

# Instructional Cine-Dance: Discovering the Learning Video Model of Yogyakarta Classical Dance

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**Keywords:** Instructional Cine Dance; Learning Video; Yogyakarta Classical dance; Cinematography; Indonesian Performing Arts.

**Abstract:** The background problem of the research entitled Instructional Cine-Dance: Discovering The Learning Video Model of Yogyakarta Classical Dance is the potential of audio-video learning media in traditional performing arts, both in college and community, which is not utilized optimally. The main objective is discovering the instructional media models of Yogyakarta classical dance. The specific target is documenting, disseminate traditional art through the creation of artwork model of recording media referring to audiovisual technology-based learning media. The utilization of photography in the field of dance requires more serious scientific study because performing arts decay with the passing time and the fate of artwork created by dedicated artists have not been able to be well-preserved. It is hypothesized that this condition is caused by several problems: the conceptual understanding of instructional program format, the production capacity of media format, the limitation of research information on learning model development, and even the competence of art workers which requires two basic domains that are media technology and the mastery of dance material.

## 1. INTRODUCTION

The title of the research “Instructional Cine-Dance: Discovering The Learning Video Model of Yogyakarta Classical Dance” is intended to give focus on the working process of team research to develop hypothesis on multimedia learning by researching, analysing, formulating, documenting performing arts through dialectic creative-scientific approach on the activity of combining the potential of audiovisual technology and the learning process of dance art. A two- year observation period is set aiming at research on the creation of model design film (learning video) of Yogyakarta classical dance. At least, the research process will orientate itself toward the effort to discover and delve into the potential of audio-video to support school students, university students or dance learning activists in managing the learning process of Yogyakarta classical dance more creatively. The teaching-learning process using the potential of multimedia offers interesting promise to develop the effectivity and efficiency of learners’ competence enhancement during the current era of high tech diversity.

Nowadays, it is a hard fact that in the community and even in the area of art higher education, the

utilization of audiovisual technology to support the kinetic-creative learning activity of traditional performing art is not optimum yet. Academicians’ concern about the process of kinetic-creative knowledge transfer by using the high tech audio-video medium is strongly believed will be able to show scientific performance during the learning process in studio, workshop, and art learning centre and in turn the academicians’ performance to produce the designs of performing art learning media will serve as the pillar of the preservation and dissemination of traditional performing arts in the wider geographical and demographic areas. It is strongly believed that in the initial research process of the creation of learning media design, the practical application of audiovisual technology will give greater opportunities to the learners to independently sharpen their competence for the sake of study time acceleration, although the creation of multimedia learning will not remove the role of instructor or teacher. The rationale of the research is that the research working process in the utilization of learning media will orientate itself more toward the students’ need without removing the central role of teacher. In the next stage,

cine-dance is projected to be the design of meaningful learning for any observer of the dance learning process.

The creation of instructional program model of performing arts, or performing arts learning video is the production process of appropriate technology in the series of interactive work among teachers, learners and learning the material of performing arts. Scientific study on the pre-production, production and post-production process and even the practical application of teaching-learning work chart, as a publicizing effort, is highly urgent to be carried out. Such urgency is based on the fact that the utilization of cinematography product in the teaching-learning process of traditional art in Indonesia has not been given serious attention by the workers of recording media art. The teaching-learning of Indonesian traditional performing art as in the case of dance art, the art of gamelan (karawitan), the art of shadow puppet show (pedalangan), and craft art supporting the stage show still uses traditional teaching-learning model. What is meant by the definition of traditional teaching-learning model here refers to series of work in the form of knowledge and skill transfer conducted through teacher and student interaction, class instruction, and the model of exposure to oral tradition? Although the traditional learning method has already used two channels with double receptivity, there are still some opportunities to involve the availability of mechanical and digital technology so that higher effectivity and efficiency will be achieved.

Referring to the effort to achieve excellency, effectivity and efficiency of teaching-learning process which can be seen in the quantity and quality of the outcome product, it is necessary to quantify and validate that the creation of model, the provision and utilization of reference material in the form of audiovisual information media will open up greater opportunities in the process to improve the quality and quantity of students and alumni. This research is not aimed at reducing or removing the role of the teacher in classroom interaction. The effort to optimize the discovery of the instructional documentary program format is based on the identification of the condition of the teaching-learning process as follows.

1.1 Classroom instruction in the form of interaction between teachers/lecturers and the students severely limited the effectivity and efficiency level of the students' learning outcome, and even the productivity greatly influences the "golden period" of an alumnus to stay longer as a well-known artist in his/her field. Golden period

refers to the time span to pursue a career in the field of art, as a variable on "personal charisma" and quality of skill.

