

Among them are entertainment, education, and social functions.

Keywords: Wayang Kaleng Dance, Daya Sora Ethnic Studio, Bogor City, Form of Presentation.

PRELIMINARY

The art of dance is one of Indonesia's cultural heritages, which must be developed and preserved in harmony with a changing society (Mulyani, 2016: 49). Dance is part of art, and indirectly dance is also part of culture, because deductively culture is the mother of all arts (Indrayuda, 2013:10). Because art and culture are two inseparable issues (Maftuchin & Budiyanto, 2017; Surahman, 2013). The city of Bogor is a city that is rich in its artistic and cultural diversity. The process of creating works of art gives birth to new ideas that are embodied in a work. The creativity of artists is growing in the city of Bogor. One of the studios that plays an active role in the process of developing dance in the city of Bogor is the Daya Sora Ethnic Studio. Sanggar Etnika Daya Sora is a place for teaching and learning that provides art training for the local community to participate in for free. The Daya Sora Ethnic Studio was founded in 2008. The studio is engaged in traditional arts, especially Sundanese art, which was pioneered by Ade Suarsa. A long journey through the world of art has made Ade Suarsa to produce more and more new works of art. His passion for the arts has made Ade Suarsa increase recognized by his work. Through his work, Ade Suarsa creates works of art that are embodied by the art of wayang can dance as a means of conveying the expression that exists in him. One of the innovations and creations in the field of wayang performing arts can be seen from the creation of the canned puppet dance, one of his works which is currently being favored by the public. Wayang Kaleng dance is a new type of dance creation which in its performance uses

zinc as a substitute for gunungan and used cans as a medium for expressing puppets. The presentation of the canned wayang dance that Ade Suarsa created has new creations and innovations. The puppeteer in other wayang performances is usually performed by only one person, but the difference in the wayang can dance is that the figure of the puppeteer is replaced by a dancer who doubles as a singer or sinden. The demonstrations consist of 9 people who act as movers of the puppets from behind the mountains. How to move or animate the puppets not only by sitting cross-legged behind the gunungan but by using dance compositions, it is done by standing, squatting and sometimes they even have to run around in demonstrating certain scenes and have certain movement techniques, where dancers demonstrate such scenes as playing wayang puppets, war scenes. etc. In addition to requiring visual aids, wayang cans also require several voice actors to replace the role of sinden who usually voices singing in wayang performances. The Gunungan which is usually held by the dalang, in the wayang can dance performance is danced even like wearing a backpack made of zinc. The zincs carried by the dancers are placed on their shoulders as well as props and costumes that will form a mountain. The Gunungan was created because every puppet show uses zinc as a property to form a gunungan because when the dancer turns around, the back of the body is a gunungan. The language used is Indonesian to facilitate all audiences who watch it. The language is arranged in an artistic frame. In the form of its presentation, the wayang can dance is unique in terms of its properties and ideas. Therefore, researchers are interested in researching and

describing the form of presentation of the wayang can dance at the Daya Sora Ethnic Studio. The language used is Indonesian to facilitate all audiences who watch it. The language is arranged in an artistic frame. In the form of its presentation, the wayang can dance is unique in terms of its properties and ideas. Therefore, researchers are interested in researching and describing the form of presentation of the wayang can dance at the Daya Sora Ethnic Studio. The language used is Indonesian to facilitate all audiences who watch it. The language is arranged in an artistic frame. In the form of its presentation, the wayang can dance is unique in terms of its properties and ideas. Therefore,

The form in dance is a form of a system that is a unity and has easily recognizable characteristics. Every desire in the form of ideas owned by the dance stylist will be realized in form, because the form is an aesthetic aspect that can be seen directly by the audience (Triana, 2020: 13). The actual form can be defined as the result of the expression of various elements which are obtained collectively through aesthetic vitality, so that only in this sense are these elements lived. The whole becomes greater than the sum of its parts, the unification process in which form can be achieved with Huberman's composition in (Triana, 2020: 13). The form of dance presentation according to Soedarsono, has an understanding of how to present or how to present a dance as a whole including the main elements or supporters of the dance. A dance performance has elements that are used to support the form of its presentation, these elements are motion, accommodation/music, property, clothing, make-up, floor patterns, and venue. Thus, this study aims to determine how the form of presentation of the wayang can dance at the Daya Sora Ethnic Studio, Bogor City.

