

The Inovation In Teaching Balinese And Javanese Dances In English For Students Of Dance Departement

NI KETUT DEWI YULIANTI,¹ RINTO WIDYARTO,² NI KETUT YULIASIH,³

1,2,3. Karawitan & Sendratasik Department, Performing Arts Faculty
Indonesian Institut of the Arts (ISI) Denpasar
E-mail: dewiyulianti@isi-dps.ac.id

Membuat inovasi dalam mengajar tari Bali dalam bahasa Inggris untuk siswa jurusan Tari yang belajar bahasa Inggris adalah cara yang menarik dan efektif. Inovasi ini telah memberikan hasil yang signifikan bahwa siswa jurusan Tari telah mampu menjelaskan gerakan dasar tari Bali dan Jawa dalam bahasa Inggris setelah menerjemahkan keberadaan tari Bali dan Jawa dan semua istilah yang terkait dengan kedua tarian tersebut dari Indonesia ke bahasa Inggris.

Ide ini menjadi salah satu upaya untuk memperkuat langkah Institut Seni Indonesia (ISI) Denpasar di tingkat internasional dan dalam mencapai visi untuk menjadi pusat unggulan. Ada tiga bahasan utama dalam makalah ini, yaitu, keberadaan tari Bali, keberadaan tari Jawa, dan metode pengajaran tari Bali dan Jawa. Keberadaan tari Bali dan Jawa dan beberapa istilah dan terminologi yang berhubungan dengan tari Bali dan Jawa dan hal-hal lain yang masih relevan dijelaskan dalam hasil penelitian ini. Hal ini memberikan manfaat yang sangat signifikan dalam proses belajar-mengajar bahasa Inggris dan juga dalam mengajar tari Bali dan Jawa.

Tulisan ini merupakan bagian dari hasil hibah penelitian kompetitif yang didanai oleh ISI Denpasar Nomor DIPA: DIPA-023-04.1.673453 / 2015 tanggal 14 November 2015. Hasil lain dari penelitian ini juga telah disajikan dalam Seminar Internasional ke-6 di Austronesia Bahasa dan Sastra, Universitas Udayana, Denpasar tanggal 28-29 Agustus 2015

Metode yang diterapkan adalah metode penelitian penerjemahan dikombinasikan dengan metode penelitian tari, yang dimulai dengan mengumpulkan istilah yang terkait dengan tari Bali dan Jawa, kemudian diterjemahkan ke dalam bahasa Inggris. Selanjutnya, hasil terjemahannya diuji dalam mengajar tari siswa jurusan Tari dan mahasiswa asing yang belajar di ISI Denpasar.

Creating an innovation in teaching Balinese and Javanese dances in English for the students of Dance department who learn English is an interesting and effective way. This innovation has given a significant result that the students of Dance department have been able to explain the basic Balinese and Javanese dances movements in English after translating the existence of Balinese and Javanese dances and all terms related to them from Indonesian into English.

This idea becomes one of the efforts to strengthen the steps of Indonesian Institute of the Arts (ISI) Denpasar in the international level and in reaching the vision to be the centre of excellent. There are three main discussions in this paper, namely, the existence of Balinese dance, the existence of Javanese dance, and teaching method in teaching Balinese and Javanese dances.

The existence of Balinese and Javanese dances and some terms and terminologies associated with Balinese and Javanese dances and other things that are still relevant are described in the result of this study. It is very significant benefit in the teaching-learning process of English and of Balinese and Javanese dances as well. This paper is a part of the result of competitive research grants funded by ISI Denpasar DIPA Number : DIPA-023-04.1.673453/2015 dated November 14, 2015. The other result of this research has also been presented in the 6th International Seminar on Austronesia Languages and Literatures, Udayana University, Denpasar dated 28-29 Agustus 2015

The method applied is the translation research methods combined with dance research method, which is started with collecting the terms related to Balinese and Javanese dances, then translated into English. Furthermore, the translation results are tested in teaching dance to students majoring in Dance department and foreign students who studied at ISI Denpasar.