1.2 The potential of classroom activeness which is highly dependent on the quality of teachers/lecturers needs to be developed more widely, structured, and sustainably so that the teaching pattern (face-to-face meeting, tutorial and independent learning) in the application of Semester Credit System can be more productive.

1.3 The utilization of audio-video technology and the effectivity of the teaching-learning process is still lacking in attention. Dance learning video has not been understood as technology contribution with potential application to improve teaching and learning effectiveness and efficiency.

Some interesting points to be researched on this occasion is that: a) The work of instructional cinematography, the format of instructional/learning video program (instructional cinematography model) is artwork product. b) The socio-cultural condition of electronic media (audiovisual) utilization in the teaching-learning process of performing arts in Yogyakarta Special Province deserves to be given a better understanding about the effectivity and efficiency of the utilization of audio-video technology-based teaching-learning media

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## **2. RESEARCH ON THE DOCUMENTATION OF THE TEACHING LEARNING OF YOGYAKARTA CLASSICAL DANCE**

The activity of observing the teaching-learning process of Yogyakarta classical dance needs in-depth thought and attention to details. The research team is faced with a range of learning activity in the classroom and the performance formats in the show stage. In such an activity range, the researcher opens themselves to interact with Jogja dance performers. The researcher's study background in dance art gives him an advantage in this research. At least the researcher has been familiar with the movement models and the complexity of the stage technique of Jogja dance. Therefore this research is directed more to the dialectic creative-scientific effort on the activity to combine the potential of audiovisual

technology in the teaching-learning process of dance art.

Documenting the stage show of dance is a scientific, creative dialectic activity of the researcher. Taking photos of wayang wong (dance-drama using real people instead of puppets) festival show, taking photos of art performance in pendopo (large open pavilion-like veranda at the front of a big house where guests are entertained and wayang performances to celebrate family events are held), and taking photos of dance learning activity is a form of initial research step to observe the creative process behind the activity of Mataram dance culture. The researcher realizes that the creative range of Jogjakarta dance can be mapped into single dance, duet, trio, quartet, and even ninesome, sixteen some, and many more. The repertoire of Jogja dance terms such as klana, golek, beksan, srimpi, bedaya, lawung, wayang wong, beksan menak, langen mondoro wanoro, langen driyan, and even ballet is a range of presentation model (performance genre) in Jogja dance. On the other side, there is a learning process with three important aspects of Jogja dance namely learning the wirogo (the dance movement with particular order); wirama (the harmonious state between the rhythm of the performer and the accompanying music), and wirasa (the expression of the performer and the demand of dance characterization).

The mapping of Jogja dance can also be carried out by differentiating three types of movement creativity that is tari putri (female dance), tari alus (gentle dance) and tari gagah (male dance). In this mapping, it can be understood that the model of dance movement is highly influenced by the physical figure of the performers. The personification of the female character model, gentle male character model, the dashing male character model is the aesthetic fact behind the characterization and series of movement of Jogja dance. Demographic mapping can also be carried out on the fact of basic level learning to the advanced level. However, it is worthy of being considered that learning classical dance in the college does not automatically mean learning in the advanced stage. The reason for such a caveat is that it is undeniable that the learning process of Jogja dance is faced with

long time span and high commitment to realize the philosophy of joged mataram (mataram dance) that is sawiji (to agree, be of one mind), greged (a strong urge), sengguh (having the character like), ora mingkuh (not trying to avoid, evade).

### 3. THE MODEL OF LEARNING DOCUMENTARY VIDEO

The utilization of the potential of photography technology (still photography and motion photography) in the process of knowledge transfer is the educative function of recording media application. The creative product of recording media with educative information content (learning media model) is framed under three conditions. Namely, it must contain factual and valid information; it must accurately target its users from the various socio-cultural background. It means that the information content is required to be true and trustworthy, presented under good cinematography order, and reached the targeted media user accurately.

There are five basic components to consider the work of learning media as good, that is creation idea, the talent of the presenter, creative team, the clarity of the targeted users, and production tools. All these factors in the production process of learning media should be taken into consideration carefully at various levels, whether the learning media discuss the topic with basic information coverage or present in-depth and detailed information.

Out of several findings of audiovisual media, after being observed and evaluated, the researcher can take some tentative formulation as follows:

3. 1. Simple learning media presentation, marked by the utilization of steady camera, home video, or even handphone and other non-professional equipment with a single discussion topic. Shot variation and editing are not utilized. Using simple equipment instead of the professional recording equipment or standard broadcast.

