

Designing The Elderly Janger Dance Model In Tonja Village Denpasar

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Tari Janger Lansia merupakan sebuah model seni pertunjukan yang dirancang khusus untuk para lansia, mulai dari koreografi, tata rias busana, maupun iringan musik tarinya. Model seni pertunjukan ini penting untuk diciptakan mengingat bahwa selama ini para lansia tersebut sering diberikan model seni pertunjukan yang kurang sesuai dengan kondisi fisiknya.

Berbagai permasalahanpun terjadi khususnya terkait dengan tempo, tata rias busana, durasi maupun kekuatan fisik mereka dalam membawakan tari tersebut. Akibatnya para lansia itu tidak tertarik lagi untuk berkesenian. Oleh sebab itu, tujuan riset ini dilakukan untuk memecahkan permasalahan ketidaksesuaian model pertunjukan bagi para lansia tersebut. Riset ini dilakukan di Kelurahan Tonja, Denpasar dengan mempertimbangkan jumlah dan potensi berkesenian para lansia di daerah tersebut memadai.

Perancangan model pertunjukan ini dilakukan dengan menggunakan metode implementatif partisipatoris yang mengutamakan kerjasama antara tim periset dengan para pihak terkait mulai dari pelaksanaan sosialisasi rancang bangun model, implementasi model, hingga uji coba model.

Berdasarkan seluruh tahapan perancangan model Tari Janger Lansia dihasilkan luaran berupa : model Tari Janger Lansia, laporan kegiatan, artikel, buku ajar, dan HKI. Dengan terciptanya model pertunjukan Tari Janger Lansia, para lansia tersebut menjadi bergairah kembali dalam berkesenian yang secara tidak langsung berimplikasi pada peningkatan kualitas kesehatan mereka melalui kegiatan berkesenian.

The Elderly *Janger* Dance (EJD) is a type of performing that particularly designed for elderly people, initially from its choreography, costume and makeup, or even its musical accompaniment. This performing is significantly created as those elderly people are offered a performing art model that is not suitable to their physical condition.

Several problems arose during its process of creation, choreography, and the tempo, costume makeup, duration and their condition while performing the dance. It results to their disinterest on art participation. Therefore, this research is aimed at solving the problem on the improper of the art-performing model for those elderly people. This research is conducted in Tonja village, Denpasar by considering the adequateness of number and art potential of this area.

The designing of this performing model is carried out through applying the participatory-implemented method. It focuses on the cooperation between researchers and the related parties started from socialization-planned model, implementation model until the trial model.

Based on the whole stages of designing model on EJD, it is produced outputs as follows: EJD Model, activities report, article, lesson module, and HKI. Through this dance creation, those elderly are passionate again to participate on art. Simultaneously, it will affect their health quality improvement through art activity.

Keywords: Performing- model design, Choreography, Outlook/make up and costume, musical accompaniment, Elderly Janger Dance (EJD)

INTRODUCTION

The Elderly *Janger* Dance (EJD) is a type of performing that particularly designed for elderly people, initially from its choreography, costume and make up, or even its musical accompaniment. This performing is significantly created as those elderly people are offered an performing art model that is not suitable to their physical condition. However, several problems occurred during its process of creation; choreography and the tempo, make up and costume, duration and music accompaniment tempo that make this dances is not representative. As consequences, it results to their disinterest on art participation.

Janger dance is a special performing model created for youth. It can be comprehended from its appearances/ make up and costume, choreography and the music accompaniment. However, this type of performing has practiced by those elderly, which rise problem in terms of improper performing model towards their physical condition. Therefore, a research on creating a special design is conducted to attract the elderly interest and passion to contribute on art.

Their high appeal to work on art finally meets responds, as on the Denpasar City Anniversary in 2012, practice on *Janger* Dance is given to them. However, it could not be continued, as the performing model does not suit to their physical condition. For that reason, the elderly artist from Tonja village work together with research team to create a model of performing art, particularly for those elderly.

Based on the problem mentioned above, a designed model of elderly performing arts created through this applied research. The model design is piloted by developing one of their art potentialities named *Janger* Dance. Therefore, this new performing model for those elderly people is called Elderly *Janger* Dance (EJD).

RESEARCH METHODOLOGY

This EJD designing model research applied the participatory implemented where the researchers cooperate with the elderly artists in Tonja village. The designing model developed from one of their

art activities potential named *Janger* dance. This dance chosen after considering the adequate of this elderly prior knowledge about its movement, song and the performing composition

As it has been mentioned previously that designing the elderly performing-art model conducted through cooperation with related parties, particularly with the elderly artists who practice the output of this research result. In addition to defining the material the cooperation also carries out on the model socialization, model implementation up to the trial model

In order to get an utmost research result according to the research objective, the model socialization, model implementation, and the trial model conducted firmly based on the organized plan. In addition, the model of performing art design is conducted by research team and assisted by several field workers who have related expertise on performing art.

