MUDRA

JOURNAL OF ART AND CULTURE

VOLUME 31 NO. 3 SEPTEMBER 2016

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

Designing The Elderly Janger Dance Model in Tonja Village Denpasar

INDONESIA INSTITUT OF THE ARTS DENPASAR
PUSAT PENERBITAN LPPM
The Journal of Arts and Culture *Mudra* encompasses various concepts, ideas, phenomena and analyses related to the topic of arts. *Mudra* is intended to spread information on arts and culture; therefore, we may obtain acquire manythings related to arts and their problems from it.

The editor receives the contribution in the form of articles which have not been published in other media. The requirements stated on the back page should be met. The articles received are evaluated and edited in such a way that they are uniform in regard to the format and term used, and the way in which they are written.

It is accredited B applicable from 22 August 2013 to 22 August 2018 (The accreditation is applicable for 5 (five) years since it was stipulated), based on the Decree of the Director General of Higher Education of the Ministry of National Education of the Republic of Indonesia No. 58/DIKTI/Kep/2013, date 22 August 2013.

**Chief Editor**
1 Gede Arya Sugiartha

**Vice Chief Editor**
1 Wayan Adnyana

**Executive Editor**
1 Nyoman Adnyana
1 Nyoman Sedana
1 Gusti Ngurah Ardana
1 Gusti Ngurah Saramasara
1 Komang Sudirga
1 Ketut Suteja
Ni Kadek Arshiniwati
A.A Gede Rai Remawa

**Board Editor**
1 Wayan Dibia (ISI Denpasar) Professor of performing arts

Made Mantle Hood (University Putra Malaysia) Ethnomusicologist

Jean Coutau. (Sarbone Francais)

Ron Jenkins. (Wesleyan University) Sociologist of Art

**Graphic Design**
Ni Luh Desi Diana Sari

**Translator**
Ni Ketut Dewi Yulianti

**Clerical and Administrative**
1 Ketut Sudiana

**Address of Editors and Administrative Office**
Pusat Penerbitan LPPM (University Technical Service Unit for Publication) Indonesia Institute of the Arts Denpasar, Jalan Nusa Indah Denpasar 80235, Telephone (0361) 227316, Fax, (0361) 236100, E-Mail: penerbitan@isi-dps.ac.id, Situs Web : penerbitan.isi-dps.ac.id dan http://jurnal.isi-dps.ac.id

**Published by**
Pusat Penerbitan LPPM (University Technical Service Unit for Publication) Indonesia Institute of the Arts Denpasar. It was firstly published in 1990. So far it has received legality of accreditation 6 (six) times in succession from Directorate General of Higher Education, 1998-2001 (C), 2001-2004 (C), 2004-2007 (C), 2007-2010 (B), 2010-2013 (B) and 2013-2018(B).

