International Journal of Multicultural and Multireligious Understanding

http://ijmmu.com
editor@ijmmu.com
ISSN 2364-5369
Volume 9, Issue 4
April, 2022
Pages: 195-208

Mangigel Dance as a Dance Talent Therapy Medium

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http://dx.doi.org/10.18415/ijmmu.v9i4.3616

Abstract

This research aims to describe the background of the creation and analyse the kinesthetic function of Mangigel dance as a medium for dance talent therapy. The object of this study is the choreography of Mangigel dance. The subject of this study is the choreographer of Mangigel dance. Content qualitative research was used in this research. The result of the research is (1) the background and the function of the creation of Mangigel dance (2) Mangigel dance and the accompaniment music as the form of dance talent therapy for children (3) the kinesthetic function of Mangigel dance as the medium for the dance talent therapy. The result shows that the therapy movement is divided based on the gender of the children, as the results there are different motives and movement volume. Movement motives refer to the Yogyakarta classic dance. The function analysis is: head, body, hand and foot. The conclusion is the body movement is happened from the certain muscle contraction. The optimization of children's dance talent need movement skill practice which is the result of muscle contraction, muscle flexibility of the body and the expansion of motion in joints. The therapy of Mangigel dance has basic motions which refers to the development of Bodily Kinesthetic intelligence, including strength motion, balance, speed, explosive, rotation and body coordination.

Keywords: *Mangigel Dance; Therapy; Dance Talent*

Introduction

Kinesthetic intelligence is a person's ability to use all or part of his body to produce something. The art of dance is a form of developing kinesthetic intelligence which expresses its expression using the human body through beautiful movements. The level of kinesthetic intelligence through each child's dancing talent is different. In *Mangigel* dance the range of motion consists of five age classifications in children, namely: ages 4-7 years old, 7-8 years old, 9-12 years old, 13-15 years old, and 16-18 years old. The arrangement of this range is an effort to make it easier for children to learn dance based on levels according to their age limit. In the development of dance talent can be influenced by interest and self-motivation. Dance skills will develop if the level of motivation to learn to dance is strong and the continuity of practicing dancing is high. A person can be said to be talented in dancing or it can't be seen from his dancing moves.

Literature Review

The art of dance has a very complex function in human life, consisting of: a primary function as a means of ceremonies, entertainment and spectacle, and a secondary function as a medium for propaganda, meditation and treatment. According to GP Kurath in Bandem (Bandem, 1996), there are 13 functions the dance, namely: puberty, initiation, chourtship, wedding, occupation, vegetation, astronomical, hunting, clown, battle mime, cure, death, and aesthetics. If it is reviewed on its secondary function, one of them can be mentioned as a treatment (cure). The creation of the *Mangigel* Dance aims as a movement approach for children as a medium of therapy for dancing talents as in Dance Movement Therapy which is one of the creative arts therapies, psychotherapy modalities that base their theory and practice on the potential for change and healing inherent in the creative process and artistic endeavor. The art approach is important to be introduced to children as apart from training children's motoric skills. Dance integrates physiological, cognitive, emotional, and social aspects of human culture. It is very important to support the growth of children who are full of the value of character education. In the world of therapy, art and creativity have begun to be used as subjects of study in psychoanalysis. Psychoanalysis is a branch of science in the field of psychological studies developed by Sigmud Freud which studies human function and behavior. The aspects analyzed include: the artist as the subject of art, artistic talent or motivation, the meaning expressed in the artwork, the subconscious psychological processes that are made possible by artistic activity, genius creativity and everyday creativity, and the type of mental activity involved (Wrengrower & Chaiklin, 2009). Dance is a body movement approach that is very useful and has its own value for psychotherapy because emotions, expressions, and their role in psychological development are the most important in a child's growth period. Knowing psychology in depth can gain a deeper understanding of body experience and the movement language that is manifested through the expressive movements of the body. Dance therapy aims to gain a deeper understanding of the soul in its personal, cultural and collective manifestations (Chodorow, 1991). *Mangigel* Dance Therapy is expected to be able to develop children's kinesthetic intelligence. The ability of a person to move his body as an object to form physical skills is called Bodily-Kinesthetic Intelligence (Campbel et al., 2006). This ability is in harmony with the mind being trained to use the body in order to be able to respond to the expression of the mind's power. The body can move skillfully and beautifully, creatively and meaningfully (Faruq, 2007).

