

**Pedagogical Development of the Remo *Bapang Jatiduwur* Dance
for Instructional Use at *Sanggar Tri Purwo Budoyo***

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Abstract

The *Bapang* dance within the *Wayang Topeng Jatiduwur* tradition in Jombang has experienced a significant decline due to a lack of regeneration, rendering it dormant for years. This study addresses the urgent need for choreographic reconstruction and development of the Remo *Bapang Jatiduwur* dance as a creative effort to preserve and reintroduce it to contemporary audiences. The objectives are twofold: (1) to describe the choreographic development process of Remo *Bapang Jatiduwur* as instructional material at *Sanggar Tri Purwo Budoyo*, and (2) to evaluate its feasibility for pedagogical implementation. The research is grounded in two theoretical frameworks: artistic reconstruction and choreographic development, combined with the concept of studio-based teaching materials. Methodologically, it integrates the Four-D development model (Define, Design, Develop, Disseminate) by Thiagarajan and Hawkins art creation process (exploration, improvisation, and forming). The findings reveal the creation of two choreographic works: a reconstructed version that revives traditional nuances, and a contemporary adaptation designed for educational relevance and inclusivity. Validation by experts and field testing at the studio showed strong cultural resonance, technical feasibility, and learner engagement. This study concludes that the developed choreography is viable for instructional use and contributes meaningfully to the revitalization of local performing arts, providing a sustainable model for heritage-based dance education.

Keywords: choreographic development, *Bapang Jatiduwur* dance, reconstruction, Four-D model

INTRODUCTION

Wayang Topeng Jatiduwur is a traditional folk performance genre that has thrived in Jatiduwur Village, Kesamben District, Jombang Regency since the early 19th century. Initiated by Ki Purwa, this form served ritual functions such as fertility rites and warding off misfortune (Yanuartuti, 2015). The performance takes the form of dramatari (dance drama) featuring stories from the Panji cycle, with dancers wearing masks to represent characters and a dalang narrating the dialogue. Despite its deep historical roots, the continuity of *Wayang Topeng Jatiduwur* has faced serious challenges. By the 1970s, the tradition had entered a prolonged decline, and by the late 20th century, it had become dormant due to the loss of key performers and the absence of regeneration (Yanuartuti, 2015). In the early 2000s, the tradition began to resurface through local efforts led by Supriyo, a passionate elementary school teacher who revived community performances and introduced them to festivals (Diagusty et al., 2022).

The preservation and revitalization of traditional performing arts have increasingly become a focus of academic engagement in Indonesia. Since 2015, collaborative initiatives between the Dance Education Program at *Universitas Negeri Surabaya* (UNESA) and the local *Wayang Topeng Jatiduwur* community have contributed to the structured revitalization of this classical East Javanese performance tradition. Serving as a living laboratory for students and lecturers, *Wayang Topeng Jatiduwur* has become an educational platform for field internships (*Praktek Kerja Lapangan/PKL*), community-based learning (*Kuliah Kerja Nyata/KKN*), and practice-based artistic research. These activities have not only deepened participants' artistic competencies but also encouraged sustainable cultural preservation practices through immersive engagement with local artists and performance contexts.

One notable but currently neglected element within the *Wayang Topeng Jatiduwur* repertoire is *Tari Remo Bapang*, a vigorous male solo dance typically performed after the introductory *Tari Klana*. Representing the character of *Bapang*, a bold, expressive, and sometimes humorous warrior figure from *Raja Sewu's* army, the dance is characterized by dynamic, masculine movements and the use of a striking red mask. Stylistically, it reflects a fusion of *Tari Remo*, commonly associated with East Java's *Ludruk* theater tradition, and localized narrative performance elements. According to oral sources (MY, personal communication, April 24, 2023), *Tari Remo Bapang* played an important transitional role in the narrative flow of traditional *Wayang Topeng* performances.

