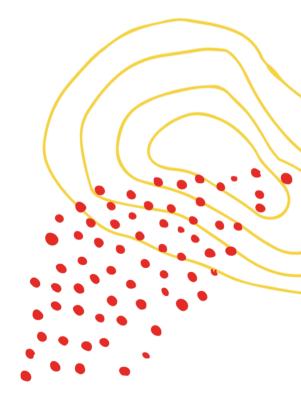


Beyond Tradition Module: Revitalizing *Lenong* as a Model for Teaching Betawi Arts







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INTRODUCTION

Government Regulation Number 57 of 2021 concerning the National Education Standards is a reference for developing the competency of graduate students in Indonesia and the educational curriculum through educational units. Since 2021, several educational units began to implement the Emancipated Curriculum (*Kurikulum Merdeka*). The curriculum consists of intra-curricular activities, the Pancasila Student Profile Development Project (P5), and extracurriculars. P5 is used to train students to explore real issues in the environment around them and collaborate to solve these problems. P5 is designed to answer the required competency needs of students, with six key dimensions, namely: 1) Faith, devotion to God Almighty, and noble character; 2) Global diversity; 3) Working together; 4) Independent; 5) Critical reasoning; and 6) Creative. These six dimensions show that P5 does not only focus on students' cognitive abilities, but also on values and behaviours in accordance with the identity of the Indonesian nation.

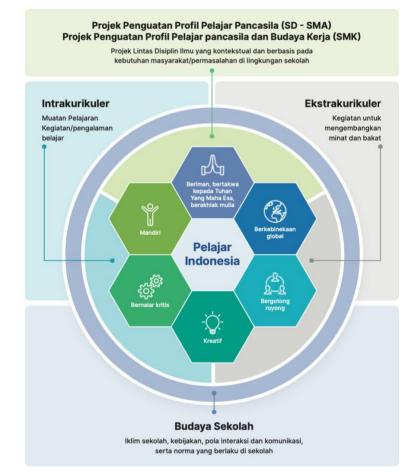


Figure 1. Overview of the Implementation of the Pancasila Student Profile in Education Units Source: Project Development Guide for Strengthening Pancasila Student Profiles

The implementation of P5 uses a project-based learning approach (*project-based learning*), which provides opportunities for students to learn in informal, flexible, interactive situations, and also be directly involved with their surrounding communities/environment. Students are asked to carry out investigations, solve problems, and make decisions. They are expected to produce products and/or actions within a specified period.



Referring to the P5 goal, the *Lenong* revitalization program is seen as being able to answer the goals P5 wants to achieve. The *Lenong* revitalization program has been implemented and tested in the period between August 2022 and March 2024. The trials carried out then resulted in the "Beyond Tradition: Revitalizing *Lenong* as a Teaching Model for Betawi Arts" model. The model was translated into this teaching module. This model not only addresses the project-based learning needs of the P5 objectives, but also answers the needs of the DKI Jakarta Government to preserve Betawi Culture.

This model and module were developed jointly between artists from various institutions, namely the Center for Family Resilience and Development (PKPK), Faculty of Psychology, Unika Atma Jaya, Padepokan Ciliwung Condet (PCC), Mr. Jose Rizal Manua (theatre), Sanggar Purnama (rhyme), Studio Ruang Condet (*Lenong*), Gitarda Studio (*Gambang Kromong*), Jelantika Nusantara (Betawi dance), Sanggar Si Khodrat (playing beats), Deprok Pencak Silat College (playing hits) and Super 8MM Foundation (photos, videos and films). As well as asking for input from government agencies (East Jakarta Administrative City Education and Culture Service and East Jakarta Administrative City Culture Service), and several educational units.

As a model and module that has been tested, the benefits of this model and module have been seen for the young people and artists involved in this program.

"After I took part in MAP, in my opinion (the P5 project) it wasn't very good, but before I took part in MAP, in the P5 project, the Betawi friend, in my opinion, was good, but after I studied MAP, it wasn't good because it didn't connect with the dancing either..." (Q, women, youth, 23 January 2024)

"At MAP they raised the concept of discussion, expressing each other's opinions, then there we also made new friends, new acquaintances, and there I also learned to respect each other, respect each other, so not only in terms of art, but in social terms too" (G, female, young people, January 26, 2024)

"If you look at the children yesterday learning silat, the same... he asked a lot of questions. This is one of their advantages, one of which is adab. His manners with teachers are truly extraordinary." (R, male, artist, January 16, 2024)

It is hoped that this model and module can be applied in educational units or Betawi cultural arts studios. By implementing this model and module, it is hoped that participants will not only learn about Betawi arts, but also develop their character, increase the participation of young people, dialogue between young people and artists and stakeholders, and create a safe, comfortable and fun learning environment for young people.



LENONG REVITALIZATION

Lenong is a form of traditional Betawi art, first known since the early 20th century. As one of the folk theatre arts, *Lenong* is not only a means of entertainment, but also provides education to the community. One type of *Lenong* art is *Lenong* Preman, which is a performance in which there is an element of two-way communication between the actor and the audience¹. This element of communication then becomes one of *Lenong*'s strengths, especially in creating a space for dialogue to raise social issues that exist in everyday life. For example, *Lenong* which is held in Kalibaru, Cilincing, is used to raise the issue of child marriage².

The DKI Jakarta Government has made various efforts to preserve Betawi Culture, one of which is by creating a policy that regulates the preservation of Betawi Culture, namely Regional Regulation (*Perda*) of DKI Jakarta Province Number 4 of 2015, concerning the Preservation of Betawi Culture and later reduced to Regulation of the Governor of DKI Jakarta Number 229 2016, concerning the Implementation of Betawi Cultural Preservation.

Unfortunately, in implementing the preservation of Betawi culture, there are still challenges that must be faced. According to several artists, Betawi performing arts have recently become increasingly monotonous, so they are less popular with young people and have minimal exposure among the public. The future challenges that *Lenong* art faces is how to create an engaging performance, especially one that requires interaction between actors and audience, especially in digital forms.

A number of artists, young people and parents discussed trying to answer this challenge. The discussion resulted in several agreements, namely adding new elements to make *Lenong* a strong, modern art form, but without abandoning the existing standards of *Lenong*. The *Lenong* performance will combine a number of Betawi cultural forms, namely *Lenong*, *Gambang Kromong*, pantun, dance and *play* o'clock. Second, to attract the interest of young people, *Lenong* needs to maximize its strength in actively involving young people in *Lenong* performing arts. Third, to create *Lenong* performances in different forms, namely online and offline, as well as using multimedia so that you can continue to follow developments in the digital world. The three results of these discussions were then developed into a model, called the "Beyond Tradition" Model. The development of this model is also supported by the regional government of DKI Jakarta Province, especially the East Jakarta Administrative City.

¹ Saputra, YES, in'*Lenong Betawi*'.

² Ramadan, F, in '*Lenong Rejects Child Marriage*.





Figure 2. Model Beyond Tradition

The model built depicts four stages before arriving at the Lenong performance. The first stage is to collect and discuss with Betawi arts practitioners (Lenong, dance, pantun, Gambang Kromong, etc play o'clock) to jointly discuss and plan all the activities that will be carried out up to the time of the performance. All activities are designed to be safe, friendly and fun for young people. The second stage is to hold auditions for young people who are interested in being involved in the Lenong show. In the audition process, the extent to which young people know various forms of Betawi culture, especially Lenong, will also be explored. After the audition, the third phase is a Betawi cultural arts practice that includes Lenong, Gambang Kromong, play beat, dance and rhyme. Young people involved in this program will learn about all forms of Betawi culture, both in terms of knowledge and skills or practice. The aim is for them to understand the philosophy behind the various existing cultural forms, but also to concretely develop skills related to these cultural forms. The fourth stage is to train young people in dramaturgical and aesthetic aspects. This is also part of the revitalization of Lenong, so that Lenong performers can strengthen their character and appearance through mastering the basics of theatre and aesthetics. The fifth stage are young people planning preparations for performances in a participatory manner. They themselves build the script and organize the technical aspects of the show. The scripts developed come from issues or problems they encounter every day and use research results to strengthen the story. The role of artists or other adults is to accompany and regularly open dialogue to help young people prepare for performances.

In this long process, what is also important is psychosocial assistance or support and character development. Young people involved in this program are given the opportunity



to carry out activities together, consult with psychologists or counsellors, regularly submit their evaluations and reflections during the training, and carry out various activities to get to know themselves and others. This is important so that they can learn to build positive relationships with other people and create a safe and pleasant atmosphere for all parties involved. To be able to build on this, parents are also invited to meet, so that they can jointly discuss their role and be supported to provide support to their children.

All activities in this program are documented in the form of photos and videos, and a documentary film will be made describing all stages from the beginning until the performance takes place. This documentation was made by a group of young people who have together practiced how to document activities in the form of photos and videos, as well as making documentary films. During this documentation process, young people will always be accompanied by artists that work with photos, videos and films.



BETAWI ART PHILOSOPHY

Lenong

Lenong Betawi developed since the early 20th century after being inspired by the *Gambang Kromong* art which emerged in the 1920s. Historically, there are two versions of the story regarding the origins of *Lenong* art. The first version believes *Lenong* came from China, which was then developed in Betawi by people of Peranakan Chinese descent. The influence of Chinese culture can be seen from the use of *Gambang Kromong* in the performance. The second version is that *Lenong* art originates from Persia and then spread to Sumatra. A theatre such as *Lenong* appeared in Riau in 1886 which was brought to Betawi by Abdul Maluk³. Regardless of its origins, *Lenong* is a performance art used to entertain the public. Initially, *Lenong* art was performance, several actors would circle the audience to ask for donations (*sawer*). As development progressed, *Lenong* art was performed to enliven the festive atmosphere (for example at weddings, circumcisions, national holidays, etc.)⁴. *Lenong* art is not only used as a means of entertainment, but also as a means of education for the community. In its performances, *Lenong* is usually accompanied by decorations tailored to the story to be told.

Lenong art consists of two types. The first is Lenong Denes, which usually tells stories of royalty or kingdoms with luxurious decorations and clothes. During the Dutch era, Lenong Denes was more acceptable because its content was more elite and less confrontational towards the authorities. Whereas nowadays it is rarer, because there is a tendency for young Lenong players to be unfamiliar with the concepts used in Lenong Denes. Second is Lenong Preman, which tells stories about the daily lives of heroes, famous figures, landlords, household problems, etc. Lenong Preman usually creates a two-way communication, between the actor and the audience⁵. Betawi language is often used to create intimacy and there is no distance between the actors and the audience. As a performing art, Lenong Betawi consists of four parts, namely the technical performance which consists of directing, plot, structure and nature of the story. The second part is the performance itself which includes dialogue and monologue interludes, music, singing, dance, etc. Monologues are usually used to strengthen the context, so that the situation of the place being told becomes clearer. Third is the staging which consists of stage, decorations, costumes and musical instruments. The music usually used in Lenong performances is Gambang Kromong. The fourth part is the organizational and financial structure of the show⁶.

The performance structure in *Lenong* Betawi consists of 3 parts, namely opening, entertainment, and play or plot⁷. The *Lenong* performance will begin with *Gambang Kromong* music. This is a performative a signal that there will be a *Lenong* performance. After this are songs with an orchestral rhythm and followed by dancing. Then the play is performed based on a scenario divided into several acts (*drip*). *Drip* The first is the introduction that delivers the story. The dialogue that occurs between players are

³ Haryanto, R., in 'The Story of the Origin of Betawi Art Lenong.

⁴ Karim, FA, in '*Getting to Know Lenong, Betawi Theatre Arts*'.

 ⁵ Saputra, YES, in'*Lenong Betawi*'; Haryanto, R., in '*The Story of the Origin of Betawi Art Lenong*'.
 ⁶ ibid.

⁷ ibid.; Probonegoro, NK, in '*Lenong Betawi Theatre*: *Diachronic Comparative Study*'.



problems that will be solved. *Drip* The second is the meeting of the two problematic groups, and in this part the narrative becomes clearer. *Drip* third is problem-solving. It is not uncommon for some performances to use scenarios that are not too strict, allowing the actors to improvise and cause the audience to become interested. In some shows, the narrative remains unfinished because several scenes take up time, due to the enthusiasm of the audience, *sawer*. Some Betawi performances are shown incomplete, hence the performance has "something" hidden in the story.

The dualism and conflict in the story are part of the Betawi art performances. The unfinished story is in Betawi ideology, firstly conveyed through the narratives used in the story, which place poor people as good people. So, when there are poor, evil figures, this violate the existing ideology. The second ideology is that everyone has their own place, for example as a good and poor person, or as a bad rich person. In the narration, it is best not to violate this. Third, Betawi ideology requires that those who are rich and evil must lose, and victory rests with those who are poor and good⁸.

Those involved in the *Lenong* performance consist of *panjak*⁹ (*Lenong* player), *ronggeng*¹⁰ (dancer), *bodor* (comedian), musician, warrior, and director. Usually, *Lenong* players have skills in playing the *silat* (a type of martial arts), especially the Bekasi *silat* style (for example *silat* Cimande, Cikalong, Kelabang Nyebrang, or Cingkring). *Lenong Denes* uses boxing, wrestling, and fencing (swords), rather than *silat*.

Gambang Kromong

Gambang Kromong is a musical instrument originating from Betawi, but originally this musical instrument was led by the Chinese community. There is an influence of Chinese culture in the use of the *Gambang Kromong* musical instrument, namely *Gambang, Kromong, Kongahyan, Tehyan, Sukong, Ningnong,* flute, drum, *kecrek*, etc.¹¹. In other words, *Gambang Kromong* is an acculturation between Betawi and Chinese culture combined in musical rhythm. Usually, the *Gambang Kromong* musical instrument is used at Betawi celebrations (for example weddings, ritual ceremonies) and as entertainment. Generally, the *Gambang Kromong* is used as an accompaniment to *Lenong* performances, *Cokek* dance, etc.

Since the 1930s, the *Gambang Kromong* musical instrument has been widely used in performances¹². In 1937, the *Gambang Kromong* musical instrument was played with the scales '*Tshi Che*' and Chinese songs. Currently, the *Gambang Kromong* musical instrument uses slendro scales for traditional Betawi songs. *Gambang Kromong* also uses pentatonic notes (five notes), which are in harmony with *Salendro*, typical Chinese or *Mandalungan*. This pentatonic name has names in Chinese, namely liuh (sol/G), u (la/A), noon (do/C), che (re/D), and kong (mi/E)¹³. *Gambang Kromong* is a musical instrument

⁸ ibid.

⁹ Panjak means man.

¹⁰ Ronggeng means woman.

¹¹ Khairul Z., in 'Gambang Kromong Musical Instrument from Betawi and its Philosophy'.

¹² Haliza, S, in 'The History of the Kromong Gambang, Musical Instruments & Their Development'.

¹³ Indonesiakaya.com, 'Gambang Kromong ethnic collaboration in Betawi music treasures', <<u>https://indonesiakaya.com/pustaka-indonesia/gambang-kromong-kolaborasi-etnik-dalam-khazanah-musik-betawi/</u>> accessed on January 24, 2024.



known for combining Western and Chinese music. In its development, the *Gambang Kromong* was often modified with modern musical instruments, namely guitar, bass, organ, drum, trumpet and saxophone¹⁴. This combination has the effect of changing the tone from pentatonic to diatonic¹⁵.

	Musical instrument	Picture
Xylophone	A musical instrument that has a resonator and is shaped like a boat. At the top there are blades that are rectangular in shape. There are 18 bars which can be divided into two 'gembyang' (octave), where the lowest note is 'liuh' (a) and the highest note is noon (c). The blades are about 29- 58 cm long and are locked with spikes at the top of the resonator. The technique for playing it is by hitting it with two pieces of wood that are around 30-35 cm long and have round ends covered with cloth.	Source: https://sientongbetawi.blogspot.com/2013 /07/
Kromong	A musical instrument such as a bonang with 10 pencons made of brass and arranged in 2 rows on a shelf made of wood.	Source: https://sientongbetawi.blogspot.com/2013 /07/

There are several types of musical instruments in *Gambang Kromong*, namely¹⁶:

¹⁴ Khairul Z., in 'Gambang Kromong Musical Instrument from Betawi and its Philosophy'.

¹⁵ Indonesiakaya.com, 'Gambang Kromong ethnic collaboration in Betawi music treasures',

<<u>https://indonesiakaya.com/pustaka-indonesia/gambang-kromong-kolaborasi-etnik-dalam-khazanah-musik-betawi/</u>> accessed on January 24, 2024.

¹⁶Khairul Z., in 'Gambang Kromong Musical Instrument from Betawi and Its Philosophy'.; Haliza, S, in 'The History of the Kromong Gambang, Musical Instruments & Their Development'; ibid.



Gong and kempul	Musical instruments made of brass, metal and bronze that are circular in shape and have a protruding centre. The size is quite large, around 85 cm, so the gong must be hung on a wooden pole carved with floral motifs, vines, dragons, etc. The gong functions as a basic rhythm determinant. Meanwhile, the 45 cm ' <i>kempul</i> ' functions as a barrier to the rhythm of the melody. Gongs and kempul are played by hitting them with wooden sticks with round ends covered with cloth.	
		Source: <u>https://sientongbetawi.blogspot.com/2013</u> <u>/07/</u>
Gong six	A musical instrument consisting of six gongs which have a note arrangement of 3-1-6-2-1-5	Source: https://sientongbetawi.blogspot.com/2013 /07/
Crane	A musical instrument made from metal plates arranged on a wooden board. The function of the ' <i>kecrek</i> ' is to regulate the rhythm so that it can produce certain sound effects. A person plays it by hitting it with a hammer or stick made of wood.	KECREK KECREK Fource: Source: https://dtechnoindo.blogspot.com/2018/0 4/alat-musik-tradisional-betawi- provinsi.html#google_vignette



Flute	A musical instrument made from small bamboo. The flute is usually played together with ' <i>kongahyan</i> ' to produce beautiful tones. The way to play the flute is to blow it parallel to the mouth.	Source: https://www.alatmusik.id/musik/Alat- Musik-Khas-Betawi/
Drum	A musical instrument made of wood in the shape of a hollow cylinder, swelled in the middle, the two bases covered with animal skin. This musical instrument functions as a rhythm regulator that leads the game. The drum is played by hitting it.	Source: https://dtechnoindo.blogspot.com/2018/0 4/alat-musik-tradisional-betawi- provinsi.html#google_vignette
Ningnong	A musical instrument that functions to set a certain rhythm. This musical instrument consists of two metal discs, each of which has a diameter of 10 cm and is housed in a single-story wooden frame. Playing 'ningnong' is done by hitting it with a small basil stick, alternating left to right according to the rhythm. This musical instrument is currently rarely used. Ningnong is played by beating or used in pobin songs.	Fource: https://dtechnoindo.blogspot.com/2018/0 A/alat-musik-tradisional-betawi- provinsi.html#google_vignette
Kongahyan	A musical instrument similar to the fiddle but smaller in size. This musical instrument has two strings stretched over a leather-covered shell and has a long wooden neck. <i>Kongahyan</i> functions as the carrier of various melodies and song ornaments. How to play it by swiping.	Source: https://dtechnoindo.blogspot.com/2018/0 4/alat-musik-tradisional-betawi- provinsi.html#google_vignette



Sukong	A musical instrument made from coconut shells as a resonant container and wood as stringers. The bow used for swiping is made from natural materials such as white stallion hair. Its function is as a melody carrier, the same as ' <i>kongahyan</i> '.	
		Source: <u>https://www.alatmusik.id/musik/Alat-</u> <u>Musik-Khas-Betawi/</u>

Pantun

Oral traditions with lines without a particular order are known as Betawi pantun. Betawi pantun is a development of Malay pantun in the 17th and 18th centuries and also Gujarati pantun in the 15th century. The characteristic of Betawi pantun lies in the use of Betawi language with a choice of words and sound elements that are pleasant, spontaneous and sincere, with a more modern pattern.

The standard of Betawi pantun is a pantun consisting of 4 lines. Rows 1 and 2 are draped. Line 3 and line 4 are the contents. Betawi pantun is usually used to express feelings and advice related to ethics, morals, manners, manners, religious teachings, and even social criticism¹⁷.

Maen Pukul

Maen Pukul is a traditional martial art involving physical contact with or without weapons. The word *maen* (translated as play) used in *Maen Pukul* indicates the aspect of pleasure when playing it. This means that *Maen Pukul* is the Betawi people's martial arts, which is a game, rather than showing physical prowess or skill¹⁸. The martial art of *Maen Pukul* emerged because of the efforts of the Betawi people to fight the invaders at that time, but it was still based on religious elements. The philosophy used in striking is *silat* which uses a lot of legs or kicks to defend oneself, to protect the family, and defend other people in need. In the past, hitting did not use weapons, and the only physical contact was with hands, but as the form developed, kicking movements began to be introduced. In other words, hitting is used to protect oneself, not as self-defence. Self-defence emphasizes the element of fighting, while self-defence emphasizes maintaining the safety of yourself and the people around you. One of the positive things you can learn from *Maen Pukul* is respecting others and your elders.

Maen Pukul does not only contain martial arts, but also mental, spiritual, artistic, selfdefence and sports aspects. Along with its development, there are around 317 streams

¹⁷ DKI Jakarta Culture Service, in 'Betawi Pantun: History and Characteristics'.

¹⁸ Senikulturbetawi.com, 'Betawi Beating Tradition', <https://www.senikulturbetawi.com/6237/tradisi-maenpukulan-betawi.html>, accessed January 24, 2024.



currently from around 100-200 stream fragments, from the four core streams. These four styles are based on the character and form of *Main Paukul* that relies on fast movements, including punches, kicks and attack-defence¹⁹.

It is estimated that since the 16th century, Betawi people have used martial arts as performances at important events, such as weddings or circumcisions. This is what makes *Maen Pukul* not only function as martial arts but has become a social product and cultural art that exists in everyday life. Even in ancient times, Betawi children were required to be able to pray and *Maen Pukul*. Usually, Betawi children will practice *Maen Pukul* after learning to recite the Koran. Unfortunately, currently the tradition of *Maen Pukul* is almost extinct because not many young people want to learn it²⁰.

Dance

Betawi dance is an assimilation of various cultures, for example Malay, Arabic, Chinese, Portuguese, Indian, etc. Betawi dance uses cheerful accompanying music and dynamic movements²¹. One of the traditional Betawi arts is the *Nyai lenggang* dance, which tells the story of the struggle of Betawi women.

The name of the *Lenggang Nyai* dance is taken from the word *lenggang* which means swaying and the word *Nyai* is taken from the story of *Nyai Dasimah*. The *Lenggang Nyai* dance tells and depicts the character of *Nyai Dasimah*. The *Lenggang Nyai* dance uses a lot of agile movements, which depicts a cheerful and flexible Betawi girl²². Agility in the *lenggang* dance can be seen from the dynamic movements of the dancers' bodies, legs and hands. The movement from one side to another depicts *Nyai Dasimah*'s confusion when she is about to make a decision and choose her view of life.²³

The clothes commonly used in the *Lenggang Nyai* dance are clothes that use a combination of Chinese and Betawi cultural elements, which are characterized by bright colours, for example, green or bright red. The head is decorated with a crown, which is synonymous with Chinese culture. In the performance, this dance is accompanied by traditional Betawi music, namely Gambang Kromong. The *Lenggang Nyai* dance is usually used to welcome important guests, traditional events, celebrations and cultural festivals²⁴.

The Lenggang Nyai dance has important elements that all dancers must have. The first element is the wirama, which is the position in which the dancer must dance the Lenggang Nyai dance spontaneously and be able to follow the movements when the music plays. Wirama aims to unite movements with a set tempo. The harmony between movement and rhythm becomes an aesthetic in a dance. Second is wirasa, namely the dancer's expression and face when performing the dance. The depiction of Nyai

¹⁹ ibid.

²⁰ Kusumo, R., 'The Tradition of Playing Punches, Betawi People's Martial Arts to Fight the Company'.

²¹ Maulida, P., 'Lenggang Nyai Dance, Evidence of a Woman's Struggle'.

²² Senikulturbetawi.com, 'Uncovering the symbol of the Lenggang Nyai dance about Betawi women', <<u>https://www.senikulturbetawi.com/6102/menyibak-simbol-tari-lenggang-nyai-tangan-perjuangan-perempuanbetawi.html</u>>, accessed January 24, 2024.

²³ Maulida, P., 'Lenggang Nyai Dance, Evidence of a Woman's Struggle'.

²⁴ ibid.



Dasimah's character must be shown through the dancer's expressions and faces when dancing. Appreciation when dancing is also included in the *wirasa* element, which aims to enable the dancer to convey the feelings of the character being danced. Third is *wirupa*, namely the dancer's appearance which is shown from head to toe of the dancers. *Wirupa* is also identifiable by the makeup used by dancers. The appearance and make-up used must reflect the character being danced²⁵.

²⁵ Senikulturbetawi.com, 'Uncovering the symbol of the Lenggang Nyai dance about Betawi women', <<u>https://www.senikulturbetawi.com/6102/menyibak-simbol-tari-lenggang-nyai-tangan-perjuangan-perempuanbetawi.html</u>>, accessed January 24, 2024.



MODULE BEYOND TRADITION

This section contains an overview of the implementation process of the model which was developed into a teaching module. This module was developed based on exercises carried out with children aged 11-20 years in settings outside of school. The trainers in training at the time this module was developed were artists who were experts in the field of art being taught.

This module can be used by trainers who want to teach Betawi arts to children aged 11-20 years. This module can be used in formal settings - such as schools, and also in informal settings, such as studios. In learning, this module emphasizes the experiential method, meaning that the form of training can be adjusted to the characteristics and development of the participant's abilities during the training. Therefore, coaches need to pay attention to the following:

- 1. Have knowledge and skills in the art being taught. The knowledge referred to is not only theory, but also includes the philosophy and standards of the art being taught.
- 2. Greet and pray before and after practice.
- 3. Create a fluid, safe and enjoyable training atmosphere for participants.
- 4. Open discussion space between trainers and participants, including between participants. Discussion spaces can be held during the training process. The discussion includes participants' opinions regarding the exercise, what was good and what still needs to be improved, challenges faced by participants during the exercise, etc.
- 5. Be open to listening to input from participants and have the desire to improve yourself based on the input provided.
- 6. Use language that is easy for participants to understand.
- 7. Provide concrete examples, both in the form of explanations and movements, to help participants better understand the material being taught.
- 8. Guiding, encouraging, directing, motivating, and providing examples so that participants can be more confident.
- 9. When giving comments or input, trainers should use words that build and not bring down.

