



THE CONCEPT OF DEVELOPING A THERAPEUTIC DANCE MODEL AS AN EFFORT TO INCREASE THE INTEREST OF SANGGAR SURYA KIRANA STUDENTS

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Abstract

Dance that is known by the general public is a dance that functions as a traditional ceremony, entertainment and performance. But on the one hand, dance is able to become a medium for expressing feelings, processing feelings and providing concentration. Using Margareth H. Doubler's method regarding the quality of movement, the dance therapy model was developed based on existing theories of dance therapy. The results also showed that there were changes felt in students who underwent dance therapy during four meetings as evidenced by the results of observations and interviews conducted together with students.

Keywords: *Dance Therapy, Quality of Taste, Metaphor, & Narrative.*

INTRODUCTION

The art of dance has existed along with the times. Starting from where dance was invented since prehistoric times with its dances for ceremonies and worship until today dance serves as entertainment and performance for the general public. As written in his journal Efendi and Kusumastuti quote that Curt Sachs there is a book Soedarsono 1998:55 saying that there are two main functions of dance, namely magical purposes and as a spectacle (Efendi & Kusumastuti: 2013). The magical function of dance can be said to be a means of ceremonies, both religious ceremonies and ceremonies related to scientific events. While dance as a spectacle or dance as a performing art in its presentation considers artistic values so that the spectator can enjoy an aesthetic experience.

Dance has a variety of types ranging from traditional dance, creation dance, to contemporary, and modern. All kinds of variety have a background function as to why such types of dance can exist. Like traditional dance, which is a regional art, the dance can be said to be this traditional dance because dance has gone through a fairly long journey and has a certain value in it (Cipta: 2019). Nursilah stated that traditional arts consist of 2 types, namely classical traditional performing arts and populist traditional performing arts (2022: 52). Meanwhile, contemporary dance written by I Nyoman Cerita in his book can be concluded that contemporary dance has the understanding that this dance is a new dance work that has a strong understanding of freedom and renewal of creativity (Story: 2020). However, behind the functions and types of dance that exist there is a function and type of dance that is still not widely discussed and used by the audience, namely about dance as a medium of body expression as a cure.

According to Jazuli (2016: 49) the function of dance in human life is for ceremonies, entertainment, spectacles or performances, educational media, and therapeutic vehicles. In his book, Jazuli also says that if dance is studied extensively and deeply it will be very beneficial for health, discipline, self-control, self-confidence. This can be seen through the values inherent in dance, especially physical and spiritual development. This balance between the physical and

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spiritual is the essence of self-control and endurance and is the difference between dance and sports.

Dance has an understanding that the basis of gestures which is a reflection of internal emotions which here will be an activity that can transform the internal emotional into a nature of movement that affects the psychic and thus produces a healing and growth (Levy, 1991). Thus comes a new function and type in the world of dance art that has the ability to heal called therapeutic dance. This therapeutic dance is a type of dance that has been implemented and has an association that is certified in practice, namely the *American Dance Therapy Association* (ADTA).

Dance therapy has the understanding that by using dance or motion as a psychotherapy based on the fact that the body and mind are inseparable which finally if used from the motion that appears can be diverted to a new positive change so that it will have the potential to provide healing and growth (Levy, 1991). Alexandra Welych Miller points out in her journal that it can be concluded that dance movement therapy is a knowledge that helps a person in accessing emotional depth and processing it physically. Miller also went on to explain that therapy dance that takes place in a person's body is thought to explain the symptoms of physical symptoms that a person faces after sexual trauma such as feelings of pain, emptiness, or dissociation in the body (Welych-Miller, 2019).

Based on this, Lauffenburger also has an opinion that can be concluded that dance therapy has the characteristics of being a therapy that prioritizes expressive communication in order to gain access and help in interacting with the self who does not exercise, words, and repetitive movements are able to connect (Lauffenburger, 2020). Thus, a development of a therapeutic dance model that uses the metaphorical method was formed. Metaphors in dance therapy have an understanding that dance therapy that uses metaphors can be inferred from the journal Samaritter as a tool to assist patients in opening up without having to use words that will help the therapist in understanding the emotional depth of the patient (Samaritter, 2009). The metaphor given to the target is in the form of a narrative that is assembled by taking several steps so that the narrative can help participants in communicating their feelings.

IMPLEMENTATION METHOD

Dance therapy uses several initial references that make the basis in the development of a therapeutic dance model. As Vasilčáková and Weissenberger wrote in their journal, which explains the therapeutic dance procedures that use techniques such as walking, breathing, moving both hands, exercise to improve movement, music, and irregular rhythmic training so that the patient can move freely. In addition to these movements the therapist introduces to the use of symbols, metaphors, and properties to assist the patient in moves that have a meaning (Vasilčáková and Weissenberger, 2021). The method used was also inspired by Nana Koch said at a seminar published on the *American Dance Therapy Association's youtube* channel about the stages of therapy in group sessions which are divided into three, namely heating, development, and closing. Koch also gave a description of the stage where Koch said the warm-up is done in the form of a circle and some therapists use music with steady beats because the rhythm connects people, the music is then processed by the client and the client can move according to what he feels about him.