However, the dance has fallen into disuse, with no current dancer at *Sanggar Tri Purwo Budoyo* able to perform its full choreography. This absence presents a critical gap in both the performative structure and cultural transmission of *Wayang Topeng Jatiduwur*. Although Hariyati (1993) undergraduate thesis provides limited documentation, such as *gending* notation and partial movement records, it does not offer a complete reconstruction. Remaining knowledge about *Tari Remo Bapang* persists only in the memories of a few senior practitioners, including a *pengrawit* who retains familiarity with the traditional *kendang* rhythms. This situation highlights the urgent need for comprehensive documentation, reconstruction, and intergenerational knowledge transfer to safeguard this vital aspect of East Java's intangible cultural heritage.

Despite the cultural importance of *Tari Remo Bapang*, no prior scholarly work has systematically reconstructed its choreography or explored its pedagogical implementation as studio-based teaching material. This absence presents both a cultural and academic urgency to act. In traditional performing arts, revitalization is not merely

about preservation, but also about restoring vitality and enhancing the quality of expression through choreographic innovation and cultural continuity (Hadi, 2018). Furthermore, project-based learning approaches rooted in traditional arts have proven effective in nurturing creativity and cultural engagement among young learners, especially in non-formal educational environments such as community-based studios (Saputri et al., 2024). Moreover, research on traditional dance education has shown that Project-Based Learning significantly enhances dance movement creativity among learners, as demonstrated in the case of the *Manuk Dadali* tradition (Pertiwi & Shanie, 2023).

This study seeks to reconstruct and develop *Tari Remo Bapang* not only as a means of revitalization but also as pedagogical material adapted for contemporary learners at *Sanggar Tri Purwo Budoyo*. The research addresses two main objectives: (1) to describe the choreographic development process of *Tari Remo Bapang Jatiduwur*, and (2) to assess the feasibility of the resulting work as instructional material. To frame this inquiry, the study applies the artistic reconstruction and choreographic development frameworks, supported by the concept of studio-based teaching materials. Methodologically, it integrates the Four-D model (Define, Design, Develop, Disseminate) by Thiagarajan et al. (1974), with Hawkins theory of choreography (1990), involving exploration, improvisation, and forming. The following sections elaborate on the creative and pedagogical processes undertaken and discuss their implications for cultural sustainability and dance education.

METHOD

This study adopts a development research approach to produce a choreographic product; *Tari Remo Bapang*; as instructional material at *Sanggar Tri Purwo Budoyo*. The methodology refers to the developmental research guidelines outlined by the Center for Policy and Innovation Research (Tim Puslitjaknov, 2008), which emphasize three main components: the use of a development model, a systematic development procedure, and product testing to determine feasibility. The research process integrates the Four-D model developed by Thiagarajan et al. (1974), which consists of Define, Design, Develop, and Disseminate stages. This model is adapted in combination with two artistic creation methods: reconstruction and artistic development. The reconstruction process revives a previously dormant dance form based on historical and empirical sources, while the artistic development phase refines the work into a version that is pedagogically relevant and contextually contemporary. These artistic methods are embedded particularly in the design and development stages.

The study was conducted in Jatiduwur Village, Kesamben Subdistrict, Jombang Regency, East Java, which serves as the primary locus for *Wayang Topeng Jatiduwur* performances and community-based dance training. The research activities took place between June 2022 and subsequent months, aligning with the progressive phases of product development.

Data were collected using a combination of observation, interviews, questionnaires, and expert validation techniques. Observations were made during traditional *Wayang Topeng Jatiduwur* performances and throughout the product development stages to identify characteristic movement patterns and structural aspects of the opening dance. In-depth unstructured interviews were conducted with traditional artists, community members, cultural experts, and *Sanggar Tri Purwo Budoyo* participants to gather qualitative insights. Questionnaires were distributed to both expert

validators and users; primarily studio members; to assess the feasibility, relevance, and instructional potential of the choreographic product. Instruments such as observation sheets, interview guides, validation forms, and feedback questionnaires are included in the appendix.

The overall development model follows a procedural framework. The Define phase identified the need for a revival and pedagogical adaptation of *Tari Remo Bapang*. The Design phase involved the drafting of choreographic and musical elements, followed by expert reviews and validation. The Develop stage focused on limited-scale implementation, revision, and refinement of the product based on feedback from users and validators. Finally, the Disseminate phase implemented the final product at *Sanggar Tri Purwo Budoyo*, incorporating community feedback and preserving documentation for future instructional use. The research also included a collaborative element with a co-researcher responsible for developing the musical accompaniment to support the choreographic structure. This integration of educational and artistic development ensures that the resulting choreography aligns with pedagogical objectives while maintaining cultural and historical authenticity.