METHOD

The research method used in this research is descriptive qualitative method. The term qualitative research to Bodgan and Taylor (1975) in (Maleong, 2017: 4) defines qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. The qualitative method was used in this study because to obtain data on the form of presentation of the Wayang Kaleng dance at the Daya Sora Ethnic Studio, Bogor City, the object of the research was the form of presentation of the Wayang Kaleng dance. The nature of qualitative research leads to the quality and depth of the description, namely a discussion of the form of presentation of the Wayang Kaleng Dance at the Daya Sora Ethnic Studio, Bogor City, which is described according to the conditions in the field.

This research was conducted at the Daya Sora Ethnic Art Studio, which is located at JL. Wangun Tengah, No. T. 2/4, RT.05/RW.01, Sindangsari, Kec. The research method describes the type of research, the time and place of the research, the target/target, the subject, respondents or research sample, research procedures, instruments and data analysis techniques as well as other matters related to the research method.

RESEARCH PARTICIPANT

The participants in this study were the direct involvement of all those involved in the research, namely the core management of the Daya Sora Ethnic Studio, including:

1. Mr. Ade Suarsa, as the head of the Etnika Daya Sora art studio who provided information about the profile of the Etnika Daya Sora art

- studio, and how the wayang can dance was created.
2. Arnetha Deyananda, as a dancer, provided information about techniques in dancing the wayang dance, the process of practicing the wayang can dance, and the experience gained by the dancers.
 3. Mrs. Diana, as a fashion make-up artist, provided information about make-up and clothing for the wayang can dance.

This research was conducted in 2019. At first the researchers made observations by visiting the Kemuning Gading Building in Bogor to make observations to see the continuity of the wayang can dance performance. Furthermore, the research was carried out again in March 2021 to July 2021 to end this research.

DATA COLLECTION TECHNIQUE

1. Interview

In this study, interviews were conducted with selected resource persons and informants such as the general chairman of the Ethnika Daya Sora Art Studio and the staff of the Daya Sora Ethnic Art Studio who had a suitable understanding with the title of the study to obtain primary data about the form of presentation of the dance work of the Daya Sora Ethnic Art Studio. The type of interview conducted on Mr. Ade Suarsa, Arnetha, and Mrs. Diyani used structured interviews because the researcher wanted to get information that was open and not confidential.

2. Observation

This study observes the subject directly, both in a formal and informal setting. The observation technique was carried out for data collection by observing directly the wayang can dance performed, as well as going directly to the field to collect data about the background and form of presentation of the wayang can dance.

3. Literature review

In collecting data through library research, researchers need some data from books that explain dance, journals and scientific articles in order to obtain supporting data regarding the form of presentation in dance.

Document Study

In collecting data through document studies, documentation is needed in the form of photos of dance works at the Ethnika Daya Sora Art Studio, forms of dance presentations in the form of photos of costumes, props, musical instruments, and the atmosphere in the dance studio of the Ethnika Daya Sora art studio. Researchers use tools (handycams, digital cameras) so that each resource person provides an explanation that is asked by the researcher to find clear information which will later be analyzed.

Data analysis

The first unit to be analyzed at the Daya Sora Ethnic Studio is how the form of the presentation of the canned wayang dance is presented at the Daya Sora Ethnic Studio. This section describes the methodology used. The author also explains the research approach used, design, research participation, sample selection techniques, data collection techniques, and data analysis techniques. The method clearly explains the steps of work carried out so that readers can understand the methodological work steps used and can be adapted by other researchers.

