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Ni Made Ruastiti, Ni Nyoman Manik Suryani, I Nyoman Sudiana

Designing The Elderly Janger Dance Model in Tonja Village Denpasar



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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/makeup 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.

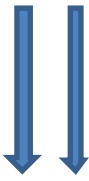

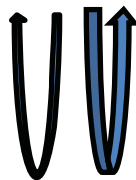
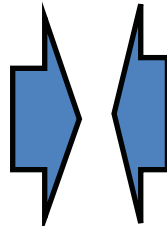
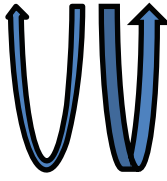

Closing

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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Abstrak harus dibuat dalam bahasa Indonesia dan dalam bahasa Inggris. Abstrak bahasa Indonesia ditulis terlebih dahulu lalu diikuti abstrak dalam bahasa Inggris. Jenis huruf yang digunakan *Times New Roman*, ukuran 10 pt, spasi tunggal. Abstrak sebaiknya meringkas isi yang mencakup tujuan penelitian, metode penelitian, serta hasil analisis. Panjang abstrak tidak lebih dari 250 kata.

(kosong dua spasi tunggal, 12 pt)

Title in English (12 pt, bold)

(kosong satu spasi tunggal, 12 pt)

Abstrak¹ (12 pt, bold)

(Blank, one single space of 12 pt)

Abstract should be written in Indonesian and English. An English abstract comes after an Indonesian abstract. The abstract is written in Times New Roman font, size 10 pt, single spacing. Please translate the abstract of manuscript written in English into Indonesian. The abstract should summarize the content including the aim of the research, research method, and the results in no more than 250 words.

(blank, one single space of 12 pt)

Keywords: maximum of 4 words in English (10 pt, italics)

(blank, three single spaces of 12 pt)

PENDAHULUAN (12 pt, bold)
(satu spasi kosong, 10 pt)

Naskah ditulis dengan *Times New Roman* ukuran 11 pt, spasi tunggal, *justified* dan tidak ditulis bolak-balik pada satu halaman. Naskah ditulis pada kertas berukuran A4 (210 mm x 297 mm) dengan margin atas 3,5 cm, bawah 2,5 cm, kiri dan kanan masing-masing 2 cm. Panjang naskah hendaknya tidak melebihi 20 halaman termasuk gambar dan tabel. Jika naskah jauh melebihi jumlah tersebut dianjurkan untuk menjadikannya dua naskah terpisah. Naskah ditulis dalam bahasa Indonesia atau bahasa Inggris. Jika ditulis dalam bahasa Inggris sebaiknya telah memenuhi standar tata bahasa Inggris baku. Judul naskah hendaknya singkat dan informatif serta tidak melebihi 20 kata. *Keywords* ditulis dalam bahasa Inggris diletakkan akhir abstrak.

Penulisan *heading* dan *subheading* diawali huruf besar dan diberi nomor dengan angka Arab. Sistematika penulisan sekurang-kurangnya mencakup Pendahuluan, Metode Penelitian, Analisis dan Interpretasi Data, Simpulan, serta Daftar Rujukan. Ucapan Terima Kasih/Penghargaan (jika ada) diletakkan setelah Simpulan dan sebelum Daftar Rujukan. *Headings* dalam bahasa Inggris disusun sebagai berikut: Introduction, Method, Results and/or Discussion, Conclusion, Acknowledgement (jika ada) diletakkan setelah Conclusion dan sebelum Reference. Sebaiknya, penggunaan *subsubheadings* dihindari. Jika diperlukan, gunakan *numbered outline* yang terdiri dari angka Arab. Jarak antara paragraf satu spasi tunggal.

Singkatan/Istilah/Notasi/Symbol

Penggunaan singkatan diperbolehkan, tetapi harus dituliskan secara lengkap pada saat pertama kali disebutkan, lalu dibubuhkan singkatannya dalam tanda kurung. Istilah/kata asing atau daerah ditulis dengan huruf italic. Notasi, sebaiknya, ringkas dan jelas serta konsisten dengan cara penulisan yang baku. Simbol/lambang ditulis dengan jelas dan dapat dibedakan, seperti penggunaan angka 1 dan huruf l (juga angka 0 dan huruf O).

