

# Learning Management of Ramayana Ballet Roro Jonggrang Foundation

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**Abstract**—This study aims to describe the learning management Ramayana ballet roro jonggrang foundation. This study uses descriptive qualitative research methods. Data collection techniques used in this study are the in-depth interviews. The instrument used was the researcher who assisted with the recording tools and documentation. The data analysis technique used is Miles and Hubberman interactive model of data reduction, exposure data, and inference. Source triangulation is carried out so that the results of this study are valid and accountable. For this reason, data collection was carried out by in-depth interviews between sources. The results show that the dance practice by the Roro Jonggrang Foundation at Ramayana Ballet Prambanan has several stages, there are stages that must be performed by dancers starting from beginner children to becoming the main character. Learning is divided into 4 main parts. First, boys, the stages are tantangan, jejeran, mino, gelar. Second, girl, parekan rahwana, kijang wono, mino. after mastering the stages of children then entered the third stage of the character, for the men begin with Jembawan, Anilo, Anggodo, Anoman. On the other hand women starting with Kijang Kencono, Sayemprobo, Tara. The last stage is the Main Figure, for the men begins Sugriwo, Wibisana, Lesmana, Rama. the woman Trijatha, Shinta.

**Keywords**—*learning management; ramayana ballet; yayasan roro jonggrang*

## I. INTRODUCTION

Ramayana ballet is a mahabarata epic staged from 1961 until now and is still developing. The epic story of Ramayana is inspired by the reliefs on the balustrade of the Prambanan temple, it is supported by a journal written by Emiliana Sadilah [1] stating the play stalls performed at the Prambanan Ramayana Ballet refer to the Prambanan Temple relief stories especially the reliefs on the Shiva and Brahma temple walls. In her journal Putri Pramesti [2] mentioned that the Ramayana story has been changed in various forms of literary works, dance performances and puppet stories. Some patterns of Ramayana offerings that developed in dance performances after 1961 were with the "Ramayana Prambanan Ballet" which has become an annual routine agenda every May-October. The Ramayana era full story has also been present as a pattern of presentation in Prambanan since 1989.

This is supported by Soedarsono [3] stating that the Ramayana Ballet performance of four episodes since 1961 was

staged on the Prambanan Open Stage which runs from May to October each year, always handled by the Roro jonggrang Foundation. The performances of the four episodes staged at the full moon are as follows: 1) The loss of confiscation, 2) Hanuman ambassador, 3) Kumbakarna Lena, 4) Sacred Fire. So that the Roro Jonggrang Foundation is a Ramayana Prambanan Ballet Pioneer who is well known in the world today.

Initial observations that have been made show that the training process of the Roro Jonggrang Foundation which is carried out in Ramayana ballet is not optimal, this has an impact on the quality of the Ramayana ballet performance by the Roro Jonggrang Foundation currently decreasing. There are still many dancers who do not understand how the process of mastering movement techniques and deepening the dancer's character, which makes the current quality of the show less than optimal. it is also related to the training performed by the dancer not going through the proper stages. Therefore, this research is expected to obtain a structured pattern so that mastery of movement techniques and deepening of dance characters can be achieved. For this reason, learning management is needed to maximize mastery of movement techniques and deepen the character of dancers. Learning management consists of planning, implementing, and evaluating.

### A. Learning Management

Ricky W. Griffin [4] states management is a series of activities (including planning, decision making, organizing, leadership, and control) directed to organizational resources whether human, financial, physical and information to achieve the goals set by the organization. This statement is supported by Richard [5] which states that management is the achievement of organizational goals effectively and efficiently through planning, management, leadership, and control of organizational resources.

This opinion is reinforced by the opinion of George R. Terry and Leslie Rue [6] states management is a process or framework, which involves the guidance or direction of a group of people towards the goals of the organization or real intentions. Management is an activity, its implementation is called managing, while the executor is called manager or

manager. 5 main functions of management consist of planning, organizing, staffing, motivating, controlling.

Learning styles define different strengths and preferences in the way information is acquired and processed [7]. Learning management is the process of an activity designed to help someone learn a new ability and / or value that can run well, effectively, and efficiently. Research conducted by Ramirez-Correa, et al [8] summarizes some notions of learning management namely An Learning Management Systems is defined as a process of learning enabled by the Internet (Gunasekaran et al., 2002), whose main objective is to complement traditional teaching, enabling the development of more portable and flexible learning methods (Zhang and Nunamaker, 2003). In addition, these tools enable students to organize their instructing tempo and to adapt learning in line with their personal requirements (Baylari and Montazer, 2009; Cheng, 2014a; Cheng, 2014b).

The main purpose of learning management is to obtain the best ways, techniques and methods to be carried out, so that very limited resources such as energy, funds, facilities, material and spiritual in order to achieve learning objectives effectively and efficiently. Learning as a process activity, consists of three stages. These stages include: the planning stage, the implementation stage, and the evaluation stage.