**Printed by**
UD. Buana Putra, Jl. Gadung No 47 Lantai I, Dangin Puri Kangin, Denpasar - Utara. NPWP : 06. 633. 696. 8 - 903. 000 All rights reserved. Reproduction of any summary and statement or reprinting any figure or table from this journal should obtain permission from the writer. Any reproduction in the form of a collection of reprinting or for the shake of any advertisement or promotion or republication in any form should obtain permission from one of the writers and license from the publisher. This journal is circulated among national and overseas tertiary educational institutions, research institutes and libraries. The only advertisements which are related to sciences and their products can be included in this journal.
1. Markers Of Post-conceptual Painting In Bandung Contemporary Arts (A Case Study On Errata-optika Exhibition) 
Kiki Rizky Setiastina Putri, Setiawan Sabana ................................................................. 270
2. Symbolic Meaning of the Ornamental Diversity of Cirebon Batik Pegajahan 
Komarudin Kudya, Setiawan Sabana, Agus Sdicari .................................................................. 277
3. Preservation and Development Strategies of Gorontalo's Local Culture through Gorontalo 
Cultural Digital Repository Application 
Arip Mulyanto, Mukhlisulfath Latief, Manda Rohandi, Supriyadi ........................................... 285
4. "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
5. Art as a Cultural Politics and Diplomacy 
Dicky Rezadi Munaf, Yasraf Amir Piliang, Didik Heru Purnomo ........................................... 308
6. The Story of the War Gamelan Is A Story of Truth 
Hendra Santosa ......................................................................................................................... 317
7. The Effect Of Sawdust Addition To Physical Body Of Kidul Clay Based Earthenware Ceramic 
Komang Nelly Sundari ................................................................................................................. 326
8. Aspects Of Art, The Mystical Story And Religiosity Of Rangda And Baron 
In Maminat Ceremony In The Adat Village Of Serangan 
I Nyoman Yoga Segara ............................................................................................................. 332
9. Wonderful Archipelago As The Result Of Culture Diaspora Through Carnavals In Indonesia 
Lois Denissa, Yasraf Amir Piliang, Pribadi Widodo, 
Nuning Yanti Damayanti Adisasmito ......................................................................................... 342
10. Characteristics On Culinary Packaging Design Of Ayam Betutu In Denpasar 
Ni Luh Desi In Diana Sari, Ni Ketut Pande Sarjani .................................................................. 359
11. Semiotics Of Shape Of Block Notation As Icon Of Planetary Orbit 
Ketut Sumerjana, Ary Nugrahra Wijayanto ............................................................................. 371
12. Designing The Elderly Janger Dance Model In Tonja Village Denpasar 
Ni Made Ruastiti, Ni Nyoman Manik Suryani, I Nyoman Sudiana ............................................ 378
13. The Dynamic of Betawi in Colors 
Mita Purbasari, M. Dwi Marianto, M. Agus Burhan .............................................................. 384
14. Innovation In Teaching Balinese And Javanese Dances In English 
For Students Of Dance Department 
Ni Ketut Dewi Yullianti, Rinto Widyarto, Ni Ketut Yuliasih .................................................. 393
Designing The Elderly Janger Dance Model 
In Tonja Village Denpasar

NI MADE RUASTITI,1 NI NYOMAN MANIK SURYANI,2 I NYOMAN SUDIANA3

1,2,3. Faculty of Performing Art, Denpasar Institute of the Arts, Indonesia
E-mail : nimaderuastiti@gmail.com


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, choreography, 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 physical condition of the elderly artists 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.

Finally, 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, choreography, 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 physical condition of the elderly artists 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 janger 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

<table>
<thead>
<tr>
<th>No</th>
<th>Types Of Movement</th>
<th>Floor Pattern Locomotive Movement</th>
<th>Floor Pattern Non-Locomotive Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Locomotive movement 4x8 times</td>
<td><img src="image1.png" alt="Locomotive Movement" /></td>
<td><img src="image2.png" alt="Non-Locomotive Movement" /></td>
</tr>
<tr>
<td></td>
<td>The non-Locomotive Movement consist of: ulap-ulap, ngenjet, ngelung, seledet, ulap-ulap for 4x8 times, sitting facing forwards (ngenjet, ngagem, ngelung, seledet) 4x8 times</td>
<td><img src="image1.png" alt="Locomotive Movement" /></td>
<td><img src="image2.png" alt="Non-Locomotive Movement" /></td>
</tr>
<tr>
<td></td>
<td>Sing janger song 1 time</td>
<td><img src="image1.png" alt="Locomotive Movement" /></td>
<td><img src="image2.png" alt="Non-Locomotive Movement" /></td>
</tr>
<tr>
<td>2</td>
<td>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 ulap2, agem, seledet for 4x8 times. Sing janger song 2 times</td>
<td><img src="image1.png" alt="Locomotive Movement" /></td>
<td><img src="image2.png" alt="Non-Locomotive Movement" /></td>
</tr>
<tr>
<td>3</td>
<td>Locomotive movement through walking and making face-to-face formation for 4x8 times Facing forward within several types of movement such as ulap-ulap, nyalud, agem seledet for 4x8 times, face-to-face for 4x8 times. Sing Janger song 2 times</td>
<td><img src="image1.png" alt="Locomotive Movement" /></td>
<td><img src="image2.png" alt="Non-Locomotive Movement" /></td>
</tr>
</tbody>
</table>
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

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 Arts They Already Have from the Globalization Stream. Developing Dance through High Idealism, as One of the Performing Arts, is Not Adequate. Therefore, a Strong Cultural Is Needed to Prevent the Extinction of Their Culture Heritage.