Key words : innovation, teaching, Balinese and Javanese dances, dance department

INTRODUCTION

The vision of Indonesian Institute of the Arts (ISI) Denpasar is to become a center of excellence on arts and culture based on local wisdom with a universal concept. To support the efforts of ISI Denpasar, an attempt that can be done is cooperation with universities abroad in the areas of teaching, research, and community service. An innovation in teaching Balinese and Javanese dance in English can provide a very significant impact for lecturers and students, especially foreign students who are studying dance at ISI Denpasar. The lecturer can directly improve their English skills. The results of this study is also useful for students of ISI Denpasar, especially students majoring in dance, because the results of this research not only provides knowledge about Balinese and Javanese dances, but also at the same time improving their English skills.

Besides, the results of this study are not only beneficial for lecturers and students of ISI Denpasar, but also for those who involve in the arts, especially Balinese and Javanese dances, since the island of Bali is a famous tourists destination in the world, which is always visited by tourists from all over the world whose intention is not only for leisure or business, but also to learn the art of Balinese and Javanese culture, especially dances. The dance clubs which spread around Bali and Java also can use this research result as a standard reference in teaching dance to foreigners, so the results of this study can also be used to introduce the culture of Bali and Java into the international world.

There are three main topics of discussion in this paper, namely, (1) how is the existence of Balinese dance, (2) how is the existence of Javanese dance, and (3) what are the teaching methods in teaching Balinese and Javanese dances. These three topics have been given to the students and they have been able to memorize them. The result of this research has been recorded into DVD.

RESEARCH METHODS

This study used a qualitative approach. The data were collected by recording, interviews, and in-depth observation. In the case of observation, the observer only performed one function, that is to say making observations. Moreover, interviews and

library method were also used to collect the data by examining some of the literatures and other written materials relevant to the subject matter.

Since the data in this study are in the form of words, sentences, paragraphs which were expressed in the form of descriptive narrative as the characteristic of qualitative research, therefore this study used a descriptive analysis technique.

DISCUSSION

The Existence Of Balinese Dance

Balinese dance is one of the arts whose existence is inseparable from the life of the Balinese people because of its role and functions. Various types of dance that we inherited until now, function as both sacred and secular. The performing arts experts estimated that the pre-historic of Bali which lasted from 1st-8th century has bequeathed various types of magical ritual dance that is influenced by the elements of animism such as Sanghyang dance, and Rejang dance.

Both dances are regarded as sacred dances which are the examples of dance that are the products of culture that result in the ceremonial dances (Hindu and Buddhism), and the palace performing art. Barong dance and Baris dance are Balinese cultural products originating from the time of Bali Kuna (ancient Bali). Bali classical era that lasted from the XVI-XIX century bequeathed classical art forms which are influenced by Majapahit cultural traditions that have high quality. *Dramatari* Wayang Wong is a kind of classical art that was born in this era. New Bali or Bali modern from the era of the XV century until now inherited forms of new and innovative performing arts. *Prembon* and *sendratari* are the types of art that were born in the days of new or modern Bali.

Aspects of Dance and the Dance

Balinese dance which consists of a variety of dance forms both single and pair dances is inseparable from the four aspects in it in order to be able to determine the quality of the dance. These aspects include *agem*, *tandang*, *tangkis* and *tangkep*. *Agem* in Balinese dance is a basic movement that is performed at the same place (non-locomotive). The examples of *agem* are *mungkah lawang*, *ngembat*, *ngelung*, and *butangwesari*. *Tandang* is how to move from one basic movement to another so it becomes

one flow of movements that connects to each other. *Tandang* includes *ngumpal*, *malpal*, *milpil*, *seregseg*, *gandang-gandang*. *Tangkis* is a dance which is performed when the dancer remains quiescent, but there are more variations than *agem* which usually supports theatrical performance (*pendramaan*) like *ulap-ulap*, *nabdab gelung*, *nabdab urangke*, *nabdab gelangkana*. While *tangkep* is the facial expression that reflects the soul of the dance such as the expression of anger, sadness, surprise and fear.