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The essence of this warming stage is that the more clients move, the more energy stimulus, and the more emotions flow which eventually boils down to the second stage which is development.

At the development stage Koch said as a place for clients to explore, taking the 'risk' to explore the sense of self-perceived in terms of conscious and unconscious awareness that comes out symbolically stated. Because symbolic is paramount in the aspect of dance therapy sessions to bring out what's inside the client so it boils down to the closure where Koch says this as a farewell. The client will return to the reality of life so that before completing the session the client and the therapist will ask what is happening now and transfer it to the client's self-life. Koch's closing section gives an idea of a breakup that can be done with the therapist such as giving a gesture, or asking about how the client wants to finish the session, sometimes returning to the circumference of shaking hands with each other, ducking, sometimes talking, or just smiling so that the final target of the closing is the connection between taste, mind, body and social sense.

The use of narrative is assembled using references that have been obtained and carried out through 4 stages, the first is the stage of making the narrative itself which is formed in a script which is divided into 3 steps, namely the opening, content and closing using the method of Margareth H. Doubler. Margareth H. Doubler argues that dance is the body and the body as instruments and movements as the medium, so Doubler wrote that there are two targets as concepts, namely that one must train one's body to reflect its condition and one must respond to what oneself expresses. So, it can be concluded that in a dance model the target therapy that wants is how the learner will be able to reflect and respond to what is in his mind and condition. In the book Doubler wrote, it says that:

'Every mind is a unique organization of impressions, intuitions, and beliefs which interprets all experience.' (Doubler, 1998: 70 – 71).

Everyone will have differences from organizing which if implemented in the dance therapy model that all dances will have different interpretations even though they have the same model, and it is not classified as wrong. According to Doubler, it can be concluded that kinesthetic sensation refers to two outcomes that are relief or difficulty and this is a mental effect on motion. Whether the motion is large, small, fast, slow, strong and weak, all cannot run without it, there are elements of resistance, direction, distance, duration, speed, and energy in it to stimulate motion so that there is no boundary between motion.

The quality of motion that Doubler talks about is also related to the therapeutic dance model where energy is a factor in motion and Doubler divides it into four, namely *swinging*, *percussive*, *sustained*, and *collapsing* related to each other. *Swinging* provides a passive effect so that it provides calmness, *percussive* has fast movement that can release energy, *sustained* movement that is more towards stable but closely related to swinging and percussive and the last collapsing which is related to gravity which part of the body will provide a variety of effects when '*collapsing*' be it there is a stretch in the muscles or a hold on the muscles until it finally falls to the floor (Doubler, 1998). So, the manuscript made based on this method is then tested before being given to the target where the trial is carried out for 3 experiments, finally after the experiment has been carried out the manuscript can be continued at the third stage, namely validation. Validation was carried out together with a dance expert, Mrs. Elly D. Luthan and received further development in the form of a series of sentence revisions from the narrative and how to implement

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it on the target later. After validation, the next stage is to simulate the results of the manuscript that has gone through three stages which eventually becomes one manuscript product that is ready to be implemented on the target.

The target in the development of this therapeutic dance model is the students of Sanggar Surya Kirana. Students are guided in dance therapy activities as many as 4 meetings lasting 1 to 2 hours. One meeting contains 2 sessions, namely a warm-up session and a therapy dance session. Stretching sessions are conducted for 10 to 20 minutes which are carried out to prepare the learner's body to continue in the therapy dance session. Dance therapy sessions are carried out for 30 to 40 minutes which contain 4 steps that will be passed by students ranging from activities called breathing, communication with the body, body communication and communicating with the surrounding environment.

The stretching session in this workshop is a session prepared with a variety of movements. The variety of movements associated in the stretching session is divided into initial breathing, head flexibility, hand and foot stretching, foot flexibility, balance combination, leg stretching, leg and abdominal muscle stretching and final breathing. This stretching session has a function as a medium for students to prepare the body so that they can freely use their body in undergoing therapeutic dance sessions.

The therapy dance session is done after the stretching session is over. The therapy session is divided into 3, namely the opening, in the opening activity the therapy dance focuses on regulating the breathing of the learners after the stretching session to be calmer. The use of narration here has begun with a briefing from the instructor in the form of a sentence that guides students "do breathing through life, hold it, then take it out of the mouth. Remember when you breathe from your nose out of your mouth, there is air flowing that makes your mind and chest feel much cooler. Then take a breath back, hold on... endure... then throw it slowly through the mouth." Then continued on the core activities which are divided into 3 stages, namely communication with the body, body communication and communication with the environment.

Communication with the body is the first series of core activities that direct students to be able to communicate with the body through motion. Communication with the body is carried out to provide opportunities for students to realize their infertility and accept the feelings that arise from within the learners. Continued with the body communicating, which targets after the learner has realized that the feelings that arise can be felt and moved with the body, the body begins to communicate expressing more and more these feelings more clearly in the student's body. Here learners are freed to perform movements according to what is felt at the moment, movements can vary from sitting to standing. After the body has communicated, the instruction is continued with communication with the environment which is carried out to free students in communicating themselves with the surrounding environment where students can be free to explore movements both in place and moving to various places with the desire of the heart.