Methodology

Data collection techniques are carried out in several stages as follows:

1. Determination of the unit of analysis, as the object of research is the choreography of the Mangigel dance in the age range of 13-15 years old. The data study contains an analysis of the kinesthetic function of the dance content infrastructure unit by parsing, detailing, and dividing the elements of motion contained in the choreography of the Mangigel dance. All studies include elements of motion which include the head, body, hands, feet which can be studied for their kinesthetic function for therapy for developing children's dancing talents.

2. Recording, documenting the recording as an object of study, recording every movement motif of the Mangigel dance which contains a kinesthetic function. Recording the results of interviews with the informant and motion physiotherapists as an effort to gather primary data and efforts to achieve data validity.

3. Data collection techniques

    a. Observations are carried out to identify the object of the study and obtain data on the object as completely as possible. Observations were carried out for 1 month and obtained data,

namely the background of creation and observing the composition of the Mangigel Dance's choreographic motif in each range, then it is continued with data analysis.

b. The Documentation Study was carried out by observing the movement motives of the Mangigel dance, looking for the relationship between motion and its kinesthetic function in an effort to treat dancing talent using literature studies related to the science of motion, dance therapy and kinesiology as a support for analyzing data.

c. In-depth interview, is a technique of collecting data obtained from respondents or sources. The main respondent as the subject is the choreographer of the Mangigel dance. After the data is obtained, then analyze the function of motion in relation to dance talent therapy. The results of the analysis are validated by the statement of interview results

Data selection is done to filter or separate data that is less relevant. The study of Mangigel dance on children aged 13-15 years old, selected the most complex range of motion, more variations of motion that have a kinesthetic function as an effort to dance talent in children. The data studied are dance movement motifs and dance accompaniment as supporting elements that are relevant to the object of study.

Inference is a major part of content analysis research. In finding inferences, researchers must be sensitive to the context of the data being studied. The inferences that will be used are: the background of the creation of the Mangigel dance between the ages of 13-15 years old, the Mangigel dance between the ages of 13-15 years old as a dance talent therapy, and the kinesthetic function of the Mangigel dance element as a mediumof dancing talent therapy.

The data analysis used is qualitative content analysis which is not based on frequency, but on the patterns relationship. In analyzing the data required literature that is relevant to the object of study. The activities carried out in analyzing the data are: Collecting and summarizing all the data that has been obtained so that it is easy to understand and interpret properly, then selecting relevant data for the object of study, inference in order to divide the data to be analyzed, then the analysis process is carried out on the data object to be studied. Qualitative descriptive content analysis was carried out to reveal the movement mechanism of the human body, in this case the muscles as a source of motion in each element of the Mangigel dance as a therapeutic effort to develop dancing talents and analyze the forms of motion that are distinguished according to the plane of movement and the rotation of the axis (nomenclature) of motion.

Validity is needed to test the validity of the data. Content analysis research is considered as valid if the inference is based on evidence obtained by researchers from the theory or practice of contract analysis (Zuchdi, 1993:73). The accuracy of the research results can be said to be valid if it is supported by true empirical facts, accurate predictions and consistent with established theories. In this study, the data obtained were validated by a physiotherapist and the relevant result of the interviews could support the results of the analytical study.

Result and Discussion

A. Description of Research subjects

The source of information which is a form of primary data, obtained from the deep interviews with the choreographer of the dance Mangigel namely Drs. Sunardi, M.Pd a senior dancer in Yogyakarta, as the main source person. Secondary data to support primary data as data validity regarding the kinesthetic function of the Mangigel Dance was obtained from interviews with Physiotherapist, Dicki Hatyan Darmoko.

B. The Research Result

The presentation of research results is in accordance with the classification of data assessment as determined in the inference. The presentation of research results is in accordance with the classification of data assessment as determined in the inference. The results of interviews with physiotherapists were used as supporting data in data validation. The results of these interviews are then relevant to the analysis of the research object. The studies disclosed in the research results have gone through a validation process. The research discussion consists of:

1. The background of the Mangigel dance for children aged 13-15 years' old
2. Mangigel dance as a means of therapy for dancing talents
3. The Kinesthetic Function of Mangigel dance as a medium of therapy for dancing talents