Division of Roles and Duties

In this module, participants are divided into several groups, namely the stage team (consisting of *Lenong*, *Gambang Kromong*, dance players), creative team, stage management team, and documentation team. The division into groups is based on the wishes of the participants. The following are the roles and tasks of each group:



Stage Team	Creative team
This group is those who appear on stage. This group will later be divided into <i>Lenong</i> players, <i>Gambang Kromong</i> players and dancers. Everyone who joins this group will be equipped with philosophy, knowledge and skills related to the arts of <i>Lenong</i> , <i>Gambang Kromong</i> , pantun, playing at bat and dance. Apart from that, they will also be equipped with knowledge and skills regarding dramaturgy and aesthetics in <i>Lenong</i> . Those who will appear as actors will be equipped with additional skills, namely acting (especially improvisation, concentration, breathing, vocal training, feeling and imagination.	This group is those who choose to act as a creative team and work behind the scenes. This group will be equipped with knowledge and skills regarding research, data collection, research ethics. Apart from that, they will also be provided with dramaturgy and aesthetics in performance to help them in script development. This group will develop a script based on a predetermined theme together with other participants. Script development is carried out based on research findings (data in the field) and recording of the entire rehearsal process, especially improvisations that occur during rehearsals which are then used in script development.
Stage Management Team	Documentation Team (choice)
This group is responsible for stage management, starting from stage settings, costumes, lighting, and other things needed for the performance. This group will collaborate with a team of performers and artists for performance needs. This group will be equipped with knowledge and skills related to stage management.	This group consists of those who choose to document every process that occurs from start to performance. This group documents every exercise and discussion that occurs. At the time of the show, this group was also responsible for digitalization. This group will be equipped with knowledge and shooting skills, <i>editing</i> , and <i>live streaming</i> .

Mapping the theme/issue you want to voice

As explained in the previous chapter regarding the revitalization model, there are 5 steps that are taken before the performance. Before entering the third step, namely practice, participants need to map out the themes/issues they want to voice in the performance. This mapping is done by creating a problem tree. The following are steps that can be taken to map the themes/issues. Mapping can be done by creating a problem tree²⁶.

Objective	: Participants can map the themes/issues they want to voice.
Duration	: 120 minutes.
Equipment	: Flipchart paper with trees drawn on it, markers, and Post-its.

²⁶ Nurpatria, I.; Octarra, H.S.; and Suryani, T.B. (2006). *Manual Transformasi Konflik dan Pendidikan Perdamaian* (Conflict Transformation and Peace Education Manual for using Poso comic book titled Perjalanan Mencari Sahabat). Search for Common Ground in Indonesia (SFCGI).



Steps:

- 1. The trainer asks the participants to sit in a circle. [If there are enough participants, they can be divided into several groups]
- 2. The trainer asks the participants to think about the issues they want to raise/voice in the show. Participants are asked to write the issue on a tree trunk.
- 3. After that, participants are asked to write down as many reasons as possible for the issue on Post-its and stick them on the roots of the tree. *Note: 1 Post-it note is only for 1 cause.*
- 4. After that, participants are asked to write down as many impacts of the issue as possible on Post-it notes and stick them on tree leaves.

Note: 1 Post-it note is only for 1 issue.

- 5. Participants are asked to present the problem tree they created.
- If there are several issues you want to voice, then ask all participants to choose one. [It doesn't matter if it turns out they want to raise all the issues created].
- The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. (The guide gives a moment until someone asks if no one can, then continue to the next activity).
- 8. The trainer closes the activity and asked the participants to give appreciation to each other.



Important notes:

To deepen the theme/issue you want to raise, a creative team can be formed whose role will later be to explore the theme/issue by conducting research. They need to be equipped with the skills to conduct research (methods, research ethics, data analysis).

Introduction to Betawi art

All participants, except those who choose to be on the documentation team, will receive training in all the arts (*Gambang Kromong, pantun,* playing at a game, dance, as well as dramaturgy and aesthetics in *Lenong*). Meanwhile, those who choose to be on the documentation team will receive basic training in photography and videography techniques. Those who want to become *Lenong* players/actors need to learn the four Betawi arts, namely *Gambang Kromong*, pantun, main beat, from dance because:

1. By studying the music produced from the *Gambang Kromong*, it will influence the *Lenong* players/actors to emphasize emotions (for example, sadness, joy, or



anger). The expression of emotions in *Lenong* is quite different compared to emotions in other performing arts, which is why the practice of recognizing and mastering the *Gambang Kromong* needs to be studied by *Lenong* players/actors in order to know the dramaturgy of Betawian.

- 2. By studying pantun, it will help *Lenong* players/actors to master the Betawi dialect/accent, including intonation emphasis when delivering their dialogues.
- 3. By learning how to play hit, it will be easier for *Lenong* players/actors to enter their Betawi character in detail. Playing a punch will help the *Lenong* players/actors' gestures, especially the way they stand, step, point, turn, etc.
- 4. By studying Betawi dance movements, it will influence the gestures of a Lenong player/actor (especially women). This will be seen during dialogue, where the reflex movements of body parts and facial expressions will be different from people who have not studied Betawi dance.

Instructions for using the module

In the next section, we will explain the third step in the "Beyond Tradition: Revitalizing Lenong as a Model for Teaching Betawi Arts" model, namely Betawi arts training. In the first part, there is an arrangement of activities. The structure of this activity is a suggestion given to trainers if they want to use this module. In the activity schedule, there are 25 meetings (rehearsals) outside the meeting for the selection of art forms by participants and discussions about performances carried out together with the creative team. As can be seen from the schedule of activities, Gambang Kromong practice was held in 13 meetings; rhyme practice was carried out in 3 meetings; hitting practice was carried out 3 times; dance practice was held 13 times; dramaturgical and aesthetic training in Lenong was carried out in 3 meetings; character deepening training in Lenong was carried out in 5 meetings; and joint training in preparation for the performance was carried out in 5 meetings. At the 3 initial meetings, the arts of Gambang Kromong, pantun, playing at a game, dance, and dramaturgy and aesthetics in Lenong were carried out alternately with the aim that all participants who were members of the stage team got the basics of everything. Especially for dramaturgical and aesthetic training, the creative team will also assist them in developing the script. Apart from that, in the activity schedule section there is also an explanation of the objectives, participants and duration of time required for each meeting.

The next section is the activities, andwill explain the details of each meeting of all the arts taught. At each meeting, the objectives, time, equipment needed, and also the steps that need to be taken by each trainer will be explained. The parts written in italics and in quotation marks ("..") are words that can be said by the trainer when explaining to the participants. The part written with the sign '[]' is an indication for the trainer to give a time break.

As previously explained, this module uses an experiential method, so that each step and words spoken can be adjusted to the participant's characteristics and the development of the participant's abilities during the exercise. At some meetings, there is a notes box, which can be used to show necessary adjustments depending on conditions during a training. This module is also equipped with pictures and videos that can help trainers and participants understand how to play, and the movements referred to in this module.



Arrangement of Activities

The following is the arrangement of activities used in this module.

Exercise		Meeting																				
		2	3	4	5	6	7	8	9	10	11	12	13	14	15		16	17	18	19	20	21 22 23 24 25
Gambang Kromong (13 meetings)	G K .1	G K .2	G K 3														N O. 4	G K .5	N O. 6	N O. 7	N O. 8	
Pantun (3 meetings)				P .1	P .2	Р 3																Lenong:
Play Hit (3 meetings)							M .P .1	M P 2	M P .3							Selection of art form and discussion of performance						Preparing for the show - Combined exercises
Dance (13 meetings)										Q .1	Q 2	Q 3				(script, song selection, and dance)	Q. 4	Q .5	Q. 6	Q. 7	Q. 8	(GK.9; GK.10; GK.11; GK.12; GK.13; T.9; T.10;
Dramaturgy and Aesthetics in <i>Lenong</i> (3 meetings)													D E .1	D E. 2	D E. 3							T.11; T.12; T.13; P.6; P.7; P .8; P.9; P.10)
Deepening of the characters in <i>Lenong</i> (10 meetings)																	Р К. 1	Р К 2	Р К. З	Р К. 4	Р К. 5	

Notes:

- At meetings 1-15, participants will be introduced to the four Betawi arts and dramaturgy and aesthetics, after which they will be asked to choose what art they want to perform (*Lenong*, *Gambang Kromong*, or dance). At the next meeting, participants will focus more on training to strengthen their respective roles in the art they have chosen (*Lenong*, *Gambang Kromong*, or dance).
- During meetings 1-15, the creative team will look for data related to the themes/issues they want to raise in the show and develop a script based on the findings and data obtained. During script development, the creative team will be accompanied and discuss with the trainer.
- After the 15th meeting, the creative team explained the script (storyline) they created and asked the opinions of the other participants. After that, each participant discussed to determine the role they would play, what their character would be like, and the song and dance that would accompany it.
- At the end of each series of meetings (for example Gambang Kromong at the 3rd meeting, pantun at the 6th meeting, playing at the 9th meeting, dance at the 12th meeting, and dramaturgy and aesthetics in *Lenong* at the 15th meeting) needs to be carried out. There is then joint reflection between trainer and participants. Reflection also needs to be done at the end of every 16th to 25th meeting. If things are found that need special attention, then it is best to provide more in-depth assistance (can be done by a counsellor/psychologist).
- Trainers can carry out energizers or activities that can foster an attitude of cooperation, discipline, mutual respect, etc. before starting training. This can be done and adjusted to the participants' conditions and situations.
- Trainers can carry out joint activities, to further foster an attitude of cooperation, discipline, mutual respect, etc. This can be done and adjusted to the participants' conditions and situations.

Art	Meeting	Objective	Participant	Duration (in minutes)
Gambang Kromong	1	 Participants learn the history of musical instruments. Participants know the types of <i>Gambang Kromong</i> musical instruments and how to play them. Participants know the basic techniques for playing the <i>Gambang Kromong</i> musical instrument. 	All	120
	2	1. Participants learn more about music.	All	120

Art	Meeting	Objective	Participant	Duration (in minutes)
		 Participants know the types of <i>Gambang Kromong</i> musical instruments and how to play them. Participants know the basic techniques for playing the <i>Gambang Kromong</i> musical instrument. 		
	3	 Participants know the types of <i>Gambang Kromong</i> musical instruments and how to play them. Participants know the basic techniques for playing the <i>Gambang Kromong</i> musical instrument. 	All	120
	16	Participants get an idea of the performance they will perform	Gambang Kromong player	60
	17	Participants can play the songs that will be used in the show	Gambang Kromong player	120
	18	Participants can play the songs that will be used in the show	Gambang Kromong player	120
	19	Participants can play the songs that will be used in the show	Gambang Kromong player	120
	20	Participants can play the songs that will be used in the show	Gambang Kromong player	120
Dantus	4	 Participants understand the standards in pantun. Participants are able to make rhymes. 	All	120
Pantun	5	 Participants understand the standards in pantun. Participants are able to make rhymes. 	All	120

Art	Meeting	Objective	Participant	Duration (in minutes)
	6	Participants are able to make rhymes	All	120
	7	 Participants know and understand the rules of playing hitting. Participants understand and are able to perform the basic moves in hitting. 	All	120
Play Hit	8	Participants can perform moves in playing hitting.	All	120
	9	Participants can perform moves in playing hitting.	All	120
	10	 Participants know and understand the philosophy and standards of Betawi cultural dance. Participants understand and are able to perform basic dance movements 	All	120
	11	Participants understand and are able to perform basic dance movements	All	120
	12	Participants understand and are able to perform basic dance movements	All	120
Dance	16	Participants are able to dance the dances that will be used in the performance	Based on choice	120
	17	Participants are able to dance the dances that will be used in the performance	Based on choice	120
	18	Participants are able to dance the dances that will be used in the performance	Based on choice	120
	19	Participants are able to dance the dances that will be used in the performance	Based on choice	120
	20	Participants are able to dance the dances that will be used in the performance	Based on choice	120

Art	Meeting	Objective	Participant	Duration (in minutes)
Dramaturgy	13	Participants understand dramaturgy and aesthetics in performances	All	120
and Aesthetics in	14	Participants understand dramaturgy and aesthetics in performances	All	120
Lenong	15	Participants understand dramaturgy and aesthetics in performances	All	120
	16	 Participants know and understand the <i>Lenong</i> philosophy as Betawi culture Participants can perform improvisation techniques used in <i>Lenong</i> Participants can use gimmicks to play their characters Participants can use body gestures to play their characters Increased participants' ability in vocabulary Improve the ability of <i>public speaking</i> participant. 	Based on choice	120
<i>Lenong</i> : Preparing for the show	17	 Participants understand the procedures when on stage Participants understand how to deal with the audience Participants can convey messages or meaning through <i>Lenong</i> Participants understand the tone, tempo, rhythm, power and instruments used in <i>Lenong</i> 	Based on choice	120
	18	 Participants have the ability to express a wide range of emotions and events Participants understand the history, standards and plays in <i>Lenong</i> 	Based on choice	90
	19	Participants are able to develop a plot/script line for a <i>Lenong</i> performance	Based on choice	180
	20	Participants are able to develop a plot/script line for a <i>Lenong</i> performance	All	180
Combined exercises	21	 Participants are able to develop the plot/flow of the script Participants are able to determine the cast that will act in the show 	All	120

Art	Meeting	Objective	Participant	Duration (in minutes)
		 Participants are able to create stage settings Participants are able to determine the costumes that will be used in the performance. 		
	22	Participants are able to perform a <i>Lenong</i> performance based on the plot/line of the script developed	All	120
	23	Participants are able to perform a <i>Lenong</i> performance based on the plot/line of the script developed	All	120
	24	Participants are able to perform a <i>Lenong</i> performance based on the plot/line of the script developed	All	120
	25	Participants are able to perform a <i>Lenong</i> performance based on the plot/line of the script developed	All	120

Important notes:

After all participants have carried out the training, clean and rough rehearsals need to be carried out before the performance is performed. Clean and rough rehearsals are carried out using the stage settings that will be used during the performance. The form of performance you wish to perform is returned to the party performing it (hybrid or face-to-face).

Activity

Gambang Kromong

Source: Dede Permana (Guitarda Studio)

<u>Meeting 1</u>

Objective:

- 1. Participants learn the history of musical instruments.
- 2. Participants know the types of *Gambang Kromong* musical instruments and how to play them.
- 3. Participants know the basic techniques for playing the *Gambang Kromong* musical instrument.

Duration: 120 minutes.

Equipment: 1 set of *Gambang Kromong* musical instruments, a smartphone with the piano application, whiteboard, and markers.

- 1. The trainer asks the participants to sit in a circle. The trainer asks one of the participants to lead a prayer before starting the activity.
- 2. After praying, The trainer asks each participant to introduce themselves. Introductions can be made using simple games. An example of the game can be seen in the attachment.
- 3. The coach explains the training session that will be held today.
- 4. The trainer explains the history of the *Gambang Kromong* musical instrument and introduces the types of *Gambang Kromong* musical instruments. The trainer asks the participants *"What is an Instrument?"* The trainer explains that an instrument is a tool for playing music.
- 5. The trainer explains the instruments used in Gambang Kromong. The trainer introduces the xylophone, "The xylophone has 18 blades, then the blade house. He called his feet random. The xylophone has notes from sol, to do, but there is no fa and si, so sol, la, do, re, mi." The trainer then demonstrated the use of the xylophone by playing the song Kicir-kicir.
- 6. The trainer introduces Kromong. *"The number in Kromong is 10 pencon, there are no fa, and si. The order is Do, re, mi, sol, la, do, re, mi, sol, la* (different octaves)." The trainer introduces the parts of the Kromong.
- 7. Next, the trainer introduces the xylophone, the way to play it is the same as the xylophone. (Right hand 'sol-mi-sol').
- 8. The trainer introduces Sukong "The small one is called "kongahyan", the medium one is called "tehyan", and the big one is called "sukong". The position of his face (batok) is to the player's left. The original string is made from horsetail, but because it is rare these days, we use a string that is usually used for fishing. For the tone, the front string should be 're' and the back should be 'sol'. To move notes, add one finger".
- 9. The trainer allows participants to ask questions or provide responses to the explanations given. [The trainer gives a moment until someone asks, if no one can continue with the next activity].
- 10. The trainer explains the notes with the piano props on the smartphone. The trainer can ask the participants, *"What do you understand by note distance?"*. The trainer explains the reason why the notes 'fa' and 'si' were not in the *Gambang Kromong*, because the distance was ½ or not perfect.
- 11. The trainer introduces the Gong and its beats. The kempul position is to the player's left, the gong to the player's right.

- 12. Then the trainer introduces the drum, "The main drum the big one, then the small drum is called 'Kulanter'. For the small drum on the right, position the small part at the top. Small drum on the left, sleeping position. There are parts called 'Dong', 'Ping', 'Tung', 'Pak". The 'Tung' part consists of two parts 'Tung 1' which is on the right drum and 'Tung 2' ".
- 13. The trainer gives participants the opportunity to ask questions or provide responses to the explanations given. [The trainer gives a moment until someone asks a question, if no one can then continue with the next activity].
- 14. The trainer explains that the Kromong musical instrument starts from the bass first. The trainers take turns practicing how to play each musical instrument by playing the song 'kicir-kicir' and being watched directly by the participants. The trainer asks all participants to take positions on the musical instrument they want to try playing. Participants then one by one try to play the musical instrument they have chosen.
- 15. After everyone has finished trying, the trainer asks the participants to sit back in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 16. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response, if no one does, they can continue with the next activity].
- 17. The trainer asks the participants to give appreciation to each other.
- 18. The trainer asks one of the participants to close with a prayer.

<u>Meeting 2</u>

Objective:

- 1. Participants learn more about music.
- 2. Participants know the types of *Gambang Kromong* musical instruments and how to play them.
- 3. Participants know the basic techniques for playing the *Gambang Kromong* musical instrument.

Duration: 120 minutes.

Equipment: 1 set of Gambang Kromong musical instruments, whiteboard, and markers.

- 1. The trainer opens the session by asking how the participants are doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks the participants to sit in a semicircle. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today.
- 4. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 5. The trainer explains about music (taken from KBBI). The trainer analogizes the music as a mother. "The first child is called melody, where in the melody there is a "do re mi fa so la si do" scale called notes. He played the musical instruments in the melody one by one." The trainer asks the participants, "Are there any musical instruments that he plays one by one?". The coach explains "The second child is harmony, one harmony consists of 3 notes "do mi sol". In harmony "C, D, E, F, G, A, B" are called chords/keys". The trainer asks the participants, "In Gambang Kromong, what musical instruments enter into harmony?" [The trainer gives participants a moment to answer]. The trainer explained, "The third child is rhythm. Rhythm has no notes or chords. Rhythm is played with tempo or rhythm."

- 6. The trainer ensures that all participants understand the child analogy being explained, because this analogy is the basis for playing *Gambang Kromong*. The trainer gives participants the opportunity to ask questions or provide responses to the explanations given. [The trainer gives a moment until someone asks a question, if no one does, then they continue with the next activity].
- 7. The trainer introduces the *Kongahyan* musical instrument. The trainer practices how to play the musical instrument by playing the song *'kicir-kicir'* and is watched directly by the participants. The trainer asks one participant to try playing the musical instrument.
- 8. The trainer introduces the *Kecrek* musical instrument. The trainer explainsthat the *Kecrek* musical instrument follows the drum instrument because it is a rhythmic instrument but with notes starting from the 2nd rhythm. The trainer practices how to play the musical instruments by playing the song *'kicir-kicir'* and was watched directly by the participants. The trainer asks one participant to try playing the musical instrument.
- 9. The trainer introduces the Klenengan musical instrument, "People from Bekasi or Depok are known as kenceng. "The way to play is exactly like kecrek, only the shape is different." The trainer practices how to play the musical instrument by playing the song 'kicir-kicir' and is watched directly by the participants. The trainer asks one participant to try playing the musical instrument.
- 10. The trainer introduces the Ningnong musical instrument, "It's called ningnong because the sound is ningnong. The Ningnong instrument plays slower. "The musical instruments make the atmosphere more relaxed, like in a village." The trainer practices how to play the musical instrument by playing the song 'kicir-kicir' and is watched directly by the participants. The trainer asks one participant to try playing the musical instrument.
- 11. The trainer allows participants to ask questions or provide responses to the explanations given. [The trainer gives a moment until someone asks a question, if no one does, then they can continue with the next activity].
- 12. The trainer asks the participants to try the existing musical instruments one by one. After all participants have tried, the trainer asks each participant to determine what musical instrument they want to play.
- 13. The trainer asks all participants to take positions on the musical instrument they want to try playing. Participants are then asked to play the song *'kicir-kicir'* simultaneously using the musical instrument they have chosen.
- 14. After everyone has finished trying, the trainer asks the participants to sit back in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 15. The trainer allows participants to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response if no one does, then they can continue with the next activity].
- 16. The trainer asks the participants to give appreciation to each other.
- 17. The trainer asks one of the participants to close with a prayer.

<u>Meeting 3</u>

Objective:

- 1. Participants know the types of *Gambang Kromong* musical instruments and how to play them.
- 2. Participants know the basic techniques for playing the *Gambang Kromong* musical instrument.

Duration: 120 minutes.

Equipment: 1 set of Gambang Kromong musical instruments, whiteboard, and markers.

- 1. The trainer opens the session by asking how the participants are doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The trainer asks the participants to sit in a semicircle and face the whiteboard. The coach explains the training session that will be held today.
- 5. Before starting the exercise, the trainer reviews the participants' understanding at meetings 1 and 2. "What is an instrument?", "What are the names of the musical instruments on the Gambang Kromong?" [The trainer gives participants a moment to answer].
- 6. The trainer explains that the xylophone is an important instrument in the *Gambang Kromong*, other musical instruments only sweeten/enhance the *Gambang Kromong*. The trainer explains that the *Gambang Kromong* can accompany dances, doorstops and jokes. The trainer gave an example of the technique of playing the Gambang Kromong when accompanying dances, doorstops and jokes.
- 7. The trainer allows participants to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response; if no one does, they can continue with the next activity].
- 8. The trainer then asks the participants to try playing the song 'kicir-kicir' as in the previous exercise (according to the musical instrument they want to play). The trainer observes and provides input to the participants while they play the song 'kicir-kicir'.
- 9. After everyone has finished trying, the trainer asks the participants to sit back in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 10. The trainer then asks the participants to return to the musical instrument they want to play. The trainer gives the notes of the song 'yellow betel' on the blackboard. Participants were then asked to try practising playing the song 'yellow betel'. The trainer observes and provides input to the participants while they play the song 'betel yellow'.
- 11. After everyone has finished trying, the trainer asks the participants to sit back in a circle. The trainer explains that if there is a funny scene in the *Lenong* performance, you can choose between the notes 'do', 'mi' and 'sol' to play. The trainer also explains that if the actor enters or exits the stage, it can be accompanied by a song starting from *khonghyan*. The trainer gave tips during the scene; if the audience doesn't get the humour, then the *Gambang Kromong* player can continue to play the drum with the notes 'do', 'mi', or 'sol' so that it's not too quiet. The trainer explainsthat when on stage, "sol, mi, sol" must still be played even if someone doesn't know the notes of the song.
- 12. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.

- 13. The trainer allows participants to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one does, they can continue with the next activity].
- 14. The trainer asks the participants to give appreciation to each other.
- 15. The trainer asks one of the participants to close with a prayer.

Important notes:

If there are participants who are still confused about the notes, the trainer needs to provide examples by directly practicing playing a musical instrument.

Meeting 16

Objective: Participants get an overview of the performance they will perform. **Duration:** 60 minutes.

Equipment: 1 set of Gambang Kromong musical instruments, whiteboard, and markers.

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today.
- 4. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 5. The trainer asks the participants, what parts or scenes need to be accompanied by the *Gambang Kromong*. The trainer asks whether all the participants still remembered what musical instruments were in the *Gambang Kromong*. The trainer explains the function of each tool in the performance they will perform. The trainer explains that the two important musical instruments in the performance that will be performed are the drum and *kongahyan*. The trainer reminds all that *wirama*, *wiraga*, and *wirasa* must be in rhythm to accompany the dance.
- 6. The trainer and participants discuss the position layout of the *Gambang Kromong* during the performance.
- 7. The trainer teaches the songs that will be played in the show.
- 8. The trainer asks the participants to sit in front of the musical instrument they want to play during the performance. Participants are asked to play the songs that will be used in the show. Practice can be done several times until participants can play the song that will be used in the performance. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 9. Once finished, the coach gathers the players and asks them to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 10. The trainer allows participants to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one does they can continue with the next activity].
- 11. The trainer asks the participants to give appreciation to each other.
- 12. The trainer asks one of the participants to close with a prayer.

Objective: Participants can play the songs that will be used in the show. **Duration:** 120 minutes.

Equipment: 1 set of Gambang Kromong musical instruments, whiteboard, and markers.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today.
- 4. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 5. Participants are asked to arrange the *Gambang Kromong* musical instrument according to the setting that will be used during the performance. The trainer emphasizes that the layout of the *Gambang Kromong* musical instrument needs to pay attention to the audience's seating position, meaning that the *Gambang Kromong* player faces the audience.
- 6. Participants are asked to memorize their sitting position, because that position will be used during the performance.
- 7. Before starting practice playing the *Gambang Kromong*, The trainer reminds the participants again about the notes in the song that would be played in the performance.
- 8. The trainer gives participants the opportunity to ask questions or provide responses to the explanations made. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity]. [If necessary] The trainer can play back the song that will be played in the performance while singing the notes of the song.
- After that, Participants are asked to play the songs that would be played in the show. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. After that, participants are asked to play I song that will be played in the show. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 12. Participants are then asked to practice the songs that will be played in the recital 3 times.
- 13. After everything is finished, the coach gathers the players and asks them to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 14. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 15. The trainer asks the participants to give appreciation to each other.
- 16. The trainer asks one of the participants to close with a prayer.

Important notes:

- Coaches can teach improvisation when playing the songs they train.
- The coach reminds the drum players to make sure all the players are ready first before starting to hit the drum. It is enough to provide a silent code and the positions of all players must be silent.

Objective: Participants can play the songs that will be used in the show. **Duration:** 120 minutes.

Equipment: 1 set of *Gambang Kromong* musical instruments, whiteboard, and markers. **Steps:**

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today. The trainer explains that in today's practice, the participants would practice the song that would be used to accompany the dancers. So, when playing the song, you have to follow the movements of the dancers.
- 5. The trainer explains that in the intro part, *Gambang* and *Kromong* music should be played more actively. In the intro, there are notes 5-5-5, which must be played together.
- 6. The trainer gave an example of playing the intro using a drum and xylophone.
- 7. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 8. The trainer asks the participants to start trying to play the song used to accompany the dance. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 9. The coach emphasizes that the drummer is the 'captain'. The captain's role is to ensure that all musicians are complete and ready to play their respective instruments. All musicians must follow the captain's instructions.
- 10. Participants are asked to practice playing the song that accompanies the dance again until they are fluent. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 11. Participants can rest for 10 minutes before continuing to practice with the next song.
- 12. Once fluent, players are asked to practice playing the songs that will be played in the show repeatedly until they become fluent. The trainer can walk around to observe and provide feedback to the participants while the participants are playing the song'.
- 13. After everything is finished, the coach gathers the players and asks them to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 14. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 15. The trainer asks the participants to give appreciation to each other.
- 16. The trainer asks one of the participants to close with a prayer.

Important notes:

- If there are participants who still play a musical instrument incorrectly, the trainer can give an example of playing that musical instrument.

Objective: Participants can play the songs that will be used in the show. **Duration:** 120 minutes.