### *B. Ramayana Ballet*

In Yogyakarta, there is one of the works of the nation's children which is very popular, located in the Prambanan Temple area, the Ramayana Ballet. This is supported by research Emiliana Sadilah [1] which states that Ramayana Ballet is able to unite a variety of Javanese art in the form of dance, drama and Javanese gamelan music. In one stage and one momentum to present the story of Ramayana.

Moehkardi [9] explains that the meaning of ballet is drama that is performed without prose and song dialogue, and without the mastermind's narrative. The storyline is presented solely through dance moves and dancers' expressions, through this way it is expected that the audience, especially those who do not understand Javanese, will be able to follow the storyline presented.

Ramayana Ballet by Satoto [10], Ramayana Ballet is a type of dramatic drama. Thus Ramayana Ballet is an expression of art with the theme of the Ramayana Epic with the media of motion and dance. Soedarsono [3] states that the Ramayana Ballet performance of four episodes since 1961 was performed on the Prambanan open stage which runs from May to October each year, always handled by the Roro Jonggrang Foundation. The performances of the four episodes staged at the full moon are as follows: 1) The loss of confiscation, 2) Hanuman ambassador, 3) Kumbakarna Lena, 4) Sacred Fire.

## II. METHODS

Research on the learning management of the Roro Jonggrang Foundation in support of the international Ramayana ballet performance uses a qualitative descriptive method. Descriptive qualitative method is a research method that aims to describe fully and deeply about social reality and

various phenomena that occur in the community that are the subject of research so as to describe the characteristics, characters, traits, and models of these phenomena [11]. This study aims to extract data that are not numeric and cannot be generalized so that researchers use qualitative methods to obtain the desired data so that the data obtained can be described according to the facts obtained based on facts in the field

This research was conducted during May to August 2019 in Yayasan Roro Jonggrang and located in Ramayana Ballet Prambanan. The Object of this research is Learning Management. This study uses 3 data collection techniques, the first is an observation conducted to determine the management of learning at the Roro Jonggrang Foundation. The second is interviews, data collection techniques used by direct and indirect dialogue [10]. The third is documentation in the form of photos and recording aids. The hallmark of qualitative research is inseparable from observation. But the role of researchers determines the overall scenario in research [11]. The instrument in this study was the researcher himself, who was directly involved in research into the learning management of Ramayana Ballet Yayasan Roro Jonggrang Foundation.

The collected data will then be analyzed descriptively qualitatively. Data analysis is the process of processing data. Qualitative data analysis is data reduction which includes selecting data through a summary or brief description, and processing the data into a more targeted pattern. Research systematics planning, observing, implementing, and reflecting on each cycle. Data analysis in this study uses an interactive model from Miles and Huberman [13], which explains that there are three components in this model's analysis technique, namely: data condensation, data display, drawing and verifying conclusions.

## III. RESULTS AND DISCUSSION

### Learning management of Roro Jonggrang Foundation

#### *A. Planning*

Roro Jonggrang Foundation applies management principles from planning, implementation to evaluation Ricky W. Griffin [4] states management is a series of activities (including planning, decision making, organizing, leadership, and control). In planning, before the performance was held, all members of the board of the Roro Jonggrang Foundation held a meeting to discuss the agenda of the activities to be carried out to welcome the Ramayana ballet. At the beginning of the meeting discussed the evaluation of last year's performance, where each dancer division gave a report on the development of dancers, from this discussion the committee gave opinions and input to improve the quality of the presentation. This is supported by the opinion expressed by Ramirez-Correa [8] which states that Learning management is the process of an activity designed to help someone learn a new ability and / or value that can run well, effectively, and efficiently. From the dance division in particular, conveying how the development of each division, in the dance there are several divisions, for the men's division there are 3 coordinators namely, children's mass dance by fathers SY and WA, adult mass dance by fathers SR

and kindergarten, and figure dance dance by Mr. TS and JP. Then for the women's dance division there are 2 dimensions, mass dance by mothers AT and YY, and for character dances by mothers ED and AJ.

Furthermore, the management determines the number of mass dancers from each division, after that the management gives a list of dancers who will fill each division. There are several stages to achieving the deposition of dancers.

1) The first is a boy, the first stage that must be passed is a dance *Tantangan* where the difficulty level of this dance is very low, so for children who are beginners this dance is very good because it can introduce how to make up, dress, dance and most importantly is dancing on a stage that many people see, self-confidence starts to be nurtured to improve abilities. After the child is able and is considered to master the next stage is the *Jejeran* dance, at this stage children are confronted with dances that have a longer duration and must be able to equalize the movements to make them appear visible, memory skills and movement techniques that are still very simple then increase to increase range of motion that has been mastered before. After being able to master properly and correctly, the child then enters the stage above the *Mino* dance, in this dance the level of difficulty is also increased compared to before, the child's memory ability is also improved, considering that during the 3rd night the staging of the intensity out is also very much, so really need children who are able to remember well. The last stage is the *Gelar* dance, in this dance children are faced with floor patterns and dance properties in the form of sticks they are able to master well. In addition, children must also be able to dance war dance with *Buto* dancers who need mental, technical, memory and good confidence. The four stages must be passed by the children step by step, if they do not meet the criteria, the child may not enter the next stage. It is very important as a provision to proceed to the next stage.