Introduction (12 pt, bold)
(blank, one single space of 10 pt)

The manuscript should be printed with Times New Roman font, size 11 pt, single spaced, justified on each sides and on one side of an A4 paper (210 mm x 297 mm). The margins are 3.5cm from the top, 2.5 cm from below and 2 cm from each side. The manuscript must not exceed 20 pages including pictures and tables. When the manuscript go far beyond that limit the contributors are advised to make it into two separate papers. The manuscript is written in Indonesian or English. When English is used strict adherence to English grammatical rules must be applied. The title should be short and informative, and does not go over 20 words. Keywords are in English and presented at the end of the abstract.

The beginnings of headings and subheadings should be capitalized and given Arabic numbering. The parts of the manuscript should at least include an Introduction, Method, Results and/or Discussion, Conclusion and References. When there is an acknowledgment, it should be put after the conclusion but before references. Usage of sub-subheadings should be avoided. When needed, use numbered outline using Arabic numbers. The distance between one paragraph to the next is one single space.

Abbreviations/Terms/Symbols

Abbreviations are allowed, but they should be written in full when mentioned for the first time, followed by the abbreviations inside the brackets. Foreign and ethnic terms should be italicized. Notation must be compact and clear, and consistently follows the accepted standard. Symbols are written clearly and easily distinguished, such as number 1 and the letter l (or number 0 and the letter O).

Tabel ditulis dengan Times New Roman berukuran 10 pt dan diletakkan berjarak satu spasi tunggal di bawah judul tabel. Judul tabel ditulis dengan huruf berukuran 9 pt (*bold*) dan ditempatkan di atas tabel dengan format seperti terlihat pada contoh. Penomoran tabel menggunakan angka Arab. Jarak tabel dengan paragraf adalah satu spasi tunggal. Tabel diletakkan segera setelah perujukannya dalam teks. Kerangka tabel menggunakan garis setebal 1 pt. Jika judul pada setiap kolom tabel cukup panjang dan rumit, maka kolom diberi nomor dan keterangannya diberikan di bagian bawah tabel.

Tables are written with Times New Roman size 10pt and put one single space down below the tables' titles. The titles are printed bold in the size of 9 pt as they are shown in the example. The tables are numbered with Arabic numbers. The distance of a table with the preceding paragraph is one single space. The tables are presented after they are being referred to in the text. 1 pt thick lines should be used to outline the tables. If the titles for the columns are long and complicated, the columns should be numbered and the explanation of each number should be put below the table.

(kosong satu spasi, 10 pt)

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Wacana Estetika Posmodern	Wacana Estetika Modern	Wacana Estetika Postmodern
Idealisme	Rasionalisme	Poststrukturalisme
Mitologi	Realisme	Global-Lokal
Mimesis	Humanisme Universal	Intertekstual
Imitasi	Simbolisme	Postpositivisme
Katarsis	Strukturalisme	Hiperrealita
Transeden	Semiotik	Postkolonial
Estetika Pencerahan	Fenomenologi	Oposisi biner
Teologisme	Ekoestetik	Dekonstruksi
Relativisme	Kompleksitas	Pluralisme
Subjektivisme	Etnosentris	Lintas Budaya
Positivisme	Budaya Komoditas	Chaos

Tabel 1. Wacana Estetika (sumber: Agus Sochari, 2002: 9)
(Two single spaces of 10 pt)

Gambar diletakkan simetris dalam kolom halaman, berjarak satu spasi tunggal dari paragraf. Gambar diletakkan segera setelah penunjukannya dalam teks. Gambar diberi nomor urut dengan angka Arab. Keterangan gambar diletakkan di bawah gambar dan berjarak satu spasi tunggal dari gambar.