Through this model, those elderly artists would be able to absorb, accept, and even apply the research output as they engage from the initial point until the end of this activity.

To achieve an utmost result, this activity carried out in several stages: (1) model socialization, (2) model implementation, and (3) trial model. In addition, each of the stage has its particular method and mechanism. Several special methods used are participatory observation, interview, and focused group discussion. Meanwhile, the participatory implemented and model-training method is applied for the implementation and the EJD choreography stage.

Before implementing the model design, a prior socialization is held to the elderly people building their comprehension on the objectives and benefits from the applied performing model. The socialization held by the research team through involving the society figure, elderly people and art teacher available in the village.

To end with, trial model is followed the EJD model implementation. This trial model held by performing this performing art to the audiences as the evaluation of the constructed performing art model.

RESEARCH RESULT

Several research stages taken to get the output of EJD performing model that support the physical condition of those elderly. Those stages are started by the model design socialization, continued by its implementation and followed up by the trial of the performing model.

Several socialized performing variables are choreography, movement, outlook/ make up costume, and its musical accompaniment that proper for physical condition of the elderly artists. It hopes that the EJD model would be developing sustainably as it created based on their art potential.

To implement the EJD model design, the research team cooperated with the elderly artists in Tojan village to have rehearsal. This process would produce an output about the EJD performing model that suitable to the physical condition of those elderly artists.

Finally, the trial model becomes the final stage of this EJD model design. This trial is carried out in form of EJD performing that already transformed from Youth Janger Dance into EJD. The appropriateness of this model towards their physical condition leads to their ease during performing. In addition, this model affects their emotional and physical health improvement simultaneously. Furthermore, these artists look delighted and proud of their art talent.

The pride increase that goes along with the strengthening of the EJD might lead the elderly artists to keep actualizing their self through dancing sport. They seem to have high spirit to learn and actualize the cultural values contained in this performing art. This self-actualization is effective for local identity strengthening both in their self and their neighbourhood. The cultural identity could be established based on cultural configuration values practiced by the societies.

Then, the cultural identity could be revealed through EJD performing model based on the research conducted from 2013 to 2016. Based on the data analysis, it is produced an output of an EJD model design which the construction can be identified from its outlook/ make up costume, choreogra

phy, movement, and the music accompaniment as follows:

The Outlook/ Make up costume of EJD

The outlook / make up costume of EJD is designed in accordance with their physical condition; starting from the makeup and the costumes. As it mentioned that, the performing concept of EJD is not different to the Youth Janger Dance. It has similarly social dance theme. Therefore, this EJD is performed by male-like dancer called *Kecak* and female-like dancer called *Janger*.

The EJD costume is designed as follows: using triangle head accessories called *Gelungan Janger*, made of beef skin covered by golden *prada*, *kebaya* cloth, sarong, a kind of belt in form of sash and equipped with traditional fan. Meanwhile the male-like dancer costume is designed by wearing cloth of *kekancutan* model, *sabuk prada* functioned as belt, and *udeng* from beef skin covered by golden *prada* as the head accessories.

The makeup of all dancers is made as soft as male female stage makeup. The dancer make up applies curve lines, symbolizing the soft characteristics. It is similar to use of bright colour on the makeup.

Choreography of EJD

Based on the carried out research, it is produced an output about EJD performing model design which the constructed choreography is accordance with the elderly physical condition as follows:

Opening

The EJD performing is started by the opening music in form of traditional instrumental orchestra (*gamelan*). The opening songs or the *gamelan* is called *batel tetamburan* or *lagu pengalang*.

Intro

The EJD performing intro is started by singings and dancing performed by all *janger* and *kecak* dancers in facing forwards oval line, precisely positioned in front dance gate arena. Afterwards, the *janger* parade comes into the arena by forming two rows. The *kecak* followed immediately after *janger* take seat. The *kecak* enter the arena forming face-to-face formation. Therefore, their arrangement will in form of square line which facing the inside dance arena.

Content

In this part, both *kecak* and *kanger* sing and dance together happily. In this *pejangeran* part, the *kecak* dancers move and sit facing each other with the *janger* dancers. After this episode complete, both *janger* and *kecak* dancers change their position and form two rows and sitting on the left and right side of dance arena. Therefore, the next dance performing gets a wider space to dance.

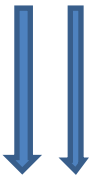

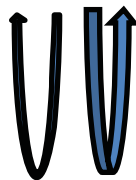
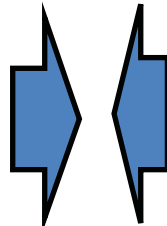
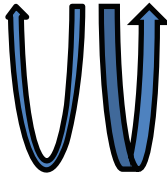

Closing

This *janger* performing is closed by the dance from both *janger* and *kecak* dancers followed up by apologizing and farewell song content. In addition, they form two rows and leave the arena by the time.