The Pride and Appreciation Shown by the Audiences Who Watch Their Performing Could Accelerate and Increase the Confidence of Those 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 in Art.

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.


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 Give 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.

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.

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.

REFERENCES


Taylor, Steven dan Bogdan Robert, 1984.Introduction to Qualitative Research Metods. New York, John W
AUTHORS INDEKS
VOLUME 31 NUMBER 3 SEPTEMBER 2016

Agus Sachari,
Arip Mulyanto,
Ary Nugraha Wijayanto,
Dicky Rezadi Munaf,
Didik Heru Purnomo,
Hendra Santosa,
Ida Ayu Trisnawati,
I Gusti Lanang Oka Ardika,
I Nyoman Kariasas,
I Nyoman Sudiana
I Nyoman Yoga Segara,
Ketut Sumerjana,
Kiki Rizky Soetrisna Putri,
Komarudin Kudiya,
Komang Nelly Sundari,
Lois Denissa,
Manda Rohandi,
M Agus Burhan,
M Dwimariantos,
Mita Purbasari,
Mukhlissulfatih Latief,
Ni Luh Desi In Diana Sari,
Ni Ketut Dewi Yulianti,
Ni Ketut Pande Sarjani,
Ni Ketut Yuliasih,
Ni Made Ruastiti,
Ni Nyoman Manik Suryani,
Nuning Yanti Darmayanti Adisasmito,
Pribadi Widodo,
Rinto Widyarto,
Setiawan Sabana,
Yasraf Amir Piliang,
DIRECTIVES FOR MANUSCRIPT SUBMISSION TO MUDRA

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 Penelitian, 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)

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 Names, University’s Name, Address, City, Postal Code, Country (10 pt)
2. Research Group, Institution’s Name, Address, City, Postal Code, Country (10 pt)
(Blank, one single space of 12 pt)

E-mail: writer@ address. com (10 pt, italic)
(Blank, two single spaces of 12 pt)

Abstrak (12 pt, bold)
(kosong satu spasi tunggal, 12 pt)

(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)
**DIRECTIVES FOR MANUSCRIPT SUBMISSION TO MUDRA**

**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 Penelitian, 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)

**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 Names, University’s Name, Address, City, Postal Code, Country (10 pt)
2. Research Group, Institution’s Name, Address, City, Postal Code,
   Country (10 pt)
(Blank, one single space of 12 pt)

E-mail: writer@ address.com (10 pt, italic)
(Blank, two single spaces of 12 pt)

**Abstrak** (12 pt, bold)
(kosong satu spasi tunggal, 12 pt)


(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)
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 side and on one side of an A4 paper (210 mm x 297 mm). The margins are 3.5 cm 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 goes 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 outlines 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 O (or number 0 and the letter O).

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.

<table>
<thead>
<tr>
<th>Wacana Estetika Postmodern</th>
<th>Wacana Estetika Modern</th>
<th>Wacana Estetika Postmodern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idealisme</td>
<td>Rasionalisme</td>
<td>Poststrukturalisme</td>
</tr>
<tr>
<td>Mitologi</td>
<td>Realisme</td>
<td>Global-Lokal</td>
</tr>
<tr>
<td>Mimesis</td>
<td>Humanisme Universal</td>
<td>Intertekstual</td>
</tr>
<tr>
<td>Imitasi</td>
<td>Simbolisme</td>
<td>Postpositivisme</td>
</tr>
<tr>
<td>Kataris</td>
<td>Strukturalisme</td>
<td>Hiperealita</td>
</tr>
<tr>
<td>Transeden</td>
<td>Semiotik</td>
<td>Postkolonial</td>
</tr>
<tr>
<td>Estetika Pencerahan</td>
<td>Fenomenologi</td>
<td>Oposisi biner</td>
</tr>
<tr>
<td>Teologisme</td>
<td>Ekoestetik</td>
<td>Dekonstruksi</td>
</tr>
<tr>
<td>Relativisme</td>
<td>Kompleksitas</td>
<td>Pluralisme</td>
</tr>
<tr>
<td>Subjektivisme</td>
<td>Etnosentris</td>
<td>Lintas Budaya</td>
</tr>
<tr>
<td>Positivisme</td>
<td>Budaya Konoditas</td>
<td>Chaos</td>
</tr>
</tbody>
</table>


