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Ni Made Ruastili, Ni Nyoman Manik Suryani, I Nyoman Sudiana
Designing The Elderly Janger Dance Model in Tonja Village Denpasar

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1. Markers Of Post-conceptual Painting In Bandung Contemporary Arts (A Case Study On Errata-optika Exhibition) Kiki Rizky Sootisna Putri, Setiawan Sabana ................................................................. 270
2. Symbolic Meaning Of the Ornamental Diversity of Cirebon Batik Pegajahan Komarudin Kudya, Setiawan Sabana, Agus Sichari ................................................................. 277
5. Art as a Cultural Politics and Diplomacy Dicky Rezadi Munaf, Ysraf 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 Religionivity Of Rangda And Barang In Mamintar 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,Ysraf Amir Piliang, Pribadi Widodo, Nuning Yanti Damayanti Adisasmito ................................................................. 342
11. Semiotics Of Shape Of Block Notation As Icon Of Planetary Orbit Ketut Sumerjana, Ary Nugraha 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. The Innovation In Teaching Balinese And Javanese Dances In English For Students Of Dance Department Ni Ketut Dewi Yulianti, Rinto Widyarto, Ni Ketut Yuliasih ................................................................. 393

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Designing The Elderly Janger Dance Model In Tonja Village Denpasar

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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 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 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 ngelung, 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>
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<tbody>
<tr>
<td>1</td>
<td>Locomotive movement 4x8 times 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 Sing janger song 1 time</td>
<td><img src="image1" alt="Locomotive Movement" /></td>
<td><img src="image2" 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="image3" alt="Locomotive Movement" /></td>
<td><img src="image4" 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="image5" alt="Locomotive Movement" /></td>
<td><img src="image6" alt="Non-Locomotive Movement" /></td>
</tr>
</tbody>
</table>
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 injuries. 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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<td>Lintas Budaya</td>
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<td>Positivisme</td>
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<td>Chaos</td>
</tr>
</tbody>
</table>


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halaman penuh atau hasil scan dengan resolusi baik dalam format \( \text{name file}. \text{eps} \), \( \text{name file}. \text{jpg} \) atau \( \text{name file}. \text{tiff} \). 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.

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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.

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terbit dibubuh 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**


**Acuan bah dalam buku**
**Reference from a book chapter**

**Buku Terjemahan**
**Translated Books**

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


**Artikel dalam Ensiklopedi dan Kamus**
**Articles from Encyclopedia and Dictionary**

**Acuan naskah dalam jurnal, koran, dan naskah seminar**
**Reference on a text in a journal, newspaper, and conference paper**


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

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 Nama Sumber/Informan
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2. Kelompok Pencipta, Nama Lembaga, Alamat, Kota, Kode Pos, Negara (10 pt)
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(kosong dua spasi tunggal, 12 pt)

Abstrak (12 pt, bold)
(kosong satu 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

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First author1, Second author2, and Third author3 (12 pt)
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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)
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<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Markers Of Post-conceptual Painting In Bandung Contemporary Arts (A Case Study On Errata-optika Exhibition)</td>
<td>Kiki Rizky Soetisna Putri, Setiawan Sabana</td>
<td>270</td>
</tr>
<tr>
<td>Symbolic Meaning of the Ornamental Diversity of Cirebon Batik Pegajahan</td>
<td>Kornarudin Kudiya, Setiawan Sabana, Agus Sachari</td>
<td>277</td>
</tr>
<tr>
<td>Preservation and Development Strategies of Gorontalo's Local Culture through Gorontalo Cultural Digital Repository Application</td>
<td>Arip Mulyanto, Mukhlisulfath Latief, Manda Rohandi, Supriyadi</td>
<td>285</td>
</tr>
<tr>
<td>&quot;Strands of Gumi Sasak Pearls&quot; Harmony-based Tourism Products in Mataram City, West Nusa Tenggara</td>
<td>Ida Ayu Trisnawati, I Gusti Lanang Oka Ardika, I Nyoman Karisa</td>
<td>295</td>
</tr>
<tr>
<td>Art as a Cultural Politics and Diplomacy</td>
<td>Dicky Rezadi Munaf, Yasraf Amir Piliang, Didik Heru Purnomo</td>
<td>308</td>
</tr>
<tr>
<td>The Story of the War Gamelan Is A Story of Truth</td>
<td>Hendra Santosa</td>
<td>317</td>
</tr>
<tr>
<td>The Effect Of Sawdust Addition To Physical Body Of Kidul Clay Based Earthenware Ceramic</td>
<td>Komang Nelly Sundari</td>
<td>326</td>
</tr>
<tr>
<td>Aspects Of Art, The Mystical Story And Religiosity Of Rangda And Barong In Mamintar Ceremony In The Adat Village Of Serangan</td>
<td>I Nyoman Yoga Segara</td>
<td>332</td>
</tr>
<tr>
<td>Wonderful Archipelago As The Result Of Culture Diaspora Through Carnavals In Indonesia</td>
<td>Lois Denissa, Yasraf Amir Piliang, Pribadi Widodo, Nuning Yanti Damayanti Adisasmito</td>
<td>342</td>
</tr>
<tr>
<td>Characteristics On Culinary Packaging Design Of Ayam Betutu In Denpasar</td>
<td>Ni Luh Desi in Diana Sari, Ni Ketut Pande Sarjani</td>
<td>359</td>
</tr>
<tr>
<td>Semiotics Of Shape Of Block Notation As Icon Of Planetary Orbit</td>
<td>Ketut Sumerjana, Ary Nugraha Wijayanto</td>
<td>371</td>
</tr>
<tr>
<td>Designing The Elderly Janger Dance Model In Tonja Village Denpasar</td>
<td>Ni Made Ruastiti, Ni Nyoman Manik Suryani, I Nyoman Sudiana</td>
<td>378</td>
</tr>
<tr>
<td>The Dynamic of Betawi in Colors</td>
<td>Mita Purbasari, M. Dwi Marianto, M. Agus Burhan.</td>
<td>384</td>
</tr>
<tr>
<td>The Inovation In Teaching Balinese And Javanese Dances In English For Students Of Dance Departement</td>
<td>Ni Ketut Dewi Yullanti, Rinto Widyarto, Ni Ketut Yullasi</td>
<td>393</td>
</tr>
</tbody>
</table>

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