

Research Article

Media Learning About the Structure of Movement in the Gunungsari Mask Dance of Tumpang District

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ORCIDIka Wahyu Widyawati: <https://orcid.org/0000-0003-315-8302>**Abstract.**

This study examines the structure of the Gunungsari mask dance movement at the Setyo Utomo dance studio in Glagahdowo hamlet, which in its development is rarely in demand by the younger generation because of the rare material and rarely exposed. This research can be used as a new insight in traditional dance vocational studies. The Gunungsari mask dance has a characteristic in every movement that must be introduced to the wider community, especially to students. The authors aim to describe the structure of the Gunungsari mask dance movement which can be used as an introduction to the arts of the Tumpang area for SMPN 1 Tumpang. The research method was used in the form of a descriptive qualitative approach. The research data was obtained through observation to determine the structure of movement in the dance, while interviews were conducted with four different speakers. The documentation technique was carried out using previous documents regarding the structure of the Gunungsari mask dance movement at the Setyo Utomo dance studio in Glagahdowo hamlet. The results of this study show that the motion structure of the dance is divided into three parts, namely the opening motion (which begins with the *Mentang Gendewa* movement), the core motion (starting with the *Singget Mundur Kebyok Ghelap* movement), and the closing motion (starting with the *Backward Singget* movement). It is hoped that this research can be used as one of the learning materials, as well as a reference to add insight to the vocational dances of the Malang area.

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1. Introduction

Education becomes a space for learners in the learning process, knowledge and skills. The learning experience of students can be used as motivation for an educator to provide new things that can be used as learning teaching materials. One of the learning that has a uniqueness in the teaching materials is art, because of the creativity of an educator in creating a subject matter. Art is one of the sources of value in cultural education and national character (Rahayuningtyas, 2015), one of the arts that serves as a means and medium in education is dance art.

Dance art is one of the intermediary media to introduce regional art to students, dance art as an expression of one's expression of one's expression through the medium of body movements that are rhythmic and have elements of beauty. It is explained by Sumaryono in (Rahayuningtyas, 2015) that dance is a rhythmic and beautiful gesture, rhythmic movements have harmony in their movements. The art of dance cannot be separated from the value of beauty which is embodied in a gesture.

Motion is the main element in a dance that will be a medium of communication between a dancer and the *audience* in conveying the meaning contained in it. Dance movements are created from various activities such as daily movements, but in their movements have the value of beauty and meaning contained. In dance movement education can increase the stimulus of students, explained by Hidajat that the most basic teaching material for dance in children is the provision of stimuli to want to move with their own abilities (Hidajat, 2013). Motion is also created from small elements that make up the structure of dance movement.

The structure of dance movements is the smallest part in a dance that is arranged systematically or structured. In the structure of dance movement, it consists of three parts, namely the opening motion, the core motion and the closing motion which forms a variety of motions so that it has an overall meaning value. Royce said that the results of certain dance style language are found in structural dance studies (Widaryanto, 2007). Every dance that exists must have a movement structure, one of which is the Gunungsari Mask Dance.

Gunungsari Mask Dance is a depiction of a *kstaria* from a kingdom in Kediri who likes to travel in the forest, Gunungsari has two different characters, namely masculine and feminism. The character is depicted in a movement that has beauty such as the movements of birds, fish and women (Rahayuningtyas, 2015). In its development, gunungsari

mask dance is rarely in demand by the younger generation because the dance is not widely known by the wider community, and has a large variety of movements. So that this can be used as an introduction, insight and new knowledge to students as teaching material in the world of education in the traditional dance section.

The above problems can be used as a reference for researchers in making a study on the learning media of the movement structure of the Gunungsari Mask Dance which has never existed before. The researcher took the research title "Media Learning About the Structure of The Movement of The Gunungsari Mask Dance Sanggar Setyo Utomo, Glagahdowo Hamlet, Tumpang District".

2. Methods

The research method used is qualitative research that produces descriptive data in the form of words in writing or spoken from a source. Qualitative research is more towards social situations that can solve problems in the field, emphasized by Sugiyono that qualitative research is used to produce a new theory (Sugiyono, 2019).

Data collection techniques are carried out using observation techniques, interviews and documentation. This research was carried out in June-August 2022, the observation was carried out at the Setyo Utomo Dance Studio in Glagahdowo hamlet and at the SMP Negeri 1 Tumpang school. The interview guidelines used were structured and unstructured to four speakers to obtain research data on the structure of the Gunungsari Mask Dance movements, the speakers included Budi Utomo (58 years old) as the owner of the Setyo Utomo Dance Studio as well as a dancer and successor of the Gunungsari Mask Dance, Bowo Supriatin (23 years old) as a dancer and also a mask craftsman at sanggar Setyo Utomo, Supriyadi (63 years old) as a musician or musician in the Gunungsari Mask Dance performance, Endang Setyowati (49 years old) as an observer of the Gunungsari Mask Dance art. The documentation technique was carried out in previous documents in the form of videos and photos regarding the movement structure of the Gunungsari Mask Dance.