Besides these aspects, there are also some terms related to the quality of movement and the soul reflection such as *adung*, *pangus* and *lengut*. *Adung* is the term used by the audience to describe the best dancer, the most suitable, or the dancer who is appropriate to play a character in a dance (either taking the story or not) based on body posture (*wiraga*, for example: a dancer of *Oleg Tamulilingan* with slim body, gentle mannered, beautiful face and the same posture, with such a mild-mannered and handsome). *Oleg Tamulilingan* dancers like this are called *adung* which means suitable. If the opposite occurs, it is called *tusing adung* (not suitable) or weird.

Pangus is a term given to a dancer who usually performs in a theatrical dance (*dramatari*) and is successful to perform the character although they do not have ideal qualification for the character he/she performs. For example, although a dancer is very thin, not so tall, strong, and very good-looking, when he/she performs the character of *Gatutkaca* in a *dramatari* *Parwa* or *Patih Prebangsa* and *Gambuh*, he/she manages to bring great performance on the stage. The inaccuracy of posture and face is not an obstacle for the dancer to bring the figure *Gatutkaca* or *Prebangsa*.

Lengut, almost has the same meaning with *pangus* that is a dancer who is more appropriate for a humorous character. For example a dancer with a thin body, a bit tall and is able to bring a high figure in *dramatari* *Wayang Wong* with the uniqueness and the character of the figure he performs.

Abra (*gagah*) means manly and authoritative. This term is used for a dancer who is strong, handsome and has authoritative figures who is appropriate to perform the king figure in a dance which is performed both in a play and without a play in the

form of *dramatari*, or *sendratari*. If the opposite happens, it is called weird or having no power.

To achieve such a dance quality, a dancer should undergo a serious process, not an instant one. The process can be done through training in dance clubs or through arts education both at SMK 1/ SMK 3 Sukawati, SMK 5 Denpasar or ISI Denpasar. If it is done in dance clubs, there will be some stages that must be undergone, for example early stage/basic level, the material given is *Condong Legong Keraton* dance for female dancers and *Baris Tunggal* dance for male dancers with the reasons that both *Condong* and *Baris Tunggal* dances have a high level of complexity seen from their movement techniques and the expression, accompanied with the hard work and efforts of a dancer. As a result, the quality of the dance will be obtained.

Then the next stage is to a dance repertory which means complete dances, for example *Tenun* dance, *Margapati* dance, *Baris Tunggal* dance in three episodes. Here, a dancer in training has been required to master one complete dance with its techniques and expression.

In addition to getting quality dancing on the stage, the other important thing to become a dancer can be tested through a dance competition both through dance clubs or practising individually.

Taksu or the inner spiritual force (inner power) is one of the most determining factors for performing Balinese dance. Although, technically an artist has mastered dances which can be seen from the perfection but if it is not accompanied with *taksu*, it will not look special, without no attraction. Therefore, a Balinese dancer often performs a variety of spiritual effort in order to get the inner spiritual force.

Dance Characterization

Based on their characters, Balinese dances can be divided into two categories. First, the male dance that includes all types of dance featuring the character of good men that can be danced by both male and female dancers including all types of dance featuring the character of a woman, even if it is performed by male dancers. Male dances can still be divided into strong dance that includes *Baris* dance, *Jauk Keras*, *Trunajaya*, *Wiranta*, and refined male dance

such as Topeng Dalem, Kebyar Duduk, Panji in Gambuh. Second, female dance also has strong character such as *Condong Lenggong, Kakan-kakan Gambuh, Limbur, Desak dan Liku (in Arja)*. Dances that have a mixed character or male and female, or strong and refined dances such as: Panji Semirang dance, Mergapati dance, Tenun dance, etc which are called Bebancihan dance (Dibia, 1999:8).

Based on the form of its choreography dance can be classified into some forms namely solo dance which is performed by one dancer, for example: Baris Tunggal dance, Margapati dance, Wiranata dance, Panji Semirang dance, Teruna Jaya. Pair dance is a dance performed by two dancers, for examples Oleg Tamulilingan dance, Cendrawasih dance, and group dance which is performed in a group, for example: Wirayuda dance, Puspawrestri dance, and Ciwanataraja dance.

