

Implications Imagery Practice Towards the Final Result of Prawira Watang Dance Learning Process in Isi Surakarta

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ABSTRACT

The learning process in any field is always based on measurable methods and systems, both in practical education and theoretical. This study raises the imagination of imagery in the artistic world, namely learning Prawira Watang dance at the Department of Dance, Indonesian Institute of the Art Surakarta. The background of this research is practice of imagery in the dance world is rarely discussed and researched. The purpose of this study was to determine the process and implications of mental imagery training in learning Prawira Watang Dance subjects. The research assessment used is quantitative. The analytical tool used in Komarudin and Monty P Satiadarma's discussion of mental imaging: the principles of mental imaging, classification, type, and respiration in the Prawira Watang dance practice subject. The results of the analysis conclude and it is found that mental imagery training methods have implications for the area of concentration, increase self-confidence, control emotions, and increase the strength of partnerships and strategies. If traced into the area of the Prawira Watang dance, this implication is more significant for the areas most effective, movement, aesthetic skills, and imaginary training methods.

Keywords: *Implication, imagery, dance, prawira watang*

1. INTRODUCTION

The process of learning dance, both formal and informal, is always accompanied by methods. Prawira Watang dance learning at the ISI Surakarta Dance Department applies the imaging method, namely the imaginary training method, or imagining dance movements. Imagining is usually applied to an athlete. However, there are similarities between dancers and athletes, both practice and skill oriented.

There is an important thing in the world of skills, be it athletes or dancers. Mental imagery training is one of the important pillars in supporting the quality of learning, especially practice-based education. This phenomenon causes this study to examine more deeply the impact of emotional training on the final dance qualification result.

The object of this research material is the learning process in the Prawira Watang dance training subject in the ISI Surakarta Dance Department. The assumption is that imagery training plays a major role in determining learning outcomes. What this research wants to express is imagery training and its implications.

Why was the Prawira Watang dance chosen as the object? Because the dance requires good skills. The dance has an attractive character, is skilled, agile, and strong. Therefore, imagery training is important in an effort to achieve a good final result.

2. LITERATURE REVIEW

Imagery is a technique or method of training mental skills that an athlete must master. Imagery training has been shown to provide benefits for athletes to recreate the experience of motion in their brains, so that athletes are able to properly display these movement patterns when competing. The imagery process is observing, paying attention, and imagining certain motion patterns and remembering these motion patterns in the brain (Komarudin, 2013). Thus imagery is a form of mental training that is carried out by imagining or bringing back an object in the mind, a series of activities, events or experiences of movement that are correct, and have been stored in memory.

Another view was conveyed by Marten that imagery is an effective technique to improve sports performance. This statement is based on a review of the results of research he has done for twelve years from 1970-1982 regarding the effect of imagery training on basketball free throw skills, kicking a soccer ball, early movements in swimming, throwing arrows, karate, volleyball. . service and tennis. and golf (Vealey & Walter, 1993).

Likewise with the empirical evidence that has been reported in the results of Pongsuphan's research on the effect of imagery on the accuracy of tennis services, Jumnonhnain about the effect of image on weightlifting

achievement and Jaiton about the effect of image on short distance swimming achievement. All of them are oriented towards the conclusion that imagery has a positive and significant effect on skills (Karnjanakit, 2000).

According to (Komarudin 2015), imagery training is a technique or method of developing mental skills that athletes must master. Imaging exercises are proven to provide benefits for athletes to recreate the experience of motion in their brain, so that athletes are able to properly display these motion patterns. Komarudin added, imaging exercises are useful for improving athletes' abilities, one of which is mastery of sports movement skills, mastery of strategies that will be used in competition, preparing to appear confident, improving interpersonal skills, and controlling psychological symptom control, concentration, and corrections error.

Based on the description above, there is not a single literature that discusses imaging methods in dance training. In fact, in principle, learning between sports and dance has something in common. Technically, dance learning is required to carry out various kinds of exercises in order to have total physical and spiritual health or total fitness, not limited to physical fitness but also emotional, mental and social health. This fact then encourages this research that imagery is important in the world of dance.

3. RESEARCH METHODS

This research was conducted quantitatively. Quantitative methods can also be interpreted as research based on the philosophy of positivism and used in certain populations or samples. The distribution of questionnaires was carried out in the Department of Dance at the Fine Arts Institute (ISI) Surakarta, even semester students of the 2019 academic year classes ABCD and E. This data is primary data in the form of text taken from 100 respondents or users. The research steps are divided into several stages, namely detecting problems, determining the theoretical basis, distributing questionnaires, formulating assumptions and drawing conclusions, and writing reports (Sugiyono, 2013: 486).