Data analysis in this study uses the theory from Miles and Huberman in 1992 which consists of data collection, data reduction, data presentation and drawing conclusions (Sugiyono, 2019). Furthermore, data reduction or processing data is carried out by sorting out the data that has been collected. The data presentation stage is carried out to organize the data that has been sorted out to be arranged in the form of

graphs, charts or narratives so that they can be easily understood. The last stage of drawing conclusions carried out can make the answer to the formulation of the problem regarding the research discussed and can be used as a new finding. The data that has been analyzed is then validated using two triangulations, namely source triangulation and triangulation techniques or methods.

3. Results and Discussion

The results of this study describe the researcher's findings on the motion structure of the Gunungsari Mask Dance which includes a variety of movements such as the variety of opening motion, the variety of core motion and the variety of closing motion.

3.1. Opening Motion Variety

The variety of opening movements is the initial part in dance movements, gunungsari mask dance in the opening variety has 10 motion motifs consisting of *Mentang gendewa*, *kebyok sampur*, *singget mundur*, *kebyok sampur gejug*, *singget pogokan*, *labas lamba*, *golengan*, *nyicik*, *singget mundur*, *labas rangkep*.

3.2. Variety of Core Motion

The core variety of motion has 34 motion motifs that describe the character of the Gunungsari figure himself. The motive of the movement consists of *Singget retreat kebyok ghelap*, *gejug geleng*, *singget maju*, *nebar jala*, *ongkek seblak*, *pogokan rangkep*, *ongkek seblak*, *awe-awe*, *ongkek seblak*, *tumpang tali*, *gejug mundur*, *singget maju*, *semarangan*, *ongkek seblak*, *ngoco*, *ongkek seblak*, *sogokan*, *lembehan*, *ongkek seblak guwakan sampur rangkep*, *ongkek seblak*, *lenggang*, *gejegan rangkep*, *singget backward*, *labas rangkep*, *singget keplesan*, *ghelap*, *singget maju*, *gambuh mara seba*, *galuh irig*, *ongkek kebyok*, *merak dedes*, *merak ngigel*, *merak mabur*. In the variety of core motion, it tells more about the journey of Raden Gunungsari in the forest so that there are many movements that depict animals such as peacocks.

3.3. Variety of Closing Motion

The variety of closing motion is the last part of the dance series, in this part the motion motif is less than that of other varieties of motion, the variety of closing motion has 7 motion motifs consisting of *singget backwards*, *menjangan ranggah*, *dali nyampar banyu*, *ceklek'an*, *miyak glagah*, *lampah tiga*, *singget backward ghelap*. In the variety of closing motion there are several variations of motion that describe the behavior of an animal such as in deer animals and bird or poultry animals.

The data presentation above describes the Gunungsari Mask Dance consisting of 51 motion motifs as a whole, including the variety of opening motion (10 motion motifs) which begins with *gendewa menthang* motion, the core motion variety (34 motion motifs) starting at *the reverse singget motion kebyok ghelap* and the variety of closing motion (7 motion motifs) starting with *the backward singget* motion. The Gunungsari Mask Dance movement has its own uniqueness with other movements that can be exemplified in the *Merak Ngigel* movement motif which is a characteristic of the Gunungsari Mask Dance, as in the following picture.

Gunungsari Mask Dance has many motion motifs so it is rare for a dancer to dance it. In addition to its unique movements, the mask used in the Gunungsari Glagahdowo Mask Dance is different from the Gunungsari mask in other regions. The mask in the Glagahdowo area has a golden yellow *sinom* on the lower part of the right and left sides of the mask, besides that it does not have a *horn* on the upper middle of *the jamangnya*.

Gunungsari Glagahdowo's mask is dominated by white which symbolizes his character or personality who is wise and has good thoughts on Raden Gunungsari. There are several motifs contained in the Gunungsari mask such as eyebrows, eyes, nose, *mrenge*s mouth (opening the mouth so that the teeth are visible slightly), *brenge*s (long whiskers dangling down), *jamangan* (carvings found on the top are dominant with curved plant motifs and peacock ornaments), *sumping* (carvings on the ears), *sinom* (found at the bottom of *the sumping* found on the right and left sides), *urna* (found on the forehead between the right and left eyebrows), *ipet* (found in the lower folds of the mouth).



Figure 1: *Ngigel Peacock Motion Motif. (source: pikacu.com document).*

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