Function of Balinese Dance

According to Sudarsono (1972:23), based on its function, Indonesian dances are divided into three categories namely ceremonial dance, entertainment dance, and performing dance. Ceremonial dance includes magical dance that is usually used by primitive societies to influence nature, ritual dances held by the society when they have ceremonies. Entertainment dance includes the dances aiming at entertaining and is usually categorised into social dance such as Joged dance from Bali, Ledek dance from Java, and Ronggeng dance from Sumatra. While performing dance includes classical dance, romantic dance, and new creation dance. These dances have their own primary art characteristic.

Meanwhile, the function of Balinese dance should be based on ritual and social aspects. This is in accordance with the decision of sacred and profane art seminar on dance in Denpasar in 1971. The function of it can be divided into three parts:

1. Wali dance is the dance performed at the temples that have religious values, highly sacred (being purified and sacred) because they involve sacred objects. Wali dance should be performed in a certain time and certain place in relation to the implementation of such rituals. For example, Rejang dance, Trance dance, Baris Gede dance, etc.

2. Bebali dance functions as accompaniment of ceremony, and the dance generally use the play such

as Gambuh dance, Wayang Wong, Puppet Sudamala.

3. Balih-Balihan dance includes the types of dance that highlight entertainment and aesthetic values, whose show is more secular. This art can be performed anytime and anywhere regardless of time limit, place and events that are too binding. There are various kinds of Balih-Balihan dance, such as Joged dance, Janger dance, Tenun dance, Margapati dance and other Kekebyaran dances.

Dance and Its Basic Elements

In accordance with what is stated by a historian of music and dance from Germany in his book, 'World History of the Dance' that dance is a rhythmic movement (Soedarsono, 1977:17). It can be seen that elements of movement is the most essential element in a dance. Besides the element of movement, a dance also contains other elements that are not less important, namely rhythm, accompaniment, fashion, places and themes. The elements mentioned above can be described as follows:

Movement

Basic material of dance is movement. Dance movements are the movements of parts of human body that have been processed from basic movement into a particular form of movement, in terms of art, which has been stylized or distorted. From the style of movement there are two types of dance emerge namely pure dance movements and meaningful dance movements. Pure movement is the movement of dance that results in the creation of basic movement that does not consider a meaning or sense but is more concerned only with the aesthetics of the movement factor such as seregseg, *angsel*, etc. But the meaningful movement is the basic movements that have been processed into a dance and they contain a meaning or intention in addition to its beauty, for example describing the fishermen who were paddling in the Nelayan dance.

Space

Space is divided into two types namely spaces of movement of the dancers and stage space. It is the place where the dance is performed. Space of human body movement such as symmetrical and asymmetrical designs. A symmetrical design presents a strong feeling, while the asymmetrical one brings an active, dynamic and cheerful feeling. Line design

causes various impressions such as straight lines give the impression of simple and robust, curved lines give the impression of a softness, while the vertical line gives the impression of calm, balanced, and circular lines give the impression of sweetness, while crossed diagonal lines giving a dynamic impression (Edy Sedyawati, 1986:24-25)

In addition to space in a dancer body movement, there is another space where a dance is performed. There is also a space where spectators can see/watch the show with a shorter distance so as to present a more intimate atmosphere.

Accompaniment

Traditionally, music and dance are closely related to each other i.e. both come from the same source, namely the encouragement of rhythmic of human instinct. There are two types of dance accompaniment namely internal and external accompaniments. Internal accompaniment is a dance accompaniment played by the dancers themselves such as clapping, pounding feet or the sound of bracelets which are made from metal. While the external accompaniment is accompaniment which comes from outside such as *gambelan* traditional musical instrument, *gambelan* Gong Kebyar, Semar-pegulingan, *gambelan* Gong Gede, etc. Dance accompaniment is required in accordance with the theme of the dance so that it can give rhythm, tempo, and creates a good mood in a dance.