FINDINGS AND DISCUSSION

Findings

The development of the *Bapang Jatiduwur* dance was carried out through a tradition-based reconstruction approach and creative development tailored to the human resources of *Sanggar Tri Purwo Budoyo*, Jombang. This process aimed to revive a dance that had been dormant since 2008. The theoretical foundation for the development refers to the Four-D model (Define, Design, Develop, Disseminate) by Thiagarajan et al. (1974), combined with the art creation approach of (Hawkins, 1990). This effort is not merely a matter of preservation, but also revitalization, so that the *Bapang* Dance can re-emerge in an adaptive and communicative form that is relevant to today's context while remaining rooted in tradition. This revitalization effort was conceptualized within the dual framework of educational research and artistic creation. The research sought to produce a viable pedagogical product that recontextualizes a nearly forgotten traditional dance into a dynamic, teachable, and performable work within a contemporary sanggar (dance studio) setting.

Define

The initial development stage began with an in-depth analysis of the actual condition of the *Bapang Jatiduwur* Dance. The analysis was conducted through direct observation, in-depth interviews, and documentary studies using primary sources such as local *Wayang Topeng Jatiduwur* art figures: Sp., A.N., M.Y., Y.U., and Sl. as (head of the studio and descendant of the founder of *Wayang Topeng Jatiduwur*). The research collaboration also involved B.A.N. as a musical composition partner and S.Y. as an academic advisor (Annur et al., 2022). The Define stage focused on mapping the cultural vacuum and pedagogical gap left by the absence of *Tari Remo Bapang* in community practices. Field observations, informal interviews with elders and artists, and review of archived academic work Haryati (1993) revealed that while the dance still lived in collective memory, its performative form and technical structure had largely vanished from active practice.

Observations at *Sanggar Tri Purwo Budoyo* revealed that although the studio remains active in various artistic activities and dance regeneration, the *Bapang* dance had

not been taught for a long time due to the absence of visual documentation and dancer regeneration. Historical data were collected through oral sources and supported by the undergraduate thesis of Haryati (1993), which is the only written document about the form and style of the *Bapang Jatiduwur* Dance. The data collection phase involved three main methods: observation, interviews, and document analysis. Observations were used to understand the studio dynamics and identify knowledge gaps in the transmission of *Bapang Jatiduwur* Dance. In-depth interviews with local artists such as Sp. and A.N., elicited specific memories of dance movements and musical structures. Additionally, document analysis; especially of Haryati (1993) undergraduate thesis; provided historical validation and helped ensure stylistic continuity in the reconstruction process. The research also formalized collaborative roles. B.A.N. acted as the music director, arranging new compositions inspired by traditional *gending* structures. Meanwhile, S.Y. served as the academic supervisor who guided the analytical framework, ensured methodological rigor, and oversaw documentation integrity throughout the project. The success of this revitalization process was also made possible by the presence of transformational leadership at the studio level, which fostered a strong work ethic, collaborative spirit, and sustained pedagogical commitment throughout the development phases (Supendi et al., 2025).

Table 1. Define Stages of *Bapang Jatiduwur* Dance Reconstruction

Stage	Main Activities	Description
Initial to Final Analysis	Studio observations and interviews	Found: the dance has been dormant since 2008, no visual documentation, no dancer regeneration.
Student Analysis	Observation of student abilities at the studio	Members of various ages. Focus on dance, low interest in Karawitan, only one puppeteer. Work is adjusted to members' abilities.
Task Analysis	Adjusting dance material to performers' abilities	Involvement of UNESA students in the creative process.
Conceptual Analysis	Formulation of materials and products	Movement materials and audio-visual recordings were compiled to be used as teaching materials.
Learning Objective Formulation	Derivation of development objectives	To create a new existence of <i>Bapang</i> Dance that is adaptive while staying rooted in tradition.