Equipment: 1 set of Gambang Kromong musical instruments, whiteboard, markers.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Participants are asked to practice playing the songs that will be played in the show again until they are fluent. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 6. The trainer then offers the participants which songs they still want to practice.
- 7. Participants then practice playing songs that they still don't play fluently. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 8. Participants can rest for 10 minutes before continuing to practice with the next song.
- 9. Participants are asked to try playing a mellow song with one beat at the end of each song.
- 10. The trainer then offers the participants which songs they still want to practice.
- 11. Participants then practice playing songs that they still don't play fluently. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 12. After everything is finished, the coach gathers the players and asks them to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 13. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 14. The trainer asks the participants to give appreciation to each other.
- 15. The trainer asks one of the participants to close with a prayer.

Important notes:

- The trainer needs to remind participants not to make the wrong beat, because it will affect other performers, for example dancers.
- Coaches need to remind them that if one musician makes a mistake, the other musicians can make mistakes too. The trainer gives tips so that when playing a musical instrument you can feel the rhythm and music.

Objective: Participants can play the songs that will be used in the show. **Duration:** 120 minutes.

Equipment: 1 set of Gambang Kromong musical instruments.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Participants are asked to practice playing all the songs that will be played in the show again until they are fluent. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 6. Participants can rest for 10 minutes before continuing to practice with the next song.
- 7. Participants are asked to practice playing the song that will be played to accompany the dance until it runs smoothly. The trainer can walk around to observe and provide input to the participants while the participants play the song.
- 8. After everything is finished, the coach gathers the players and asks them to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 10. The trainer asks the participants to give appreciation to each other.
- 11. The trainer asks one of the participants to close with a prayer.

Important notes:

- The trainer needs to remind participants not to make the wrong beat, because it will affect other performers, for example dancers.
- Coaches need to remind them that if one musician makes a mistake, the other musicians can make mistakes too. The trainer gives tips so that when playing a musical instrument you can feel the rhythm and music.

Pantun

Source: H. Zahrudin Ali Al Batawi (Sanggar Purnama)

Meeting 4

Objective:

- 1. Participants understand the standards in pantun.
- 2. Participants are able to make rhymes.

Duration: 120 minutes.

Equipment: examples of rhymes from a number of participants.

- 1. The trainer asks the participants to sit in a circle and asks each participant to introduce themselves. Introductions can be made using simple games. An example of the game can be seen in the attachment.
- 2. The trainer asks the participants to sit in a semicircle. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today. Before starting the activity, the trainer distributes one rhyme to all participants.
- 4. The trainer explains the standards of rhymes, "The pantun standard consists of 4 lines. Lines 1 and 2 are the sampiran, line 3 and 4 are the contents. Those 2 lines are not rhymes but the name is "karminah"" The trainer explains that Pantun is an expression of the heart in the form of a literary work. The trainer emphasizes that in Betawi pantun, it is necessary to pay attention to the meaning of the rhyme being conveyed, not just pay attention to the same intonation.
- 5. The trainer gives an example of making rhymes spontaneously.
- 6. The trainer asks the participants to make rhymes. [The trainer gives the participants time to compose a rhyme]. After all participants have finished making rhymes, the trainer asks 1-2 children to volunteer to read the rhymes they have made.
- 7. The trainer gives appreciation to the participants who were willing to read the rhymes they had written.
- 8. The trainer emphasizes that making rhymes is creating art, not just coming from theory. When conveying rhymes, you need to pay attention to intonation, spirit and expression.
- 9. The trainer gives examples of 2-3 rhymes (for example rhymes of advice, religion, etc.). The trainer explains the types of rhymes.
- 10. The trainer asks participants to make a 4 line rhyme, with any type of rhyme. Participants can create rhymes individually or together with friends. While the participants are making rhymes, the trainer can explain that in rhymes it is best not to write people's names because they are afraid that the person will not accept their name being used. The trainer explainsthat when writing a rhyme, it is best to create the content first and then create the *sampiran*.
- 11. Once finished, the participants are asked to read each other and provide input on the rhymes that were created by other participants. After that, participants are asked to read the rhyme that has been created, then the trainer provides input on the rhyme created by the participant.
- 12. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.

- 13. The trainer gives the participants a task to try to make a rhyme at home and sends the task to the trainer before the next meeting.
- 14. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 15. The trainer asks the participants to give appreciation to each other.
- 16. The trainer asks one of the participants to close with a prayer.

Objective: Participants are able to make rhymes. **Duration:** 120 minutes. **Equipment: -**.

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today. Before starting the exercise, The trainer asks if there was anything the participants wanted to ask or discuss regarding rhymes and their experiences in making rhymes at home. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 5. The trainer provides input on the rhymes that have been created and sent by the participants to the trainer.
- 6. The trainer asks the participants to create rhymes based on the input given by the trainer. Once finished, the trainer asks volunteers to read their rhymes.
- 7. The trainer gives appreciation to the participants who had read their rhymes. The trainer asks other participants to provide input on the rhymes read by other participants. The trainer also provides input on the rhymes that have been created by the participants. The trainer explains that making rhymes should be as short as possible.
- 8. The trainer asks the participants to make rhymes again and each participant gives input to the other participants.
- 9. After completion, the trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 10. The trainer gives the participants a task to try to make a rhyme at home and sends the task to the trainer before the next meeting.
- 11. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 12. The trainer asks the participants to give appreciation to each other.
- 13. The trainer asks one of the participants to close with a prayer.

<u>Meeting 6</u>

Objective:

- 1. Participants understand the standards in *pantun*.
- 2. Participants are able to make rhymes.

Duration: 120 minutes.

Equipment: examples of several rhymes with several topics.

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer provides input on the rhymes that have been created and sent by the participants to the trainer.
- 6. The trainer explains that the level of difficulty in making rhymes is how to make rhymes with the correct standards and clear goals. The most important thing in learning rhymes is to get used to making rhymes.
- 7. The trainer gives examples of right and wrong rhymes, such as making rhymes containing product names is not allowed. The trainer reminded that in making a rhyme, participants must know what content they want to make, then make a *sampiran*. The trainer explains the importance of continuing to practice making rhymes to help make rhymes that are related to each other.
- 8. Participants are asked to make rhymes. If they experience difficulties, participants can look at the examples of rhymes provided by the trainer. Each participant can give each other input on the rhymes created by other participants. The trainer provides input to the participants individually.
- 9. The trainer asks the participants to create rhymes about environmental topics, from what they see around the training ground.
- 10. Each participant is asked to read the rhyme they had created. The trainer gives appreciation to all participants and provides comments on the rhymes that have been created by the participants.
- 11. After completion, the trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 12. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 13. The trainer asks the participants to give appreciation to each other.
- 14. The trainer asks one of the participants to close with a prayer.

Play Hit

Source person:

- 1. Achmad Sauggi (Si Khodrat Studio)
- 2. Saiful Bahri (Deprok Pencak Silat College)
- 3. Jaenur (Deprok Pencak Silat College)



Meeting 7

Objective:

- 1. Participants know and understand the rules of playing hitting.
- 2. Participants understand and are able to perform the basic moves in hitting.

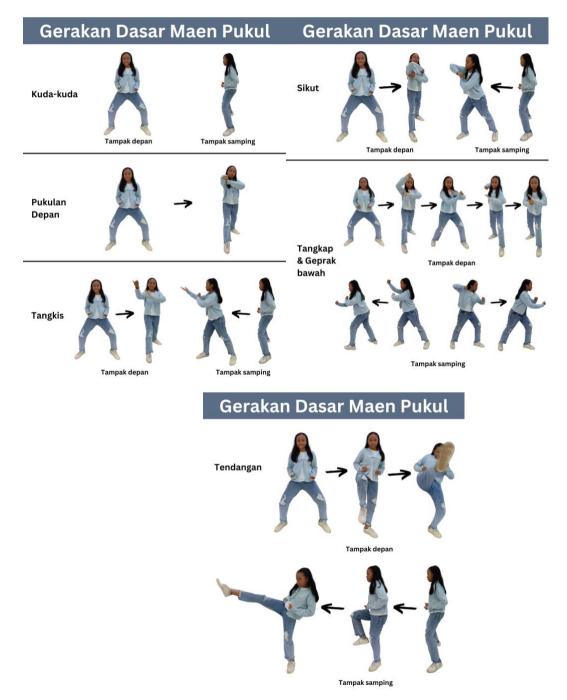
Duration: 120 minutes

Equipment: -

- 1. The trainer asks the participants to sit in a circle and asks each participant to introduce themselves. Introductions can be made using simple games. An example of the game can be seen in the attachment.
- 2. Before starting the exercise, the trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today. The trainer explains that the participants would be taught the basic movements of the *Cingkrik silat*.
- 4. The coach explains about hitting. The trainer gives participants the opportunity to ask questions or provide responses to the explanations given. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 5. The trainer asks participants to form 3 lines (the number of lines can be adjusted according to the number of participants present).
- 6. The trainer asks the participants to warm up, starting from a leg and hand stance up, down, forward, and backwards, with a count of 1x8. Then the warm-up continues with the right and left arms straight forward with the legs bent, with a count of 1x8. Next, lift the right leg forward with a count of 1x8, and continue with the left leg with a count of 1x8. Then

participants are asked to do a stance, starting with the right foot forward, then pulling the body back, with a count of 1x8. At the count of 8, participants are asked to hold their body still, then pull their body back, after which they hold it until the count of 5. Vice versa with the left foot.

7. The trainer gives examples of punches, elbows, catches, parries, kicks, cross kicks. Every time the trainer shows a movement, the trainer asks the participants to imitate it. When the participant imitates the movement, the trainer goes around paying attention to the participant's movements and corrects the participant's movements if something is wrong. The trainer asks the participants to repeat the movement while following the trainer's instructions.



- 8. After that, the trainer invited the participants to rest for 10 minutes.
- 9. After finishing the break, the trainer asks the participants to form a circle. The trainer teaches new movements while providing examples. Starting from parrying, then the right foot

moves forward, then the left hand becomes a *tangkolan* (*siliwa*) and the right hand is parallel to the chest, then the right hand becomes a parry, the left hand is on the chest, then changes to a movement of the left-hand parallel to the chest, the movement changes to cross block, then catch movement. The trainer repeats the movement and asks the participant to follow the trainer's movements.

- 10. The trainer asks the participants to repeat the movement themselves. The trainer walks around watching the participants' movements. If there are participants who still do the wrong movements, the trainer corrects them.
- 11. After that, Participants are asked to repeat all the movements that had been taught. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 12. The trainer explains the locking movement if the hand is twisted, namely how to release the twisted hand with the opponent's body turned opposite the hand.
- 13. The trainer invites participants to rest for 10 minutes.
- 14. After the break, Participants are asked to sit in a circle. The trainer explains that hitting is a martial art to protect yourself and others, not for fighting. The trainer reminds us that every movement must be strong and not soft.
- 15. After completion, the trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 16. The trainer asks participants to practice independently at home and record it. The coach requests that the recording be sent to the coach before the next meeting.
- 17. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 18. The trainer asks the participants to give appreciation to each other.
- 19. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.

Meeting 8 Objective: Participants can perform moves in hitting. Duration: 120 minutes Equipment: -

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. After that, the coach explains about the training session that would be held today.
- 5. The trainer provides input on the movement videos that have been sent by the participants.
- 6. The trainer asks the participants to line up into 3 rows (adjusted to the number of participants). The trainer asks the participants to warm up first by following the examples of movements carried out by the trainer. Warm-up can be done according to the movements in the previous meeting.
- 7. Coach gives instructions *"install!"*, the participant prepares to start the first stance, right hand in front with the palm clenched into a fist and right foot in front. Then the left hand is forward with an open palm position, then a parry stance, then the next stance is a lower parry, then a catch stance with the hands parallel to the chest. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The trainer gives repeat instructions for the first move *"move one"*. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 9. After that, trainer gives instructions "Second move, block hit, left hand siliwa". The trainer goes around correcting the participants' movements if someone makes a mistake.
- 10. The trainer reminds participants, "You have to memorize and remember 1 2 3, pull, elbow, catch, parry, cross parry, return to the original position".
- 11. The trainer asks the participants to follow the instructions given. The trainer gives the signal *"install",* then the participants begin elbow movements, catch, parry, cross parry. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 12. Coach gives instructions "*left hand siliwa*". The trainer goes around correcting the participants' movements if someone makes a mistake.
- 13. Coach gives instructions "ready, move 1, one two three". When the trainer gives the command, the participant starts the movement again as before. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 14. The trainer gives participants the opportunity to rest for 10 minutes.
- 15. After finishing the break, the trainer gives an example of the movement with one of the participants, to show the pairing moves more clearly.
- 16. The trainer asks the participants "Come on, line up, we've got 2 moves, can we add 2 more moves or not?". Then the trainer explains "If we have memorized it then we can move up to 2 more moves, if we have memorized it then we can pair up."
- 17. Then the trainer gives instructions "*Repeat steps 1 and 2*". The trainer goes around correcting the participants' movements if someone makes a mistake.
- 18. The trainer teaches the third move, "Now we continue with the third one, move forward with the right foot, then stab the cross with the left hand, then parry backwards (cross) with the left foot in front of the right foot behind then catch the left hand at the elbow!". The trainer

demonstrates the third move and asks the participants to follow the trainer's movements. The trainer goes around correcting the participants' movements if someone makes a mistake.

- 19. Coach gives instructions "forward parry, slash, cross with left hand, parry backwards (cross parry), right foot to the side, cross with left hand, tangkep, turn right elbow back, then slash with right hand, cross with left hand, down, right hand pull, bang, Raise your right leg, left hand in front, then right hand on top, left hand holding your head below, throw it away, pull your left hand and the right bang." The trainer demonstrates the third move and asks the participants to follow the trainer's movements. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 20. The trainer gives participants the opportunity to rest for 10 minutes.
- 21. After finishing the break, Participants are asked to repeat the third movement several times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 22. Once finished, the trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 23. The trainer asks participants to practice independently at home and record it. The coach requests that the recording be sent to the coach before the next meet.
- 24. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 25. The trainer asks the participants to give appreciation to each other.
- 26. The trainer asks one of the participants to close with a prayer.

Important notes:

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.

Meeting 9

Objective: Participants can perform moves when playing hitting. **Duration**: 120 minutes **Equipment: -**

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. After that, the coach explains about the training session that would be held today.
- 5. The trainer provides input on the movement videos that have been sent by the participants.
- 6. The trainer asks the participants to line up into 3 rows (adjusted to the number of participants). The trainer asks the participants to line up into 3 rows (adjusted to the number of participants). The trainer asks the participants to warm up first by following the examples of movements carried out by the trainer. Warm-up can be done according to the movements in the previous meeting.

- 7. The trainer makes a front kick parry movement and then crosses the legs. The trainer asks the participants to follow the movement. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The trainer gives movements repeatedly, starting from parrying, catching and stances. The trainer asks the participants to follow the movement. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 9. The trainer gives the parry movement again "Hands change position, kick, elbow, then catch the left hand, under the right hand, above the parry catch, kick, left foot above, put below, then the foot is turned, the body follows, the soles of the feet are slightly tiptoed." The trainer explains that the parry movement is not just a movement but can be used if the participant feels threatened. The trainer asks the participants to follow the movement. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 10. The trainer asks the participants to do the movement, "hands on waist 1,2,3 punches forward, left hand bangs, right hand pulls, right elbow, then tangkep, left hand blocks, then cross leg kick". The trainer goes around correcting the participants' movements if someone makes a mistake.
- 11. The trainer gives participants the opportunity to rest for 10 minutes.
- 12. After resting, the trainer asks 2 participants to show moves 1, 2, and 3 in front of their friends. The trainer corrects any participant's wrong movements. Then the trainer asks 2 other participants to show moves 1, 2, and 3 in front of the other participants. The trainer corrects any participant's wrong movements. And so on until all participants have had a chance. The trainer gives appreciation to participants who have progressed.
- 13. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 14. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 15. The trainer reminds the participants to continue practicing independently at home to further hone their hitting skills.
- 16. The trainer asks the participants to give appreciation to each other.
- 17. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.

Dance

Source: Femia Ayu Azhari (Jelantika Nusantara)

You can see a video of the dance movements used in this exercise at:	

Meeting 10

Objective: Participants understand and are able to perform the movements in free dance. **Duration:** 120 minutes

Equipment: Song that accompanies the dance "Ondel-ondel".

- 1. The trainer asks the participants to sit in a circle and asks each participant to introduce themselves. Introductions can be made using simple games. An example of the game can be seen in the attachment.
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today.
- 4. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- After finishing the warm-up, the trainer gives an explanation about the *ondel-ondel* dance.
 The movements in the *ondel-ondel* dance are the basic movements in several Betawi dances.
- 6. If there are male participants, the trainer divides the dance into 2 types. The first thing the trainer does is practice for the girls. *"The head faces forward, then moves left and right. Both hands are swung forward alternately with the fingers curled. Both legs walk in place according to the tempo. The body is rather low and upright. The movement is done with a count of 4x8+4".* The trainer goes around correcting the participants' movements if someone makes a mistake.



- 7. The trainer then gives an example of the male version of *lenggang "Guys* are more dashing. In the movement, the head faces forward, then moves left and right. Both hands are swung forward alternately with the fingers clenched into fists. Both legs walk in place according to the tempo. Body straight, strong." The trainer instructs all participants to follow the 4x8+4 swing movement. The trainer asks participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. Next, the trainer instructs the participants to practice the movement in pairs. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 9. The trainer gives the second movement and practices it. "In women, the movement of the head is to face the direction of the road, first to the right and then facing forward. Follow the left path and face forward again. Both hands are swung forward alternately with the fingers curled, then the right hand straight forward with the left hand on the waist and vice versa. Feet walk to the right, then point position with the left foot on tiptoe and vice versa. Body position upright and low. The movement is done with a count of 3x8+4".
- 10. Next the trainer practices the movements for the men. "In men, the movement of the head is to face the direction of the road, first to the right and then facing forward. Follow the road to the left and face forward again. Both hands are swung forward alternately with the fingers clenched into a fist, then the right hand is in a parry position and the left hand is on the waist. Feet walk to the right, then position the point with the right foot forward resting on the heel and vice versa. The body position is upright, strong and slightly low. The movement is done with a

count of 3x8+4". The trainer asks participants to practice. The trainer goes around correcting the participants' movements if someone makes a mistake.

- 11. The trainer asks the participants to practice the first and second movements that have been given together, men practice the movements for men and women for women. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 12. After that, Participants are asked to practice the two movements with musical accompaniment.
- 13. The trainer invites participants to rest for 10 minutes.









- 14. When the participants have finished resting, the trainer teaches the third movement. "In women, the movement of the head looks towards the hand above and faces the open hand. Starting with the right hand straight at an angle upwards and the left hand on the shoulder with curled fingers are done alternately. Then open both hands at an angle, if facing right, right hand below and left hand above and vice versa alternately. Starting with the right foot, step towards the right, followed by the left foot standing at the tiptoe point. Perform alternating right and left steps. Then the right leg is opened shoulder width apart and vice versa with the left leg. Body position upright and low. When both hands are open, the body is moved to the right and left. The movement is done in a count of 4x8".
- 15. The trainer then explains and practices the movements on the men, "Movement in men, the



head looks towards the hand above. Starting with the right hand straight at an angle upwards and the left hand on the shoulder, done alternately. Then open both hands at an angle, if facing right, right hand below and left hand above and vice versa alternately. Starting with the right foot, step towards the right, followed by the left foot, 1 point of the foot forward, resting on the heel. Perform alternating right and left steps. Then the right leg is opened shoulder width apart and vice versa with the left leg. The body position is upright, strong and rather low. When both hands are open, the body is moved to the right and left. The movement is done in a count of 4x8". The trainer asks participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.

16. The trainer asks participants to practice the three movements that have been given together, accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.

17. The trainer teaches the fourth movement, both for men and women. "Movement in women, head facing right and left. Both hands are raised parallel to the shoulders and the wrists are swung forward alternately right and left. The legs are in the shape of the letter "V" with the feet tiptoeing forward, alternately right and left. Body straight and low and turned to the right. The movement is done with a count of 4x8". The trainer explains and gives examples of movements for men, "Movement in men, heads facing right and left. The right hand is in a forward parry position with the left hand on the waist, done alternately right and left. The legs are in the shape of the letter "V" with the front foot resting on the heel, done alternately right and left. The movement is done with a count of 4x8". The trainer asks the participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.



- The trainer asks participants to practice movements 1 to 4 together, accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 19. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 20. The trainer asks participants to practice independently in their respective homes and record it. The trainer asks the participant to send the recording to the trainer before the next practice.
- 21. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 22. The trainer asks the participants to give appreciation to each other.
- 23. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.
- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.

Objective: Participants understand and are able to perform the movements in free dance **Duration:** 120 minutes

Equipment: Song that accompanies the dance "Ondel-ondel".

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer provides input on the videos sent by the participants.
- 6. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- 7. The trainer invites participants to repeat the movements taught at the previous meeting. Exercises are carried out without using accompanying music. During practice, the trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The next exercise is carried out using accompanying music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 9. The trainer reminds participants to smile while dancing.
- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. The trainer gives participants the opportunity to rest for 10 minutes.
- 12. After finishing the break, the trainer teaches the 5th movement. The trainer explains that in the 5th movement there is no difference in movement between women and men. *"Fifth*



movement, head down then face forward. Both hands are clenched into fists in front of the chest, then opened at an angle to the right, with the right hand at an angle down and the left at an angle up. Bend your legs down to a squatting position, then stand with your right leg at an angle. The body squats, then stands straight and rather low. The movement is done in a count of 4x1". The trainer asks the participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.

13. The trainer asks participants to dance all the movements up to the 5th movement. The trainer goes around correcting the participants' movements if someone makes a mistake.

14. Then the trainer adds the 6th movement. The trainer explains that in the 6th movement, there are differences between women and men. *"In women, the sixth movement is the head facing right, left and forward. Both arms are straightened to the side parallel to the shoulders, followed by the right hand being swung down towards the left hand and vice versa with the fingers curled. Both feet are shoulder-width apart, then the right foot steps closer to the left foot and vice versa. Body straight and low facing left and right. The movement is done in a count of 3x8". The trainer explains the movements to the men, <i>"For men, the movement is with the head facing right, left and forward. Both arms are straightened to the side parallel to the shoulders, followed by the right hand being swung down towards the left hand and vice versa. Both feet are shoulder-width apart, then the men, "For men, the movement is with the head facing right, left and forward. Both arms are straightened to the side parallel to the shoulders, followed by the right hand being swung down towards the left hand and vice versa. Both feet are shoulder-width apart, then the right foot steps closer to the left foot and vice versa. Both feet are shoulder-width apart, then the right foot steps closer to the left foot and vice versa. Body straight and low facing left and right. The movement is done in a count of 3x8".*



- 15. The trainer asks the participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 16. The trainer asks participants to dance all the movements up to the 6th movement. The trainer asks the participants to repeat all the movements twice. During practice, the trainer goes around correcting the participants' movements if someone makes a mistake.
- 17. The trainer asks the participants to repeat all the movements, up to the 6th movement accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 18. The trainer gives participants the opportunity to rest for 10 minutes.
- 19. After practice, the trainer adds the 7th movement. The trainer explains in the 7th movement that there is no difference between women and men. *"The movement is that the head faces forward. The right hand is clenched in a fist forward, the left hand is bent in front of the chest, then the right hand is pulled back parallel to the body in a reversed position, then the elbow of the right hand is pressed into the palm of the left hand, then the right hand is clenched and parried, then the right hand is with 2 fingers together towards the right oblique Upper left hand bent in front of the chest with 2 fingers together (done alternately), then parry with fingers spread apart starting from the right hand then the left hand, followed by the 3 initial silat movements. Take a stance with your right foot in front, then step on tiptoe to the right and left, followed by regular steps to the right and left and return to the starting stance. The body is upright, rather low and stout. The movement is done in a count of 1x8+3". The trainer asks the participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.*



- 20. The trainer asks the participants to repeat all the movements, up to the 7th movement, without musical accompaniment. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 21. The trainer asks the participants to repeat all the movements, up to the 7th movement, accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 22. The trainer adds the 8th movement. In the 8th movement, there are differences between women's and men's movements. The trainer explains and gives examples "The woman's movement is her head facing forward. The right hand is swung slowly from bottom to top, followed by the left hand, then both hands are swung slowly from bottom to top and vice versa from top to bottom with curled hands. The right foot steps tiptoe to the right and left. The body is slightly upright and a little low. The movement is done in 4x8". The trainer explains and gives examples of the men's movements, "For men, their heads face forward. The right hand is swung slowly from bottom with palms facing up. The right foot steps tiptoe to the right and a little low. The movements is slightly upright and a little low. The participants to practice the movement is done in 4x8". The trainer explains and gives examples of the men's movements, "For men, their heads face forward. The right hand is swung slowly from bottom to top, followed by the left hand, then both hands are swung slowly from bottom to top and vice versa from top to bottom with palms facing up. The right foot steps tiptoe to the right and left. The body is slightly upright and a little low. The movement is done in 4x8". The trainer asks the participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 23. The trainer asks the participants to repeat all the movements, up to the 8th movement without musical accompaniment. The trainer goes around correcting the participants' movements if someone makes a mistake.



- 24. The trainer asks the participants to repeat all the movements, up to the 8th movement, accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 25. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 26. The trainer asks participants to practice independently in their respective homes and record it. The trainer asks the participant to send the recording to the trainer before the next practice.
- 27. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 28. The trainer asks the participants to give appreciation to each other.
- 29. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.
- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.
- If there are new participants, the trainer can ask for help from other participants to teach the movements to the new participants.

Objective: Participants understand and are able to perform the movements in free dance **Duration:** 120 minutes.

Equipment: Song that accompanies the dance "Ondel-ondel".

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer provides feedback to the participants regarding the videos they have sent.
- 6. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- 7. The trainer invites participants to repeat the movements taught at the previous meeting (up to the 8th movement). Exercises are carried out using accompanying music. During practice, the trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The trainer offers the participants whether they want to add movements or not. The trainer explains that the 9th movement is the same as the 1st movement, but with a count of 4x1. The trainer asks participants to practice the 9th movement. The trainer goes around correcting the participants' movements if someone makes a mistake.



- 9. The trainer asks participants to do the 9th movement accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 10. The trainer asks participants to perform movements from the first movement to the 9th movement accompanied by music. The exercise begins with the female participant, and the male participant observes. Once finished, take turns with the male participants. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 11. The trainer explains that the 10th movement is the same as the 2nd movement but with a count of 3x8+4. The trainer asks participants to practice the 10th movement. The trainer goes around correcting the participants' movements if someone makes a mistake.





- 12. The trainer asks participants to do movements 9 and 10 accompanied by music once. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 13. The trainer asks participants to do the first movement to the 10th movement accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 14. The trainer gives participants the opportunity to rest for 10 minutes.
- 15. The trainer explains that the 11th movement is the same as the 3rd movement, but with a count of 4x8. The trainer asks participants to practice the 11th movement. The trainer goes around correcting the participants' movements if someone makes a mistake.



- 16. The trainer asks the participants to repeat all the movements, up to the 11th movement without musical accompaniment. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 17. The trainer asks the participants to repeat all the movements, up to the 11th movement accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 18. The trainer adds a 12th move. The trainer explains that in the 12th movement, there is no difference between women's and men's movements. "The movement is that the head follows the direction of the body. Both hands are below the right and left sides of the body, then the hands are bent into fists in front of the chest and opened straight up. Walking legs turn to the right then point, turn left then point, turn right then point, squat and jump position then stand. Body straighten, then squat and jump. The movement is done in a count of 2x8". The trainer asks participants to practice the 12th movement. The trainer goes around correcting the participants' movements, up to the 12th movement without musical

accompaniment. The trainer goes around correcting the participants' movements if someone makes a mistake.