Makeup and Costume

Costume is all the equipments worn by the dancers on stage. Dance costume gives typical characteristic of a nation or region. Costume for performance includes all costume and accessories worn by the dancers with all their equipments both visible and invisible to the audience.

Costume worn by the dancers must be understood and adapted to the needs of dancers in order not to disturb the dance movement. In addition, the use of the colour of costume is adapted to the character who performed on the stage because the colour is symbolic. For example, white means pure or holy, red means bold, and so on.

The makeup will determine the facial expression and the characters and also strengthen the expression. Makeup must be distinguished into makeup for everyday life and makeup for performance because if one gives the inappropriate color, the result will be fatal. It will not fit with the performance since the

function of makeup is not only for beauty but also for strengthening the characters.

Theme

Theme in a dance can be divided into two namely literary and non-literary themes. Literary theme is a dance that is created in order to convey messages such as the story of Panji, personal experience, natural life, animal life, legends, history, etc. While non-literary is a dance that is choreographed based on the exploration of movement, space, time and energy, exploration of sound elaboration and other aesthetic elements. The examples of literary themes can be taken from the epics of Ramayana and Mahabharata, the theme of flora and fauna such as Cendrawasih dance, Kijang Kencana dance, Tani dance, Sekar Jempiring dance, etc.

Dance is known to be universal. It means that it can be performed and shared by all human beings all over the world. There are varieties of definitions proposed by the experts including Corrie Hartong from Holland in his book entitled *Dankunst*. It is said that dance is a form of rhythmic movements of the body in a space (Sudarsono, 1977: 17). Richard Kraus in his book *History of the Dance* argues that dance is an art which is created by human being individually or in groups, exists in a space and time, in which the human body becomes an instrument and movements as the medium.

With regard to the definition that art is an expression and the basic elements of dance are movement and rhythm, Sudarsono proposes the definition of dance as the representation of the human soul expressed with rhythmical and beautiful movements (1977: 17). It is emphasized by John Martin that the word 'beautiful' in the world of art is synonymous to the word 'good' which gives spiritual satisfaction so it is not only a subtle movement that can be considered beautiful. The firm and strong movements which are full of stresses can also be called beautiful.

Dance is an art. Although the essence of the dance is movement, the movement in a dance is not real. It is the movement that has given an expressive form.

Sources of Movement In Balinese Dances

Movement is one of the most important elements in Balinese dance. It is taken from the natural movements like flora and fauna, from everyday life, the

use of the property, the use of costume and the use of movement which is called *mudra*. The movements are not merely used, but they are designed and processed in order to produce more beautiful movement. For example, walking in a dance is taken from the movement of everyday life. The dance is done by lowering the body (*aed or ngaed*) followed by head movement called *ngontel* will result in a graceful movement. The other movements are *mebeh* and *ngelo* which are taken from tree movement blown by the wind known as *sayar-soyor* movement. These movements are done by twisting the body to the right and to the left followed by the movement of the chin towards the right and the left in order to enhance the beauty of the movements. All movements which are taken from everyday life and also from the nature with the use of the costume that is beautifully designed can produce beautiful movements.



Picture 1. The process of recording.

The students can explain the basic Balinese dance movements in English

Various movements are inspired from the imitation of the nature's movement such as *ombak segara* (waves of the ocean) is the imitation of waves on the beach. This movement is used in the walking movement (*ngumbang*), that is to say walking forward and turning back like the waves on the beach. Balinese dance inspiration that comes from nature is also taken from the movement of plants (flora) including *ngosog bungan soka* (shaking Soka flower), *nuduk bungan tunjung* (picking Tunjung flower), *sayar-soyor* (tree movement blown by the wind).