4. DISCUSSION

4.1. The scope of the Prawira Watang Dance

Prawira Watang dance is one of the warrior dances. This dance is usually performed alone or in groups. Etymologically, prawira means a strong warrior, while watang means a long stick weapon. The definition of prawira watang is a tough warrior who is both proficient and skilled at playing long stick weapons. Prawira Watang tells of a group of soldiers who are practicing to master long stick weapons (toya). The dance was created by dance artist S. Maridi, as well as the development of

the Eko Prawiro dance in 1962 (Didik Bambang Wahyudi, 2016).

In the framework of its development, the Prawira Watang dance route was created through the traditional Javanese dance style of Surakarta combined with the movements of pencak silat, especially the skill of playing a stick, which is also included in the type of *wireng* dance. The Surakarta style tradition is depicted through the movements of *sembahan watang*, *sabetan watang*, *wunggung watang*, *ancapan watang*. Meanwhile, the martial arts movements adopted consist of kicking the feet, hand movements, horizontal kicking movements, and so on (Didik Bambang Wahyudi, 2016).

Furthermore, this dance is performed in the prosenium room, with the model facing the audience in a sequence of performances: *Maju beksan*, *beksan*, *jurus*, and *beksan* retreat. Besides that, it also plays floor patterns with a large volume. The clothes used are the *wiron sandatan* model with a *kodokbineset* headband or a *songkok* model. Dance music uses musical instruments with the song *Lancaran Baetakandas Laras Pelog Pathet Lima*, *Ladrang Gangsaran Laras Pelog Pathet Lima* (Didik Bambang Wahyudi, 2016: 105).

In terms of character, Prawira Watang Dance is included in a dance class that emphasizes the aspects of skill, physical strength, and dancer courage. Apart from that, there are also aspects that are spirited, tough, masculine, agile, to a disciplined and unyielding attitude.

4.2. Prawira Watang Dance Learning Stage

The stages of learning the Prawira Watang dance practice course are carried out in several stages consisting of: physical injection, pouring, imagery training, independent training, then presentation training. Students must pass through a series of stages. However, the most important stage in the learning process is imagery training. Because this stage has an important relationship as a result of learning. So that structurally it greatly affects the quality of learning outcomes.

The stages of the learning process become a good educational intermediary as a basis for knowledge transfer. Therefore, educational institutions in Indonesia are competing to make breakthroughs in learning, so that the materials provided arrive well and are in accordance with the designed curriculum. Therefore, the learning stages in the Prawira Watang dance training course must be taken sequentially so that the condition of the student's body is ready to absorb and apply the material presented.

4.3. Prawira Watang Dance Parable Exercise

Parable training in the Prawira Watang dance can be observed through preparation before practical presentations, both during classroom practice and during practical exams. Class practice can be seen in grambyaran activities, which are activities to imagine

dance movements performed by students participating in the course, outside of class, or in class but not in a practical capacity. Because the exercises are done in groups, the process of imagining can be done outdoors. Imagining is done independently, and in between imagining is usually done in coordination with each group.

Then the question arises, is it possible for the mental imagery training process to be carried out outside of course hours? For example, such as out-of-class self-training, such as in a park, in a special room for practice, and this may be done in the residence of each student. This is very possible and is a common sight at the ISI Surakarta campus.

Imagery training in the Prawira Watang dance can be done anywhere, usually accompanied by music. Therefore, they usually imagine listening to music that is used to accompany the dance. An example of a concrete attitude, imaging exercises can be done while sitting, accompanied by listening to music in the lobby of one campus building accompanied by small movements of the hands or head. The same thing is very possible in other places such as: rented rooms.

4.4. Mental Imaging Paradigm in the World of Dance

Imagery refers to an attempt to re-create the experience in the mind, that is, to create or re-create the experience in the brain. The process in imagery training begins with recalling information or movement experiences stored in brain memory and reshaping it into a movement pattern. The appearance of motion patterns in images is an important product of memory reflection. Imagery in the world of dance is usually used in the preparatory stage before starting a show or during the warm-up process. However, so far this activity is not called imagery but *grambyangan* (imagining activity).

A concrete example of mental imagery activity in dance is the activity of dancers who use images in preparation for dancing at an event. The dancer imagines the floor pattern, imagines the motion, the sound of the music, and the audience presence. This imaginary activity is believed to help increase self-confidence, concentration and mentality while dancing. The learning process of the Prawira Watang dance, the imagery process is an important part of every student. This means that these stages are important as an effort to convince the body to be able to record the motion material delivered by the lecturer.

Transfer of knowledge in dance, especially practical subjects, has different procedures from other practical courses. One of the procedures is the imagery process. Overall, imagery is carried out and applied in all dance training courses, however the Prawira Watang Dance course is a dance force in itself because of its energetic

dance movements and a little acrobatic. To achieve the best performance in mastering the material, a dancer must to perform dances in a flexible, animating, precise, and beautiful manner with all his behavior, including mastering musical rhythms, and having good posture for a dancer.