- 19. The trainer asks the participants to repeat all the movements, up to the 12th movement, accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 20. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 21. The trainer reminded participants to continue practicing independently in their respective homes.
- 22. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 23. The trainer asks the participants to give appreciation to each other.
- 24. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.
- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.
- If there are new participants, the trainer can ask for help from other participants to teach the movements to the new participants.

Objective: Participants are able to dance the dance that will be used in the performance. **Duration:** 120 minutes.

Equipment: Dance accompaniment music (adapted to the selected dance).

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- 6. The trainer invites participants to repeat the movements taught at the previous meeting (first movement to 12th movement). Exercises are carried out using accompanying music. During practice, the trainer goes around correcting the participants' movements if someone makes a mistake.
- 7. The trainer asks about the distribution of roles in the *Lenong* performance later. The trainer then gives suggestions on how to enter and exit the stage for the dancers.
- 8. The trainer discusses with the participants the dance they will perform and discusses the costumes they will use.
- 9. The trainer explains the dance that will be performed later.
- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. The trainer gives examples of dance movements that will be displayed later. The trainer asks the participants to practice the movements as demonstrated by the trainer. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 12. The trainer asks the participants to repeat the movement, but accompanied by music. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 13. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 14. The trainer reminds participants to continue practicing independently at home.
- 15. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 16. The trainer asks the participants to give appreciation to each other.
- 17. The trainer asks one of the participants to close with a prayer.
- 18. The trainer closes the activity with a prayer and asks the participants to give appreciation to each other.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.

- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.

Meeting 17

Objective: Participants are able to dance the dance that will be used in the performance. **Duration:** 120 minutes.

Equipment: Dance accompaniment music (adapted to the selected dance).

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- 6. The trainer asks the participants to dance the dance that will be performed. Practice starts without musical accompaniment 5 times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 7. The exercise is then carried out with musical accompaniment 5x. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. The trainer reminds participants to continue practicing independently at home.
- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. The trainer asks the participants to give appreciation to each other.
- 12. The trainer asks one of the participants to close with a prayer.
- 13. The trainer closes the activity with a prayer and asks the participants to give appreciation to each other.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.
- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.

Objective: Participants are able to dance the dance that will be used in the performance. **Duration:** 120 minutes.

Equipment: Dance accompaniment music (adapted to the selected dance).

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- 6. The trainer asks the participants to dance the dance that will be performed. Practice starts without musical accompaniment 5 times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 7. The exercise is then carried out with musical accompaniment 5 times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. The trainer reminds participants to continue practicing independently at home.
- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. The trainer asks the participants to give appreciation to each other.
- 12. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.
- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.

Objective: Participants are able to dance the dance that will be used in the performance. **Duration:** 120 minutes.

Equipment: Dance accompaniment music (adapted to the selected dance).

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- 6. The trainer asks the participants to dance the dance that will be performed. Practice starts without musical accompaniment 5 times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 7. The exercise is then carried out with musical accompaniment 5 times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. The trainer reminds participants to continue practicing independently at home.
- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. The trainer asks the participants to give appreciation to each other.
- 12. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.
- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.

Objective: Participants are able to dance the dance that will be used in the performance **Duration:** 120 minutes

Equipment: dance accompaniment music (adapted to the selected dance)

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Before starting the exercise, participants are asked to form 3 lines (can be adjusted according to the number of participants). Participants are asked to warm up first. The trainer asks one of the participants to volunteer to lead the warm-up.
- 6. The trainer asks the participants to dance the dance that will be performed. Practice starts without musical accompaniment 5 times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 7. The exercise is then carried out with musical accompaniment 5 times. The trainer goes around correcting the participants' movements if someone makes a mistake.
- 8. The trainer asks the participants to sit in a circle. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. The trainer reminds participants to continue practicing independently at home.
- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. The trainer asks the participants to give appreciation to each other.
- 12. The trainer asks one of the participants to close with a prayer.

- The trainer gives examples of each movement.
- The trainer gives participants the opportunity to ask questions in the middle of their practice process.
- Movement accompanied by music will require the movement to be done at a faster tempo, if participants experience difficulty, then the exercise can be done with slower movements.

Dramaturgy and Aesthetics in Lenong

Source person:

- 1. Jose Rizal Manua (Homeland Theatre)
- 2. Yohanes (Super 8MM Foundation; Alam Sinema Theatre)

It is important to invite the creative team to participate in dramaturgical and aesthetic training in *Lenong*.

Meeting 13

Objective: Participants understand dramaturgy and aesthetics in performances. **Duration:** 120 minutes

Equipment: 3 chairs, 3 balls, paper and drawing tools for a number of participants

Steps:

- 1. The trainer asks the participants to sit in a circle and asks each participant to introduce themselves. Introductions can be made using simple games. An example of the game can be seen in the attachment.
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today.
- 4. Before doing the exercise, the trainer invites participants to warm up. Warm up can be done for 15 minutes by asking participants to shake all their body parts while going around the exercise room. This aims to flex and relax the tension in all limbs. This warm-up is carried out at the same time to enable participants to adapt to the training atmosphere. The warm-up method can be adjusted to the space and time conditions of the training location.
- 5. After warming up, The trainer explains that one of the basics of acting is concentration. Concentration exercises can be done by:
 - a. The trainer asks the participants to walk around the training area. Then the coach says "Stop, look for as much information as possible about the friend in front of you". Give participants time to exchange information. The trainer asks the participants to walk around the training area. Then the coach says "Stop, look for as much information as possible about the friend in front of you". Give participants time to exchange information information as possible about the friend in front of you.
 - b. The trainer asks the participants to sit in a circle. The task of the participants is to pass/move 3 balls to the friend on their right. This continues until all participants have had a turn holding the ball. The balls are moved one by one, but must not stop for long on one person. If it stops, then the person must leave the circle. Do this until there are 2 people left in the circle.

The trainer explains that another basic of acting is breathing. Breathing exercises can be done by:

- a. Participants are asked to inhale through their nose, keep it in their stomach, then exhale through their mouth with a mumbling sound. After doing this several times, the sounds produced by muttering can be replaced with vowels, namely AIUEO.
- b. The trainer asks participants to speak one sentence for 20-25 seconds in one breath. For example, "I was born in 2010 but never knew about waste...". Each participant is asked to do it in turn.

The trainer asks participants to practice concentration and breathing at home for 15-30 minutes every day.

- 6. The trainer explains that another basis for acting is imagination. The trainer asks participants to train their imagination. Imagination exercises can be done in several ways:
 - a. The trainer asks the participants to walk around the training area. Then the coach says "Stop, form 3 groups and get to know each other like you haven't known each other before.". Give participants time to form groups and get to know each other. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, form 10 groups and get to know each other like you haven't known each other before.". Give participants time to form groups and get to know each other. The trainer then asks the participants to walk around the training area. Then the coach other before.". Give participants to walk around the training area. Then the coach says "Stop, form 5 groups and get to know each other like you haven't known each other before.". Give participants to walk around the training area. Then the coach says "Stop, form 5 groups and get to know each other like you haven't known each other before.". Give participants time to form groups and get to know each other. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, form 5 groups and get to know each other like you haven't known each other before.". Give participants time to form groups and get to know each other. And so on until you feel that the group dynamics have changed.
 - b. The trainer asks the participants to walk around the training area. Then the coach says "Stop, and express two people complimenting each other". Give participants time to do it. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, and express two people blaming each other". Give participants time to do it. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, and express two people laughing at each other". Give participants time to do it. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, and express the person who is walking on a sticky road without any communication". Give participants time to do it. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, and express a person who is walking on a slippery street without any communication". Give participants time to do it. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, and express the shortest person in the world without any communication". Give participants time to do it. The trainer then asks the participants to walk around the training area. Then the coach says "Stop, and express the highest person in the world without any communication". Give participants time to do it.
 - c. Participants are asked to pair up with each other. The trainer will give one sentence (for example, "The heart of the banana is delicious", "The skinny ant is sick", "The bamboo ladder is rickety", the lame cockroach is laughing", etc.) to each pair. One will act out the sentence given and the other will answer.
 - d. The trainer asks participants to imagine that they are riding in a boat and several children are rowing. Then the coach gave instructions that ahead, their boat would enter a winding river flow. After that, the coach directed that the boat they were riding in would soon enter a strong current. Participants will spontaneously translate according to their imagination. Then the trainer pointed out that the river flow was getting stronger and there were lots of rocks. The participants' imaginations will develop on their own and so on, the trainer will continue to direct them. This imagination building can develop according to the need to strengthen the dramaturgy that will be built in future performances.
- 7. The trainer gives participants the opportunity to rest for 10 minutes.
- 8. After the break, the trainer asks the participants to practice improvisation. Improvisation is also one of the basics of acting. Improvisation exercises can be done by:
 - a. One participant was asked to get out of the chair and then the other two participants started improvising to bad-mouth the previous participant, but when the participant

returns they had to remain silent as if nothing had happened. Participants are asked to create stories that are funny and light but not out of politeness. Do this until all participants have had a turn.

- b. The trainer distributes paper and drawing tools to each participant. Participants are asked to describe someone who is in a garden filled with beautiful flowers and that person sees a butterfly. (*The trainer gives the participants time to draw*). If all participants have finished drawing, participants are asked to tell their drawings to their other friends. While some participants were telling stories, other Participants are asked to pay attention to which works they found interesting. Do this until all participants have finished telling their work.
- c. The trainer asks the participants to stand in groups behind the chairs provided (the chairs are arranged in a circle). The trainer asks the participants to build dialogue spontaneously and convey it to the audience "It's okay to just argue first, be free, then we'll discuss it." Group I was asked to start first and was responded by group 2, followed by group 3. Participants from each group were asked to come forward and engage in dialogue.
- d. The trainer then asks the participants to pair up (try to be of different genders). After that, the trainer asks each pair to act as someone who is being given flowers by their partner, then say thank you. After saying thank you, the couple may leave together or separate. Do this until all pairs have finished acting.
- e. The trainer divides the participants into two groups and asks them to stand facing each other. Each participant is asked to choose the character he or she wants to play and then each partner practices improvising with each other. The trainer asks participants to improvise various emotions, for example sadness, anger, etc. The trainer exemplifies improvisational techniques that can be used.
- f. The trainer asks the participants to sit in a circle. Participants are asked to connect the words, "So today we will learn improvisation using different methods. We will play connecting words. To do this, I will start with one word then the participant to my right continues with the next connecting word. And so on until all participants have got their share."
- 9. The trainer then asks the participants to sit down and give each other input to the other participants. The trainer gives participants the opportunity to ask questions or discuss. The coach emphasized that "*It is important to make the audience understand the story being shown, so that information can reach and be received by the audience. "Apart from that, to encourage audience interaction, it's best not to be too monotonous, you can use rhymes to attract audience interaction."*.
- 10. The trainer gives appreciation to each participant who had the courage to practice in front of his other friends.
- 11. Before closing the activity, The trainer explains that in the art of acting there needs to be a "motive". For example, when someone leaves the stage there must be a reason for them leaving the stage or entering the stage.
- 12. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 13. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 14. The trainer asks the participants to give appreciation to each other.
- 15. The trainer asks one of the participants to close with a prayer.

Important notes:

- The trainer needs to remind participants about the techniques for entering and exiting the stage.
- The trainer needs to remind the participants about the duration of the play.
- Trainers need to remind participants about the importance of building cooperation in acting.
- Trainers need to remind participants to use words they know.
- The trainer needs to remind the participants that when on stage, the actor must not turn his back to the audience.
- The trainer provides motivation to the participants so that in training they don't need to be afraid of making mistakes, so that the training is more relaxed. If something is incorrect, it can be corrected.

Meeting 14

Objective: Participants understand dramaturgy and aesthetics in performances. **Duration:** 120 minutes.

Equipment: Isolation, paper containing short stories from a number of participants.

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks the participants to sit in a circle. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer explains that the next two basics of acting are physical exercise and vocal exercise. "By practicing physical exercise, an actor has prepared his body for the needs when playing a character according to his needs. For example, when carrying out dialogue, an actor will inadvertently make movements in his hands, feet, body and expression. This reflex movement is what strengthens an actor's game. That's why by practicing sports, a player will naturally live with these reflex movements. As a Lenong performer/actor, your vocals must be perfect because during dialogue, power, intonation, diction, emotion, etc. are released. "That's why a Lenong player/actor must master his vocals correctly."
- 6. The trainer gives participants the opportunity to ask questions. (The trainer gives a moment until someone asks, if no one can continue to the next activity).
- 7. The trainer invites participants to exercise. Physical exercise can be done in several ways:
 - a. Participants are asked to make small movements, from their fingers to their arms. Then make small movements from your toes to your hips. Then combine the two. After repeated practice, this basic training method can be developed to suit the participants.
 - b. Participants are asked to look for isolation that has been hidden hidden by the trainer beforehand. While looking for hidden isolation, Participants are asked to make small movements. If a participant has seen the location where the isolation is hidden, then he or she can sit down. Participants must not point and walk in the direction where the isolation is hidden so that other participants do not know.

- 8. The trainer invites participants to practice vocals. Training by the body can be done in several ways:
 - a. The trainer asks the participants to shout "Hey you" to his friend as if they were in a distant location.
 - b. The trainer asks the participants to shout "Hey, don't go there, it's dangerous." repeatedly. Then added to be "Hey you, yes you. Don't go there, it's dangerous, people are too reckless." Then added more to become "Hey you, yes you. Don't go there, it's dangerous, people are too reckless. That's annoying." All participants say the word in turn. Coach added for a laugh at the end "haha his face is smudged" because the person fell into the sewer with a dirty face.

The trainer explains two things that need to be paid attention to in vocal technique, namely: first, clarity of pronunciation (for example, pronouncing correctly and clearly even if the sound is small). Second is the pressure of speech which is useful for expressing the contents of the heart and mind. Stress is divided into 3, namely dynamic stress to give a certain word in a sentence (for example, I go to school), tempo stress which gives tempo to a word (for example the word naughty is given tempo and tone stress).

- 9. The trainer and all participants expressed their appreciation to all participants.
- 10. The trainer then explains how to give content or meaning to a scene, so that the scene becomes beautiful. The trainer gives participants the opportunity to ask questions, discuss or provide comments regarding the explanation given. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].. Exercises in providing content or meaning in scenes can be done by:
 - a. The trainer distributes paper containing short stories to each participant. Participants are asked to stand up and then read the short story. Participants are then asked to read the short story to the sky. Participants are asked to read the short story with feelings of anger. Participants were then asked to memorize the short story and read it without text with an annoyed expression. Participants are asked to continue practicing independently in their respective homes.
- 11. The trainer gives participants the opportunity to rest for 10 minutes.
- 12. After a break, the trainer and the participants discussed the themes they wanted to cover in the *Lenong* performance. The trainer explains that there are 4 main things needed in a story, namely: story plot from beginning to end, dramatic structure, characters/characters, and event setting or place of occurrence. The trainer gives participants the opportunity to ask questions, discuss or provide comments regarding the explanation given. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 13. Participants are asked to divide into 4 groups. Each group was asked to create scenes and performance concepts that fit the theme they wanted to raise. [The trainer gives each group time to discuss]. After completing the discussion, each group was asked to present the results of their respective discussions. The trainer provides input and comments on the results of each group's discussion. The trainer and other groups gave appreciation to the group that had presented.
- 14. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 15. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 16. The trainer asks the participants to give appreciation to each other.

17. The trainer asks one of the participants to close with a prayer.

Important notes:

- The trainer gives tips on how to memorize quickly. For example, saying the word "stormy wind" 10 times then using feelings, followed by adding another word such as "stormy wind, you are really naughty", then adding the next word "stormy wind, you are really naughty, you tore my silk umbrella".
- The trainer reminded participants not to get too emotional in wanting to finish quickly. Memorizing requires patience, don't want it to finish quickly.
- The trainer emphasizes that every story always opens with conflict.

Meeting 15

Objective: Participants understand dramaturgy and aesthetics in performances. **Duration:** 120 minutes.

Equipment: Paper for a number of participants, stationery for a number of participants.

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer invites participants to look for other participants who have the same first letter of their name. When searching, participants must walk as slowly as possible, the slower the better. Participants are asked to look for other participants who have the same parent's name. When searching, participants must walk as slowly as possible, the slower the better.
- 6. Participants are asked to pair up. They are then asked to play a role, one will play the role that he made a mistake and apologizes, while the other will play the role of scolding his partner for making a mistake.
- 7. Participants are asked to form 3 groups and discuss to create a story that will be played in the *Lenong* performance later. [The trainer gives participants the opportunity to discuss]. After finishing the discussion, Participants are asked to present the story they had created. When presenting the story, participants are asked to pay attention to the actors entering and exiting the stage. When a group is performing, other groups are asked to watch without making a sound.
- 8. Each group that has finished performing, the coach and other groups give appreciation to the group that performed.
- 9. The trainer explains that in the *Lenong* show there is a character called a mask, then there is a jantuk whose job is to make jokes. So, when creating a story, it is necessary to also pay attention to the humor in the dialogue being developed. Symbolically, the story that is developed is used to convey a message but needs to be punctuated with silliness or humor. In the *Lenong* performance, the character played can change, for example when he becomes a village head, the actor can release his character and then have a dialogue with the audience (example: "Hey audience, is that true or not?").
- 10. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.

- 11. Before closing the exercise, the trainer gave the participants the task of developing a story that they would present later, with a story that was exciting and had humor in it.
- 12. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 13. The trainer asks the participants to give appreciation to each other.
- 14. The trainer asks one of the participants to close with a prayer.

Character Deepening in Lenong

Source person:

- 1. Jose Rizal Manua (Homeland Theatre)
- 2. Yohanes (Super 8MM Foundation; Alam Sinema Theatre)

Meeting 16

Objective

- 1. Participants know and understand the *Lenong* philosophy as Betawi culture.
- 2. Participants can perform improvisation techniques used in Lenong.
- 3. Participants can use gimmicks to play their characters.
- 4. Participants can use body gestures to play their characters.
- 5. Increased participants' ability in vocabulary.
- 6. Improve the ability of *public speaking* participant.

Duration :120 minutes

Equipment : Betawi music, music player, *speaker*, Props for dialogue (for example: book, pen, fan, hat, chair, etc.).

- 1. The trainer asks the participants to sit in a circle and asks each participant to introduce themselves. Introductions can be made using simple games. An example of the game can be seen in the attachment.
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The coach explains the training session that will be held today.
- 4. After completing the introduction, The trainer explains*Lenong*'s philosophy.
- 5. The trainer gives participants the opportunity to ask questions or provide responses to the trainer's explanation. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 6. The trainer provides an explanation about *Lenong* and asks whether any of the participants have experience in performing *Lenong*. "Does anyone here have experience of being an actor in a Lenong show?" [The trainer gives a moment until a participant answers]. "Can you please tell me about your experience!" [The trainer gives a moment until a participant answers].
- 7. The trainer provides an explanation regarding the procedures for being on stage, when dealing with the audience, and how to convey the meaning of *Lenong* being played to the audience.
- 8. Coach asked "What do you guys know about gimmicks?". The trainer gives a moment until a participant answers.] The trainer explains about gimmick in Lenong. In giving an explanation, the trainer can give an example of a Betawi character (for example Mandra) who lives his character using gimmick. The trainer teaches participants how to use gimmick by using gestures body. The trainer asks the participants "Do you guys understand gimmicks yet? Is there anything you want to ask or discuss?". The trainer gives a moment until a participant answers.]
- 9. The trainer asks the participants to stand in a circle. After that, the trainer gives each participant a character name, according to their gender.
- 10. The trainer asks the participants to practice improvisation in *Lenong*. Each pair is asked to practice improvisation in the middle of the circle. Practice starts from the opening greeting, practice *gimmick*, *gestures*, and act according to the character that has been given previously. Exercise can be done by:

- a. The first exercise was carried out with the dialogue "WHERE ARE YOU GOING TO DIN?" with all participants. Participants are asked to carry out the dialogue with a variety of expressions and different tones.
- b. The trainer asks participants to pair up. One was asked to say the dialogue "WHERE ARE YOU GOING DIN?" with different expressions and tones, while one is asked to answer with various answers. The answer given is a form of improvisation.
- c. Next, participants are asked to use the same dialogue, but using *gestures* body, expression, and *gimmick* different ones.
- d. Participants are asked to carry out the same dialogue in a sitting position but with their backs to their partner.

Notes:

- Participants are asked to have a dialogue using the props provided, as in the *Lenong* performance. Each participant is asked to determine the character they would play in the dialogue exercise.
- Before the participants try, the trainer gives an example of making words from objects (for example: chairs) into a story sentence (improvisation).

Trainers need to pay attention to the language used by participants. If there are words that are not quite right, then the trainer needs to provide input for improvement.

- 11. The trainer and participants expressed their appreciation to each pair who had tried the practice. The trainer provides input to each pair who has tried regarding the improvisation carried out, *gimmick*, And *gestures*.
- 12. The trainer gives examples of facial expressions when speaking and pronouncing AIUEO. The trainer asks the participants to follow him.
- 13. The trainer asks the participants for their impressions during the exercise and the challenges they faced during the exercise. The trainer provides input to the participants regarding things that are good and things that still need more practice.
- 14. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 15. The trainer asks the participants to give appreciation to each other.
- 16. The trainer asks one of the participants to close with a prayer.

- When playing *Lenong*, try to use Betawi language
- Different from theatre, *Lenong* is played one by one
- In *Lenong* it is important to have the ability to improvise. Improvisation is direct and spontaneous
- *Gimmick* and improvisation is important in *Lenong* art.
- One of the standards in *Lenong* is that when playing *Lenong*, the actor enters from the left and exits from the right.
- If there are participants who are not focused during the exercise, they can use breathing exercise techniques to make the participants focus again.
- Exercises can use music as a background to increase enthusiasm and make it easier for participants to express their expressions.
- It is important for trainers to pay attention to the characteristics and conditions of each participant.

Objective:

- 1. Participants understand the procedures when on stage.
- 2. Participants understand how to deal with the audience.
- 3. Participants can convey messages or meaning through *Lenong*.

4. Participants understand the tone, tempo, rhythm, power and instruments used in *Lenong*. **Duration:** 120 minutes.

Equipment: -

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer explains the tone, tempo, rhythm, power and instruments that can be used by the participants when they become actors in the *Lenong* performance.
- 6. The trainer asks the participants to practice again playing the character that has been determined by practicing what the trainer has explained and increasing their vocabulary when acting.
- 7. Trainers need to pay attention to each participant and provide input when something is still not quite right.
- 8. The trainer reminds participants about the procedures for entering and leaving the stage so that they do not appear to be in a rush to enter or leave the stage. The trainer also needs to remind participants to share roles so they don't collide with each other when speaking.
- 9. The trainer asks the participants to correct the previously practiced dialogue and practice it again.
- 10. If all participants have finished practicing, the trainer and all participants give appreciation to all participants. The trainer asks the participants to sit in a circle.
- 11. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 12. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 13. [Alternative] The trainer asks the participants' opinions regarding the current conditions where *ondel-ondel* is used for busking. [Coach allows time for discussion to occur].
- 14. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 15. The trainer asks the participants to give appreciation to each other.
- 16. The trainer asks one of the participants to close with a prayer.

- There is no specific material used in *Lenong* training, but to become more proficient you must often try and practice personally.
- "go" means our reaction/action is ready.
- Trainers need to motivate participants to be more confident when acting.

<u>Meeting 18</u>

Objective:

- 1. Participants have the ability to express a wide range of emotions and events.
- 2. Participants understand the history, standards and plays in *Lenong*.

Duration: 180 minutes.

Equipment: -

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer instructs the participants to stand up, to warm up before continuing the *Lenong* exercise.
- 6. The trainer instructs the participants to do facial exercises while pronouncing "Hey, where are you going? Want coffee or sweet tea?". The trainer shows the participants one by one to say the sentence.
- 7. After that, the trainer instructs the participants to pronounce "Ha ha" first 2 times. The exercise is done together first, then continued one by one with the participants.
- 8. The trainer then asks the participants to divide into two groups and sit in a circle based on their group.
- 9. Participants are then asked to practice expressions while telling stories about the environment.
- 10. After all the participants have practiced with each other, the trainer asks the participants to give each other appreciation to the participant sitting to their right.
- 11. The trainer invites participants to rest first for 10 minutes.
- 12. After finishing the break, the trainer asks all participants to sit in a circle.
- 13. The trainer asks the participants, "Does anyone know about the standards and plays in *Lenong*?" [The trainer gives a moment until a participant answers]. The trainer explains the standards and plays in *Lenong*. The trainer then explained the history of *Lenong*'s emergence.
- 14. The trainer gives the participants the opportunity if they have anything to ask or discuss regarding the standard and play. [The trainer gives a moment until a participant answers].
- 15. The trainer then distributes the names of the actors and characters to each participant. The trainer explains the character of each actor. The trainer asks the participants, "Do you understand each character you will play?" [The trainer gives a moment until a participant answers].
- 16. The trainer asks participants to discuss and create stories including dialogue based on each character. The aim of this activity is so that participants can work together, train participants' spontaneity in dialogue, and respect each other's opinions. [The trainer gives participants a moment to discuss].
- 17. The trainer asks the participants to tell the story they have created and several examples of dialogue they created. The trainer gives appreciation to the participants for the stories they have created.
- 18. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.

- 19. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 20. The trainer asks the participants to give appreciation to each other.
- 21. The trainer asks one of the participants to close with a prayer.

Important notes:

Exercises are carried out in open spaces

Meeting 19

Objective: Participants are able to develop a plot/script line for a *Lenong* performance. **Duration:** 90 minutes.

Equipment: -

- 1. The trainer opens the session by asking how the participants are doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. Participants are asked to work in pairs to practice improvisation. [The trainer gives participants the opportunity to practice independently].
- 6. The trainer then asks the participants to present stories including rhymes that they have developed for the performance.
- 7. The trainer gives appreciation to the participants who had performed.
- 8. The trainer provides input to the participants, both from stories, acting, interaction with the audience, to how to enter and exit the stage as well *blocking*. "So the initial scene is the jantuk and mask explaining the story of the play that will be shown then ondel-ondel music enters and all the participants immediately take dancing positions. After the song finished everyone dispersed and entered the main story." The trainer emphasizes that in dialogue with the audience, control should remain with the actor so that the events/events being told can continue to develop. Apart from that, when playing a role it is best not to intentionally be funny, because the humor should come from the events being played or from the movements. It's best not to make too many jokes so that the audience stays focused on the story you want to tell. The trainer also reminds participants to include the results of their research in the stories they develop. The trainer gives participants the opportunity to ask questions or discuss.
- 9. The trainer asks the participants to perform *Lenong* again according to the trainer's explanation. While observing the participants, the trainer provides input to the participants. After completion, the trainer gives appreciation to the participants.
- 10. Before ending the exercise, the trainer reminds the participants that a story plot must have a dramatic structure (exposition, resolution, conclusion, climax), character and setting of events. So when performing a play, the actors must be able to describe (the setting) such as where they live, where their house is so that the audience can understand where the actors are from. Then the plot, then the final explanation of the setting/time of events.