The dances which are inspired by the movements of animals (fauna) are:

- *Lelasan megat yeh* is the imitation of the movement of lizard crossing the water.
- *Gelatik nuwut papah* is the imitation of paddybird movement on a tree branch.
- *Dara Kepek* is the imitation of pigeons flapping whose one wing is injured.
- *Kidang rebut muring* is the imitation of deer movement when surrounded by insects.
- *Ngeraja singa* is the imitation of lion king movement which is similar to buta ngawi sari. The difference is that *ngeraja singa* is shown by the hands movement called *sirang mata sirang susu*, but *buta ngawa sari* is the hands movement when one hand is holding flower above the head, while the other one is above the knee of the lifting leg (*nengkleng*).
- *Lembu ngadeg* is the imitation of ox movement when it is standing and can be done by right-or left-*agem*. Both hands are on the side of breast and the finger presents the movement called *ngiting*. Various kinds of dance movements are inspired from everyday movements such as:
- *Malpal* is the imitation of walking movement which is frequently used in strong male dances such as Baris dance, Jauk dance, Topeng Keras dance, Barong dance, etc. This movement is done with the open stance called as *tapak sirang pada* in which toes are in diagonal position. When walking, the left foot and right one are raised one by one. When the left foot is lifted, left heel leads to the right knee and the other way around. When the right foot is lifted, right heel approaching the left knee. This movement is done repeatedly and it could be to the front, back or in the right and left sides.
- *Tayung kotes* is walking by swinging the hands. The movement is done with a faster tempo with a swinging arm which is opposite the footsteps. When the left foot moves forward, the right hand swing and vice versa. When the right foot is stepping forward, left hand is swung forward. The focus of *metayungan* is on swinging the hands. *Tayung kotes* is used in Condong dance, either Condong Legong, Condong Gambuh or Condong Arja.
- *Sidakep* is a movement of folding the arms across the chest with the fingers touching the upper arms. This movement is also accompanied by the movement to the left followed by the body that is nearly lying to the left or moving to the right shift followed the movement of the body that is lying to the right. Sometimes *sidakep* is followed with rotating shoulder to left and right. *Sidakep* is usually found in the movement of Gambuh dance.

- *Ulap-ulap* is a movement of waving hands in front of the eyes. *Ulap-ulap* is a movement that carries a meaningful movement such as the movement of people looking at things from a distance or hand movements to avoid the glare of the eyes from the sunshine. *Ulap-ulap* can be done with the right hand in the position of *right agem*, the position of the left hand in front of body with the fingers showing *ngeruji* i.e. palms toward the right side and then moved forward slowly and then pulled back by turning the wrist so that the right-hand is facing the right side and palms is facing down. On the other way around, Condong Legong dance shows the movement of *ulap-ulap* is preceded by the movement of *ngejat* and *ngotag pala*. *Ulap-ulap* is done in variation and adjusted in its use. In Topeng dance, *ulap-ulap* is followed by movement of left *nadab gelung* and *nyegut* (nodding head) and so forth. *Nuding* is pointing movement. *Nuding* also belongs to meaningful movement. When the movement is made by pointing with the smooth feeling, this movement has a meaning to show you something. When the movement is carried out with a bang, and preceded by movement of *nigtig paha* (hitting thigh) then this movement gives the impression of anger. Performing *nuding* movement gives different intention that can be seen from the position of the hand. For example, *nuding* for showing angry expression, one arm straight forward with the position of the middle finger and index finger straight forward, while the little finger, ring finger and the thumb stick on the palm of the hand. *Nuding* for showing something is done with the movement *ngagem*. However the hand used for pointing is in front of the body while the position of the middle finger and the index finger upright.

- *Ngeteb* is stomping one foot repeatedly. This movement is done by stepping right foot to the right side twice that is accompanied by hand movements called *ngepik* (stomping both hands to the right side together with stamping feet).

- *Ngegol* is hip movement to the right and to the left repeatedly accompanied by head movements (*ngontel*) gently and slowly. *Ngegol* movement can be done by creating a circular path to the left or right side and can also be done in one position and adjusted with the needs of dance.



Picture 2. The DVD as the result of the research:

THE EXISTENCE OF JAVANESE DANCE

Dances have a positive developmental impact. The dances, which are the peak of the culture come from the regions in Indonesia namely Sumatra, Java, Kalimantan, Sulawesi, and Irian Jaya.