RESULTS AND DISCUSSION

Results

a. motion

The results of the canned wayang dance have details that are seen from two aspects, namely the elements of the variety of motions of the cans puppet dance and a description of the variety of motions of the cans puppet dance. The

movement in the wayang can dance is carried out by several body parts, namely: head, hands, feet and body.

b. Accompaniment Music

Musical accompaniment is also made of cans which are arranged based on the timbre or color of the sound of each can that has been chosen in its position, placed on a *rancak* or standard from small pieces of wood, while to give the tone it can be filled with water as needed, the more water is added. the higher the tone produced. Used later cans, used heating cans, used pots can be tried to harmonize with the desired sound character. The music in the accompaniment of the wayang can serve as a dance accompaniment, an introduction to the illustration of the atmosphere music and accompanying the song.

c. property

The basic ingredients of Wayang Kaleng are all from used cans except for the supporting poles (*mixit*), *tuding* and sleeves, as for materials other than cans, including hands from mines, such as plastic mining or gunny mines, then bamboo for *campurit* and *tuding* (hand holders), to her hair can use a *rapia* rope or plastic rope.



Figure 1. Puppet Cans Pattern

d. Fashion

The Wayang Kaleng dance uses several fashion styles that combine tradition and modernity. The use of hair make-up on canned puppet dancers uses modern accessories in the form of a

headband decoration made of cloth hair bands which are shaped into ribbons and then used as hairpins. Even so, in the use of the costumes used in the wayang can dance, they still use the characteristics of a strong tradition.



Figure 2. Canned Dancer's Clothing

e. Cosmetics

Make-up in the presentation of the wayang can dance uses make-up that is in accordance with the characterization of the dancers. Puppet dancers use stage make-up. The purpose of this stage makeup is to make the face look beautiful and perfectly adapted to the character or character based on the concept of staging. Makeup is used to emphasize facial lines such as eyes, nose, lips, and eyebrows so that they seem more visible and create contrasts that attract attention.



Figure 3. Puppet Dance Makeup

f. floor pattern

The floor pattern used in the wayang can dance uses horizontal, vertical lines and others.

g. Show Venue

The Wayang Kaleng dance performance is displayed according to the request of the organizer of the event. In a closed or open room. Usually the wayang can dance is performed at the canned wayang dance more often performed on the stage and in the open field.

DISCUSSION

- a. Based on the results of data collection that has been done, the researchers see that the form of presentation of the Wayang Kaleng dance is different from the existing wayang art performances. The beginning of the creation of the canned wayang dance is to reduce trash or waste cans in the surrounding environment which are reprocessed and become useful goods with a touch of creative art to produce a new type of puppet that can be played in various situations and various stories. Canned puppets themselves are a new type of wayang rooted from existing puppets such as wayang golek, wayang kulit and wayang wong changing into canned puppets. This is the result of exploration by utilizing basic waste materials, namely used cans, cake tins, paint cans, , used thenner cans, used milk cans, used cans are scattered, especially after the Eid season, after so many used cans have piled up into waste. Motion is basically the process of moving or transitioning from one form of motive to another. In this sense, it means that motion is also a shift from one place to another (Indrayuda 2013:16).

a. motion

According to Soedarsono, beautiful motion requires processing or cultivation first. Processing elements of motion are stylative and distortive in Soedarsono (Andewi, 2019: 7). Movements that can be categorized as dance moves are those that have been overhauled. Stylative motion is motion that has undergone a

processing process (smoothing that leads to beautiful forms). Meanwhile, distorting motion is the processing of motion through an overhaul process from the original and is a sillation process (Andewi 2019: 7).

Seen in theory, the motion in wayang dance is to use traditional movements that are also combined with modern movements. The form of motion is adjusted by bringing up new movements that are deliberately packaged in an attractive way to create new and innovative works. The existence of differences in the presentation of performances in the canned wayang dance is an effort to create a new art that presents the spectacle of new creations of wayang performances made from used tin cans which are collaborated with dance to produce new puppet forms. with wayang dances to express a picture of a series of events.