- 11. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 12. Before closing the exercise, the trainer gave the participants the task of developing a story that they would present later, with a story that was exciting and humorous in it.
- 13. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 14. The trainer asks the participants to give appreciation to each other.
- 15. The trainer asks one of the participants to close with a prayer.

Important notes:

- Trainers need to motivate participants to have the courage to appear, even though the story being developed is still not finished/perfect.
- Trainers need to provide input regarding the plot of the story to make it more interesting and have an element of dialogue with the audience.

Meeting 20

Objective: Participants are able to develop a plot/script line for a *Lenong* performance. **Duration:** 180 minutes.

Equipment: Flipchart paper, markers

- 1. The trainer opens the session by asking how the participants are doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today. Coaches also do review and provide feedback on previous exercises.
- 5. The trainer asks the participants to sit in a circle and develop the script they have previously created by exploring more creative scenes. [The trainer gives the participants the opportunity to explore the scenes]. Participants were also asked to discuss determining the location and time settings, *cast* or roles that need to be present (complete) in each round. After finishing the discussion, the trainer asks the participants to tell the results of their discussion. The trainer then provides comments and input on the scenes that have been played by the participants. The trainer gives appreciation to all participants.
- 6. Participants are asked to act according to the scenario they have discussed and the *Gambang Kromong* and dance groups observe to see whether it matches what they have discussed.
- 7. The trainer gives appreciation to each group. The trainer provides comments and input on the results of the discussion from each group.
- 8. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. Before closing the exercise, the trainer gave the participants the task of developing a story that they would present later, with a story that was exciting and humorous in it.

- 10. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 11. The trainer asks the participants to give appreciation to each other.
- 12. The trainer asks one of the participants to close with a prayer.

- In this exercise, a *Gambang Kromong* art trainer needs to be present to listen to the stories that have been developed by the participants, so that they can develop music that will be used together with the *Gambang Kromong* participants.
- The trainer needs to provide input regarding the storyline that has been developed by the participants, the participants' acting techniques, etc.

Lenong: Performance preparation - combined practice

Source person:

- 1. Jose Rizal Manua (Homeland Theatre)
- 2. Yohanes (Super 8MM Foundation; Alam Sinema Theatre)
- 3. Dede Permana (Guitarda Studio)
- 4. Femia Ayu Azhari (Jelantika Nusantara)

It is important to invite Gambang Kromong players and dancers to this meeting.

Meeting 21

Objective:

- 1. Participants are able to develop the plot/flow of the script.
- 2. Participants are able to determine the cast that will act in the show.
- 3. Participants are able to create stage settings.
- 4. Participants are able to determine the costumes that will be used in the performance.

Duration: 120 minutes.

Equipment: Paper, stationery.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today. Today's training is a combined training (*Lenong*, *Gambang Kromong*, dance).
- 5. The trainer asks the participants to discuss the placement of pantun, dance and playing scenes and determining the characters to be played. The trainer also asks participants to discuss the costumes that will be used by each actor. [The trainer gives participants the opportunity to discuss].
- 6. After completing the discussion, the trainer asks each art to practice separately, paying attention to the results/input from the previous practice. For example, *Gambang Kromong* memorizes and performs songs, makes sad/happy music, dance groups perform movements, actors study the characters they will perform. The trainer accompanies each group that is practicing. They were asked to start practicing according to the script they had discussed. The trainer asks the participants to correct each other, evaluate and complement each other when there is dialogue that is not appropriate, etc.
- 7. The trainer gives appreciation to the participants who had performed and provided comments and suggestions regarding their performance.
- 8. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 10. The trainer asks the participants to give appreciation to each other.
- 11. The trainer asks one of the participants to close with a prayer.

Important notes:

- The development of the plot/plot of the script is based on the theme/message you want to convey and data from the research conducted. In each rehearsal, the improvisations made are recorded to become a script.
- The trainer provides input to name the location of the incident, for example "Wow, we are at Monas"
- The trainer provides input related to tektokan in the dialogue

Meeting 22

Objective: Participants are able to perform a *Lenong* performance based on the plot/line of the script developed.

Duration: 120 minutes.

Equipment: paper, stationery.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer asks the participants to perform according to their respective roles and according to the stage setting.
- 6. The trainer gives appreciation to the participants who had performed. The trainer invites participants to discuss things that still need to be improved in each scene shown. The coach provides comments and suggestions on their performance.
- 7. The trainer explains the detailed layout of the stage and performance venue (including the position of the audience), so that participants get an idea of the situation where they will perform.
- 8. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 9. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 10. The trainer asks the participants to give appreciation to each other.
- 11. The trainer asks one of the participants to close with a prayer.

- After seeing the participants' progress in this exercise, the trainer can suggest a "code" to be given as a sign for the participants to perform. For example, by using number cards or the number of fingers. Participant 1, then the code is the number 1 or index finger. Participant 2, then the code is number 2 or index and middle finger.
- Coaches need to remind them about the principles of *Lenong*, gambang Kromong, dance, rhymes and playing at the hammer.

- Trainers need to remind them that rhymes are not just rhymes but a form of improvisation. When the performer is satisfied with what is shown, the audience will feel satisfied too. Likewise, if the performer feels less satisfied, the audience will feel less satisfied too.
- Coaches need to remind them that when performing, don't get out of line, especially when improvising. Actors need to distinguish between things that need to be improvised and what things don't. This is done to prevent the opponent from forgetting so that we get out of the story, message and content that we want to convey.
- The trainer needs to remind you to memorize the rhymes that will be used in the performance.

Meeting 23

Objective: Participants are able to perform a *Lenong* performance based on the plot/line of the script developed.

Duration: 120 minutes.

Equipment: paper, stationery.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer asks the participants to perform according to their respective roles and according to the stage setting.
- 6. The trainer gives appreciation to the participants who had performed. The trainer invites participants to discuss things that still need to be improved in each scene shown. The coach provides comments and suggestions on their performance.
- 7. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 8. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 9. The trainer asks the participants to give appreciation to each other.
- 10. The trainer asks one of the participants to close with a prayer.

- Coaches need to remind them about the principles of *Lenong*, gambang Kromong, dance, rhymes and playing at the hammer.
- Coaches need to remind them that when performing, don't get out of line, especially when improvising. Actors need to distinguish between things that need to be improvised and what things don't. This is done to prevent the opponent from forgetting so that we get out of the story, message and content that we want to convey.

- The trainer needs to remind you to memorize the rhymes that will be used in the performance.

Meeting 24

Objective: Participants are able to perform a *Lenong* performance based on the plot/line of the script developed.

Duration: 120 minutes.

Equipment: Paper, stationery.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer asks the participants to perform according to their respective roles and according to the stage setting.
- 6. The trainer gives appreciation to the participants who had performed. The trainer invites participants to discuss things that still need to be improved in each scene shown. The coach provides comments and suggestions on their performance.
- 7. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 8. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 9. The trainer asks the participants to give appreciation to each other.
- 10. The trainer asks one of the participants to close with a prayer.

- Coaches need to remind them about the principles of *Lenong*, gambang Kromong, dance, rhymes and playing at the hammer.
- Coaches need to remind them that when performing, don't get out of line, especially when improvising. Actors need to distinguish between things that need to be improvised and what things don't. This is done to prevent the opponent from forgetting so that we get out of the story, message and content that we want to convey.
- The trainer needs to remind you to memorize the rhymes that will be used in the performance.

<u>Meeting 25</u>

Objective: Participants are able to perform a *Lenong* performance based on the plot/line of the script developed.

Duration: 120 minutes.

Equipment: paper, stationery.

Steps:

- 1. The trainer opens the session by asking how the participants were doing. [The trainer gives participants a moment to answer].
- 2. The trainer asks one of the participants to lead a prayer before starting the activity.
- 3. The trainer can invite participants to play simple games to increase participants' enthusiasm. An example of the game can be seen in the attachment.
- 4. The coach explains the training session that will be held today.
- 5. The trainer asks the participants to perform according to their respective roles and according to the stage setting.
- 6. The trainer gives appreciation to the participants who had performed. The trainer invites participants to discuss things that still need to be improved in each scene shown. The coach provides comments and suggestions on their performance.
- 7. The trainer asks about the challenges faced by the participants during the exercise. The trainer provides input to the participants to overcome the challenges they face.
- 8. The trainer gives participants the opportunity to ask questions or provide feedback on the exercises carried out. [The trainer gives a moment until someone asks or gives a response. If no one can continue with the next activity].
- 9. The trainer asks the participants to give appreciation to each other.
- 10. The trainer asks one of the participants to close with a prayer.

- Coaches need to remind them about the principles of *Lenong*, gambang Kromong, dance, rhymes and playing at the hammer.
- Coaches need to remind them that when performing, don't get out of line, especially when improvising. Actors need to distinguish between things that need to be improvised and what things don't. This is done to prevent the opponent from forgetting so that we get out of the story, message and content that we want to convey.
- The trainer needs to remind you to memorize the rhymes that will be used in the performance.

SIGNS IN TEACHING LENONG AS A BETAWI ART

Can	Should not
Realizing that the training process is very dynamic , so that the content of the exercise is adjusted to the development of the participant's abilities during the exercise.	Make this module a standard reference which absolutely must be done in accordance with its contents.
Participants can provide input to the trainer regarding how to teach them when it is difficult for the participants to understand and is not suitable for the participants.	Do not want to change the method or approach used to be right on target.
Coaches need receive input from participants and respond appropriately.	Angry and not accepted when given input by participants.
Important to Inform participants from the start regarding the time span and process that will be carried out , so that participants can commit to achieving the expected final goal (performance).	Participants do not receive information regarding the goals and length of the process they have to go through until the performance.
Understand the characteristics of each participant in order to use the right approach in the training process.	Treating all participants equally without looking at the characteristics of each participant which are different from each other.
Motivate and increase participant enthusiasm to continue to be enthusiastic in carrying out all these processes, especially during training over a long period of time.	
Give appreciation so that children dare to unleash their potential.	
Consistent in providing training. The consistency in question is related to presence.	
Coaches need to be patient in training but don't indulge .	

RECOMMENDED LIST OF ARTISTS

The following are several recommendations for artists who can be contacted if your institution wants to teach *Lenong*:

NO	FULL NAME	TYPES OF ARTS TRAINED	STUDIO	Contact
1	Ahmad Maulana	Partner	Ciliwung Condet Padepokan	0878-7245-1915
2	Jose Rizal Manua	Theatre	Homeland Theatre	0811-833-161
3	John	Films & Documentaries; Production Designer	Super 8MM Foundation; Cinema Nature Theatre	0898-8337-073
4	H. Zahrudin Ali Al Batawi	Pantun	Purnama Studio	0812-1207-5920
5	Dede Permana	Gambang Kromong	Guitarda Studio	0857-1882-6920
6	Femia Ayu Azhari	Betawi Dance	Jelantika Nusantara	0895-0623-0621
7	Ahmad Sauggi	Heirloom Movement (hitting)	Si Khodrat Studio	0895-2690-0622
8	Saiful Bahri	Play Hit	Deprok Pencak Silat	0896-0786-2282
9	Jaenur	Playing Assistant	College	0813-1838-3998
10	Beryl	Lenong	Condet Room Studio	0815-9787-263
11	Boan Abraham	Gambang Kromong		0812-8824-6450
12	Angga	Films & Documentaries		0812-8141-5022
13	Ardian Kris P.	Films & Documentaries	Ciliwung Condet Padepokan	0878-1026-9877
14	Рерру	Multimedia		0813-1838-3998
15	Chris	Effect Music	CHRISTZELMUSIC	0812-9408-0696
16	Yohana Ratrin H	Psychosocial Assistance	PKPK Unika Atma Jaya	0812-1688-1496

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ATTACHMENT

1. Reading material

History of Le	enong Development
1920s	Lenong was first formed amidst the emergence of various types of performances in the early 19th century, such as Wayang Ronda, Wayang Dermuluk, Wayang Senggol, Wayang Sumedar, Wayang Peking, Pakieu in East Java, Komendi Stambul and the Bangsawan Theatre in the Batavia area. Several sources say that a pioneering performance artist in Batavia named Lian Ong was the origin of the mention of <i>Lenong</i> . <i>Lenong</i> relies on a combination of <i>Gambang Kromong</i> music and bobodoran (joking conversation) in the Malay-Betawi language, with simple scenarios in the form of adaptations of fairy tales, famous stories, Betawi folklore and everyday stories. <i>Lenong</i> can take the stage all night to entertain the guests at the celebration.
1940s	The traveling <i>Lenong</i> group is becoming more diverse and has become a mandatory treat for prayer parties, for example at wedding parties. Simple management, non-formal contracts, groups based on certain regional communities. The origin of <i>Lenong</i> Denes comes from Malay traditional stories from 1600-1800 and Dermuluk (stories of 1001 nights of Abdul Muluk). <i>Lenong</i> Denes (from the word Dinas, clothing attached to royal clothing or people of rank) developed among the nobility, officials whose distribution was concentrated in the city center (Cakung, Pekayon, Ceger, Babelan) with similarities to the Betawi Wayang tradition of Sumedar, Senggol and Dermuluk with high Malay language characteristics so there is no freedom to play humor. However, the roles of ladies-in-waiting, maids, servants and genies are often added to Denes' plays which can focus on humor.
	Lenong Preman or Lenong Jago developed in villages with lower social classes, spread across the outskirts of Jakarta, North Bogor, West Bekasi and East Tangerang. The plays and stories are taken from depictions of daily life at that time, the world of heroes depicted as fighting against the tyranny of the authorities, which was born in the context of the struggle of the Betawi people from oppression by the colonial government. So the story of heroes who sided with the poor against the invaders emerged, such as Si Pitung, Jampang Jago Betawi, Mirah from Marunda, Si Gobang, Sambuk Wasiat Warrior, Sabeni Jago Tenabang. Adapting to the everyday village scenario, the clothes appear like Betawi people's clothes in general, for example the male hero who always carries a machete. In contrast to Denes which is more rigid, the loud, colloquial Betawi language used by <i>Lenong</i> Preman fosters interaction with the audience who often respond spontaneously, innocently, sometimes rudely and pornographically. This brings a new characteristic to <i>Lenong</i> Preman group is more diverse and spread out: the famous ones include Gaya Baru led by Liem Kim Som (Sarkim)

	from Gunung Sindur Bogor, Setia Kawan led by Nio Hok San from Mauk Tanggerang, and Sinar Subur Asmin from Bojongsari.
	The <i>Gambang Kromong</i> Orchestra Group often chooses romantic names such as; Longing for the Night, Ray of Hope, Dragon Sakti.
1950- 1960	Changes in the social and environmental landscape of Jakarta as the capital have shifted social classes and their entertainment expressions, both physically and culturally. With the rise of urbanization which has resulted in the displacement and displacement of original Betawi villages, <i>Lenong</i> has also been displaced.
1960- 1978	Senior figures; Djaduk Djajakusuma, Soemantri Sostrosuwondo, SM Ardan, Ali Shahab revitalized (resurrected with modifications) <i>Lenong</i> . This was supported by Jakarta Governor Ali Sadikin's policy regarding the Excavation and Preservation of Betawi Arts in 1966. In 1969 there were 696 <i>Lenong</i> performances recorded in Jakarta. This revitalization for the Betawi community brought back its existence, for <i>Lenong</i> it encouraged many format changes so that it could be enjoyed by the people of that era, not only the Betawi community. Modifications were also made so that the <i>Lenong</i> stage could be performed on a large stage in the Taman Ismail Marzuki auditorium, broadcast on TVRI, and even in radio broadcast formats.
	In modifying it with Indonesian-Betawi language and shortening the duration of the performance, <i>Lenong</i> is still present by emphasizing humorous aspects in sketches of daily life, revitalizing the music of

	gambang Kromong, tetabuhan, <i>silat</i> and Betawi dance, as well as reinventing authentic Betawi clothing from the colonial era.
1990	<i>Lenong</i> 's existence slumped again. In the 1996 <i>Lenong</i> Betawi Theatre Ninuk Kleden documentation, there were only 10 <i>Lenong</i> performances throughout 1994-1995.
1991- 2000s	One modification to encourage <i>Lenong</i> 's popularity appeared in television format, namely through <i>Lenong</i> Rumpi (1991) and <i>Lenong</i> Boy (1993). Both are modified <i>Lenong</i> formats that have received a lot of criticism, but are so popular that they provide many opportunities for traditional <i>Lenong</i> artists to enter and bring influence to the original <i>Lenong</i> in the television industry while maintaining the preservation of the <i>Lenong</i> passed down through oral knowledge.
	Modern modified performances like this have received a lot of criticism from groups who still adhere to the <i>Lenong</i> tradition with the view that critics do not convey Betawi folklore from the colonial era which was dominated by the people's struggle to obtain social justice but only in the form of Betawi accents with various excerpts from modern contexts, considered as modern theatre performances dressed up. with the social appearance of the Betawi community.
	Another modification appeared in the form of Betawi Comedy (1998) which then legalized itself as the Betawi Comedy Foundation in 2010. The presence of Kombet is an interpretation by Betawi artists of the <i>Lenong</i> comedy tradition and folk performances in the flow of the modern entertainment industry. To minimize confusion with the original definition of <i>Lenong</i> , this community deliberately does not carry the term <i>Lenong</i> in its identity because it does not want to damage the standard of <i>Lenong</i> as a traditional Betawi art, and the <i>Lenong</i> artists within it want to restore the essence of <i>Lenong</i> which has been captured by modern reinvention.

until now	A small number of communities have remained loyal to <i>Lenong</i> from generation to generation, maintaining <i>Lenong</i> 's original tradition since its emergence in the context of the colonial era with traditional
	standards which are an undeniable characteristic of <i>Lenong</i> 's presence. This traditional group still maintains the <i>Lenong</i> tradition since its creation with oral traditions and creates groups that survive among modern performing arts. These groups include the Kembang Batavia Group, the <i>Lenong</i> Marong Group,

Now Lenong artists and observers continue to move to continue the original traditions so that they do not become extinct or are displaced by the context of the times. Instead of saklek only developing within cultural communities which ultimately led to a succession crisis, *Lenong* communities emerged that were open to anyone who wanted to learn *Lenong*, for example Padepokan Ciliwung Condet (PCC), Sanggar Ruang Condet, Sanggar Purnama, Sikumbang Tenabang Community, who else?

Apart from that, *Lenong*'s wealth is also supported by many traditional Betawi arts which still maintain their authenticity through, Gitarda Studio (gambang Kromong), Jelantika Nusantara (Betawi dance), Sanggar Si Khodrat (hitting), Deprok Pencak Silat College (hitting).

Pakem Lenong

1

Born from oral traditions that have been passed down continuously, *Lenong* has the following Pakem:

- Lenong Preman and Denes both use Gambang Kromong musical accompaniment. Lenong and Gambang Kromong are two arts that cannot be separated. You could say that without Gambang Kromong music it wouldn't be Lenong. The preservation of Lenong is also the preservation of the Gambang Kromong orchestra, Betawi language, Betawi silat, Betawi dance and Betawi folklore.
- There are action scenes which depicts the struggle of the Betawi people during the colonial era. This context in discussions among *Lenong* experts and practitioners in the preparation of this revitalization module can be described through reflections on the people's struggle against arbitrary power, (the struggle to face life's trials such as poverty and hardship from Syaiful Amri's study)
- Context of reflection on the life of the Betawi people which is depicted through Betawi language and dialect in bobodoran (jokes in *Lenong*), stage settings and decorations, typical clothing of the colonial era Betawi people such as *end of attack* and accessories (for example a machete at the waist), pencak *silat* practices depicting heroes (especially *Lenong* Preman), performances of Betawi dances, rhymes and folk songs.

Procedures when on stage, when facing the audience

As *Lenong* develops into different dimensions of stage theatre with an increasing number of audiences and diverse backgrounds (not living in the context of a Betawi village), the procedures for stage performances and the meaning of the context of

issues become increasingly complex. Thus, *Lenong* performers need to learn an understanding of theatre related to how to perform effectively on a large stage and formulas for jokes or humor that can reach the general audience.

In his performances, *Lenong* always uses a stage that can take various forms. The stage is well set and uses decorations called seben. Seben consists of several layers 3x5 meters wide which depict various patterns. However, it is also known in history that *Lenong* was performed on a large stage in the format of the Taman Ismail Marzuki theatre which has an amphitheatre which allows the audience to easily enjoy every movement and speech of each performer well. *Lenong* players are called *panjak* and ronggeng. Panjak means male player and Ronggeng is a female player. The number of players in the *Lenong* Betawi show is unlimited, depending on the needs of the story. Each *Lenong* show usually has more than 10 players.

The uniqueness of *Lenong* Betawi lies in the interaction between the performers and the audience. *Lenong* Betawi players often interact with the audience during the performance with the players' typical jokes creating a lively atmosphere and what is conveyed is well received by the audience. *Lenong* artists have special skills in clowning and improvising. *Lenong* performances use typical Betawi language with a unique accent, have funny dialogue, and prioritize energetic stage action. In many situations, *Lenong* players cannot choose the stage provided, which has a lot to do with the challenges of interacting with the audience so that *Lenong* can be enjoyed to the maximum. Stage settings and stage performance procedures are things that can be controlled and utilized to overcome the challenges of stage and audience settings. So the *Lenong* stage performance should take into account 4 things:

- 1. The grip comes from the tradition where *panjak* and ronggeng enter through the left side and exit from the right side.
- 2. How the position and appearance in each drip or round can be seen by the audience in a optimal and balanced manner.
- 3. Utilize the stage and its facilities so that the complex dynamics of *Lenong* (acts, patois, dance, *silat*, songs, rhymes) can be seen and heard well by the audience.
- 4. How stage settings can help achieve audience reactions through exposure

Case examples and practical tips:

> Crowded scenario, diverse and large cast, but small stage.

<u>Tips:</u> Divide the act into smaller dialogues, if this is not possible the players who are speaking the dialogue can move further to the front of the stage so they can be seen while those who are not speaking can gather together to save space.

> The stage is too wide with only two or three people sketched in one act.

<u>Tips:</u> Strengthen the dialogue with gimmicks so that the audience can understand more clearly and focus on the actions and reactions between dialogue. Take

advantage of the space in the middle of the stage and minimize independent pacing movements (especially by several people at once) so that the more static focal point of the audience's attention can maximize enjoyment of the scene.

> The audience seating is far from the stage so that interaction with the audience is difficult.

<u>Tips:</u> Make sure the sound is heard well by doing gimmicks that regularly provoke a reaction from the audience.

> Open Stage. An open stage without boundaries with the audience is commonplace in folk theatre art. The advantage is that interaction with the audience can be maximized. Just make sure the interaction with the audience doesn't dominate and drag out the duration. Perform alternate positioning facing the audience from various sides so that your back is not turned to the audience on one side continuously.

How to convey the meaning of *Lenong* being played to the audience.

 Giving content or meaning to a scene, so that the scene becomes beautiful. Find out in advance about the original Betawi story that will be performed. Discuss how the characters and stories describe the situation of the Betawi people's struggle to obtain social justice and overcome life's challenges. This will help each player better understand the storyline and explore the show better.

Get familiar with the Betawi language and the typical meanings used in *Lenong* performances. Learn some commonly used words and phrases to enjoy Betawi dialogue more. Make sure the meaning of the typical Betawi term bobodoran which provokes humor is known so that it is used correctly.

2. Using Gimik (gimmick) appropriately.

Gimik is something or behavior typical of the Betawi people which is used to attract attention in *Lenong* performances. Common gimmicks that are widely used in *Lenong* are *silat* movements or the use of Betawi dialect or certain Betawi words.

An example in *Lenong* in the 1960-1970 period documented by Grijns 1976 is the use of the phrase 'Tabe lah sir, tabe lah madam, tabe lah all spectators' or the pantun kahs penutun 'If a needle breaks, it must not be kept in a drawer, otherwise If we said something wrong, it shouldn't be kept in our hearts." In the early 1990-2000 era, even though they did not represent traditional *Lenong*, *Lenong* Rumpi and *Lenong* Bocah succeeded in popularizing the gimmick to provoke a reaction from the audience by shouting "Eyy Penontooon". Gimik with the Betawi dialect continues to be carried over into modern performing arts culture.

Gimmicks can be uniquely attached to certain characters or roles, for example senior Betawi artists Haji Bolot and Mpok Nori with their humorous actions where they don't hear the other person talking properly but are know-it-alls who always have their own answers to respond. Bokir often explores the innocence of the uneducated Betawi people. Apart from his gimmicks, he is also famous for his *silat* gimmicks when he is shocked or afraid. Mandra or Omas's outspoken style of speaking is popular with the use of the words 'Et daah' or 'Bujubuset'.

Even though *Lenong* now takes a lot of sketches of everyday events, the process requires dramatization. Tone, tempo, rhythm, power and instruments are elements that need to be played in a dialogue in performing arts. *Lenong*, which has many scenes and more spontaneous dialogue, requires exploration and consistency exercises so that these elements are conveyed correctly and the audience gets the impression of meaning that is in line with expectations. Not only the way of speaking, musical background can help in exploring tone, tempo, rhythm, power and instruments.

Tone is the pitch of a sound or utterance. The higher it seems to describe emotions of anger, superiority, dominance, and expression of feelings. The lower one depicts

inferiority, covering up feelings, secrecy, or a certain emphasis if accompanied by a slow tempo.

Tempo is the speed of delivery. The faster and more intense the atmosphere that is built, the stronger, more intense, exciting, and happy it is. The slower the atmosphere that builds, the weaker, hazier, lethargic, sad.

Rhythm is rhythm, sequential movements in an orderly manner. Its use can describe consistency, neatness, consistency, and enable the audience to anticipate the scene. **Power** means the strength or emphasis used in a dialogue. Along with intonation or emphasis on certain words, they create different meanings in dialogue.

Example:

To emphasize the sad atmosphere when the play is telling about the hardships of life, narrative dialogue is used in a low tone, slow tempo, halting rhythm, and the power is getting weaker. To emphasize the atmosphere of struggle, high notes, fast tempo, consistent rhythm, strong power can be used. Music can support by doing the same thing. In some special scenes, music can add certain sound accents; a falling gimmick for example, or an expression of surprise, the beat of a drum or gong can add to the atmosphere; In crying scenes and sad dialogue, the strains of a fiddle or the intense beat of a Kromong can give a serene feel.

Dramatic structure: (exposition, resolution, conclusion, climax), character, and setting of events

Dramatization techniques in performing arts make storytelling more interesting and easier to convey. One process is to arrange scenes or stories in a certain structure to convey the story in stages from:

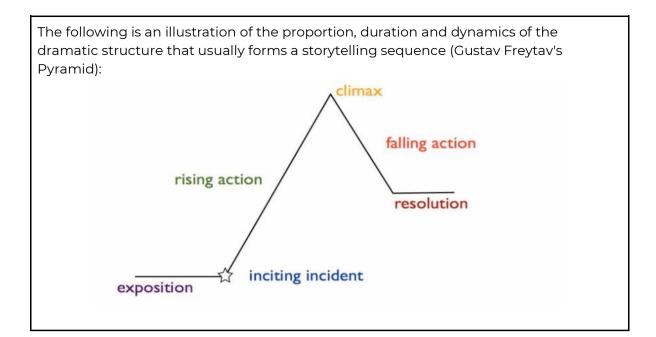
Opening/ Exposition: In the form of an introductory narrative about the setting of the event, the context in which it occurs, the description (nature, physicality) of the play and the character of certain characters.