2) The second is a girl, almost the same as the male dance stage, the first is the *Parekan Rahwono* dance, a dance that is very easy because of the low level of difficulty, this dance aims to introduce children to know and experience the live performance on stage. It is only after knowing and understanding that it enters into the next stage, namely the *Kijang Wono* dance, the difficulty level of this dance is also moderate, the duration is also short, so it does not require difficult memories. After that the most important and basic dance of all the girls' dances is the *Mino* dance, this dance becomes the basis for continuing the next stage, the characters. Similar to male dance, if the child has not mastered it well or the deposition of dance has not been reached then the child may not have entered the next stage.

3) Third is entering into a character, for men starting from the character *Jembawan*, after going through the previous stages, the first character given is *Jembawan*, almost as understanding as the stages traversed by children, the character of *Jembawan* the level of difficulty and the containment of character is simpler and easy to understand, so it is very suitable for beginners to learn characterizations. After that *Anilo*, this character tends to move more swiftly than *Jembawan*, with a character who is a bit more agile demands a woman's dancers to explore better movements, to match the

character being played. Then after being able to master the next stage namely *Anggodo*, this character is very agile and energetic, the ability of dancers is needed to master *Anggodo's* character. As the final point is *Anoman*, *Anoman* is the culmination of the third stage, it takes good energy, technique, breathing, and understanding to become an *Anoman* figure.

The female character starts from the *Kijang kencono*. This figure is the initial representation of a dancer who enters a character in the *Ramayana* ballet. After that, the next step was *Sayemprobo*, a different character from *Kijang Kencono*, due to differences in character, *Sayemprobo* was subtle in character while *Kijang Kencono* was agile, dancers were demanded to be able to master the deepening of the character of *Sayemprobo*. After being able to master it, then enter the stage of *Tara*. Where is the peak of the character before entering the main character.

### *B. Implementation*

The *Roro Jonggrang* Foundation is in *Pulerejo RT07 / RW 03, Bokoharjo, Prambanan, Sleman*. To practice at the *Prambanan Ramayana Ballet* complex, the training is conducted 2 months before the performance, the training is held every Wednesday and Friday, then one month before the performance stage with live gamelan. This is supported by research *Emiliana Sadilah* [1] which states that *Ramayana Ballet* is able to unite a variety of Javanese art in the form of dance, drama and Javanese gamelan music. In one stage and one momentum to present the story of *Ramayana*.

Training starts at 04.00 PM until sunset. The exercises are divided into several divisions, then after that they are combined together. One month before the performance there will be intensive training, but many are still not warmed up especially men, this obstacle is what makes the training ineffective. Because of the dancers' busy schedule, the management is also confused about the situation. With the existing human resources, the board tries to implement all the plans that have been arranged previously.

The performance was held on the open stage *Ramayana Ballet Prambanan*, with four divided by four days reinforced by the opinion *Soedarsono* [3] states that the *Ramayana Ballet* performance of four episodes since 1961 was performed on the *Prambanan* open stage which runs from May to October each year, always handled by the *Roro Jonggrang* Foundation. The performance was performed in accordance with the results of the decision at the meeting, which had been agreed to be carried out as well as possible, each dancer had to go through stages that had to be carried out so that mastery of dancers could be achieved. But in the implementation there are several obstacles faced, one of which is the busy dancers and many who choose to perform outside *Ramayana*, this is because with a little income makes dancers choose to dance in other places that have more income, it cannot be denied remembering someone's financial condition is different.

### *C. Evaluation*

After the performance, the performance evaluation meeting was held for four days, then a dialogue took place between the management to make improvements in each division. Then

fixed to improve the quality of the presentation, related to the stages of mastery mastery also discussed, how to improve each individual in playing his role. If the mastery of dance has been achieved, then the dancer deserves to go to the next stage, if it will not remain there until finally mastered it

#### IV. CONCLUSION

Roro Jonggrang Foundation's Ramayana Ballet learning management starts from planning, implementation, and evaluation. Mastering movement techniques and deepening the dancer's character must be passed by dancers starting from the small to the adult, the stages are carried out in the order that has been done. Learning is divided into 4 main parts. First, boys, the stages are *Tantangan, Jejeran, Mino, Gelar*. Second, girl, *Parekan Rahwana, Kijang Wono, Mino*. After mastering the stages of children then entered the third stage of the character, for the men begin with *Jembawan, Anilo, Anggodo, Anoman*. For women starting with *Kijang Kencono, Sayemprobo, Tara*. The last stage is the Main Figure, for the men begins *Sugriwo, Wibisana, Lesmana, Rama*. The woman *Trijatha, Shinta*. But in the implementation there are several obstacles faced, one of which is the busy dancers and many who choose to perform outside of Ramayana, this is because with a little income makes dancers choose to dance in other places that have more income. Education must be given about its importance through the stages of mastery of dance. Management must also provide the best both in terms of financial and management.

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