C. Discussion

1. The background of the Mangigel dance for children aged 13-15 years

Various efforts to preserve the art of traditional dance had been done. One of which makes the art of dance as a form of developing kinesthetic intelligence as a learning material, both formal and non-formal. The aim is not only to train children's motor skills but also to shape their own character through character education which is symbolized through dance movements, especially Yogyakarta Style Classical dance. In an effort to preserve the art of dance, Drs Sunardi, M,Pd, a dance expert or teacher of Yogyakarta Style Classical dance, created a form of therapy for developing dancing talent in children, especially for children who find it difficult to move their body to dance. In this range, the movement consists of 2 elements, namely the male element and the female element with different movement motifs arranged according to the standard in Yogyakarta Classical dance. Feet as the main element of weight bearing, affect the shape of the body and other limbs. The arrangement of the dance in each element stands alone, but when it done together it appears that there is a form of linkage or mutual response between the movements of the male and female contained in the dance processing. Therapy refers to modeling therapy and uses the introduction and training of basic dance movements as the development of kinesthetic intelligence which refers to the Yogyakarta Style Classical dance. In the creation of this dance affects the child's perception that dancing is easy and fun.

2. Mangigel dance as a medium of therapy for dancing talents

Mangigel dance is a form of basic motion approach method in the form of an arrangement of dance movements that aims to explore or develop dancing talents of the children. Talent training in Ngigel Dance aims to overcome children's difficulties in performing dance movements, therefore it is called therapy. Primary prevention aims to prevent the young generation who are not familiar with dance because their dancing talent is not developed, secondary and tertiary prevention is used to provide an approach in the form of movement training to children who have difficulty performing dance moves so as not to limit the development of dancing talent.

Therapeutic methods that use the medium of human body movement there is a form of therapy called exercise therapy. Basically, normal human joint motion has limitations so that if it is not balanced with activity, movement or exercise, the joint motion will become narrow and flexible. Likewise with the art of dance, in developing children's dancing talent, movement training is needed to strengthen muscles, flex the muscles and the axis of motion and expand the joints of motion in the limbs.

Mangigel Dance Therapy refers to kinesthetic intelligence, which is oriented to the training of muscle contraction movements as a source of motion. It is important for children to know dance moves

more deeply so that their dancing talent can develop into an achievement. Movement training starts with basic movements that train movements in the feet. The arrangement of movements starts from easy movements to more difficult movements. At the beginning of the female movement motif there is an imitation movement such as the movement of a walking person called the lembehan motion motif, while in the male walking motion is more on the imitation balance movement of the penguin's movement that is running. The next stage is a movement that involves the coordination of the elements of the head, feet and hands that move together into one coordination of complex limb movements. The arrangement of movements in Mangigel Dance Therapy refers to the development of basic movements which include: body coordination, agility, strength, and balance. According to Faruq (Faruq, 2007), the stages of learning to develop bodily kinesthetic intelligence must go through several stages, namely:

a. Cognition stage

This is the initial stage in learning motion through an explanation in the form of an oral description of the movement to be studied accompanied by examples of movements through the motion imitation method, where students imitate the movements given by the teacher.

b. Motion fixation stage

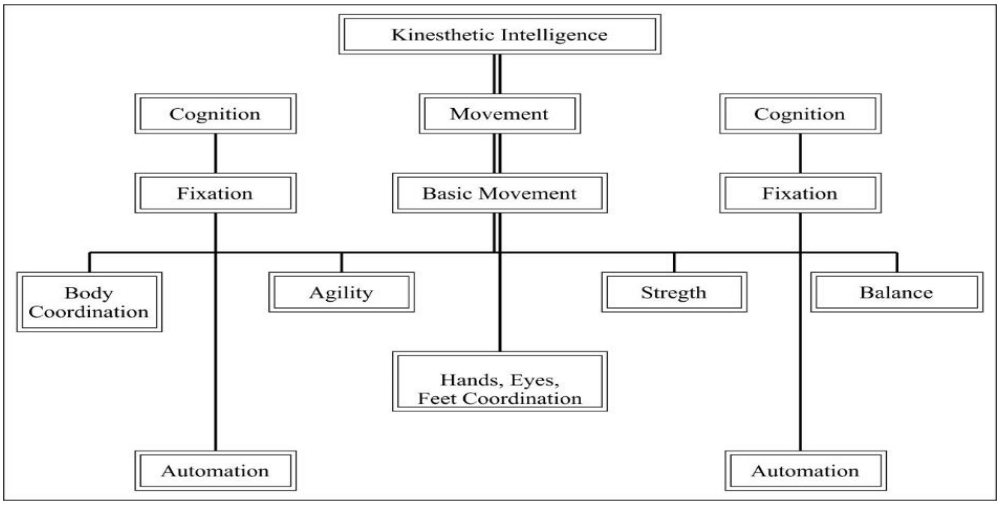
This is a stage which is a form of understanding from within the child towards the movements performed. This is also a form of children's efforts to make movements. If the children have difficulty, the teacher will improve the movement technique.

c. Otomatisasi stage

This is the last stage, where children learn to move from the level of simple to complex movements. The whole series of motion is done repeatedly until the child reaches his dexterity in moving with proper and good movement techniques. Thus automatically the movement mechanism in the body will be trained with dance movements, and with continuous training the development of children's dancing talent can be trained more.