Disposition (inciting incident): is a space to describe in more detail the characters, atmosphere, relationships between plays, and the conflicts that occur. The exposition is conveyed without any influence on the details of the story, for example the situation during the colonial era, certain seasons, or the routine tasks of certain characters. Disposition is a scene or explanation that influences the dynamics of the story; for example, a lost child, a machete that was used for farming turns into a weapon for robbery, gathering fighters to start resistance.

Conflict and Consequences (rising action): is a space that explains a change in rhythm that was previously regular, predictable, routine, becoming a disaster that changes the action of the play. For example: caught robbing and becoming a fugitive. **Climax** is the culminating point of an event which is the answer or result of the process during the conflict, for example when the Dutch finally discovered the weakness of Si Pitung who was immune to bullets leading to the climax of Pitung being shot. After the peak point of the story, the dynamics usually subside or decrease towards resolution **(falling action)**

Resolution is the stage where there is an end-solution-answer to the existing problem, efforts made during the conflict, or the discovery of new ways-views-results and answering questions during the conflict.

These are based on the classical ideas of the Greek philosopher, Aristotle (384-322 BC), and modernized by Gustav Freytav, a 19th century German writer and dramatist whose story structure ideas have inspired storytellers and theatre throughout the millennia.



Dramaturgy and Compilation of the Lenong Script

Drama is the quality of communication, situations, action, (everything that is seen on stage). The word drama comes from Greek *dramay* which means doing, acting, acting, reacting, and so on: and drama means: action, action. Drama can be a comedy (like a story) and a tragedy (a sad story). Meanwhile, Dramaturgy is a teaching about legal issues, rules and conventions that are patterned in performing drama. Etymologically, theatre is a performance warehouse (auditorium). Drama in *Lenong* appears in the form of life stories and human lives told on stage, witnessed by many people, with the media: conversation, picture music, movement, dance and sometimes also singing, accompanied by a written script and a typical Betawi background.

In dramaturgy there are at least three principle elements that need to be present: **Elements of Unity** (includes unity of event, unity of place and unity of time), **Element of Savings/Efficiency** (Because of time constraints, try to cover only the most important main issues in the shortest possible time, **Play Elements** (**protagonist**/main character, central character of the story; **antagonist**/the role of the opponent that makes the enemy in conflict; **tritagonist**/ mediating role; **supporting role** who are indirectly involved in the conflict but are necessary in the storyline.

Theme

Themes in drama are the main ideas or ideas that underlie the conflict of a story, for example colonialism and patriotic independence, hatred and love, poverty and wealth, power and social criticism, courage and fear, loyalty and betrayal, greed and generosity. With a theme, a drama can be developed more widely to determine other elements such as plot, characters, setting, and others. As is well known, *Lenong* in its standard tradition has two big themes which can be said to be very different, even contradictory: Denes and Preman.

Denes Flow is a theme, plot, play that is assumed to be based on the perspective of the upper middle class which contains stories of kingdoms or rulers, or success stories inspired by the 1001 nights, with a target audience of government employees (dinas/denes), officials and rulers.

Thug Flow is a theme, plot and play based on the perspective of the lower classes, the common people, so it contains a story of struggle seeking independence from the authorities, social criticism for social justice, courage for truth from tyranny.

Manuscript

The type and style of script in *Lenong* depends on the plot of Denes or Preman which has different themes, settings and characters. Denes' manuscript reflects a complex story with various metaphors and analogies that require advanced thought processes. This was influenced by stambul comedy and nobles used Malay because it was understood in big cities, and also for commercial (trade), political reasons, or related to traditional ceremonies. While the *Lenong* Preman script is more straightforward in the context of the reality felt by the average person, the Preman script is taken from the context of the daily life of the Betawi people with more open, simple dialogue and clearly states the social satire and struggle.

Plays, Actions, & Characters

A play is a series of situations that occur between one character and another so that the plot is carried out and the story is told to the audience. Play is the key to behavior (action). Imagine when the narrator tells the background of the story, what the characters have, what their characters are like, and certain goals that the characters carry out so that they behave in certain ways, everything from the dialogue and dramatization between the characters is called a play. Lalon is usually told in stages and changes with the change of drip/round.

When dramatizing a story, each character usually has a certain character which is reflected in their behavior. These characters are influenced by the positions of each character; protagonist, antagonist, etc. The protagonist in Lenong Denes is how someone achieves fame and maintains it, while the antagonists are those who compete or hinder the process. For example: Gijbert Francis's version of Nyai Dasima's play (Tjerita Njai Dasima, 1893), which actually supports the Dutch status quo in Batavia, tells the story of Dasima's situation from being a commoner to becoming an official's wife until then falling again. The antagonists are those who hated and took Nyai Dasima from Mr. Willem (Samiun was assisted by Haji Samiun and Mak Buyung). The protagonist in Lenong Preman has the character of a freedom fighter and wants to seek justice for himself or the people at large, with the antagonist being the ruler who wants to continue to take advantage and rule over other people's difficulties. For example, using Nyai Dasima's play again, this time with reconstruction by SM Ardan (1964) has a protagonist with a character who doesn't give up and continues to fight for independence even though situations suppress his freedom. The antagonist is her Dutch husband who practices restraint and many injustices. SM Ardan's version of Nyai Dasima's rebellion even recreated not only a new Nyai Dasima from Lenong Preman's point of view but also strengthened it with a special dance depicting Nyai Dasima's struggle, the Lenggang Nyai Dance.

Compiling the *Lenong* Manuscript

Ingredients for the *Lenong* story scriptwriter: a) Arrangement of Characters and Characters to develop conflict; b) Situation, a play that gradually develops; c) Subject; d) the main idea of a play or drama that contains one story. **Means** what the author of the *Lenong* story script needs to pay attention to: a) dialogue, drama uses dialogue to describe the story, characters and conflicts that occur, narration/monologue is only done as an initial presentation-/exposition or bridge between acts or changes in dialogue; b) Sell/*Action* speaks louder and describes more than words, so apart from dialogue, the script also contains what each character does so that the situation and story are described well.

Story construction This is done by developing a narrative/monologue/play script and dialogue in the play which develops according to the storytelling pyramid. Please look again at the reading material about dramaturgy and the storytelling pyramid. However, it should be emphasized that in modern drama many laws (Aristotle's time-place-event trilogy, or Gustav's pyramid) are creatively broken. At least according to Harymawan (1988) Modern dramas that break the laws of common storyline usually have two kinds of urgency: a desire to know the ending or motive of the story; which is now not only in one time and place but also crosses borders; b. Identification urgency; which makes the audience identify emotionally with the character, who often already knows the ending of the story but the audience is still captivated by the process the character goes through.

Story construction has three main ingredients to compose it interestingly:

- 1. Premise ; formulating the essence of the story as the ideal basis for determining the direction of the story. Unique in *Lenong*
- 2. Character; It can also be called character character, which is the most active ingredient that drives the story. A character here is a figure who is alive and has distinctive characteristics or development in the physiological dimension (body characteristics); sociological dimension (social background); and Psychological dimensions (traits)
- 3. Plot; plot, framework of the story
- 4. Bab/Drip; cutting up a story line into many pieces of dialogue, monologue, or action
- 5. Narrative; is storytelling from a third person perspective, as a puppeteer or storyteller tells a story
- 6. Dialogue and Monologue; is a representation of a story that is brought to life through certain actions/behaviors/acting. In *Lenong*, especially in the Preman plot, dialogue and monologue are projected in the form of jokes/humor that provoke humor. For example: instead of telling directly that Jampang has the knowledge of being immune to guns, you can create a dialogue like the following:
 - Everyone hanging out at the stall: (shocked to see Jampang, who had fallen into the river because he was shot, enters the stall casually while whistling)
 - Mandra: "Ebujubuset, you're still alive, I'm so shocked that I'm going to catch my nose." (Rubbing his eyes, while drinking and rubbing his throat)
 - Bokir: "L. I.. You really are PAang, ma... mom.. mom.. Are you still alive???"
 - Jampang (laughs while patting his chest)"Ahahaha Pan Aye, I already said that the Pistol doesn't work on Aye..."
- 7. Musicalization; In *Lenong, Gambang Kromong* music plays an important role not only as a background but to dramatize and emphasize the story. For example, the effect of the gong sounding repeatedly when there is an uproar or

the effect of the Kromong music to create a tense scene. The example taken is not taken directly from the classic *Lenong*, but from a Betawi comedy figure who, inspired by *Lenong*, often makes songs to describe the play in a funny way, Benyamin Sueb with the song Rain Gerimis to describe a romantic scene with his co-star Ida Royani. The song is a musicalization of the rhyme of the pantun:

Oh, it's just drizzling salted anchovies Hey, just don't cry Don't think about who's gone

8. Spontaneity: *Lenong* Preman tends to prioritize spontaneity and interaction with the audience. This requires players who understand the context of humor that is close to the audience and are not stuck to a fixed and definite script. Instead of making a rigid script of who says what and how to act, *Lenong* Preman's script is mostly written based on Acts and Scenes without detailed dialogue. However, to play well, each player needs to understand Betawi culture, the complete story line, jokes or humor that appeal to a lower middle class audience, and gimmicks that match the story, music and play.

The use of rhymes is often done in *Lenong*, not only as the beginning or end of a drip/chapter but can also replace story narration and even replace dialogue. Betawi Pantun consists of:

- 4 lines of sentences with consistent rhyme, it could be that all four lines end in the same rhyme, it could also be alternating between the first sentence rhyming with the third sentence and the second sentence rhyming with the fourth sentence.
- Lines one and two of the rhyme are called sampiran; It may or may not contain related expressions. The third and fourth lines, called the body, are the message you want to convey. The messages in the third and fourth lines of the sentence can complement each other or contradict each other. One pantun contains four lines, and one long dialogue can contain 4-8 rhymes.
- The first and second verses must be related to each other, not just rely on the end of the sentence, so that the rhyme is not only pleasing to the ear but also carries the message you want to convey.
- Pantun is used for various purposes and purposes. In *Lenong* pantun is used to convey advice or events in a more relaxed, informal and humorous manner.

Examples of Environmental Pantun according to standard and rhyme

My friend made a garden Don't forget to throw away the saung, (Interconnected) A perfect believer Throw it away until it's still in the Ciliwung River. (complete each other)

Examples of rhymes that look almost the same but don't match the standard

Have land to make a garden Buy coconuts at Cakung market (two different contexts) Believers are not yet perfect If you throw rubbish in the Ciliwung River..... (complete each other)

If you read it, the rhymes above are at first glance correct, but they don't match the standards. Which part is inappropriate?

HAVE LAND TO MAKE A GARDEN

nothing to do with...

BUY COCONUT AT CAKUNG MARKET

Example:

If there is a well in the field. Can we take a shower (Engage in touch) If there is, I will live long. May we meet again. (complete each other)

Hang a bright lamp. Pisang Kepok yang mude mude (two different contexts) Open Bang Pitung's masterful design. Everything Pitung was robbed in Merunde. (contrary, plan to mark land not actually to rob)

Examples of environmental poetry:

Bird of Paradise in a cage In the fed there is nothing left, A clean environment is not beautiful just to look at But it reflects the nation's culture.

Examples of advice poems:

There is a crocodile hiding in the cave Avoiding is the right choice, Listen to your parents' advice So that you become strong

Examples of religious poetry:

Drink water in the morning Eat fruit sometime, Ramadan fasting is coming soon Don't forget to forgive each other.

Examples of Love Poems:

Cook rica-rica chicken using pepper If you use chilies, the taste is the same, The word perfect doesn't need to exist To be able to accept each other.

SEVEN STEPS TO STAGE By: Jose Rizal Manua

Theatre Arts

Theatre art is an art that is different from other arts, because theatre art contains two aspects at once; where one and the other constitute one unit. These aspects are literary arts and theatrical arts.

As a literary art, it contains stories which are the result of human cultivation which reflect the expression of the meaning of life. The twists and turns of life are then selected and arranged by the author based on plot, character, dramatic structure and setting of events to create interest and emotion. As a theatrical art, it is a performance which combines elements of play, dance, singing, fine arts, music and so on, so that it can create a stunning impression on the audience.

In its history, every nation has its own theatre history. One country that is famous for its theatre history is Greece. The beginning of Greek theatre was a religious ceremony which later developed into the theatre art we know today. Throughout three periods, Greece has produced hundreds of playwrights, four of which are the most prominent: Aeschylus, Sophocles, Euripides and Aristophanes.

Asia, especially Indonesia, has its own theatre history, which also began with religious ceremonies. The earliest Indonesian theatre was "Calon Arang", found in Bali.

Seven Steps to Staging

The seven steps referred to are seven meetings. If theatre training at school takes place once a week, then in the seventh week, students will be able to stage the play they studied during those seven meetings. Actual issues faced by teenagers can be interesting topics to use as themes for performances.

Before starting practice, it would be a good idea for the teacher to read an article about dramaturgy below:

Dramaturgy

Dramaturgy is a theory that studies the intricacies of stories from scripts, which includes the study of dramatic structure, plot or storyline, characterization and setting of events. By studying dramaturgy one has a deep understanding of the relationship between the fictional world in a drama game and the world of reality. Fluent in analyzing scripts based on information about the conditions of the society in which the script was written and the theories and practices of performing the role for which the script or the person concerned has been written. Also able to apply this analysis by testing the accuracy of the characterization of the characters; such as detailing the character's family, character's marriage, etc., which are found in the analysis of the script, and regulating its consistency with the director's vision.

By studying dramaturgy a person is stimulated to seek information about texts from certain periods in history and explore their social background. The term dramaturgy was coined by German playwright Gotthold Ephraim Lessing. From 1767 – 1770, he wrote and published a series of criticisms through his book entitled Hamburg dramaturgy (Hamburgische Dramaturgie). Lessing is known as the father of modern dramaturgy. Another important work in the Western theatre tradition is Aristotle's "Poetics" (written around 335 BC). Which to this day is still considered a reference for the world of theatre.

In the book Poetics, Aristotle describes his research on tragedy and comedy. Aristotle examined almost all the works of Greek writers of that time. Tragic stories are the main object of his research. Aristotle praised the play Oedipus Rex as the most noteworthy drama. Even though Aristotle said that drama is part of poetry, Aristotle analyzed drama as a whole.

Not only from the script, but also the relationship between characters, acting, dialogue, plot and story. The values put forward by Aristotle in this masterpiece are known as Aristotelian drama or "Aristotelian drama", where Deus Ex Machina (imaginary, artificial characters, events that suddenly occur or miracles arise as a solution in a play that culminates or a plot that difficult.

For example, in the story of Cinderella there is a fairy who suddenly appears when she cannot go to the party) is a weakness, and where the acting must be structured based on cause and effect. There are also key dramatic concepts such as Anagnorisis (indifferent behavior becomes necessary due to the development of the story) and

catharsis (the sensation or effect of bringing the plot of the story into the heart or psyche; - this feeling should appear in the hearts of the audience after watching a drama) contained in *Poetics*.

This work of Aristotle is still a basic reference in various theatre and film instruction or courses.

If Aristotle expressed dramaturgy in terms of art, then Goffman studied dramaturgy from a sociological perspective. Irving Goffman through his book entitled *The Presentation of Self in Everyday Life*, explores all kinds of behavior in interaction, as we do in everyday life, where we present ourselves as an actor displays a role in a drama performance.

If Aristotle refers to dramatic performances, then Goffman refers to sociological performances (performances that occur in society). Goffman explores all kinds of interactional behaviors that we engage in in everyday life, which represent ourselves in ways similar to the way an actor displays the characters of other people in a performance.

The purpose of Goffman's self-presentation is the audience's acceptance of manipulation. If an actor is successful, then the audience will see the actor according to what the actor wants to show. It will be easier for actors to lead the audience to achieve the goals of the performance. This can be said to be another form of communication. Because communication is actually a tool to achieve goals.

In conventional communication, humans talk about how to maximize verbal and nonverbal senses to achieve the ultimate goal of communication, so that other people follow their wishes. So in dramaturgy, what is taken into account is the overall concept of how to live the role so that it can provide something that is in accordance with what we want.

The aim of dramaturgy for Goffman is to study human behavior in achieving its goals and not to study the results of that behavior. Role playing is one tool that can refer to achieving this agreement.

In dramaturgical theory, it is explained that human identity is unstable and each identity is part of an independent psyche (psychology). Human identity can change depending on interactions with other people.

In dramaturgy, social interaction is interpreted the same as a dramatic performance. Humans are actors who try to combine their personal characteristics and goals with other people through their own "drama performance". In achieving this goal, according to the dramaturgical concept, humans will develop behaviors that support their role.

Like a drama performance, a live actor must also prepare the completeness of the performance. This equipment includes, among other things, taking into account the setting, costumes, use of words (dialogue) and other non-verbal actions. This of course aims to leave a good impression on the person interacting and pave the way for achieving the goal.

By Goffman, the above actions are referred to in the term "*impression management*". Goffman also saw that there was a big difference in acting when the actor was on stage (*front stage*) and backstage (*back stage*) life drama. The condition of acting at the front stage is that there is an audience (who are looking at us) and we are in the performance section. At that time we try to play our role as best as possible so that the audience understands the purpose of our behavior. Our behavior is limited by drama concepts aimed at creating successful drama. Meanwhile, back stage is a situation where we are behind the stage, with the condition that there is no audience. So we can behave freely without caring about the plot of behavior, how we should carry it out. For example, a teller is always neatly dressed and greets customers in a friendly, polite manner, in a formal manner and with regulated words. However, during the lunch break, the teller can act more relaxed, joke around in slang with his friends or act informally (huddle, etc.).

When a teller welcomes a customer, it is front stage for him (during the performance). His responsibility is to welcome customers and provide services to these customers. Therefore, the teller's behavior is also behavior that has been outlined in the scenario by management.

<u>The first step</u>

Time: Adapted to what is determined by the school. Steps for teachers:

- 1. Open the meeting by greeting all students. Invite students to express who they are. Not only mention your name and address, but also your activities, hobbies, etc. Make the atmosphere fluid and interesting. Open it with prayer.
- 2. Give an explanation about theatre, such as; aims, objectives and reveal all the problems that will be built into a performance.
- 3. This process will require quite a lot of space to move around. Teachers can choose a location that is spacious enough before starting practice.
- 4. Do warm-up exercises; Invite students to relax all body parts. Start by relaxing the muscles of the neck, shoulders, waist, fingers and toes.
- 5. Next, invite students to make imaginary movements, as if they were in a certain situation. For example, starting with each student imagining himself, avoiding a beetle attack; starting from one beetle, then ten, fifty, etc. End by expressing; every student becomes the beetle.
- 6. Each student imagines himself, avoiding a snake attack; one, ten, fifty, etc. Ends by expressing; every student becomes the snake.
- 7. Every student imagines himself as a car or motorbike, or a vehicle on a racing arena.
- 8. At the end of the exercise, make an evaluation. Convey that the exercises mentioned above aim to uncover the potential that has been stored within students.

Exploring sounds and movements that have never been done before. And it should be noted that the exercises above, although they will be exciting and fun, generally students tend to joke around and are less serious. So teachers must always remind them about concentration and seriousness of expression.

So that students are passionate about theatre, theatre practice must be fun. Serious but relaxed.

9. Close the meeting with prayer.

<u>Step Two</u>

Time: Adapted to what is determined by the school.

Steps for teachers:

- 1. The teacher opens a discussion regarding the previous exercise. Discuss what needs to be improved from previous exercises. Start the practice by praying.
- 2. The teacher can start with warm-up exercises as in step one.
- 3. The teacher guides (encourages and directs) students regarding the issues/ideas that will be performed.
- 4. The teacher divides students into several groups. Each group consists of 4 5 people.
- 5. Do the following exercise:
 - a. Do warm-up exercises;

relax all parts of the body. Start by relaxing the muscles of the neck, shoulders, waist, fingers and toes.

- b. The teacher chooses a simple theme/topic.
- c. From each group; 1 person plays the role of the protagonist (good character), 3 people act as the antagonist (evil character/opponent), and 1 person plays the role of mediator. Students question the "theme/topic" spontaneously and in the form of improvisation (for example, expressing: "blaming each other", "praising each other", "laughing at each other", etc. One person against three people and a mediator), improvised alternately and dynamically. Students can do it in a place of their own choosing, or move from one corner to another.
- d. The teacher evaluates and opens discussion in general, for necessary improvements.
- e. The teacher evaluates before ending the exercise.
- f. The teacher closed the practice with prayer.

<u>Third step</u>

Time: Adjusted to what is determined by the school.

Steps for teachers:

- 1. The teacher opens a discussion regarding the previous exercise. Discuss what needs to be improved from previous exercises. Start the practice by praying.
- 2. The teacher can start with warm-up exercises as in step one.
- 3. The teacher guides (encourages and directs) students regarding actual issues/ideas, which suit the students' needs and plays them spontaneously and in the form of improvisation.
- 4. The teacher divides students into several groups. Each group consists of 4 5 people.
- 5. Do the following exercise:
 - a. do warm-up exercises; relax all parts of the body. Start by relaxing the muscles of the neck, shoulders, waist, fingers and toes.
 - b. The teacher chooses a simple theme/topic.
 - c. The teacher proposes several improvised numbers.

The student group chooses one of the improvisation numbers proposed by the teacher:

(a). Theme: Backbiting each other.

Three people sat in a row. One said goodbye. The two who were left gossiped about the one who said goodbye. They took turns saying goodbye. These improvisations can be very funny. The teacher reminds students to use polite language.

(b). Theme: Trying to deceive.

Two people try to trick someone who has a large collection of toys.

(c). Theme: Trying to strategize.

Two people try to strategize to defend themselves for the wrong they did to someone.

(d). Etc.

- d. The teacher evaluates and opens discussion in general, for necessary improvements.
- e. The teacher evaluates before ending the exercise.
- f. The teacher closed the practice with prayer.

<u>Step Four</u>

Time: Adjusted to what is determined by the school.

Steps for teachers:

1. In this fourth step, practice will lead to performance. The teacher can start by providing an introduction to the parts in a performance as found in reading material on dramaturgy.

- 2. Before starting, make an evaluation of previous training. Don't forget to pray.
- 3. Do warm-up exercises as in step one.
- 4. The teacher guides (encourages and directs) the students to discuss what plays and which plays will be staged.
- 5. The teacher guides (encourages and directs) students to discuss what dramaturgy (*Lenong*, longser, ketoprak, ludruk, arja, kemidirodat, kondobuleng, dulmuluk, randai, makyong, mammanda, etc.), or modern theatre forms, that will be used to build staging.
- 6. The teacher guides (encourages and directs) students to watch (either directly or via video, performances of *Lenong*, longser, ketoprak, ludruk, arja, kemidirodat, kondobuleng, dulmuluk, randai, makyong, mammanda, etc.) or other modern theatre performances to later become a guide when building the performance.
- 7. Teachers and students determine the actors, supporting actors and supporting actors. Or who are the protagonists (main characters), who are the antagonists (characters who always hinder the achievement of the main character's ideals or goals), and who are the actors who will mediate disputes.
- 8. Determine the setting/background of the event/place (location) of the incident, which is related to the artistic setting (stage design, make-up, fashion, etc.
- 9. Determine the music, sounds and atmosphere (crickets, wolves howling, roosters crowing, vehicles roaring, etc.).
- 10. Determine the movement or dance routine (if necessary).
- 11. Trying to improvise scene by scene.
- 12. Conduct an evaluation before ending the exercise.
- 13. Closing the practice with prayer.

<u>Step Five</u>

Time: Adjusted to what is determined by the school.

Steps for teachers:

- 1. The teacher guides (encourages and directs) students to carry out evaluations from previous exercises. Don't forget to pray.
- 2. The teacher can start with warm-up exercises as in step one.
- 3. The teacher guides (encourages and directs) students to practice a series of scenes or a series of acts as a whole and pay attention to the details.
- 4. The teacher guides (encourages and directs) students to pay attention to other supporting elements of the performance; such as music, sound, atmosphere, dance movements, clothing, etc.
- 5. The teacher guides (encourages and directs) students to evaluate and discuss the results of the practice.
- 6. Closing the practice with prayer.

<u>Step Six</u>

Time: Adjusted to what is determined by the school.

Steps for teachers:

- 1. The teacher guides (encourages and directs) students to carry out evaluations from previous exercises. Don't forget to pray.
- 2. The teacher can start with warm-up exercises as in step one.
- 3. The teacher guides (encourages and directs) students to try make-up, fashion, props; tables, chairs, couches, etc., hands-prop; stick, broom, duster, etc. Which will be used in the performance.
- 4. The teacher guides (encourages and directs) the students to play the scene or act in its entirety, complete with make-up, fashion, hands-props, props, set decorations, music, sound, atmosphere, dance moves, etc.
- 5. The teacher guides (encourages and directs) students to evaluate and discuss the results of the last exercise.
- 6. Closing the practice with prayer.

<u>Step Seven</u>

Time: Adjusted to what is determined by the school.

Steps for teachers:

- 1. The teacher guides (encourages and directs) students to carry out evaluations from previous exercises. Don't forget to pray.
- 2. The teacher can start with warm-up exercises as in step one.
- 3. The teacher guides (encourages and directs) the students to play the scene or act in its entirety, complete with make-up, fashion, hands-props, props, set decorations, music, sound, atmosphere, dance moves, etc.
- 4. The teacher guides (encourages and directs) students to evaluate and discuss the results of the last exercise.
- 5. Closing the practice with prayer.