In another section, dancers must also be physically and mentally healthy, including: emotional, mental, and social. This can have a positive impact on the dancers in the show. The dancer's stature can also be likened to a sportsman who is good, quite energetic, and relaxed. Therefore, it can be concluded that in the preparation stage a dancer does not only have to prepare physically or aspects of the performance, but the dancer must also make mental preparations in order to perform a show well. Imagery mental activity in the world of dance is known as *grambyangan*.

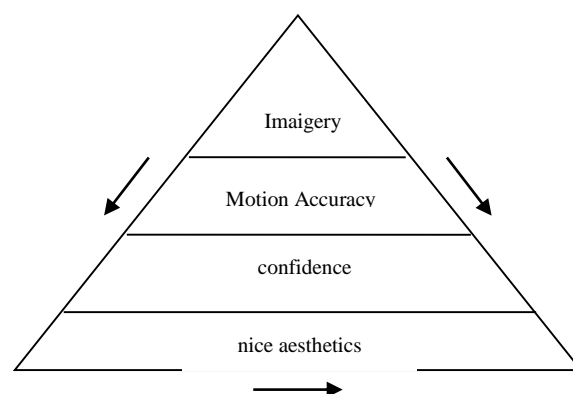


Chart 1. Flowchart of imagery substance in Prawira Watang dance lessons. (Compiled from various sources)

4.5. Implications of Parable Practice

There are objectives to be achieved in training activities. A coach divides training sessions into several stages: physical, technical, tactical and mental training sessions. Regarding the various training sessions carried out, of course, it has several benefits for a dancer. No exception with the imagery training session.

(Monty P. Satiadarma, 2000) suggests that the ability to develop images can improve a person's physical and psychological condition. Weinberg & Gould (2007: 306-308) explain: a person can use imagination in many ways to improve physical and psychological abilities. According to (Monty P. Satiadarma 2000) the benefits of using omagery training include:

1) Increase concentration, There are times when a person has difficulty concentrating in dealing with certain moments. Through imagery training, the dancer can imagine these moments and at the same time imagine how he can maintain his concentration. 2) Increase self-confidence, because a dancer can imagine how he should perform the dance on the stage. Thus dancers can practice developing self-confidence. 3) Control of emotional

responses. A dancer, for example, can imagine how he performs a dance with an emotionally formed body expression on stage. 4) Improve skills training, by practicing the parable of dancers indirectly, by honing skills through their imagination. Because in his shadow it was as if he was really bringing a dance on stage. 5) Developing a strategy, through a dancer's imagination can imagine what strategies will be carried out later if they experience unexpected difficulties during the stage. For example, there is a costume function that is less than optimal, lighting disturbances that are imperfect, and can also anticipate panic in the performance space.

The explanation is of general implication. This means that these implications generally occur in various fields of training activities such as swimming athletes, javelin throwing, beautiful swimming, diving and so on. Even the implications above also exist in the world of dance. But concretely, the of dance has very specific implications regarding the impact of imagery training. The important and significant intermediate points are: accuracy of motion, aesthetic goodness, and the most effective imaginary rehearsal.

Movement accuracy is related to accuracy and dexterity as well as skills in performing dance movements. The accuracy of the Prawira Watang Dance movement can be seen through the *onclangan* movement. This accuracy is largely determined by the mental imaging of individual. However, practical training is also a decisive part. However, the stage before practical training, mental imagery training is the first mental image performed by all dancers, in terms of stage dance it is called pentas *nggrambyang* or *grambyangan*.

The next point is aesthetic prowess. This point speaks of a sense of beauty. The sense of beauty is determined by the suitability or value of the movement and the beauty of the dance that is performing. This means that the perspective of beauty that is used as a benchmark is the aesthetic suitability that applies in dance. For example, *luwes* aesthetic concept. *Luwes* is defined as a term to describe dance assessments related to body movements. Then the concept of seriousness, the concept is interpreted to represent the dance performed by dancers. So the elements are more complex, because properness in the art of dance includes various constituent elements, from the quality of motion to the interpretation of motion through music.

The next implication is the most effective and efficient rehearsal of the imagination. This assumption is taken from the results of distributing questionnaires from 36 class students participating in the Prawira Watang dance practicum course, 85% of which argue that mental imagery training techniques or in the language of the *grambyangan* dance are an effective method to achieve dance quality. Another opinion was expressed by 15% of students who considered it the most influential practice.

5. CONCLUSION

The results of the analysis found that 1) the imagery training method had an impact on the final results of students in terms of: concentration, increased self-confidence, emotional control, and increased initiatives and strategies in the practice of the Prawira Watang dance. 2) Has a good impact in dance performance: good imagination, accuracy of movement, accuracy of archetypes, self-control, and good aesthetic skills. 3) Become the most effective imaginary exercise model.

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