The peak of dance culture is from the local art that is recognized by the local community as a result of conventional dance style or the characteristic of each area. Of course, for the Javanese dance, in particular, there are a variety of local styles. West Javanese dance style is divided into Betawi, Sunda, and Banyumas. Central Javanese dance is divided into two namely the style of Yogyakarta and Surakarta style, while East Java, among others, there are Madura and Banyuwangi styles. Since there are various styles of Javanese dance, this study focuses on Yogyakarta style dance, namely male and female dances.

In general, the art of dance is an expression of the conscious respond to the surrounding through language of movement. Through the gestures of the dancers, the atmosphere and rhythms of nature can be felt. As a medium of communication, the dancers express their feelings in the dance so that they can relate to each other and their world. Similarly, the dance tradition emerges from life, reflects on the life, and it is life itself. Therefore, it is not surprising that the development of traditional art can still be understood and internalized. Edi Sedyawati states that the traditional art which has a number of norms that can be seen from its aim that is to develop a sense of beauty. It is processed through certain techniques that are considered the most effective medium.

The art of dance as a form of cultural activity cannot be separated from all of the complexities involved in the cultural institutions. The whole imagination cannot be released and separated from social influence that exists when the work was created. The whole social activities are always related, interdependent and integrated. It reflects the cosmos, in this case, the royal life. Yogyakarta classical dance style consists of female dance, refined male dance, and strong male dance are also a traditional art products, which is quite popular among the people of Yogyakarta. Classical dance style of Yogyakarta which was originally developed by and in the palace was then increasingly widespread. Thus, the community also has the sense of belonging and take an active part in the preservation and development.

The Yogyakarta style of Javanese classical dance is often called *Joged Mataram*. Besides being shorter to be written and said the name, it is also used to represent a more precise understanding of dance that is regional and has a high value of art and culture, as well as the greatness that is owned by the *Kingdom of Mataram*. In the classical dance style of Yogyakarta, there are also two terms namely *anjoged* and *jogedan*. *Anjoged* means dancing with confidence with steady motions, strong and wonderful views, while *jogedan* means just moving the body parts without meaning and belief.

In understanding a dance, a dancer must have the knowledge of *Joged Mataram*, because the dance techniques are the physical elements, whereas the knowledge of *Joged Mataram* is the content. The knowledge of *Joged Mataram* itself consists of 4 (four) elements, namely:

1. *Sawiji* (concentration)
2. *Greged* (dynamism/spirit)
3. *Sungguh* (confidence)
4. *Ora Mingkuh* (brave to face obstacles)



Picture 3. The process of recording
The students can explain the basic Javanese dance movements in English

Learning a form of dance, especially classical dance, is actually about a few things that cannot be ignored. This includes several aspects regarding the problem of talent, interest, perseverance, and sincerity. All these aspects are interrelated and very necessary in order to be able to easily master the dance. Given that the technical difficulty of classical Javanese dance is quite high, it is necessary to write clearly about Javanese dance techniques. It is possible to expedite and make it easier for students to learn the techniques of the Javanese dance.

Each work of art is very important to be communicated to the community with a reason that the communication itself is an integral part of art activities. In the art of dance people communicate through dance movements which are arranged into the rhythm of the body, particularly composition. The better technique which is owned by a dancer is that the more they will be sure of himself in communicating with the audience. Sal Murgiyanto stated that the dance technique for a dancer is their vocabularies with what they speak. The more they master the technique, the more they can talk and communicate interestingly and excitingly. Proficiency and ability will be very absolute techniques so they can speak freely and convincingly.

To improve the technical skills of dance, a dancer is not just simply required to keep practicing and dancing, but other obligations as a dancer is to watch the exercises and dance performances. Through this way, a dancer will be able to know good and true technique of performing the dance.

The definition of the art of dance that is considered relevant to the understanding of Yogyakarta style dance or the definition of "Joged" is

Inkang dipun wastani joged inggih punika ebahing sedaya saranduning badan, kasarengan ungeling gangsa/gamelan, katata pikantuk wiramaning gendhing, jumbuhing pasemon kaliyan pikajenging joged.