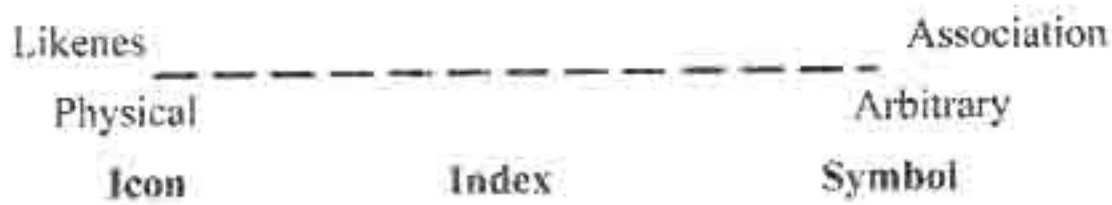
Pictures are put in the center of page, one single space from the preceding paragraph. A picture is presented after it is pointed out in the text. Pictures are numbered using Arabic numbers. Information on the picture is put one single space down below the picture.

Penulisan keterangan gambar menggunakan huruf berukuran 9 pt, *bold* dan diletakkan seperti pada contoh. Jarak keterangan gambar dengan paragraf adalah dua spasi tunggal. Gambar yang telah dipublikasikan oleh penulis lain harus mendapat izin tertulis penulis dan penerbitnya. Sertakan satu gambar yang dicetak dengan kualitas baik berukuran satu

The information should be written with the size of 9 pt and in bold according to the example. The information is two single spaces of 10 pt above the following paragraph. Permissions should be obtained from the authors and publishers for previously published pictures. Attached a full page of the picture with a good printing quality, or electronic file with

halaman penuh atau hasil scan dengan resolusi baik dalam format {nama file}.eps, {nama file}.jpeg atau {nama file}.tiff. Jika gambar dalam format foto, sertakan satu foto asli. Gambar akan dicetak hitam-putih, kecuali jika memang perlu ditampilkan berwarna. Font yang digunakan dalam pembuatan gambar atau grafik, sebaiknya, yang umum dimiliki setiap pengolah kata dan sistem operasi seperti Simbol, Times New Romans dan Arial dengan ukuran tidak kurang dari 9 pt. File gambar dari aplikasi seperti Corel Draw, Adobe Illustrator dan Aldus Freehand dapat memberikan hasil yang lebih baik dan dapat diperkecil tanpa mengubah resolusinya.

either formats: {file name}.jpeg, {file name}.esp or {file name}.tiff. If the picture is a photograph, please attach one print. Pictures will be printed in black and white, unless there is a need to have them in colors. It is advisable that the fonts used in creating pictures or graphics are recognized by most word processors and operation systems, such as Symbols, Times New Romans, and Arial with minimum size of 9 pt. Picture files from applications such as Corel Draw, Adobe Illustrator and Aldus Freehands have better quality and can be reduced without changing the resolution.
(blank, one single space of 10 pt)



Gambar 1. Hubungan antara Icon, Index dan Symbol (sumber: Sign, Symbol and Architecture)



Gambar 2. Motif ornamen hias topeng Malang



Gambar 3. Karang hasti tanpa daun telinga (sumber: survey, 2009)



Gambar 4. Karang hasti dengan belalai diangkat (sumber: survey, 2009)



Gambar 5. Berbagai contoh perempuan sebagai objek tanda dalam iklan dalam berbagai produk. (sumber: Femina, Edisi Januari 2005-Januari 2006)

Kutipan dalam naskah menggunakan sistem kutipan langsung. Penggunaan catatan kaki (footnote) sedapat mungkin dihindari. Kutipan yang tidak lebih dari 4 (empat) baris diintegrasikan dalam teks, diapit tanda kutip, sedangkan kutipan yang lebih dari 4 (empat) baris diletakkan terpisah dari teks dengan jarak 1,5 spasi tunggal, berukuran 10 pt, serta diapit oleh tanda kutip.

Setiap kutipan harus disertai dengan nama keluarga/nama belakang penulis. Jika penulis lebih dari satu orang, yang dicantumkan hanya nama keluarga penulis pertama diikuti dengan dkk. Nama keluarga atau nama belakang penulis dapat ditulis sebelum atau setelah kutipan. Ada beberapa cara penulisan kutipan. Kutipan langsung dari halaman tertentu ditulis sebagai berikut (Grimes, 2001: 157). Jika yang diacu adalah pokok pikiran dari beberapa halaman, cara penulisannya adalah sebagai berikut (Grimes, 2001: 98-157), atau jika yang diacu adalah pokok pikiran dari keseluruhan naskah, cara penulisannya sebagai berikut (Grimes, 2001).