Figure 1. Discussion with Four Informant



Figure 2. Observation of Studio Trainer

The results of the Define stage revealed that the *Bapang Jatiduwur* Dance has been dormant since 2008, with no visual documentation or dancer regeneration. However, discussions with four key informants (Y. U., M. Y., Sp., and A. N.) indicated that the dance movements and musical compositions could still be traced, with Sp. being the only one who remembers the *kendang* patterns and *gending* structure. Observations at *Sanggar Tri Purwo Budoyo* showed that while members are active and enthusiastic about dancing, interest in *karawitan* is low, necessitating material adjustments. Movement data and audio-visual recordings were also compiled as teaching materials to re-establish the dance's existence in an adaptive form. With the foundational understanding of the dance's dormant condition and cultural significance, the next stage focused on designing both the reconstruction and the creative development processes that would translate these findings into choreographic outcomes.

Design

The art creation process of the *Bapang Jatiduwur* Dance consists of two distinct stages: reconstruction and development. The reconstruction stage focuses on reviving the original form of the dance using archival sources and cultural memory, resulting in a solo piece faithful to its traditional character. Meanwhile, the development stage reimagines the dance in a more communicative and contemporary format, using group choreography to engage modern audiences while maintaining the essence of tradition.

Art Creation Method (Reconstruction)

This stage is the initial step in redesigning the *Bapang Jatiduwur* Dance using a reconstruction approach. Data was obtained through direct observation, interviews with local art figures, and literature review from works such as Yanuartuti (2018) and Haryati (1993), and accredited scientific journals. The analysis from the define stage was then designed using Hawkins (1990) art creation method. The Design phase initiated a reconstruction process based on fragmentary archival evidence and embodied memories of senior practitioners. This process involved identifying movement motifs, aesthetic principles, rhythm patterns, and stylistic markers unique to the original *Tari Remo Bapang*. The choreographic content was extracted and reconstructed with fidelity to the Jatiduwur tradition.

Concept

The content of the choreography emphasizes dance characteristics that are firm, vigorous, rigid, and spirited. These were composed based on movement data from Haryati (1993), traditional music tempos, and the distinctive style of *Wayang Topeng Jatiduwur*. Meanwhile, the form and design of the work were developed through a creative process that follows Hawkins (1990) stages; experiencing, perceiving, feeling, and imagining; and integrates the musical composition principles proposed by (Sukerta, 2002).

Reconstruction Planning

Table 2. Stages of *Bapang Jatiduwur* Dance Reconstruction

Stage	Main Activities	Description
Dancer Selection	Researcher as the main dancer	Experienced in local Jatiduwur arts and understands the local dance taste.
Creative Process Location	<i>Sawunggaling</i> Karawitan Room, UNESA	Complete facilities, comfortable, and close to researcher and creative team's residence.
Creative Process Time	June 2022, 1 month	Based on team schedule and agreement.
Work Duration	Around 11 minutes	Based on interviews, dance tempo, and original character.
Work Target	<i>Sanggar Tri Purwo Budoyo</i> , Jombang	For dancers, musicians, and successors of <i>Wayang Topeng</i> arts.

Table 2 outlines the essential planning elements, including dancer selection, venue, timeline, and performance target. The choices prioritized authenticity, logistical efficiency, and alignment with the dance's cultural context. The reconstructed work was designed for local transmission through *Sanggar Tri Purwo Budoyo*.



Figure 3. Choreographer's Exploration with Composer, Sp., and A. N. at *Sanggar Tri Purwo Budoyo*.

Art Creation Method (Development)

This stage was conducted after the reconstruction process to produce a more communicative and contextually relevant work. The development ideas remain rooted in traditional forms but are more adaptive. Following the reconstruction, a developmental choreography was conceptualized through Hawkins (1990) creative model: (1) Exploration: analyzing the dance's historical meanings, movement potential, and contemporary relevance. (2) Improvisation: testing movement phrases and transitions to suit group choreography formats. (3) Composition: structuring the new work as a cohesive whole while retaining the essential grammar of the original tradition. The final result was a group choreography tailored to the profile of adolescent and young adult learners at Sanggar Tri Purwo Budaya. This form was deliberately chosen over a solo format to promote inclusivity, community engagement, and skill-based collaborative training. The choreography included spatial patterning, rhythmical contrast, synchronized dynamics, and symbolic gestures grounded in local values.