Motion Name	Description	Count	Picture
Movement 1 (female)	 The head faces forward, then moves left and right Both hands are swung forward alternately with the fingers curled. Both legs walk in place according to the tempo The body is rather low and upright. 		
		4 X 8 + 4	Bergerak di tempat
Movement 1 (male)	 The head faces forward, then moves left and right. Both hands are swung forward alternately with the fingers clenched into fists. Both legs walk in place according to the tempo. Body straight, strong 		
Movement 2 (female)	 Head facing the direction of the road first to the right then facing forward. Follow the road to the left and face forward again Both hands are swung forward alternately with the fingers curled, then the right hand straight forward with the left hand on the waist and vice versa. Feet walk to the right, then point position with the left foot on tiptoe and vice versa Body position upright and low 		
Movement 2 (male)	 Head facing the direction of the road first to the right then facing forward. Follow the road to the left and face forward again Both hands are swung forward alternately with the fingers clenched into fists, then the right hand is in a parry position and the left hand is on the waist Feet walk to the right, then position the point with the right foot forward resting on the heel and vice versa. The body position is upright, strong and slightly low 	3 X 8 + 4	

2. Dance-script for basic Betawi dance movements (ondel-ondel)

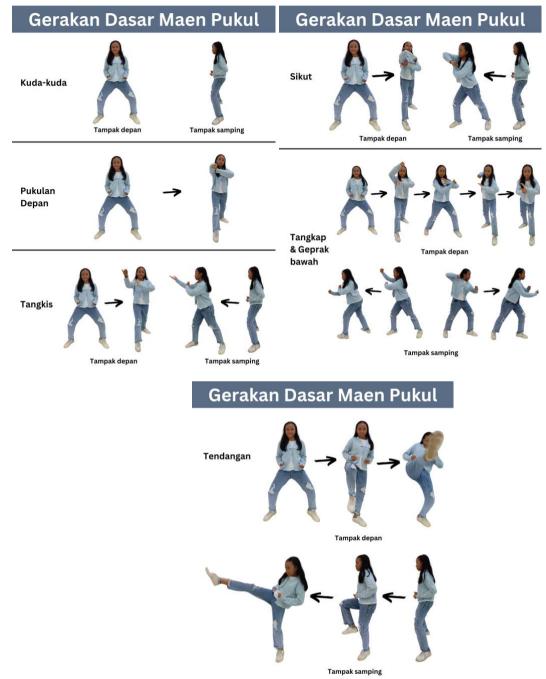
Motion Name	Description	Count	Picture
Movement 3 (female)	 The head looks towards the hand above and faces the open hand. Starting with the right hand straight at an angle upwards and the left hand on the shoulder with curled fingers are done alternately. Then open both hands at an angle, if facing right, right hand below and left hand above and vice versa alternately. Starting with the right foot, step towards the right, followed by the left foot standing at the tiptoe point. Perform alternating right and left steps. Then the right leg is opened shoulder width apart and vice versa with the left leg. Body position upright and low. When both hands are open, the body is moved to the right and left. 	4 X 8	Fergerak di tempat
Movement 3 (male)	 The head looks towards the hand above. Starting with the right hand straight at an angle upwards and the left hand on the shoulder, done alternately. Then open both hands at an angle, if facing right, right hand below and left hand above and vice versa alternately. Starting with the right foot, step towards the right, followed by the left foot, 1 point of the foot forward, resting on the heel. Perform alternating right and left steps. Then the right leg is opened shoulder width apart and vice versa with the left leg. The body position is upright, strong and rather low. When both hands are open, the body is moved to the right and left. 		Beregerak di tempat
Movement 4 (female)	 Head facing right and left Both hands are raised parallel to the shoulders and the wrists are swung forward alternately right and left. The legs are in the shape of the letter "V" with the feet tiptoeing forward, alternately right and left. Body straight and low and turned to the right. 	4 x 8	Bergerak di tempat

Motion Name	Description	Count	Picture
Movement 4 (male)	 Head facing right and left The right hand is in a forward parry position with the left hand on the waist, done alternately right and left. The legs are in the shape of the letter "V" with the foot forward resting on the heel, done alternately right and left. The body is straight, strong and slightly low, then turns to the right. 		
Movement 5 (women and men)	 Head down and face forward. Both hands are clenched into fists in front of the chest, then opened at an angle to the right, with the right hand at an angle down and the left at an angle up Bend your legs down to a squatting position, then stand with your right leg at an angle The body squats, then stands straight and rather low. 	4 X 1	Tampak samping
Movement 6 (female)	 Head facing right, left and forward. Both arms are straightened to the side parallel to the shoulders, followed by the right hand being swung down towards the left hand and vice versa with the fingers curled. Both feet are shoulder-width apart, then the right foot steps closer to the left foot and vice versa. Body straight and low facing left and right. 	3 X 8	XXX
Movement 6 (male)	 Head facing right, left and forward. Both arms are straightened to the side parallel to the shoulders, followed by the right hand being swung down towards the left hand and vice versa. Both feet are shoulder-width apart, then the right foot steps closer to the left foot and vice versa. Body straight and low facing left and right. 	5.0	

Motion Name	Description	Count	Picture
Movement 7 (Silat for women and men)	 Head facing forward. The right hand is clenched into a fist forward, the left hand is bent in front of the chest, then the right hand is pulled back parallel to the body in a reversed position, then the elbow of the right hand is pressed into the palm of the left hand, then the right hand is clenched and parried, then the right hand is with 2 fingers together towards The right hand is bent at the top of the left hand in front of the chest with 2 fingers together (done alternately), then parried with the fingers spread apart starting from the right hand then the left hand, followed by the 3 initial <i>silat</i> movements. Take a stance with your right foot in front, then step on tiptoe to the right and left and return to the starting stance. The body is upright, rather low and stout 	1 X 8 + 3	
Movement 8 (female) Movement 8 (male)	 Head facing forward. The right hand is swung slowly from bottom to top, followed by the left hand, then both hands are swung from bottom to top slowly and vice versa from top to bottom with curled hands The right foot steps tiptoe to the right and left The body is slightly upright and a little low 	4 X 8	
	 Head facing forward. The right hand is swung slowly from bottom to top, followed by the left hand, then both hands are swung slowly from bottom to top and vice versa from top to bottom with palms facing up. The right foot steps tiptoe to the right and left 		

Motion Name	Description	Count	Picture
	4. The body is slightly upright and a little low		
Movement 9 (women and men)	Repetition of movement 1	4 X 1	Bergerak di tempat
Movement 10 (women and men)	Repetition of movement 2	3 X 8 + 4	
Movement 11 (women and men)	Repetition of movement 3	4 X 8	
			Bergerak di tempat

Motion Name	Description	Count	Picture
			Beregerak di tempat
Movement 12 (women and men)	 The head follows the direction of the body Both hands are below the right and left sides of the body, then the hands are bent into fists in front of the chest and opened straight up. Walking legs turn to the right then point, turn left then point, turn right then point, squat and jump position then stand. Body straighten, then squat and jump. 	2 X 8	



3. Basic Maen Pukul movements

4. Related links to basic video tutorials for each art Link: <u>https://linktr.ee/modulmapbt</u>



5. Games for acting practice

(The plays below are taken from the writings of Jose Rizal Manua in accordance with the concept of Homeland Theatre)

A variety of theatrical expressions can be achieved if we get out of cultural routine and into nature. In the realm of theatrical expression it is freed from social and moral burdens, from manners and manners.

By entering nature we will touch unexpected areas of the art of acting. Entering nature to explore the wealth stored and contained within is a form of exercise offered by Indonesian theatre.

Because the art of acting is the art of "being", as espoused by Konstantin Stanislavsky. Because the art of acting is the art of "being and not being", as espoused by Bertolt Brecht. And the art of acting is the art of "let it be", as espoused by Jerzy Grotowski.

Therefore, Indonesian theatre explores the various powers of imagination, fantasy, association, facial expressions, sound and movement, the power of appreciation (thoughts, feelings and consciousness), spontaneity and a touch of artistic feeling. So that you personally are able to capture/absorb something, which can make that something authentic, unique and beautiful. That way, actual and innovative expressions are possible!

An actor's capital is his body, spirit and soul. It is through the body, spirit and soul that an actor absorbs and responds to life and life. It is through the body, spirit and soul that an actor actualizes himself. Through body, spirit and soul an actor presents and represents himself.

1. Looking for hidden objects (1)

Objects that can be attached (insulation) measuring 1cm X 2cm, hide them somewhere. Then the children are asked to search. Whoever has found the object must move away and sit down, so that the other children continue to look and try to find it. Exercise can be repeated 3X. First the trainer sticks the object in a difficult place, then in an easy place, then in a difficult place again.

2. Looking for hidden objects (2)

The children were told by the coach to find partners. One hides objects in the room. His partner looked for the object. In searching he may ask: "*hot?*" or "cold?". If the hidden object is close, the person asked says "*hot*". If the object is still far away, the person asked says "*cold*". Say "*hot*" And "*cold*" can be replaced with loud and quiet muttering.

3. Looking for hidden objects (3)

The trainer divides the children into 3-6 groups, depending on the number of children taking part in the practice. Each group chooses its own leader. Then in the room several objects were hidden. Each group must look for the objects. If one of the groups finds these objects, they have to make a sound from a certain animal and the leader comes to take the object. The group that gets the most hidden objects is the winner.

4. Do This-Do That (1)

Coach says "*Do this*" while performing certain movements. Children must imitate the trainer's movements exactly. But if I say "*Do it*", children should not imitate it. Then one of my children asked to lead the practice, until all the children had a part as leaders.

5. Do This-Do That (2)

Coach says "*This is my nose*", while holding his knees. Children should say "*This is my knee*", while holding his nose. Etc.

6. Do This-Do That (3)

The trainer stands in the middle of the circle and says: "*I say bow*", while bowing. The children bowed too. Then I said: "*I say sit down*", but I stood up. So the children who sat down, following what I said, were not allowed to take part in the game anymore. Because children have to follow what I do, not what I say.

7. Come on, sing

The trainer divides the children into 2-4 groups, depending on the number of children taking part in the practice. Then the trainer chooses a song that all the children can sing. The first line is sung by group 1, the second line is sung by group 2, the third line is sung by group 3, the fourth line is sung by group 4... and so on.

8. Balls and Music (1)

The trainer asks the children to sit in a circle. Then the coach gives the ball to a child who is in the circle. The child must pass the ball to the friend who is on his right. Simultaneously with the ball circulating, the music turned on. The child who is holding the ball when the music stops is considered to have lost and is punished. The punishment is to demonstrate certain animal movements accompanied by music.

9. Balls and Music (2)

Children stand, make a circle. A child stands in the center of the circle with his eyes closed. Meanwhile the ball is passed around. Those who receive the ball immediately pass it to their friend. If a blindfolded child says: "*That's my ball!*", the child holding the ball is removed from the game.

10. Help Teach

A child plays the role of chaser, but he has to move like a robot. His job is to hunt children. He may ask for help by calling "*Name*". The summoned child turns into a robot that hunts the children. Children who are caught become prisoners and are removed from the game.

11. Police are looking for criminals

Each child is given a piece of paper. Of the papers distributed, one paper was marked "circle" and another piece of paper marked "cross". The child who gets the paper marked "circle" plays "police", and the child who gets the paper marked "cross" Act as "criminal". The game is, "police" trying to find "criminal". Meanwhile, "criminals" keep looking for victims. This is done by blinking in front of the victim. The child who gets the wink must fall down while shouting a long cry: "aaaaaa...", after a count of 10 or 15.

12. Moving from island to island

The trainer gives 2 sheets of quarto size paper to each child. Each child must walk from one corner to another by moving one piece of paper with their hands and both feet resting on the other piece of paper. The papers should not be dragged with the feet.

13. Folding arms and crossing legs

The trainer tells the story or one of the children is appointed to tell the story. If the storyteller says the words "*but*", children who listen should fold their arms and cross their legs. If the storyteller says the words "*And*", then children must straighten their legs and arms.

14. Pat on The Shoulder and Crawl

Children are divided into two groups. Line up facing forward with your legs extended. When the signal starts, the child in front crawls to the back, between the legs of his friends. After arriving at the back, he patted the shoulder of the friend in front of him. The child who was patted on the shoulder, patted the shoulder of the friend in front of him again. Get to the front, and immediately crawl to the back. The group that finishes first is the winner.

15. Who is He?(1)

Children are divided into 2 groups. The group that *guess* and groups that *guessed*. The group that *guessed* whisper a name "figure" to the coach. Then the trainer tells the groups *guesser* find out the name"figure" was whispered. By asking "*about gender*", "*age*", "*profession*", and others. If they are confident in their guess, the guessing group says the name "figure" What is meant is. If he guesses correctly he gets a score of 1. If he is wrong then the opposing group gets a score of 1. This game is played in turns.

16. Who is He?(2)

In pairs (one on one). Name "*figure*" that should *guessed* attached/pinned to the guesser's back. The game is played alternately.

17. Who is He?(3)

A child asks his partner about everything. And the partner can only answer "*That's right*" or "*Wrong*".

17. Who is He?(3)

A child takes a picture of a famous person from a newspaper or magazine. Then the partner guesses "*figure*" the.

18. Guess the Sentence

The coach forms two groups of children facing each other. After determining who must guess first, the trainer writes a sentence/whispers a sentence (consisting of 3 words) to the delegate from the guessing group. The messenger translates the sentences written/whispered by the trainer to him through movement. Then from these movements, the guessing group says the sentence in question. If the guess is correct, then they get a score of 1. This game can be continued several times.

19. Composing Sentences (1)

Children face their partners. It can also be done in a chain way. One says one word. The opponent or next person repeats by adding one more word. Etc. Until all the children have had a turn.

20. Composing Sentences (2)

The trainer in the middle of the circle says one word, for example the word "*peace*", while pointing at a child. The child who is pointed to says the first letter, for example "p", then the child to his right says the letter "e", the one on the right again says the letters "r"... etc.

21. Composing Sentences (3)

The trainer says a sentence. Each child must repeat the sentence, adding new sentences. For example, the coach says: "I went to grandma's house". The designated child must say the sentence: "I went to Grandma's house, with Dad and Mom." The next child says: "I went to Grandma's house, with Mom and Dad, on a cool night bus." Etc.

22. Composing Sentences (4)

Children sit in a circle. A child is appointed as the leader who asks questions to the children. Previously determined 5 forbidden words that children should not say when answering the leader's questions. For example the word "*can*", "*want*", "*don't*", "*yes*", "*there*" And "*No*". Those who say the forbidden word may not continue the game.

23. Composing Sentences (5)

Children sit in a circle. A child is appointed to say a linked word, for example "*ship*", The second child must say linked words based on the final word of what the first child said. For example, "*blue sea*. The third child "*Blue sky*". Fourth child"*Bright sky*"... etc.

24. Composing Sentences (6)

The trainer asks each child to compose sentences from several predetermined letters. For example, the letters "ABIH" become "The Baby Bird Is Black."

25. Composing Sentences (7)

Children sit in a circle. The coach whispers a sentence to one of the children. The child must whisper it again to the friend on his right. And so on. Until the last child. Then the trainer asks each child to say the sentence he heard.

26. Composing Sentences (8)

Children form groups of 3 or 5 children. Each group must guess the word from 3 sentences where one word is removed from each word. For example, the word "steal". The sentence reads:

- 1. Person X must be punished
- 2. We are very sad when there are X people in our house
- 3. Who has X cake from the cupboard?

27. Stealing Giant Treasures (1)

Children make a circle. A child sleeps in the center of the circle (he plays the role of a giant). Around it were placed various kinds of objects. Each child tries to take the objects. If the giant sits down, the children have to freeze. Whoever is still moving, becomes the giant's prisoner, and is placed outside the circle.

28. Stealing Giant Treasures (2)

The giant walked, the children followed behind while sneaking around, as if they wanted to poke the giant's shoulder. If the giant looks back and the child is still moving (not frozen), he is removed from the game.

29. Who is the Fastest (1)

The coach forms the children into 2 lines. The children in front are each given a ball. When the signal starts, the child holding the ball, passes the ball in a relay, back over his head, to the child at the back. Then the last child crawled forward, between his friends' legs. After arriving in front, he passed the ball back over his head. And so on, until the last child gets their turn. The first to finish is the winner.

30. Who is the Fastest (2)

In the same formation. The children in the back pat the shoulders of the friends in front of them, in a relay manner. The child at the front shouted: "*Aaaoowww*", then crawled back between his friends' legs. When he reached the back, he immediately patted his friend on the shoulder. And so on, until the last child. Whoever is the fastest is the winner.

31. Become a Sorcerer (1)

The trainer told them to find their respective partners. One plays the role of the Sorcerer, his partner follows what the Sorcerer orders. For example the Magician said: "*Frog Jump!*", then the partner has to jump around like a frog. If the sorcerer says: "*Walk backwards*!", then the partner must walk back. Etc.

32. Become a Sorcerer (2)

A child is appointed as a Sorcerer. Every child he touches becomes a statue (sculpted). He can only recover if a friend who is still free touches him.

33. Become a Sorcerer (3)

A child becomes a Magician, with his wand he can bewitch any child to become a car, motorbike, airplane, train, frog, monkey, or whatever.

34. The Hunter and the Mouse Deer

The coach selects 2 children to the center of the circle. One plays the role of the hunter, the other the mouse deer. Both of their eyes were closed. After the start signal, the Hunter must be able to catch the Kancil. And the Kancil tried to avoid it.

35. Guess Animal Names

The coach divides the children into 2 groups facing each other. Group 1 whispers the name of the animal to the trainer. Group 2 guesses by asking 6 questions to group 1. The questions should not be direct. For example: "*Are you big or small?*" or "*Are you hairy or smooth-skinned?*". After asking 6 questions, group 2 must conclude the name of the animal they guessed. If the guess is correct, then group 1 gets 1 point. The game continues in turns.

36. Throw a Tennis Ball

Children make a circle. The coach in the center of the circle throws a tennis ball to a child by saying the name of the city. The child who receives the ball must name the province. Then throw it again to another child, while saying the name of the city. And so on. Those who cannot name their province are removed from the game.

37. From City to City (1)

Children sit in a circle. Each child was given a piece of paper with the name of the city written on it. A child is appointed as the leader and stands in the middle of the circle. The leader tells a story, for example: "*I went from Cirebon to Banyuwangi by train.*" Children whose names are Cirebon and Banyuwangi must swap places. The leader tries to take the place of one of those who changed places (moved). If the leader gets first, then the child whose place is occupied, then becomes the leader.

38. From City to City (2)

The children sat in a circle, alternating between boys and girls. If the leader says to move to the right, then the boy moves to the girl's right. If the leader says switch to the left, then the girls move to the boys' left. However, if the leader says: *"Now we go around the archipelago."* Then all the children have to change places. And the leader is trying to take one of the places from them. Those who don't get a place, become leaders.

38. From City to City (2)

A child says the name of a city or country, based on the final letter of the city or country named first. For example "*Surabaya*", The next child must say "*Ambon*", or the first child says "*Uruguay*", the next child says "*Indonesia*". Etc.

39. From City to City (3)

A child says a sentence. For example: "Yesterday I went to Surabaya to visit Grandma." The next child must say: "In the city of Ambon, the famous food is bika."

40. Police and Robbers

The children form a line, five people per row. They joined hands to form a chain, 2 children were chosen to be the Police and the Robber. The police chase the robbers. The robbers ran through a row of children forming a chain. To make it difficult for the Robbers to be caught, the trainer gave the command: "*Change!*", to children who form a chain. Every word "*change*", the children who formed the chain must turn right and form a new chain.

41. Wayfinding (1)

Each child looks for a partner. One eye is closed. The partner leads. When the coach gives the signal: "*Start!*", the leading child took his blindfolded friend for a walk.

42. Wayfinding (2)

Blindfolded children walk following sounds (or finger snaps), or at the command of their partner.

43. Wayfinding (3)

One child shows his palm, and his partner looks at the palm. The distance between the palm of the hand and the gaze is around 1 inch. The child who was staring continued to follow where the palm moved. For example, the palm moves down, up, or to the side, and so on. In order to be followed, the palm movement must be slow.

44. Wayfinding (4)

Guiding training can also be done in groups. For example, 1 child leads 10 friends, whose eyes are closed. Each of them held the shoulder of the friend in front of him.

45. Lucky Numbers

The trainer distributes 5 green beans to each child. Then music is played. At the same time, children can share or add the green beans they have in their hands to their other friends. Until the music stops. When the music stops, the leader calls out: *"7, 12, 3, 19, 21"*. The child who has as many green beans as the leader says is the winner.

46. Guessing your opponent's work

Children are divided into 2 groups facing each other. Each has a territory of power. After negotiating with each other about jobs and trade, group 1 and group 2 advanced to the middle boundary. So a conversation took place. For example:

- Group 1: "We come."
- Group 2: "From where?"
- Group 1: "Home from work. We never shirk responsibility."
- Group 2: What is your merchandise?"
- Group 1: "Soy sauce."

Then group I said the first letters of their trademark. Then explain it through silent acting/ pantomime. For example, brand soy sauce/ Bangau brand. Group I says the letter B, then moves like a bird or stands flying or stands with one leg

raised. Group 2 guesses. When they guess"*Stork*." Group 1 must immediately run to their territory. Those caught become group 2.

47. Strange Pictures (1)

Children form groups. Each group of 3 people. Each group was given pencils, pens and quarto/folio size paper. Then the paper is folded in 3 by the trainer. The coach calls the first child, and tells him to draw "head" (may be pictures of animals or humans). After that the image is folded or hidden. The second child was told to draw "body" and the third child was told to draw "foot". After all the children have had a turn, the picture is shown. Of course there will be strange and funny pictures.

48. Strange Pictures (2)

Children are told to draw with their eyes closed.

49. Bang And Fall

Children sing together: " I have five balloons various colors gray yellow green pink and blue pop the green balloon Doorrr..."

After the word "*Doorrr*", children have to throw themselves down. Those who fall late are removed from the game.

50. Become a Statue

Children are told to move freely, according to the movements of animals they choose, or are determined by the trainer. Can be accompanied by music. When the coach says: "*Stop!*", all children must stand still. Those who are still moving are removed from the game.

51. Telling Things

Place various objects in the center of the circle. Each child must tell a story based on these objects. The winner is whose story is the most interesting.

52. Disguised as an Animal

The trainer whispers the name of a particular animal into the child's ear. Then the children were asked to act out the movements and sounds of the whispered animals. Then, each child was asked to assess each other, whether their friend's voice matched the animal movements he was demonstrating.

53. Outstanding Storyteller

The trainer tells the children to form groups. Each group consists of 3 people. Each group must tell the story in turn. For example, group A. The first child from group A tells a story (each child is given 1 or 3 minutes). The second child is asked to continue the story from the first child's story. After 1 or 3 minutes, the third child is asked to continue the second child's story. Until each group has had a turn.

54. Animals Looking for Food

The coach divides the children into 4 or 6 groups. Each group must determine its own leader. The leader hides some objects in the room. Children from each group search, the one who finds the most is the winner. Each child is given the opportunity to become a leader.

55. Guessing Coins

Players are divided into 2 groups facing each other. Group 1 passes currency from hand to hand. After the leader said: "*Stop!*", group 1 must raise both hands. Group 2 guesses in whose hands the coins are. If guessed, group 2 gets a point. Then the coins circulate in the hands of group 2, then group 1 guesses.

56. What time, Mr. Wolf?

A child is appointed as Lord Wolf. He walks where he likes. The children followed, asking: "What time, Mr. Wolf?". Mr. Wolf can answer as he likes. For example: "3, 6, 8 o'clock or 9. But if Mr. Wolf answers: "12 o'clock time for dinner!", then the children have to run towards the safety post. The one caught before reaching the safety milestone becomes Mr. Wolf.

57. Who Moved

Children sit in a circle. A child is asked to leave the room. Meanwhile, the children sitting in a circle change places. When asked to enter, the child must guess who has changed places. If the guess is correct, the child who guessed turns to be the guesser.

58. Changing Room Angles (1)

The trainer chooses 5 children who each stand in a designated corner of the room. A child stands in the middle. When the signal starts, the 5 children must run to the next corner clockwise. The child in the middle must catch one of them, before it reaches the corner of its room. If caught, the child turns to stand in the middle, as the catcher.

59. Changing Room Corners (2)

Children are divided into 5 groups. Of course this game will be more exciting!

60. Move Together

The trainer tells the children to form 2 groups facing each other, and determines several movements that the children must do. For example, raising your hands, holding your knees, squatting, and lifting 1 leg. Then the coach ordered: "*Move!*", then the children have to choose one of the movements. If two groups have the same movement, they are removed from the game.

61. Master Storyteller

The trainer wrote unique and funny titles for each child. For example, "*My* experience in making a robot that can talk", "Why do I travel the world", "Why do I like diving to the bottom of the ocean?", or "*My* Adventure on Planet Mars". Children have to make up a story from the title they receive. Those who couldn't tell stories received punishments determined by the other children.

62. Prohibited Letters

Each child gets a turn to tell the story. After determining which letters are taboo to say. For example, the letter "i" or "p", depending on mutual agreement. The child who pronounces the taboo letter is removed from the game.

63. Stand on One Leg

Music is played. Children jump up and down to the rhythm of the music. When the music stops, each child must stand on one leg. The wrong ones are removed from the game.

64. Rolling the Ball

The trainer divides the children into 3 or 5 groups. Each group consists of 5 – 10 children. Each group lines up and is given a tennis ball. The child in the front rolls

the ball between his friends' legs, the child in the back takes the ball then runs to the front and does the same thing. The winner is the one who finishes first.

65. Magic Box

Children sit in a circle. They said the sentence together: "In the old house there is a magic box, if the box is opened you can hear a sound..." The child whose turn it is must continue" "... which is very melodious.", The above sentence is repeated, until the last child has a turn.

66. Guess the Job

Children are divided into two groups facing each other. A child is appointed as the leader. Group 1 whispered a "*profession*" to the leader. Group 2 must guess "*profession*" which is meant by asking 5 questions to group 1. The game continues in turns, the one with the correct guess is the winner.

67. Shrimp Paste

Children walk around a child sitting in the center of the circle, asking questions. For example: "What's your name? ", "What's your favorite food? ", "What street do you live on? ", "What do you wash your hair with? ", etc. The child sitting in the middle must answer every question asked, with just one word, namely: "Shrimp paste". If anyone among the children laughs, they will be removed from the game.

68. Catching What Runs

Children are divided into 4 groups and placed in 4 corners of the room. A child becomes the guard, standing in the middle of the room. When the coach gives the signal "*start*", each group must run to the other corner, clockwise. At that time, the guards must try to catch them, the ones caught gentian become the guards.

69. Tap Squat

A child serves as a guard. The other children had to squat, if anyone was caught standing, the guard would arrest him. Children who are caught take turns being guards.

70. Flashlight Game

The room is darkened. Each child is given a flashlight. After the signal"*Start*", each child must try to capture their friend's face with their own flashlight. Children who are hit by 2 flashlights are removed from the game.

71. Passing Under the Bridge

5 children act as bridges. They line up with their arms spread out to the sides at a distance of 2 meters. Children should walk under arm's length. If someone is hit when the hand is lowered, they are removed from the game or take turns playing the role of "bridge".

72. Moving in Circles

The coach tells each child to find a partner. Then they make a circle, one is in the outer circle and their partner is in the inner circle. After the music is turned on, they walk in a circle in opposite directions. When the music is turned off, each child must quickly find their partner. The child who is slowest to find his partner is removed from the game.

73. Tribal Chief

Children sit in a circle. A child is asked to leave the room. He plays the role of *"Guesser*". Then, one of the children in the circle is appointed as Chief. The Chief will make several movements or sounds which are followed by the children in the circle. When the child outside the room (the guesser) enters, he must be able to guess who is playing the role of Chief. The game continues by giving opportunities to other children.

74. Become a Teacher in the Classroom

Children sit in a circle. A child is appointed as a teacher. Each child will be asked, for example: "Name 5 cities in Java? " or "Name 5 educational figures? " or "Name 5 types of vegetables? " or "Name 5 countries? ", etc. Children who cannot answer must leave the circle.

75. Looking for Friends

The trainer writes the names of certain animals on paper and distributes them to all the children. Children must imitate the sound of the animal they get while looking for a friend, namely the same type of animal.

76. Sitting Music (1)

When music is played, children dance. They can move freely. However, when the music stops, they must sit down immediately. Children who sit late will be removed from the game.

77. Sitting Music (2)

The number of seats is reduced by 1 from the number of children. Children who cannot sit are removed from the game.

78. Blind Hunter

Two children are appointed as hunters and their eyes are closed. Seven meters in front of them were placed several kinds of objects. Each hunter must take the objects one by one and put them in the plastic bag provided. The winner is the one who gets the most.