Daftar Rujukan

(kosong satu spasi tunggal, 10 pt)

Penulisan daftar acuan mengikuti format *APA (American Psychological Association)*. Daftar acuan harus menggunakan sumber primer (jurnal atau buku). Sebaiknya, acuan juga menggunakan naskah yang diterbitkan dalam jurnal MUDRA edisi sebelumnya. Daftar acuan diurutkan secara alfabetis berdasarkan nama keluarga/nama belakang penulis. Secara umum, urutan penulisan acuan adalah nama penulis, tanda titik, tahun terbit yang ditulis dalam dalam kurung, tanda titik, judul acuan, tempat terbit, tanda titik dua, nama penerbit. Nama penulis yang dicantumkan paling banyak tiga orang. Jika lebih dari empat orang, tuliskan nama penulis utama dilanjutkan dengan dkk. Nama keluarga Tionghoa dan Korea tidak perlu dibalik karena nama keluarga telah terletak di awal. Tahun terbit langsung diterakan setelah nama penulis agar memudahkan penelusuran kemutakhiran bahan acuan. Judul buku ditulis dengan huruf *italic*. Judul naskah jurnal atau majalah ditulis dengan huruf *regular*, diikuti dengan nama jurnal atau majalah dengan huruf *italic*. Jika penulis yang diacu menulis dua atau lebih karya dalam setahun, penulisan tahun

The journal prefers direct quotation. The usages of footnotes should be avoided wherever possible. Quotations of no more than 4 lines should be integrated in the text and in between quotation marks. When the citation exceeds 4 lines, it should be put separately 1.5 single spaces away of 10 pt from the main text and put between quotation marks.

Every quotation must be followed by the family name of its author. When there is more than one author, only the first author's family name is printed followed by *et alia*. The name or family name of the author can be mentioned before or after the quotation. There are some ways of writing quotations. Direct citation from a specific page is written as follows: (Grimes, 2001:15). When a reference is made to the main idea of a couple of pages, the following should be used: (Grimes, 2001: 98–157). When a reference is made to a text in general, the following should be used (Grimes, 2001).

List of References

(Blank, one single space of 10 pt)

The journal adheres to the APA format when it comes to list of references. Primary sources should be used (journals and books). It is wise to include previous works published in MUDRA. The references are listed alphabetically according to the authors' family names. In general, the order of writing is the following: author's name, period, title, place of publication, colon, publisher. The maximum number of authors mentioned for each reference is 3. When there are 4 authors, mention the main author followed by *et.al*. Chinese and Korean names do not need to be reversed because the family names are at the beginning. Year of publication should be printed right after the author to make it easier to note how up-to-date the sources are. Titles are written in italics. Journal and magazine articles' titles are written in regular letters, followed by the names of the journal or magazine in italics. If two or more cited works of the same author were published in the same year, the publishing years are followed by the letters a, b etc. For example: Miner, JB. (2004a), Miner, J.B. (2004b).

terbit dibubuhi huruf a, b, dan seterusnya agar tidak membingungkan pembaca tentang karya yang diacu, misalnya: Miner, J.B. (2004a), Miner, J.B. (2004b). Contoh penulisan daftar acuan adalah sebagai berikut:

Acuan dari buku dengan satu satu, dua, dan tiga pengarang

Reference from books with one, two and three authors

Anderson, Benedict R.O.G. (1965), *Mythology and the Tolerance of the Javanese*, Southeast Asia Program, Department of Studies, Cornell University, Ithaca, New York.

Bandem, I Made & Frederik Eugene DeBoer. (1995), *Balinese Dance in Transition, Kaja and Kelod*, Oxford University Press, Kuala Lumpur.

Kartodirjo, Sartono, Mawarti Djoened Poesponegoro & Nugroho Notosusanto. (1997), *Sejarah Nasional Indonesia, Jilid I*, Balai Pustaka, Jakarta.

Acuan bab dalam buku

Reference from a book chapter

Markus, H.R., Kitayama, S., & Heiman, R.J. (1996), Culture and basic psychological principles. Dalam E.T. Higgins & A.W. Kruglanski (Eds.); *Social psychology: Handbook of basic principles*. The Guilford Press, New York.