Concept

The content of the choreography aims to re-establish the presence of the *Bapang Jatiduwur* Dance in a way that aligns with contemporary public taste, making it more relatable and accessible to today's audience. Meanwhile, the form and design integrate new creative elements while preserving essential traditional values, positioning the work as a proposed new teaching material within the studio setting.

*Development Planning*Table 3. Stages of *Bapang Jatiduwur* Dance Development

Stage	Main Activities	Description
Dancer Selection	Collaboration with UNESA Dance Student Unit	Performing arts students familiar with Remo dance and local culture.
Creative Locations	Rectorate Gazebo, FBS Joglo, UNESA Karawitan Room	Strategic, comfortable, and supportive of 24-hour creativity.
Creative Time	1–2 months post-reconstruction	Includes ideation, planning, and execution of new work.
Work Duration	5–7 minutes	Aligned with function as an opening dance and modern stage preference.
Work Target	<i>Sanggar Tri Purwo Budoyo</i> and general public	As a new, communicative, and educational dance piece.

Table 3 presents the practical components of the development phase, including collaborative dancer selection, creative space, and adjusted performance duration. The planning emphasized accessibility, educational impact, and contemporary relevance, resulting in a group choreography suited for wider public engagement and pedagogical use.



Figure 4. The Process of Co-Formation of the Development of *Bapang Jatiduwur* Dance.

The design results from both the reconstruction and development stages demonstrate a successful effort in preserving and revitalizing *Bapang Jatiduwur* Dance. The reconstruction produced a solo choreography that faithfully reflects the original aesthetic and stylistic traits of the traditional Wayang Topeng performance. Meanwhile, the development phase yielded a group choreography that resonates with contemporary audiences and provides an educational and performative model for young dancers. Both outcomes are now used as artistic materials and cultural references in *Sanggar Tri Purwo Budoyo*, strengthening the continuity and adaptability of Jatiduwur’s dance heritage across generations.

Develop

Building upon the design and planning stages, the development phase marked the execution of both reconstructed and newly created choreographies through structured creative processes. This stage encompassed the reconstruction and development processes of the *Bapang Jatiduwur* Dance using Hawkins (1990): exploration, improvisation, and forming. The process involved local artists and a creative team in rearranging the dance structure, movement variations, and accompaniment into a complete presentation.

Art Creation Method (Reconstruction)

Table 4. Stages of *Bapang Jatiduwur* Dance Reconstruction Process

Phase	Sub-process	Main Activities	Key Results/Findings
Exploration	With Local Artists, Choreographer & Composer	Field data collection with Sp. & A. N. Creation strategy based on field exploration	Structure of movement, tempo, and basic dance expressions Four-part dance structure: opening, development, climax, closing
Improvisation	Composer, Choreographer, Dancer	Data processing through rehearsals and simulations	Discovery of movement techniques and accompaniment
Forming	Full Structure Compilation	Finalizing dance flow, music structure, combining findings	Complete performance structure, techniques, and characteristic movements

The initial exploration with key informants produced five major findings that served as the foundation for reconstructing the *Bapang Jatiduwur* Dance: (1) the *sekarang kendang* (drum variations) that frame the dance, (2) the structure of *ragam gerak* (movement patterns), (3) the tempo of the accompanying *gending* (musical compositions), (4) expressive gestures derived from visual data and interviews, and (5) a complete understanding of the dance's overall form. The choreography is divided into four main sections: Part 1 (introduction) features *ragam* such as *tindak klewesan*, *tanjak ukel*, *ukel bumi langit*, *iket gantungan/sabetan*, and *tindak kencak*; Part 2 (within *irama 1* and *irama 2*) includes *gejokan mieing ngore koncer*, *ayam alas*, *selut tebah bumi*, and *gejokan ogek lambung*; Part 3 emphasizes dynamic movements such as *Bapangan*, *tatasan*, *selut ngore koncer*, and *tanjak ukel*; while Part 4 (outro) concludes with *gejuk lamba*, *bumi langit lamba* (right-left variations), *sembahan*, and *tindak kencak*.