3. 2. Complex or high-tech learning media, utilizing the potential of camera recording tool, editing, sound recorder, lighting, artistic setting and the selection of host. The mapping of camera function in the floor plan is very clear, where the editing direction fits the needs of information presentation. The point of discussion can be single or multi, but it is packaged in the form of variety.

3. 3. The learning media of dance requires at least three conditions of recording expression, namely related to the analysis of movement order, related to the standard form of movement and presented in movement analysis, and related to the accuracy of the presentation process. This condition signifies that the expression of performing arts have complexity and uniqueness.



#### 4. THE MODEL OF LEARNING DOCUMENTARY VIDEO

Yogyakarta classical dance refers to the cultural product of Yogyakarta palace created by Sri Sultan Hamengku Buwana I. As a cultural activity, Yogyakarta classical dance has a cultural system with the form of idea complexity, community attitude, and aesthetic products. Its existence is closely related to the legitimacy of Yogyakarta palace as the centre of the new government, and even in the historical fact, it is preserved as the self-identity of a community member. The background of Jogja dance creation is surrounded by a divisive war in the Mataram Kingdom, which is marked by Giyanti Agreement 1755.



Figure 1: Beksa Menak: Fight scene between Menakjinggo and Damarwulan.



Figure 2: Wayang Wong



Figure 3: Srimpi



Figure 4: Bedaya: The performance of Bedaya Dance in Yogyakarta Palace

#### 5. THE DOCUMENTATION DESIGN OF THE LEARNING MEDIA OF YOGYAKARTA CLASSICAL DANCE

To create the learning media of Yogyakarta classical dance, the researcher discover and identify some potential to develop media with a range of complexity: firstly, general learning media determines the description of learning target in a totality of dance work. Secondly, formal analysis learning media give explanation about the movement technique with teachers' analysis and interpretative perspective; thirdly, movement interpretative learning media explain the rules of movement model interpretative based on the students' physical condition; fourth, cultural interpretative learning media study various cultural context to analyze Yogyakarta classical dance in the context of cultural product of the local community; fifthly, the encyclopedia of Yogyakarta dance movement, explains various uniqueness of movement with the

context of characters, technical superiority, and various information about dance philosophy.

The realization of the documentation of instructional cine dance will be directed to five types of recording media art packages with certain specification.

5.1 GENERAL LEARNING MEDIA. It shows in general (through master shot documentation with only one camera as the proof of the attendance of the audience's eyes) where various presentation information can be packaged. All effort is concerted to present 5W + 1 H in the video presentation. The insert of movement order structure, the format of the stage show, dance costume, and other general information should be packaged wholly in one stage show unit.

5.2 FORMAL ANALYSIS LEARNING MEDIA. It shows the audiovisual analysis of the movement shape with movement variation unit and connection of movement order structure from start to finish. Break/pause is inserted in a VISUALLY TECHNICAL WAY to allow the learners to practice the information exposed in the screen. The narration and performer can be separated.

5.3 INTERPRETIVE LEARNING MEDIA. (Giving freedom to the learners to build their own personal style in dance art. Due to the differences in one's physical condition, learners are allowed to make a personal interpretation. General rules apply based on the physical condition of a dancer). The tips of dance art from the teacher can be shown in audiovisual media.

5.4 CULTURAL INTERPRETIVE LEARNING MEDIA. (Presenting audiovisual information and cultural, social, historical, economic, psychological, philosophical, aesthetic analysis of artwork through learning media).

5.5 CINE-DANCE LEARNING MEDIA (CRITICS & ENCYCLOPEDIA) is the package format of various brief information in the form of audiovisual media to improve understanding on 5W + 1 H of Yogyakarta classical dance.

## 6. CONCLUSIONS

The creation of learning instructional model is constrained by various rule governing the practice of education. Adaptation to various rules is directed at the distinctive design of learning material. In the context of the learning media of Yogyakarta classical dance, the researcher discovered the distinctiveness of design framed in the format of kinetic learning.

Yogyakarta classical dance has two teaching dimension, and it orientates itself toward the skills of

moving technique, philosophical view, and the affective aspect of the performer. The field and domain of learning material need mapping and strategy in the elaboration of learning syllabus. □

The creation of learning material needs some trial in each teaching topic discussion. It is directly related to the needs of the learner for a creative pattern □ in multimedia learning.

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