Buku Terjemahan

Translated Books

Holt, Claire. (1967), *Art in Indonesia: Continuities and Change* atau *Melacak Jejak Perkembangan Seni di Indonesia*, terjemahan R.M. Soedarsono. (2000), MSPI, Bandung.

Read, Herber. (1959), *The Meaning of Art* atau *Seni Rupa Arti dan Problematikanya*, terjemahan Soedarso Sp. (2000), Duta Wacana Press, Yogyakarta.

Beberapa buku dengan pengarang sama dalam tahun yang sama.

A couple of books with similar authors in the same year

Dalam hal ini nama pengarang untuk sumber kedua cukup diganti dengan garis bawah sepanjang

namanya, dan pada tahun penerbitan ditambah huruf latin kecil sebagai penanda urutan penerbitan.

Greenberg, Joseph H. (1957), *Essays in Linguistics*, University of Chicago Press, Chicago

_____. (1966a), *Language of Africa*, Indiana University Press, Bloomington.

_____. (1966b), "Language Universals", *Current Trends in Linguistics* (Thomas A. Sebeok, ed.), Mouton, The Hague,

Artikel dalam Ensiklopedi dan Kamus

Articles from Encyclopedia and Dictionary

Milton, Rugoff. (tt), "Pop Art", *The Britannica Encyclopedia of American Art*, Encyclopedia Britannica Educational Corporation, Chicago.

Hamer, Frank & Janet Hamer. (1991), "Terracotta", *The potter's Dictionary of Material and Technique*, 3 Edition, A & B Black, London.

Acuan naskah dalam jurnal, koran, dan naskah seminar

Reference on a text in a journal, newspaper, and conference paper

Hotomo, Suripan Sandi. (April 1994), "Transformasi Seni Kendrung ke Wayang Krucil", dalam *SENI, Jurnal Pengetahuan dan Penciptaan Seni*, IV/02, BP ISI Yogyakarta, Yogyakarta.

Kwi Kian Gie. (4 Agustus 2004), "KKN Akar Semua Permasalahan Bangsa" *Kompas*.

Buchori Z., Imam. (2-3 Mei 1990), "Aspek Desain dalam Produk Kriya", dalam *Seminar Kriya 1990 ISI Yogyakarta*, di Hotel Ambarukmo Yogyakarta.

Acuan dari dokumen online (website/internet)
Reference from online document

Goltz, Pat. (1 Mei 2004), *Sinichi Suzuki had a Good Idea, But...* <http://www.Seghea.com/homeschool/Suzuki.html>

Wood, Enid. (1 Mei 2004), *Sinichi Suzuki 1889-1998: Violinist, Educator, Philosopher and Humanitarian, Founder of the Suzuki Method*, Sinichi Suzuki Association. <http://www.Internationalsuzuki.html>

Acuan dari jurnal online

Reference from online journal

Jenet, B.L. (2006). A meta-analysis on online social behavior. *Journal of Internet Psychology*, 4. Diunduh 16 November 2006 dari <http://www.journalofinternetpsychology.com/archives/volume4/3924.html>

Naskah dari Database

Text from database

Henriques, J.B., & Davidson, R.J. (1991) Left frontal hypoactivation in depression. *Journal of Abnormal Psychology*, 100, 535-545. Diunduh 16 November 2006 dari PsychINFO database

Acuan dari tugas akhir, skripsi, tesis dan disertasi

Reference from final projects, undergraduate final essay, thesis and dissertation

Santoso, G.A. (1993). *Faktor-faktor sosial psikologis yang berpengaruh terhadap tindakan orang tua untuk melanjutkan pendidikan anak ke sekolah lanjutan tingkat pertama (Studi lapangan di pedesaan Jawa Barat dengan analisis model persamaan struktural)*. Disertasi Doktor Program Pascasarjana Universitas Indonesia, Jakarta.

Acuan dari laporan penelitian

Reference from research report

Villegas, M., & Tinsley, J. (2003). *Does education play a role in body image dissatisfaction?*. Laporan Penelitian, Buena Vista University.

Pusat Penelitian Kesehatan Universitas Indonesia. (2006). *Survei nasional penyalahgunaan dan peredaran gelap narkoba pada kelompok rumah tangga di Indonesia, 2005*. Depok: Pusat Penelitian UI dan Badan Narkotika Nasional.