Meaning :

The definition of dance is the movement of all parts of the body accompanied by the sound of gamelan,

set with the rhythm of songs, the harmony of expression with the dance intended.

From the definition of dance above, it can be seen that the dance consists of the three basic elements namely *wiraga*, *wirama* and *wirasa*. This study is more directed at *wiraga*. The other basic element, *wirama* is understood after mastering the *wiraga* clearly and firmly. After that, *wirasa* will be gradually mastered through the a bit-by-bit process and continuously through the understanding and appreciation of the motion, so *wiraga* will be considered as the most important thing in the introduction form of Yogyakarta style of Javanese strong male dance. The detail explanation of these three elements are as follows:

- *Wiraga* is an element of the overall motion of the dance, both in the form of attitude, movement and the use of energy and the dancers' movement processes, or the unity of all elements of dance movements and patterns contained in the text of the dances.

- *Wirama* is associated with a sense of the rhythm of the song called *gendhing*, and rhythm of motion. The entire motion of the body must be in harmony with the *wirama*, both of the beats of the dance, the speed of *balungan* in a *gamelan*, and the atmosphere. This element of *Wirama* which will make the length of a movement.

- *Wirasa*, is more closely related to the "contents" of a dance. In a study of Javanese dance about "content" it would be relevant for understanding the philosophy of Joged Mataram, Hasta Sawanda for Surakarta and in Bali it is known as "Taksu", so in this case the inspiration of a dancer must first apply *wiraga* and dance *wirama* in accordance with the complete meaning, significance and purpose.

The complete union of these aspects cannot be separated and cannot be inverted. Everything is in harmony with the symbols used in it.



Picture 4. The DVD as the result of the research

Teaching Method of Balinese and Javanese Dances

The success of teaching and learning process is determined by several factors that implementation of theory and the use of the right method. If the users use the right method, the purpose of teaching and learning activity can be achieved (cf. Dewi Yulianti dkk, 2015:139).

In delivering the materials, several kinds of methods are used. Those methods are:

a. Lecturing method is a method by delivering an explanation or oral description by only the teacher about the subject and can use teaching tools, its purpose is to make the students understand the subject by listening

b. Demonstration method is a method that is used by the teacher by showing movements or process according to certain procedures followed by necessary explanation, where the students observes and eventually participates.

c. Questions and Answers method is the use of questions as stimulation and answers that leads to a learning activity. This method is done between teacher and student. The teacher gives a question and the student answers. The purpose of this method is to get the students attention and as a tool for evaluation.

In every aspect, people always try to search the work efficiency by using the best method to achieve a certain goal. The same as for delivering materials, teaching method takes an important role in the learning process.

In modern education, it is clear that teaching learning activity method cannot be explained. Method is a tool, way or technique to smoothen the teaching learning interaction. Even though method is only a supporting tool, it does not mean that method is not an important matter because in the activity of teaching learning method and other tools have a close relation and depends with one another.

According to the sequence of basic dance movements that has been given, it stresses more on practicing accompanied by live *gamelan*. This is meant to give a new skill to the participant because a new skill can only be achieved if it is practiced over and over again, resulting into a better dance quality.

REFERENCES

- Dewi Yulianti, N.K. dkk. 2015. Inovasi Pengajaran Tari Bali dan Jawa dengan Bahasa Indonesia dan Inggris. Denpasar: Yayasan Sari Kahyangan Indonesia.
- Dibia, I Wayan, 1996. "Prinsip-prinsip Keindahan Tari Bali ", dalam Seni Pertunjukan Indonesia, Jurnal Masyarakat Seni Pertunjukan Indonesia Tahun VII.
- Sedyawati, edi. (ed) 1986. Pengetahuan Elementer Tari dan Beberapa Masalah Tari . Jakarta: Departemen Pendidikan dan Kebudayaan.
- Soedarsono. 1972. Djawa dan Bali. Gadjah Mada University Press, Yogyakarta. Indonesia.
- Soedarsono. 1982. Pengantar Pengetahuan Tari 1. Departemen Pendidikan dan Kebudayaan, Jakarta. Indonesia.