Table 1. Description of therapeutic dance sessions.

No	Part	Description	Duration
STRETCHING			
1.	Early breathing	Breathing is done by breathing through the nose and out through the mouth	1 minute

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2.	Head flexibility	Performed by turning the head, and laying the head down in the four directions	30 seconds
3.	Stretching of hands and feet	Perform stretches that focus on pulling the arm, hand and foot muscles	30 seconds
4.	Flexibility of the legs	Focuses on stretching the legs from the thighs to the toes	1 minute
5.	Balance combination	The balance combination combines footwork, abdomen and hands.	2 minutes
6.	Leg stretching	Stretching of the legs is carried out to stretch the leg muscles.	2 minutes
7.	Stretching of the legs and abdominal muscles	Stretching focuses on the abdomen and legs to stretch the abdomen.	1 minute
8.	Final breath	The last breath is done to prepare for a therapy dance session.	1 minute 30 seconds
DANCE THERAPY			
9.	Breathe	Breathing is done for participants to be able to focus on the instructions and provide calm.	5 minutes
10.	Communication with the Body	Communication with the body is carried out with instructions ranging from the movement of fingers, hands, arms, shoulders, head, legs.	5 minutes
11.	The body communicates	Focuses on the movement of the participant's released body according to the participant's condition at the time.	10 minutes
12.	Communication with the Environment	Instructions are given to participants to communicate inside themselves and do so by sitting or standing	10 minutes

Dance therapy is implemented in students for 4 meetings in August 2022. The sample of participants was 8 participants who had a student background to workers or employees who underwent workshop activities that varied from two meetings to four meetings. At all four meetings participants had significant results. Like one of the participants who at the beginning of the meeting seemed to be only silent when given instructions until at all three meetings participants could freely move their bodies according to what was felt.

RESULTS AND DISCUSSION

The results of the development of this therapeutic dance model are also seen where research conducted by Amber Salo in her journal which says that there are advantages that result from a dance both in increasing stamina in mental and memory, increasing levels of self-confidence, happy self-expression, emotional exploration, and being able to process and achieve targets and take on new challenges (Salo, 2019). In the workshop meeting which was conducted 4 times provided visible results both from the results of observations made, as well as interviews given by informants. The results that occur when conducting field observations are changes in the way students apply dance therapy in the first workshop and the last workshop are seen as follows.

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In the first week, one of the participants who wore green clothes was seen just sitting and not moving his body and in the second picture the same participant who used batik cloth on the waist looked better able to explore the body with movement. It can be concluded that observational dance therapy provides a change in terms of self-expression seen in the picture above. Meanwhile, in the results of interviews that have been conducted together with the owner of Sanggar Surya Kirana explained that there are changes found in the sanggar participants after attending the workshop, namely an increase in concentration that partners can monitor during routine training activities.

In the interview conducted also with the studio coach who participated in the dance therapy workshop activities explained that dance therapy in terms of taste processing greatly affects the positive direction. The trainer argues that dance therapy can be a medium for students in undergoing traditional dance class activities, because there is respiratory processing and a positive impact on the concentration and tranquility of students which provides benefits also when students undergo traditional dance classes. The same is also given to one of the students who underwent dance therapy who argued that when the learner does not have a good body readiness during the dance therapy process, then when continued with the traditional dance class will have a continuous impact from the therapeutic dance activities to the class. These existing results are also based on the writing carried out by Anderson that by explaining the results of the dance therapy undergone provides significant changes in the modulation of serotonin and dopamine levels and also in negative psychological symptoms (Anderson, 2019).



Figure 1. Participants in the first week

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Figure 2. Participants in the second week

However, the study found that before and after the workshop there was no change in the increase in self-confidence by participants, this may be due to attendance problems, lack of understanding, limited research in understanding and providing actions and also other personal problems. Another limitation is the inability to quantitatively measure the quality of taste processing which can then be developed as further research in the construct of dancer speech measuring instruments. The limitations in this study can then be an evaluation material that can be developed for further research.

CONCLUSION

The development of a therapeutic dance model is an opportunity to increase the interest of Sanggar Surya Kirana students in participating in routine exercise activities. In relation to the expected benefits, partners will potentially gain social benefits i.e., dance therapy can expand the possibilities for various emotional therapies such as processing taste, practicing concentration and increasing self-confidence.

Based on the existing results, after the partner monitors the development of the sanggar students through routine training activities, the partners find changes in the sanggar students after participating in the workshop activities such as increasing the level of concentration and also processing the quality of good taste processing. However, researchers did not find any changes in the increase in student confidence both before and after the workshop. This is likely due to problems with attendance, understanding, and limited research in understanding and providing actions such as developing student speech measuring instruments.

After going through the evaluation stage, the therapeutic dance model will be an ongoing program that will be implemented by Sanggar Surya Kirana. Dance therapy can be syntagmatic in the material of dance training activities applied by partners flexibly according to needs. In addition, dance therapy can be a special class or a therapeutic dance class at Sanggar Surya Kirana.

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