Daftar Nara Sumber/Informan

Dalam hal ini yang harus disajikan adalah nama dan tahun kelahiran/usia, profesi, tempat dan tanggal diadakan wawancara. Susunan data narasumber diurutkan secara alfabetik menurut nama tokoh yang diwawancarai.

Erawan, I Nyoman (56th.), Pelukis, wawancara tanggal 21 Juni 2008 di rumahnya, Banjar Babakan, Sukawati, Gianyar, Bali.

Rudana, I Nyoman (60 th.), pemilik Museum Rudana, wawancara tanggal 30 Juni 2008 di Museum Rudana, Ubud, Bali.

Lampiran

(kosong satu spasi tunggal, 10 pt)

Lampiran/Appendices hanya digunakan jika benar-benar sangat diperlukan untuk mendukung naskah, misalnya kuesioner, kutipan undang-undang, transliterasi naskah, transkripsi rekaman yang dianalisis, peta, gambar, tabel/bagian hasil perhitungan analisis, atau rumus-rumus perhitungan. Lampiran diletakkan setelah Daftar *Acuan/Reference*. Apabila memerlukan lebih dari satu lampiran, hendaknya diberi nomor urut dengan angka Arab.

2. Naskah Hasil Penciptaan**JUDUL NASKAH**(all caps, 14 pt, bold, centered)
(kosong satu spasi tunggal, 14 pt)Penulis Pertama¹, Penulis Kedua², dan Penulis
Ketiga³ (12 pt)
(kosong satu spasi tunggal, 12 pt)

1. Nama Jurusan, Nama Fakultas, Nama Universitas, Alamat, Kota, Kode Pos, Negara (10 pt)
2. Kelompok Pencipta, Nama Lembaga, Alamat, Kota, Kode Pos, Negara (10 pt)
(kosong satu spasi tunggal, 12 pt)

E-mail: penulis@ address.com (10 pt, italic)
(kosong dua spasi tunggal, 12 pt)**Abstrak** (12 pt, bold)
(kosong satu spasi tunggal, 12 pt)

Abstrak harus dibuat dalam bahasa Indonesia dan dalam bahasa Inggris. Abstrak bahasa Indonesia ditulis terlebih dahulu lalu diikuti abstrak dalam bahasa Inggris. Jenis huruf yang digunakan *Times New Roman*, ukuran 10 pt, spasi tunggal. Abstrak sebaiknya meringkas isi yang mencakup tujuan penciptaan, metode penciptaan, serta wujud karya. Panjang abstrak tidak lebih dari 250 kata.

(kosong dua spasi tunggal, 12 pt)

Appendices

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Appendices are used when they are really needed to support the text, for example questionnaires, legal citations, manuscript transliterations, analyzed interview transcription, maps, pictures, tables containing results of calculations, or formulas. Appendices are put after the references and numbered using Arabic numbers.

2. Result of Creative Work**TITLE**(all caps, 14 pt, bold, centered)
(blank, one single space of 14 pt)First author¹, Second author², and Third author³ (12 pt)
(blank, one single space of 12 pt)

1. Department's name, Faculty's name, University's name, Address, City, Postal Code, Country (10 pt)
2. Group of creator, Institution's name, Address, City, Postal code, Country (10 pt)
(blank, one single space of 12 pt)

E-mail: author@ address.com (10 pt, italic)
(blank, two single spaces of 12 pt)**Abstrak** (12 pt, bold)
(blank, one single space of 12 pt)

Abstract should be written in Indonesian and English. An English abstract comes after an Indonesian abstract. The abstract is written in Times New Roman font, size 10 pt, single spacing. Please translate the abstract of manuscript written in English into Indonesian. The abstract should summarize the content including the aim of the research, research method, and the results in no more than 250 words.