79. Crossing the River

The trainer creates obstacles as "*river*". The width can be 1 meter or $\frac{1}{2}$ meter. Depends on the child's abilities.

80. Overcoming Obstacles

The children were shown several obstacles. For example, chairs, cans, bottles, stacks of books, etc. They have to pass through these obstacles without touching them. Then all their eyes were closed, and without their knowledge, the obstacles were removed. After the signal"*start*", they have to walk across obstacles, which have actually been removed.

81. Shake your head and point

The children made a circle while singing happily. Choose songs that all children can sing. When the song is finished, the coach appoints a child. The designated child must not laugh or smile. He was only allowed to shake his head and point at the other child. The other child who was pointed at shook his head and pointed at another child. And so on, until all the children have had a turn.

82. Orangutan

All the children move or walk like orangutans. When the coach shouted: "*Hunter*!", all the children froze. The coach will count to 5 or 10, whoever moves is removed from the game.

83. Taking Place

Children stand in a circle. One child stands in the center of the circle. When the music is played, the child in the middle must pull one of the children in the circle and take his place. The child who loses his place, pulls another child and takes his place, and so on, until the music stops suddenly. Children who lose their place are punished. For example, being asked to sing or dance.

84. Music and Flashlight

All the lights in the room were turned off. Children sit in a circle. When the music is played, a child must illuminate his face with a flashlight, then hand the flashlight to the friend next to him. So take turns, until all the children get a chance.

85. Create Groups

Music is played, children walk freely around the room/practice area. If the music stops and the trainer says the number "5", then the children must immediately form groups consisting of 5 children. When the trainer says "7", then the children form groups consisting of 7 children. Etc.

86. Impromptu Music

Children form groups consisting of 5 – 7 children. Each was given simple tools, such as a comb, stone, rope, rubber, pencil and glass. Within 3 – 5 minutes each group must be able to make sounds. The group with the best sounds is the winner.

87. Humorous Stories

Each child was asked to tell a humorous story in the middle of the circle. The other children responded with mumbles and groans.

88. Take a Boat Ride

Music is playing, children are dancing. On the floor there are several quarto/folio size papers spread out. When the music stops, the children must stand on the paper. Each paper may only be for 1 or 2 people.

89. Composing Sentences

Children form groups. Each group is given a stack of letters. The group's task is to arrange the letters into a real sentence. The group that finishes first is the winner.

90. Which is odd

Each child is given a list of names of objects, jobs, and other types. However, from the list there were odd names of objects. Each child must find the name of the odd object. For example; *Apples, oranges, manga, long beans, grapes and pineapple.* (which is odd *long beans.* Because *long beans* types of vegetables, while others are types of fruit).

91. Patting the Knee

The trainer asks the children to choose a partner, then sit opposite each other. They can move freely, jump, move away, circle opponents, etc. The goal of each of them is to pat their partner's knee. Whoever pats their partner's knee first is the winner.

92. Roar, Lion, Roar!

The trainer tells the children to form a circle, surrounding a child who is blindfolded. After going around the circle 3 times, the child is blindfolded bowed his head and shouted: "*Roar, Lion, roar!*". Designated child *roar*, imitate the voice

of a lion. Then the blindfolded child guesses the child's name. If successful, they change places.

93. Witch Cat

Each child gives a word *characteristic* and names for witch cats. They all start with the same word. For example, the first child says: "The Witch Cat is arrogant and her name is Andhika." The second child named Andhika said: "The Witch Cat is naughty and her name is Wati." The third child, named Wati, said: "The Witch Cat is dorky and his name is Agus." Etc. Children who can't say words characteristic the right one is declared the loser.

94. Making Up Stories

The trainer hands out a piece of paper to the first child and says: "Write the name of a boy." After the first child writes it, the paper is then folded, so that other children cannot see the writing. The paper is then given to the second child. To this child the coach says: "The boy meets the girl. So, write down the girl's name." The paper is then folded again, and given to the third child. Coach said: "Write down where they met?". Next, the coach asks: "What do boys wear? ", Then: "What do girls wear? ", and so on, until all the children have taken part in writing a complete story.

Then the paper was opened and the results were read out. The reader may add words to connect each word written by the children, if necessary.

For example, it could look like below: "

Toni met Diah in the desert. Toni was wearing a raincoat, and she was wearing a miniskirt and soccer shoes. Diah said, "I really like dancing", Toni answered: "I will take you to the zoo." Then they went to the aquarium to drink."

95. Looking for a Suitable Partner (1)

The trainer gives a piece of paper to one of the children, the name of a couple of famous figures. For boys, such as; *Romeo*. The child was asked to look for the child who was carrying a piece of paper with the name of Romeo's partner on it.

96. Looking for a Suitable Partner (2)

The trainer cuts out with certain cutouts a picture postcard. One piece is given to all the girls and another piece is given to all the boys. After the start signal, each child must find their picture partner.

97. One Minute Guess

The trainer asks each child to write 1 word, where the first and last letters are the same. For example, *end*, *crust*, *chapter*, *match*, *cynic*, *chronicle*, and others. Each child is given 1 minute.

98. Composing Stories

Children sit in a circle. The trainer gives each child a 50 cm long thread. Then the threads are reconnected. The trainer gives the connected thread to a child. The child is told to tell a story while opening a connection. Once successful, the child must hand it over to the friend next to him. The second child must be able to continue the first child's story while opening a connection. And so on until the last child gets their turn.

99. Composing City Names

The children were given several pieces of paper, a pencil and a list of city names, the letters of which were out of order. They are given 2 minutes to fix it. For

example; AKRAATJ – JAKARTA, BNNAUDG – BANDUNG, OSLO – SOLO, AURASAYB – SURABAYA.

100. Singing Competition

Each child faces their partner and is asked to sing. Each pair sings a different song. For example, one child sings the song "*Rainbows*", his partner sings the song "*My balloon.*" While singing they are not allowed to make mistakes or laugh. The winning pair is pitted against another pair.

101. Who is hiding

The coach asks a child to leave the room. The child will act as a "security guard". After that, one of the children in the room was told to hide. The "security guard" comes in, and guesses who is hiding. The game continues so that each child has a turn.

102. Auctioneer

A child is appointed as the "Auctioneer". Nearby there are various kinds of goods. Other children act as buyers. The "Auctioneer" offers the goods to the "Buyer" with the highest bid price. Buyers try to bring down prices, saying the goods are ugly and so on.

103. Butterflies Can Fly

Children stand parallel facing the trainer. Children are asked to follow the trainer's movements. The trainer while flapping his hands said: "Butterflies can fly", "Beetles can fly", "Bats can fly". Suddenly the coach says: "Rats can fly." While still flapping his hands. Children who follow the coach's hand movements are removed from the game. Furthermore, this game can be given variations, for example; "Sharks can swim", "Kura-turtles can swim", "Shrimp can swim", "Goats can swim", etc.

104. Best Actor and Actress

The coach gives each child the opportunity to act out a short scene. For example; "An angry person", "A very funny person", "A confused person", "A happy person", etc. Then the coach will choose who the best actor and actress are.

105. Court

Children are divided into 3 groups. Group 1 accused group 2 of having stolen several items, by demonstrating how the items were stolen. Group 2 rejected the accusation by presenting an alibi or statements and facts. Group 3 became witnesses to substantiate the accusations. The coach acts as a judge.

106. Words and Applause

Children make a circle and clap their hands in sequence. On the 4th clap, each child must say a certain word, the negligent one is removed from the game. The game is improved by saying the word in 3 claps. Then 2 claps, and finally one hand clap. The child who can survive is the winner.

107. Become a centipede

Children are divided into several groups. Each group consists of 4 people. Each group was asked to walk on all fours, by: the second child holding the first child's ankle, the third child holding the second child's ankle, and the fourth child holding the third child's ankle. Each holds the ankle of the friend in front of him. The handle should not be loose when walking. Groups race across the room.

108. Looking for Sandals or Shoes

Children are divided into 2 groups and face each other. All the sandals and shoes were mixed up in the middle of the play area. After the trainer gives the signal "*start*", Each child comes forward one by one to find their own sandals or shoes and put them on. Then returned to the place and was followed by the second child. The group that finishes first is the winner.

109. Mute Movement

Each child looks for a partner, then stands face to face. One child makes silent movements, the other guesses. For example *go on* ladder, *climbing a tree, taking a book from a shelf, peeling fruit,* and so forth.

110. Three Expressions

Each child shows 3 kinds of expressions to the friend on his right. For example, expression *shocked*, *angry*, *funny*. Do this until all the children have had a turn.

111. I Like

Children sit in a circle. The coach has a child say: "Anita likes sweet tea and not lemonade." The child to his right said "I like rabbits and not lizards". And so on, until all the children have had a turn.

112. Monkey Style Competition

Each child takes turns walking around the room with a ball under their arm, a soft pillow on their head, and twirling a stick. These three objects must not fall.

113. Guess the part of the story that is a lie

Children are divided into several groups. Each group consists of 4 people. Each composes a story based on reality. Then they are asked to tell the story in the middle of the circle. Children listening were asked to guess which part of the story was a lie. Each group is given the opportunity to tell a story in the middle of the circle.

114. Three Words With the Same Letter

Children sit in a circle. Each child takes turns making 3 words that start with the same letter. For example; *Relaxed-Fresh-Smile, Short-Swordsman, Three-Flying-Duckles*, and others.

115. DOVES AND COLIBRIDS

The trainer divides the children into 2 groups (Merpati and Colibri), which face each other, within a distance of 10 – 15 meters. The coach acts as a referee. If the referee says: "*Dove*", So the children from the Merpati group immediately ran to the wall behind him and returned to their original place. Meanwhile, the children from the Colibri group tried to catch them before returning to their place. Whoever is caught becomes a prisoner. And vice versa. The group that gets the most prisoners is the winner.

116. Bobcat

A child plays the role of a Jungle Cat. The other kids are annoying. Whoever's leg is caught, takes turns playing the role of Jungle Cat.

117. Balloon between Knees

The coach gives each child a balloon. After the signal to start, children must walk with balloons tucked between their knees. The child who reaches the finish line first is the winner.

118. Catching the Ball

The trainer stands in the center of the circle. He threw the ball to each child. Children who can't catch it get punished. First punishment, left hand to the back. The second punishment, one knee touches the floor. Third penalty, two knees touching the floor. The final punishment is that the child is removed from the game.

6. Games for energizers

(the games below are taken from the MAP Manual which has been adapted for Indonesia)

Energizer is just that; A fun and interactive short game to 'energize' the group after doing intensive and meaningful work during the main activity. Often, key activities can raise controversial issues or can open up new ideas or feelings. Energizer provides a vehicle for momentarily distancing oneself from the main activity, to step into a reflective stage at the end of the workshop. It is important that the energizer incorporates the whole group, uses a lot of movement, and most importantly - is fun! Often, exercise can be used as an energizer as well.

Increasing Circles

Objective: To develop physical skills in theatre Time: 15 minutes Number of participants: 5 or more Age: 8 years and above Materials/Equipment: -Step:

• All participants stand in a circle.

- Do small, simple movements (for example rubbing your face or pulling your ears).
- Instruct the participants standing next to you to emphasize, add to your movements, exaggerate to make it more lively and exciting.
- Ask the next participant (next to him) to exaggerate more and more, both in size, sound and emotional content and so on moving in an increasingly lively and excited circle.

Online implementation: Do it in a large group or divide into smaller groups (in a breakout room), ask participants to name another friend to continue the movement circle (instead of the next sequence).

Note to facilitator: Not like Canon Wave. *Addition Circle* not focusing on speed and energy, but on concentration and detail. You can train participants on the precision of movements as exaggerations are added from one participant to the next.

Alternative reflection questions:

- How to best realize movement and sound?
- What theatre skills are used in this exercise?
- What other exercises might you use to develop skills in perception and focus?

Source: Not known.

Blind Car

Objective: Build trust and sensory awareness.

Time: 15 minutes

Number of participants: 2 or more

Age: all age

Materials/equipment: T/P (not necessary)

Step:

- Divide the class into pairs; each couple agrees on who it will be **car** and who to be **driver**. The driver will stand directly behind the car.
- Explain that the driver will use five movements to "steer" the car, namely:
 - 1. Patting the back of the neck forward
 - 2. Tap left shoulder turn left
 - 3. Tapping the right shoulder turn right
 - 4. Patting on the back (on the back) back off
 - 5. Didn't pat anything stop
- Instruct drivers to practice their car movements without actually moving.
- After practice, instruct the cars to close their eyes and move around the room according to the "steering instructions" of their respective drivers.
- Direct participants to switch roles after a few minutes.

Online implementation: for the purpose of sensory awareness, participants can be asked to close their eyes and listen to a song or story where when a word appears/is mentioned they need to make certain movements but still close their eyes (raise their hands, tilt their body to the right, open their mouth wide, etc.)

Note to facilitator: This is a game without sound. Apart from changing roles, you can also vary it by changing partners (for this the time needs to be slightly increased to 20 minutes).

Alternative reflection questions:

- What happened? (What did you see, feel or hear during this activity?)
- Is it more comfortable for you in the role of a car or a driver? Why?
- What did you recognize/discover about yourself and your experience in this activity? How do interactions differ when partners change?

Source: Augusto Boal

<u>Silent couple</u>

Objective: Directs focus and communication within the group. **Time:** 15 minutes

Number of participants: 10 or more

Age: all

Materials/equipment: Seats (for all participants, subtract 1) Step:

- Ask participants to sit in a circle (if there are more than 20 participants, the group can be divided into smaller groups and in each circle the group is led by a facilitator). Have one participant stand in the center of the circle.
- Instruct participants to swap seats with fellow participants in their circle, by making an agreement without words/sounds. When participants change seats, the participant standing in the middle will try to take/grab a seat for themselves when there is an empty seat. This way there will always be a participant who doesn't get a seat.
- Initially ask one participant (and the partner he chooses) to switch places.
- After several attempts with just one pair of participants swapping places, announce that each participant can now send a signal to anyone else to swap seats at any time, even while their potential partner is in the process of swapping seats with someone else. But explain that when a pair of participants have agreed to swap seats, they must go to their partner's seat at that time and must not change lanes to another empty seat without a signal of agreement from the other person.

Note to facilitator: This activity needs to be done silently (without words) so that the group can focus. The main goal of this exercise is to encourage participation but give participants the opportunity to control how much they will participate (whether they want to continue changing chairs or just sit quietly in the circle).

Alternative reflection questions:

- What did you experience during the activity?
- What do you notice about your behavior in activities?
- Do any participants seem more willing to take the lead/take initiative than others?
- What was your reaction and why?
- How can you adapt the exercise to be more inclusive/embrace more participant participation?

Source: Michael Rohd

Yeay, come on!
Objective: To build enthusiasm, group dynamics and physical training for theatre.
Time: 15 minutes
Number of participants: 4 or more
Age: 8 and above
Materials / Equipment: No
Step:
Instruct participants to walk around the room without speaking.

- Determine a place in the room and from that point there will be participants who will make suggestions.
- Encourage participants (one person at a time) to move to that place and make suggestions, for example: "Let's pretend we're walking on the Moon!"
- Direct the group to respond in unison "Yeay...come on!" and then do it.
- After 1-2 minutes, encourage other participants to come to the suggestion point and provide other suggestions. When they see a friend moving towards the proposed point, the other participants will freeze according to their last movement. And hold the pose until a new proposal is given. For example: A participant suggests, "Let's pretend we are ice cream cones melting on a hot afternoon!" The group responded, "Yeaay.... Come on!" and acted like they were melting ice cream.
- Continue the exercise for several variations. Finish by positioning yourself at the suggestion point and stating, "Let's end this game!"

Source: Hannah Fox

Fainting on a count

Objective: Build a sense of trust among the participants.

Time: 15 minutes

Number of participants: 6 or more

Age: 12 years and above

Materials/Equipment: -

Step:

- Ask participants to count so that each has a number.
- Explain that when you say a number, the person with that number will pretend to faint and the other participants will quickly come over to support them.
- Ask participants to walk around the room.
- Say a number and direct other participants to immediately help the participant who is about to faint at that time.
- Repeat with the other numbers.

Note to facilitator: This activity is more appropriate when participants have already had a little introduction (not as an activity too early) because it can be dangerous when trust has not been built. Tell the participant who "faints" needs to fall safely and gently if there is no one else nearby who can quickly support him. If physical contact between men and women is not appropriate for the local context, the facilitator can divide the group by gender and carry out this activity separately (still in the same room).

Source: Adaptation of Augusto Boal's activities (*Fainting at Frejus*).

Canon wave

Objective: To describe Cooperation, body control and focus

Time: 15 minutes Number of participants: 5 or more Age: 8 and above Materials/equipment: no Step:

- Ask participants to stand in a circle.
- Illustrate movements and sounds (eg: hands move like continuous waves from left hand to right hand, followed by making a sound *whoosh*).
- Direct movements and sounds (canons) to move quickly around the circle (like the wavy movements by spectators in an OR match)
- After the movements and sounds have returned to the starting point, ask the participants in the opposite direction to start the wave again with new movements and sounds. Once the activity starts, direct the movements and sounds to continue continuously without any pause between start and end.

Note to facilitator: At the start of this activity, you can stand in the middle of the circle, point to someone as the starting point and then point to the person who continues so that a pattern flows around quickly. An example of the implementation of this activity can be seen via the following link: <u>https://www.youtube.com/playlist?list=PLVohTkWaIF3wo2Ch4cDo8RZhKvqjUtwm2</u>

Alternative reflection questions:

- What happens to movement and sound?
- Is there a way to improve coordination between movements (when having to move and change)?
- How can we work together better as a group?
- What is the aim or focus of this activity?

Source: Not known

Forest full of Sounds

Objective:

- Train participants to listen actively to what they hear
- Build mutual trust between participants

Time: 15 minutes

Number of participants: 4 people or more

Age: All age

Materials/equipment: None, blindfold device (optional) Step:

- Divide the group into pairs. If the number of participants is odd, the facilitator or assistant facilitator can join the group.
- Ask participants to determine who it will be **guide** (eyes open) and who will be **blind people** (eyes will be closed).
- Ask participants to find sounds they will use to communicate with each other, and have them practice making and listening to those sounds several

times.

- The facilitator chooses one pair to be an example.
- After all participants have had a chance to practice, ask those who are "blind" to close their eyes. Make sure each pair stands a distance from the other.
- The assistant facilitator checks whether all the "blind people" have closed their eyes. If deemed necessary, the facilitator can ask participants who are "blind" to wear an eye patch.
- Ask those who are "guides" to repeatedly make the sound that has been agreed upon, so that the "blind person's" partner can follow the sound as he moves around the room. If the "guide" stops making this sound, then the "blind man" must stop moving.
- Give participants the opportunity to ask questions.
- Ask participants to start together, so that the "blind man" must try to find the voice of his "guide" partner in the forest of other sounds.
- After 3-4 minutes, ask the participants to change roles: the one who was the "guide" will become the "blind man", and vice versa.

Note to facilitator: A video clip of how to do this activity can be seen at Forrest of Sounds:

https://www.youtube.com/watch?v=hgXkBBRk8G8&list=PLVohTkWaIF3wo2Ch4 cDo8RZhKvqjUtwm2&index=10

You can also ask several participants to vary the pitch of their voices, to create a kind of story through these sounds.

Online implementation: Can be done with adjustments. If the group is too large, divide it into smaller groups (no more than 8-10 people/group). Give tasks via private chat to each participant in the pair, for example calling "meatballs, meatballs!", then ask all participants to close their eyes. When they chant "meatball, meatball!" Their task is to guess the name of the friend whose "meatball maker" partner is. This activity can be done after the participants get to know each other a little better (not the first activity).

Alternative reflection questions:

- How did you feel when you did the exercise? (What you see, feel or hear). What's the difficulty? What makes it easier?
- What did you discover about yourself through this experience?
- How does the "guide" try to convince the "blind man" that he can be trusted and will lead his partner to a safe path?

Source: Augusto Boal

Good morning

Objective: Greet each other; remember names. Time: 5 minutes Number of participants: 5 or more Age: 8 and above Materials/equipment: no

Step:

- Direct participants to stand in a circle.
- Explain this activity by stating that the groups will greet each other and know each other's names.
- Ask participants to shake hands with other participants while introducing their names, "good morning, [own nickname]." For example: "Good morning, Ana."
- Explain that the participant must not let go of the hand they are shaking until they have successfully grasped the other hand they want to shake. In this way, a participant will always shake hands with another participant alternately and continuously.
- This activity is finished when everyone has met/shaken hands with all the other participants

Online implementation: After greeting and saying their own name (for example Ana), the participant makes a movement and calls another person (for example Dita) who will follow Ana's movement and say hello and say Dita is calling Sunu while making a movement for Sunu to imitate, etc. Continuous movement replaces connection through hand holding in offline implementation.

Source: Augusto Boal

<u>Orange juice</u>

Objective: Practice pantomime and learn characterization.

Time: 30 minutes

Number of participants: 6 or more

Age: 8 and above

Materials/equipment: no

Step:

- Divide the participants into two teams (Team A and Team B) of equal numbers and ask them to line up, then the two groups stand facing each other but about 6 meters apart, and they face each other.
- Instruct each team to decide on a particular job or form of business that they will carry out for the other teams to guess. Each team may huddle together while deliberating in secret. Each team needs to decide on 1 job/form of business, but the movements of each participant can be different, as long as they describe the job/business that has been agreed upon.
- Once both teams have decided, instruct them to return to their respective lines, facing each other with the 'opposing' team.
- Instruct the team to repeat this sentence when starting to act out and guess: Team A: "Here we go....."

Team B: "From where?"

Team A: "Bogor." (for example, answers can be created by participants themselves)

Team B: "Selling what?

Team A: "Orange ice"

Team B: "Show us if you are brave."

- Once participants have learned the dialogue, direct them to take a step forward each time they say their part.
- After team 2 (B this time) said the final sentence "Show us if you are brave", team 1 (A this time) immediately performed their real job or business act.
 Team 2/B must guess what team 1/A did. Team 1/A must continue acting out their pantomime until team 2/B guesses officially/in unison.
- If team 2 has guessed successfully, team 2 can chase/take a member of team 1 to join team 2. The rest of team 1 must run back to their starting position.
- Furthermore, team 2 is now team A. After discussing and deciding on their play in secret and involving their new members, they will start a dialogue as above, and team 1 (which is now B) will guess.
- Make sure that both teams will have the same opportunity to take turns acting out the mime. The team that at the end of the activity has more members is considered to have won the game.

Facilitator notes: The implementation of this activity can be seen from the following link:

https://www.youtube.com/playlist?list=PLVohTkWaIF3wo2Ch4cDo8RZhKvqjUt wm2

Source: Viola Spolin

<u>Name game</u>

Objective: Identify each person by name and behavior or characteristics **Time:** 15 minutes

Number of participants: free

Age: all age Materials/equipment: no Step:

- Invite participants to stand in a circle.
- Ask each participant to think of a movement or trait/characteristic that suits them and can be displayed/acted out along with their name. Movements/characteristics must start with the same letter as their respective nicknames (eg Lucu Luki, Analisa Ana, Kalem Kuntadi).
- Start by presenting yourself; say a nickname and make a movement that characterizes you. For example, you are Anggun Ani...then you display an elegant style and say Ani. Then ask all participants to imitate exactly your movement/style (which is graceful) while calling out your name. Ask them to imitate after the count of three in unison.
- Take turns clockwise until all participants act out the characteristics and say their names, and are imitated by other participants.

Note to facilitator: You can either have participants take turns counterclockwise or have them randomly.

You can add variation to this activity by asking participants to say their name

along with a word containing emotions/feelings or a sport whose first letter is the same as their nickname (eg: Happy Bobi, Football Soni) and displaying the appropriate style.

To help coordinate sounds and movements simultaneously, you can give a count of 3 before they imitate. In order to cover more movements for a group of energetic participants, you can instruct participants to take 3 steps forward to the center when imitating the movement/style and saying a friend's name, then back to the original place when finished.

Online implementation: can be done according to the existing steps. Participants are expected to turn on Video for this activity. Turns can be taken in alphabetical order of names or by calling the name of the next person.

Alternative reflection questions:

- What emotions/feelings did you feel during this activity?
- What did you observe from the movements and behavior of other participants?
- What feelings or movements come up a lot (the same/similar)? What's different/unique?
- Can you think of/suggest other activities that also get your name out there?

Source: not known

<u>Say a word</u>

Objective: Train participants to use words to express and express feelings **Time:** 30 minutes

Number of participants: 6 or more

Age: 12 years and above

Step:

- Direct participants to spread out around the room but face towards you. Ask them to repeat a sentence as they walk around the room "I'm not afraid". Start asking participants to do it and say it in a neutral tone of voice.
- Now ask the participant to continue walking and say the sentence but in a tone as if they are very angry. Give examples and help participants incorporate angry emotions into their voices, faces, movements and gestures while walking and repeating the sentence.
- After all participants are used to expressing emotions when saying a sentence, continue by using other emotions that must be expressed while saying the same sentence. For example sarcastic, insulting, sad, happy, etc. Choose one emotional content at each opportunity, and give the participants a little time to get into that emotion and act it out before you instruct a new emotion.

Note to facilitator: If desired, the exercise can be continued with the development of a mini-drama. You can divide the participants into pairs to take

turns acting out a play that must be dramatized using emotions. To speed up the process, you can give paper containing sentences that have been prepared to develop a mini-act for each pair. For example: a) What are you doing (or what are you doing) here? b) I don't care anymore; c) I remember when Participants then create dialogue using these sentence choices, developing the story with movement and characterization with clear divisions into opening, middle and ending.

Online implementation: Do this in groups of 4-6 people per breakout room, assigning a co-facilitator per room to manage the activity. Give freedom to whether participants want to do it sitting or standing, or vary the volume of sound. They take turns carrying out the steps of this activity in an online situation.

Alternative reflection questions:

- What's the story?
- How are movements/expressions used to convey emotion in a story?
- Is the opening, middle and ending (if a mini-drama) clear?

Source: not known

Sound and Motion

Objective: Build trust and warm up with voice and body.

Time: 10 minutes Number of participants: 2 or more

Age: all age

Materials/Equipment: -

Step:

- Have participants work in pairs. One person becomes Sound and their partner becomes Motion.
- The vocalist begins by making sounds whatever he likes thus creating a sound landscape or composition, with a variety of sound qualities and textures. For example, the sound of birds chirping, there are fast and slow, there are different tones, there are various sounds.
- The mover improvises with movements according to the composition of the sound produced by the pair of speakers; he uses his whole body according to the sound he interprets, by utilizing all objects and surfaces in the room including the floor, etc.
- After a few minutes, the couples are asked to switch roles.

Online implementation: This can only be done if the number of participants is not too large (due to the limited number of breakout rooms). Each pair practices in a breakout room and the facilitator/co-facilitator walks around. If there are more participants, it can be done with 2 pairs entering 1 breakout room and each pair taking turns doing or being an observer.

Alternative reflection questions:

- What did you feel before you started? What happens after the activity takes place?
- Why did you choose that sound/movement?
- When did you start to feel comfortable making sounds/moving? What makes you comfortable?

Source: Hannah Fox, "Playback Theatre"