Another study explains that the creation of new art based on wayang stories is used as a form of dance performance in a different form of presentation from wayang stories in the past by creating dances, stories, clothing and wayang forms.

b. Accompaniment / music

Music in dance is a rhythmic pattern that can give meaning and support dance performances to be more valuable and able to provide stimulus or motivation to dancers (Indrayuda, 2013: 22). The dance accommodation here is a harmonious pair, a supportive element. The dance accommodation here is a harmonious pair, a supporting element in forming the impression and message of a dance. Both must go hand in hand, so that the relationship is very close so as to make the movement more regular and rhythmic (Andewi, 2019: 12). This can be seen in the function of music in dance. A musical composition for dance accompaniment greatly determines the dramatic structure of dance,

because music can determine the necessary motion accents and help bring the atmosphere of motion to life (Jazuli, 2016: 59). Thus, it is clear that dance and music are closely related.

c. property

Property is a dance equipment, on the one hand, apart from being a dance equipment, property is also used as the main object in dance. Properties can be in the form of something that is a complementary part of the dance, but can also be just a decoration (Indrayuda, 2013: 29). The use of property is of course adapted to the needs of choreography, theme relations and motion as a medium of expression. Properties are from the smallest object to the largest object (Yeniningsih, 2018: 81).

d. Fashion

Clothing is the most important thing for humans, meaning that clothing is not only needed for dance but is needed by humans on a basic basis. Because clothing for humans is a basic need that must be met depending on the quality and shape or model (Indrayuda, 2013: 26). The function of dance clothing is to support the theme or content of the dance, and to clarify roles in a dance presentation. Good dance clothing is not just to cover the body, but also can support the design of the space when the dancer is dancing (Jazuli, 2016: 61). This means that a dance dress is required not only to support the beauty or valor of the dancer, but also to support the story that the dance will convey (Indrayuda, 2013: 27).

e. Cosmetics

Makeup, also called make-up, is the first visual form that the audience understands about something in the performing arts that they are seeing (Sudiasa, 2012: 74). The function of makeup, among others, is to change personal characters into characters that are being performed to strengthen expression and to

increase the power of dance performances (Jazuli, 11 2016: 61). Make-up is very meaningful in supporting expression and character, if the expression and disposition as well as the dancer's character do not appear, this can affect the dance performance (Indrayuda, 2013: 28).

f. floor pattern

Floor designs are floor lines that are traversed or made by dancers, which can be straight lines or curved lines (Jazuli, 2016: 58). Soedarsono in Sudiasa (2012: 42) states that the floor design is the lines made by the formation of group dancers.

g. Show Venue

Place of the stage, a form of performance always requires a place or space to hold the show itself. (Jazuli, 2016: 6). In the event that the performance venue is not available, it is certain that the dance cannot be performed, because moving humans who become dancers must be placed in a place that they can stand on (Indrayuda, 2013: 32). In Indonesia, we can recognize the form of performance venues (stages), such as in open fields or open arenas, in the pavilion, and staging (Jazuli, 2016: 61)

CONCLUSION

Based on the results of the research that has been done, it can be concluded that The wayang can dance is a new creation dance originating from the city of Bogor, West Java. Starting from the creation of existing puppets, finally exploring from used cans that have different colors and shapes. Then it was developed into a dance work that was packaged differently from the wayang performances in general, which was seen from the effectiveness of the duration of the show. The existence of Wayang cans is not only focused on used goods, but also seeks to create art with a new medium, namely the medium of sound from used raw materials. The Wayang

Kaleng dance has an enthusiastic and joyful character which can be seen from the variety of movements. This wayang can dance is based on traditional patterns by combining modern dance movements. The dance moves are not based on existing movements. This dance is performed by children as a form of conveying a message to the younger generation as the nation's buds who have a high spirit to maintain the beauty of the earth. The form of presentation is divided into three, namely powder, content, and cover. Not only dancing, in the performances the roles of the dalang and sinden are played by dancers who are required to have the ability to play wayang, and 'nembang'.

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