(blank, one single space of 12 pt)

Keywords: maksimum 4 kata kunci ditulis dalam bahasa Inggris (10 pt, italic) (kosong tiga spasi tunggal, 12 pt)

Keywords: maximum of 4 words in English (10 pt, italics) (blank, three single spaces of 12 pt)

PENDAHULUAN (12 pt, bold)
(satu spasi kosong, 10 pt)

INTRODUCTION (12 pt, bold)
(blank, one single space of 10 pt)

Naskah ditulis dengan *Times New Roman* ukuran 11 pt, spasi tunggal, *justified* dan tidak ditulis bolak-balik pada satu halaman. Naskah ditulis pada kertas berukuran A4 (210 mm x 297 mm) dengan margin atas 3,5 cm, bawah 2,5 cm, kiri dan kanan masing-masing 2 cm. Panjang naskah hendaknya tidak melebihi 20 halaman termasuk gambar dan tabel.

The manuscript should be printed with Times New Roman font, size 11 pt, single spaced, justified on each sides and on one side of an A4 paper (210 mm x 297 mm). The margins are 3.5cm from the top, 2.5 cm from below and 2 cm from each side. The manuscript must not exceed 20 pages including pictures and tables.

Penulisan *heading* dan *subheading* diawali huruf besar dan diberi nomor dengan angka Arab. Sistematika penulisan sekurang-kurangnya mencakup pendahuluan, metode penciptaan, proses perjudan, wujud karya, Kesimpulan, serta Daftar Rujukan. Ucapan Terima Kasih/Penghargaan (jika ada) diletakkan setelah Kesimpulan dan sebelum Daftar Rujukan.

The beginnings of headings and subheadings should be capitalized and given Arabic numbering. The parts of the manuscript should at least include an Introduction, Creative Method, Conclusion and References. When there is an acknowledgment, it should be put after the conclusion but before references. Usage of sub-subheadings should be avoided. When needed, use numbered outline using Arabic numbers. The distance between paragraphs is one single space.

Lebih lanjut mengenai singkatan/istilah/notasi/symbol dan daftar rujukan sama dengan naskah dari hasil Penelitian.

The directions on abbreviations/terms/notations/symbols and references follow the directions for the research manuscript.

Markers Of Post-conceptual Painting In Bandung Contemporary Arts (A Case Study On Errata-optika Exhibition)	Kiki Rizky Soetisna Putri, Setiawan Sabana	270
Symbolic Meaning of the Ornamental Diversity of Cirebon Batik Pegajahan	Komarudin Kudiya, Setiawan Sabana, Agus Sachari	277
Preservation and Development Strategies of Gorontalo's Local Culture through Gorontalo Cultural Digital Repository Application	Arip Mulyanto, Mukhlisulfatih Latief, Manda Rohandi, Supriyadi	285
"Strands of Gumi Sasak Pearls" Harmony-based Tourism Products in Mataram City, West Nusa Tenggara	Ida Ayu Trisnawati, I Gusti Lanang Oka Ardika, I Nyoman Kariasa	295
Art as a Cultural Politics and Diplomacy	Dicky Rezadi Munaf, Yasraf Amir Piliang, Didik Heru Purnomo	308
The Story of the War Gamelan Is A Story of Truth	Hendra Santosa	317
The Effect Of Sawdust Addition To Physical Body Of Kidul Clay Based Earthenware Ceramic	Komang Nelly Sundari	326
Aspects Of Art, The Mystical Story And Religiosity Of Rangda And Barong In Mamintar Ceremony In The Adat Village Of Serangan	I Nyoman Yoga Segara	332
Wonderful Archipelago As The Result Of Culture Diaspora Through Carnivals In Indonesia	Lois Denissa, Yasraf Amir Piliang, Pribadi Widodo, Nuning Yanti Damayanti Adisasmito	342
Characteristics On Culinary Packaging Design Of Ayam Betutu In Denpasar	Ni Luh Desi In Diana Sari, Ni Ketut Pande Sarjani	359
Semiotics Of Shape Of Block Notation As Icon Of Planetary Orbit	Ketut Sumerjana, Ary Nugraha Wijayanto	371
Designing The Elderly Janger Dance Model In Tonja Village Denpasar	Ni Made Ruastiti, Ni Nyoman Manik Suryani, I Nyoman Sudiana	378
The Dynamic of Betawi in Colors	Mita Purbasari, M. Dwi Marianto, M. Agus Burhan.	384
The Inovation In Teaching Balinese And Javanese Dances In English For Students Of Dance Departement	Ni Ketut Dewi Yulianti, Rinto Widyarto, Ni Ketut Yuliasih,	393