The improvisation phase, conducted with the choreographer and composer, reinforced this four-part structure while uncovering specific techniques within each *ragam* and clarifying the tempo. During the forming stage, these findings were consolidated into a complete performance structure, with adjustments made to the dramatic flow, inter-part transitions, and synchronization between movement and accompaniment. This stage also included the finalization of musical notation (*Jula-Juli*) in *kepatihan* system and the creation of full audio-visual documentation as a finished product ready for dissemination and validation.

Table 5. Recording Process of Reconstructed Dance

Stage	Activities	Output/Purpose
Planning	Discussion among choreographer, composer, and technical team at UNESA Theater	Strategy, equipment, and venue determination
Preparation	Setup of audio-video tools, lighting, and stage cleaning	Technical readiness
Recording	Full-costume one-take shooting, two takes for audio-video	Visual and audio documentation of reconstructed dance
Editing	Synchronization and processing in Adobe Premiere	Usable video for validation and documentation
Finalization	Review by choreographer, DVD burning, and digital archiving	Final product ready for dissemination, validation, and further development

Table 6. Forming Components

Component	Description
Dance Movements	Structured in 4 parts: Introductory Solo, Development Phase, Climactic Synchronization, Closure
Music Notation (Jula-Juli)	Written in numerical notation (<i>kepatihan</i>), covering melodic lines and drum patterns
Work Recording	Full-length audio-video documentation of reconstructed version

The summarized information regarding the staged reconstruction process, its technical implementation, and resulting components is presented in Tables 4 to 6. Table

4 summarizes the phased approach in reconstructing *Bapang Jatiduwur* Dance, outlining the collaborative roles of choreographer, composer, and local artists across exploration, improvisation, and forming stages. This structured method ensured a balance between data fidelity and creative interpretation, resulting in a coherent choreographic model. Table 5 details the technical workflow of the documentation process, beginning with collaborative planning and ending with final archiving. It highlights the emphasis placed on audiovisual quality, accuracy, and usability for both validation and pedagogical deployment. Table 6 identifies the core components of the reconstruction outcome: choreographic structure, musical notation, and a complete work recording. These elements collectively function as learning tools and reference materials for future transmission, ensuring that the revitalized dance can be accessed, practiced, and studied across generations.



Figure 5. Photos of the *Bapang Jatiduwur* Dance

The new structure of the dance included an Introductory Solo to establish the lead character's identity and recall the sacred nature of traditional openings; a Development Phase to incorporate community through supporting dancers; a Climactic Synchronization to emphasize ensemble unity through layered rhythmic structures; and a Resolution that reflects symbolic harmony. Music was collaboratively developed with a co-researcher specializing in karawitan, maintaining the rhythmic signatures of *Wayang Topeng Jatiduwur* while adapting the tempo to suit adolescent performers. Costume and makeup followed the topeng tradition, slightly adapted for stage visibility and performer comfort.

Validation involved a panel of Javanese dance experts, musicians, and cultural figures. They noted the product's alignment with traditional styles, clarity of rhythm-to-movement correspondence, pedagogical effectiveness, and feasibility for intermediate-level dancers. The dance was trial by *Sanggar Tri Purwo Budoyo* members, who showed high engagement, retention, and ownership. Community feedback during live previews and digital releases was highly positive, with elders and artists expressing gratitude for the revitalization. The performance's dissemination via DVD and YouTube helped expand the dance's reach.

Art Creation Method (Reconstruction)

Following the completion of the reconstruction process, a development phase was initiated to adapt the *Bapang Jatiduwur* Dance for broader appeal and educational use, particularly among adolescent performers. While maintaining the foundational grammar and spirit of the reconstructed version, this phase introduced contemporary choreography formats, collaborative dynamics, and spatial variations more suited to current performance contexts. The development adopted Hawkins (1990) creative model; *experiencing, perceiving, feeling, and imagining*; to guide artistic decisions in formulating a new group choreography. Unlike the solo-oriented reconstruction, this version was performed collectively, promoting inclusivity and emphasizing communal aesthetics.