EJD Movement Types

The EJD model applied the traditional dance movements that similar to female dance movement such as *ngegol*, *ngenjet*, *ulap-ulap*, *nyalud*, *ngembat*, *piles*. Meanwhile, the *kecak* dancers mostly practice the *malpal*, *agem* and several martial art movements types. This dance movement types are collaborated to reborn a unique dance movement. Whereas, the position and the floor pattern are designed on standing position and sitting on the chair as illustrated on the following pictures

The Elderly Janger Dance choreography design

| No | Types Of Movement | Floor Pattern Locomotive Movement | Floor Pattern Non-Locomotive Movement |
|----|---|---|---|
| | Locomotive movement 4x8 times The non-Locomotive Movement consist of : <i>ulap-ulap</i> , <i>ngenjet</i> , <i>ngelung</i> , <i>seledet</i> , <i>ulap-ulap</i> for 4x8 times, sitting facing forwards (<i>ngenjet</i> , <i>ngagem</i> , <i>ngelung</i> , <i>seledet</i>) 4x8 times Sing janger song 1 time |  |  |
| 2 | Locomotive movement through walking and making formation for 4x8 times, while the non-locomotive one conducted by sitting and facing each other with several movement such as <i>ulap2</i> , <i>agem</i> , <i>seledet</i> for 4x8 times. Sing janger song 2 times |  |  |
| 3 | Locomotive movement through walking and making face-to-face formation for 4x8 times Facing forward within several types of movement such as <i>ulap-ulap</i> , <i>nyalud</i> , <i>agem</i> <i>seledet</i> for 4x8 times, face-to-face for 4x8 times. Sing Janger song 2 times |  |  |

Music Accompaniment of EJD

The music accompaniment used in the EJD model is *gamelan batel* or *tetamburan* and *gender wayang* (Puppet Shadow Instrument). In addition to the dancing, those elderly artists are also singing song with happy lyric and melody. While singing, they are dancing happily as well. The music accompaniment tempo and its song are designed in accordance with their physical condition.

CONCLUSION, FINDINGS AND SUGGESTION

Conclusion

Based on the previous description, it can be concluded that the EJD model design consists of outlook/make up costume, choreography, and the music accompaniment that is carried out using participatory implemented and mainly focuses on the cooperation among related parties. This performing design model research is conducted in several stages namely the model design socialization, the model design implementation, and the trial model.

The cooperation among the related parties gives significant contribution on the successfulness of this performing model. In addition, the spirit and role of the society in Tonja village becomes the measurement of the successfulness of this performing art model design. The EJD performing model benefits to strengthen the local culture identity of the participants' origin.

The designing of EJD performing model determines the identities of that society. The elderly people consciously prioritize the traditional and cultural values through that performing art. This EJD performing model is able to offer them happiness and healthy physical condition. In addition, it is able to keep the traditional performing art well preserved. In short, the traditional performing art applied to these elderly beneficial to the physical condition improvement of the doer.

The adequate appreciation and contribution accelerate that elderly happiness when performing the EJD model. In addition, those elderly seem to socialize much easily in the society. The EJD that is designed in accordance with their physical condition seems to be enjoyed by the dancers because of its benefits.

Logically, the ease of the performing model leads those elderly to perform it more often. Moreover, it is developed from their art potential which might lead them to comprehend and perform it much easily.

The appropriateness of the performing model design would potentially given implication the sustainable of this performing model. As a result, this performing model is able to offer happiness, physical and emotional healthiness and even to preserve this performing art sustainably.

Findings

Based on the conducted research it is found a novelty about health therapy model through art participation for the elderly. The art participation is in form of EJD performing art model that is constructed in accordance with their physical condition. As consequence, those elderly are able to move their body, practicing sport happily without worrying about any injures. While dancing and singing they can socialize and actualize their art competencies. Their pride for the appreciation shown by the audiences could fertile and improve their confidence of those elderly people.

The pride and appreciation shown by the audiences who watch their performing could accelerate and increase the confidence of that elderly. Then, the EJD as the output of this research could also become the society's pride. They also could have a medium to socialize and actualize their art potential which able to strengthen the solidarity of the people in that area. In the end, it could be a raw model for other people in Bali to relive the spirit of elderly for participating on art.

Suggestions

Regarding to successfulness of the EJD performing model creation, it is suggested that the society should not only create a good quality of new arts, but also preserve the art they already have from the globalization stream. Developing dance through high idealism, as one of the performing art is not adequate. Therefore, a strong cultural is needed to prevent the extinction of their culture heritage.

The elderly performing art model that created within cooperation of its practitioners might be used as an asset to do social intervention in that region

because the material and content of the elderly performing model is their asset. In addition, it could be able to attract the society around there to watch as it belongs to their local genius. Simultaneously, the EJD as the output of this research will be becoming the pride of people from that region.

The EJD performing model should be kept developed and preserved because it has multifunction benefits. First, it could increase the elderly spirit to participate on art activities. Second, it entertains for the elderly people as well. In sum, the sustainability benefits from this performing art model would be well maintained.

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