" that reflect community life support, namely community *Sintuak Toboh Gadang* in Pariaman region of West Sumatra. Pariaman is an area which includes the coastal *rantau* at Minangkabau that its located around the edge of the western coast of West Sumatra. Pariaman district since the first, since the year 1128 AD or XII century, is the entrance for visitors from the outside world, which is one of its missions is to spread the religion. Beliefs of Islamic religion on *syiah* ideology carried by the Commander Nazimuddin Al Kamil from Arab Karbaia-Iraq, where the commander is the leader at kesultanan Pasai that have a relationship with the Minangkabau communities in Pariaman (Rahman Abdullah 2003:256). In the ancient times, people are going towards a particular region usually by sea using boats to transport form towards the islands scattered in the world. Therefore, it is not surprising if Pariaman people, including *Sintuak* community, the arrival of strangers "as a guest" and can coexist with any person or group of migrant communities.

Based on the description of the dance *galombang* above, it is clear to us that these wave dance is a traditional dance, the dance of the people who live, grow, and growing in society that contains certain characteristics, as stated Sedyawati (1986:169), that traditional dance has a social function, which is danced in groups, dance is simple, performed spontaneity, makeup and clothing are simple, the rhythm of the music is usually fast and dynamic, not bringing the story play, no provision period of performance, venues arena, and consists of a theme of community life.

2. Local Wisdom

Performing arts, including traditional art, usually depicting local knowledge proved to have a function to regulate the life of a community. Functioning of art in life of a person or group of people (society) because the actual art is contextual, have values that relate to the public, are also for practical purposes, be a function of art in life (Sumardjo 2000:137). Likewise, the *tari galombang* in Minangkabau in general, and in *Sintuak* the territory of Pariaman in particular, has been used to regulate people's lives (as a local wisdom), for example: can reflect the attitude of how civilized receiving guests and how the attitude of waiting for the arrival of guests, which require prudence and awareness. Although the function of the other art, *tari galombang* be for entertainment, but *tari galombang* as traditional arts have had meaning for the people. *Tari galombang* in the *nagari Sintuak* as traditional arts are part of the totality of life which is characteristic for the *Sintuak* people. According to the location *nagari Sintuak* in Pariaman region, which is the area adjacent to the beach, it can be presumed that this area in the past used to have much visited by foreigners, and there is also a status as a guest. In connection with that then there is no harm if the guest's arrival was welcomed and given food traditional *siriah tangkok* as materials for giving for it. Feeding these custom as a sign of the person who had the custom, which has rules in respect and breeding guest. Hal ini merupakan penggalian nilai-nilai kehidupan manusia yang menjadi bagian dari latarbelakang konsep tentang hadirnya *tari galombang*. How is the principle of life together in society, which is about the attitude to welcome people as guests by the Minangkabau responded by a soul/heart was polite. This was summarized in the phrase: "*paibo di dagang lalu*" (that is to say: pity on the people

who walk, the of passersby). It shows the a manifestation of the values benefit respect, mutual respect, and mutual love/lovely in togetherness. Accordingly, it can be said that *tari galombang* is a traditional art composition, which has the goal affective. According Sumardjo (2000: 265), affective it aims to influence the attitudes his receiver, both in sensory, emotional, or rational.

Tari galombang performance has brought a sense of beauty in itself, because it has the wisdom values that can be expressed by the symbols of motion. For the community of supporters, especially for people in *nagari Sintuak*, *tari galombang* have the meanings according to following of the life, the value of respect and exalt the value guest. However, it should be careful and also cautious in accepting the arrival of guests because not all the guests who come to have a good purpose or intention. The nature of life there are good and some are bad. The attitude of caution and alert embodied in dance performances of *tari galombang* is a value, a wisdom that is against the values of life in society supporting this dance. In this matter, it is clear to us that a performing arts are also trying to bring people closer to nature wise, that nature can be used as the theme filmed performance art, in which the theme of nature that can lead people to value wisdom. Minangkabau performing arts is an art show that is based on the philosophy of "*alam takambang jadi guru*", the wise teacher for humans is nature. Performing arts also reminds us of moral values for humans, also on the value of the good and the bad in people who come, including the behavior or culture that brought.

When *tari galombang* learn or exercise for dancers, surely there is a process called transformation value of a dance teacher to the dancer (as a student), the provision of knowledge from teacher to students during exercise, also showed a sense of community to achieve a compactness and unity of sense in showing the dance, as well as the value of discipline. Although the dancers are so memorized the dance moving, but still have to follow the movements of the teacher as the command, which follows the movement of teachers to be together in unity. This is a manifestation of the abiding values and attitudes of respect /appreciate and value-mannered student to teacher.

D. CONCLUSION

Problem taking the values of character education of a performing art that departs from traditional arts such as *tari galombang*, is now desperately needed by the world of education to meet the responsibility to educate the educators (especially professors). Character education or character education relate to how the personality of a learner can evaluation. Personality is a real people's behavior. While the meaning of the character contains a normative value. Value is an essence of the things that determine the quality of human.

Educational arts is an important element in education that can significantly contribute to the formation of one's character. Learning traditional dances are also part of educational arts which contains noble cultural values that can determine the framework of the culture and character of students to strengthen the identity of their personality. Traditional dance will be biased because it acts as a medium of education, as a medium for creative thinking, including for the development of physical /body, social interaction, regulate emotions, develop creativity, learn aesthetics, as well as increasing the power of thought. Therefore, the art of dance is seen to provide the formation of a person's identity, which identity is formed it will be able to give pride to the owner's identity, as well as in growing mutual respect, mutual understanding, mutual respect, and maintain a sense of togetherness. Clearly, dance arts education is very important to establish the nature and character of students. To that should presumably who lecture in Jurusan Sendratasik and on the campus of any art, can be sought first to understand the virtues contained in dances tradisioanl, so the dance is taught into the lecture material that is useful and meaningful.

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CERTIFICATE

No. 905/UN35.5/AK/2015

This is to certify that,

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has actively participated on International Seminar on Languages and Arts (ISLA)-4 with the theme "Promoting Local Wisdom and Enhancing Better Learning on Language, Art, and Culture", held by Faculty of Languages and Arts, State University of Padang on October 23 - 24, 2015 in Padang, Indonesia

as

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