The creative team collaborated with the UNESA Student Dance Unit (UKM Tari), whose members; originating from various regions of East Java; already possessed familiarity with *Tari Remo* vocabulary. The group setting also aligned with their final project performance event, *D'Tik Art Production*, making the development both pedagogical and functional. The dance was developed over a 1–2 month period at several creative locations within Universitas Negeri Surabaya, such as the FBS Joglo, Rectorate Gazebo, and Karawitan Room at the *Sawunggaling* Theater. These sites provided flexible rehearsal spaces equipped with gamelan instruments, sound systems, and visual recording setups, enabling iterative practice and refinement.

Table 7. Development Process of *Bapang Jatiduwur* Dance

Aspect	Description
Dancer Selection	Members of UKM Tari UNESA with traditional dance background
Format	Group choreography (5–7 minutes), replacing solo format
Style Approach	Integrated traditional motifs with accessible rhythm and movement transitions
Function	Opening performance at <i>D'Tik Art Production</i> , also proposed as new material at <i>Sanggar Tri Purwo Budoyo</i>
Creative Locations	FBS Joglo, Rectorate Gazebo, Karawitan Room (<i>Sawunggaling</i> Theater, UNESA)
Output	A communicative and inclusive version of <i>Bapang Jatiduwur</i> for educational and stage contexts

Table 7 summarizes the creative framework of the development phase, including dancer selection, format shift, stylistic direction, and intended functions. The emphasis on group choreography, accessible structure, and contextual venues highlights the adaptation of traditional material into an inclusive and stage-ready form suitable for both education and public performance. This development offered not only a new performance variant but also a pedagogical model suitable for training and regenerating interest in the *Wayang Topeng Jatiduwur* tradition among younger generations. It became a bridge between cultural preservation and contemporary creative expression.

Disseminate

Following the completion of the dance creation process, the dissemination phase ensured that both the reconstructed and developed works reached wider audiences and educational platforms. This final stage involved strategic distribution of the *Bapang Jatiduwur* Dance products to various platforms to maximize its pedagogical and cultural impact.

Table 8. Dissemination Media of *Bapang Jatiduwur* Dance

Work Type	Dissemination Media	Proof of Dissemination
Reconstructed Result	DVD	-
Reconstructed Result	YouTube	https://youtu.be/8CQrvwdM2tc
Developed Result	DVD	-
Developed Result	YouTube	https://youtu.be/sbDVtCyIw-g
Reconstructed Performance	DVD	-
Reconstructed Performance	YouTube	https://youtu.be/oJb4mWQsDqs
Developed Performance	DVD	-
Developed Performance	YouTube	https://youtu.be/H1cpumQx_Ew

Table 8 summarizes the media used to disseminate both the reconstructed and developed dance works, in both documentation and performance forms. By utilizing physical (DVD) and digital (YouTube) platforms, the project expanded accessibility and enabled integration into broader pedagogical and cultural contexts. This dissemination strategy not only allowed for broader cultural access but also affirmed the practicality of integrating traditional performance into non-formal education. The study supports Sedyawati (1981) view that balancing tradition with adaptation is vital for cultural sustainability. It also exemplifies how sanggar-based education can serve as a medium for intergenerational knowledge transfer. Through the exploration-improvisation-composition model Hawkins (1990) and the “triple sensation” principle Hadi (2014), this work offers a replicable model for other traditional revitalization efforts.

The final product includes: (1) a formally documented dance work for teaching and staging; (2) a model for collaborative research across disciplines; (3) a blueprint for aligning traditional performance with educational practice; (4) a practical method to sustain cultural heritage through youth involvement. Thus, this development positions *Tari Remo Bapang Jatiduwur* not as a static relic but as a living, evolving heritage responsive to present and future cultural realities.

Discussion

The findings of this study provide a comprehensive insight into the pedagogical reconstruction and revitalization of the *Bapang Jatiduwur* Dance at *Sanggar Tri Purwo Budoyo*. Through a systematic implementation of the Four-D model, the discussion highlights the theoretical and practical implications in the following paragraph. The outcomes of the define phase underscore the precarious state of intangible heritage when traditional art forms are not actively preserved. The *Bapang Jatiduwur* Dance had become dormant since 2008, with visual documentation and performer succession nearly absent. Nonetheless, through in-depth interviews and oral histories with key informants, notably Sp., the team recovered core musical components such as *kendang* patterns and *gending* structures, demonstrating that cultural memory, even if fragmentary, offers a foundation

for revitalization. This aligns with Elvandari (2020) argument that oral transmission remains a crucial method in traditional art preservation. Similarly, Fauzan & Nashar (2017) emphasize that historical-cultural research is vital in reviving and strengthening localized performance traditions. The observed lack of interest in *Karawitan* among younger members necessitated the redesign of learning approaches, as suggested by Handayani et al. (2022), who advocate for educational models rooted in cultural adaptation and audience engagement to maintain relevance in contemporary settings.