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 ijin tertulis penulis dan penerbitnya. Sertakan satu gambar yang dicetak dengan kualitas baik berukuran satu

Picsures 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.

The information should be written with the size of 9 pt and in bold according to the example. The information is in 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
either formats: \{filename\}.jpeg, \{filename\}.esp or \{filename\}.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 Freehand have better quality and can be reduced without changing the resolution.

(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, J.B. (2004a), Miner, J.B. (2004b).

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: 157). If the 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).

References from online document


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

**Acuan dari jurnal online**
**Reference from online journal**

**Naskah dari Database**
**Text from database**

**Acuan dari tugas akhir, skripsi, tesis dan disertasi**
**Reference from final projects, undergraduate final essay, thesis and dissertation**

**Acuan dari laporan penelitian**
**Reference from research report**


**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.
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)
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 side and on one side of an A4 paper (210 mm x 297 mm). The margins are 3.5 cm 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.

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

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.

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

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

Lebih lanjut mengenai singkatan/istilah/notasi/simbol dan daftar rujukan sama dengan naskah dari hasil Penelitian.
Markers Of Post-conceptual Painting In Bandung Contemporary Arts (A Case Study On Errata-optika Exhibition)

Symbolic Meaning of the Ornamental Diversity of Cirebon Batik Pegajahan

Preservation and Development Strategies of Gorontalo’s Local Culture through Gorontalo Cultural Digital Repository Application

"Strands of Gumi Sasan Pearls"
Harmony-based Tourism Products in Mataram City, West Nusa Tenggara

Art as a Cultural Politics and Diplomacy

The Story of the War Gamelan Is A Story of Truth

The Effect Of Sawdust Addition To Physical Body Of Kidul Clay Based Earthenware Ceramic

Aspects Of Art, The Mystical Story And Religiosity Of Rangda And Baron In Mamintar Ceremony In The Adat Village Of Serangan

Wonderful Archipelago As The Result Of Culture Diaspora Through Carnavals In Indonesia

Characteristics On Culinary Packaging Design Of Ayam Betutu In Denpasar

Semiotics Of Shape Of Block Notation As Icon Of Planetary Orbit

Designing The Elderly Janger Dance Model In Tonja Village Denpasar

The Dynamic of Betawi in Colors

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

Kiki Rizky Soetisna Putri,
Setiawan Sabana

Kornarudin Kudiya,
Setiawan Sabana,
Agus Sarchi

Arip Mulyanto,
Mukhillusulfath Latief,
Manda Rohandi,
Supriyadi

Ida Ayu Trisnawati,
I Gusti Lanang Oka Ardika,
I Nyoman Karisa

Dicky Rezadi Munaf,
Yasraf Amir Piliang,
Didik Heru Purnomo

Hendra Santosa

Komang Nelly Sundari

I Nyoman Yoga Segara

Lois Denissa,
Yasraf Amir Piliang,
Pribsci Widodo,
Nuning Yanti Damayanti
Adisasmito

Ni Luh Desi In Diana Sari,
Ni Ketut Pande Sarjani

Ketut Sumerjana,
Ary Nugraha Wijayanto

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

Mita Purbasari,
M. Dwi Marianto,
M. Agus Burhan.

Ni Ketut Dewi Yullanti,
Rinto Widyarto,
Ni Ketut Yullash.

Media of Communication Art and Culture
Publish by: Pusat Penerbitan LPPM (University Technical Service) Indonesia Institute of The Arts Denpasar
Publish three times in a year

Foto cover : Karya T. Sutarto