The design phase showcases how artistic reconstruction can harmonize cultural preservation with pedagogical innovation. A solo version was reconstructed to retain fidelity to the traditional Wayang Topeng aesthetic, while a group choreography was created to accommodate younger dancers within a studio setting. These dual approaches reflect the recommendations of Irianto (2017), who argues that traditional arts should serve as strategic tools for cultural resilience, and Irhandayaningsih (2018), who underscores the role of community-based education in reinvigorating traditional forms. The educational use of both choreographies in *Sanggar Tri Purwo Budoyo* reflects findings by Setyono et al. (2023), who note that embedding traditional values in structured educational models enhances cultural sustainability. Notably, similar practices have been successfully implemented in primary education, such as the integration of *Topeng Bapang* in school curriculum at SDN Merjosari 1 Malang, Kamaria et al. (2025) found to significantly increase cultural awareness and student engagement with local heritage.

In develop and disseminate stages, the project demonstrates the importance of methodological depth and inclusive dissemination in safeguarding endangered dance forms. The choreography was refined through a systematic process, exploration, improvisation, and forming, accompanied by high-quality audiovisual documentation for teaching and archiving purposes, Yeremia et al. (2025) have approach to preserving oral music traditions through multimedia. Dissemination via both physical (DVD) and digital (YouTube) platforms ensured accessibility and intergenerational reach, affirming the strategy advocated by Wiediharto et al. (2020), argue for integrating digital media in traditional knowledge transfer. Furthermore, the revitalization effort at *Sanggar Tri Purwo Budoyo* would not have been possible without a strong culture of artistic regeneration, an aspect also documented by Puwargati & Yanuartuti (2025), highlight the sanggar's commitment to training new generations of Jatiduwur Mask Puppet performers. Overall, this project not only preserves the *Bapang Jatiduwur* Dance but also serves as a replicable model for community-based, culturally responsive pedagogy in performing arts education.

CONCLUSION

The development process of the *Tari Bapang Jatiduwur* involved a comprehensive and multi-layered approach, beginning with a reconstruction phase aimed at restoring the dance to its original form based on cultural memory and archival references. This stage was critical in reviving long-forgotten movement patterns, musical structures, and stylistic elements, thereby enabling the dance to re-emerge with authenticity and cultural depth. Subsequently, the development phase introduced adaptive innovations intended to engage contemporary audiences, particularly younger generations, without compromising traditional values. The outcome consisted of two choreographic products: a solo version faithful to tradition and a group format designed for pedagogical purposes. Both versions have been integrated into the learning system at *Sanggar Tri Purwo Budoyo*, serving as educational tools and revitalization models that

promote appreciation, embodiment, and reinterpretation of local heritage among students and practitioners.

Positive feedback from local artists, studio members, and cultural stakeholders confirmed the reconstructed choreography's cultural accuracy, accessibility, and resonance. Constructive responses collected through trial performances, direct observations, and formal validation sessions support the feasibility of ongoing revitalization efforts and encourage intergenerational transmission within community-based learning ecosystems. This initiative demonstrates that traditional performing arts, when carefully reconstructed and developed with sensitivity to evolving cultural contexts, can remain a living heritage, resilient, teachable, and meaningful for future generations.

However, this study also has several limitations. The reliance on informants' memories as primary sources during the reconstruction process presents potential risks of subjective bias or inaccuracies. Additionally, the documentation process was confined mainly to the studio setting and lacked broader interdisciplinary collaboration with external institutions. Therefore, future research is recommended to adopt a more structured documentation approach incorporating interdisciplinary methods and to establish partnerships with formal educational institutions and cultural agencies. Such efforts would enhance the systematic, extensive, and sustainable preservation and transmission of cultural values.

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