The stage of developing kinesthetic intelligence through basic movements of the three stages includes the development and training of movements, including: strength movement; balance; agility; coordination of the limbs; and coordination between hands, eyes and feet. For more details, it is illustrated in the diagram below:

Figure 1. Kinesthetic development diagram through basic movements (Faruq, 2007)



At the beginning of doing therapy, children are conditioned in a relaxed body condition, so they don't feel like they are being treated; this is called the relaxation system. The existence of Mangingel Dance accompaniment as a dance partner cannot be separated from the goal as the development of dance talent. The preparation of accompaniment or gendhing contributes to the development of motivation and interest of children in learning to dance. The accompaniment used is gendhing the song Dolanan Anak Baris Rampak Pelog Barang. Gendhing is a song in a children's game that developed in Central Java and is full of character values. Gendhing notation used is based on the ambitus of the tone that the child has, which is in the form of pentatonic tones that are not too high. The goal is that children can sing it and it can be possible to dance while humming so that they can perform dance movements by following the tempo of gendhing rhythms.

Gendhing game techniques used are the tabuhan umpak rep and tabuhan lagu gesang. Tabuhan is a Javanese gamelan instrument playing technique. The pattern of tabuhan is a type of tabuhan rancak or called a fast rhythm pattern that can provide enthusiasm in doing motion. In processing the tempo of gendhing there are two motives, namely fast (racik) and slow (lombo). With this tabuhan pattern, children learn to move quickly or slowly according to the rhythm. Each Gendhing movement is a sign of movement, there is a cue as a sign to make it easier for children to make the next movement. The transfer of accompaniment uses rep, which is the accompaniment of balungan hit slowly (lirih) or it can also stop as a sign to end the movement. This rhythm pattern technique is a training therapy for the sense of rhythm (wirama) that is very important to be considered for the suitability of dance movements and accompanying rhythms.

The duration of this dance is short, only 2.58 minutes with the consideration that therapy cannot be given for too long considering the absorption and concentration power of children is only about 5 minutes at the beginning of learning. Mangigel Dance Therapy is given when the child's concentration is high so that the results can be maximized. And given continuously with a period of time that is neither too frequent nor too long, at least 3 times a week. Globally, it can be concluded that Mangigel Dance Therapy is an effort to make it easier for children to perform dance movements as a touch of the initial movement of children learning dance.

3. The kinesthetic function of Mangigel dance as a medium of therapy for dancing talents

The object of this research is the kinesthetic function of the motifs and elements of the Mangingel dance as a means of therapy for dancing talents. Studies based on kinesthetic functions are the subject of further review of the analysis of the function of the movement contained in the motifs and elements of motion. Movement in the human body occurs because of the body's propulsion mechanism consisting of: bones as passive movers, joints as the axis or axis of movement and muscle contractions as dynamic drivers or sources of motion. Motion analysis uses a kinesiology approach which is limited to the study of a contraction movement of global muscle types (muscle groups) and the axis of motion at the joints, as well as a descriptive analysis of motion nomenclature, a term in kinesiology that distinguishes each form of motion according to the plane of motion and the rotation of its axis. The development of therapeutic motion is the most basic movement of the motion motifs found in the Yogyakarta Style Classical dance technique.

An analytical study of the movement elements contained in the Mangigel Dance therapy from the head element, body element, hand element, foot element which is a part which is the main element in dance. The explanation is as follows:

A. Head Element

Globally, head movements follow other body movements. The neck shaft as a support for the straight head does not stick forward or press the head to be pulled in. In his demeanor there is no tension

allowing the head to move properly. The analyisi of the movement of the head element is decribed in the tablebelow:

Table 1. Analysis of the Elements of the Mangigel Dance Head

Head Motion Motif	Kinesthetic Function			Underlying Yogyakarta Style Classical Dance
	Cognition Stage	Fixation Stage	Automation Stage	
a. Upright attitude	Upright, static, face and view facing straight ahead	Understand the gesture of the head perpendicular	Anatomical stance of head movement	In the technique of head movement, namely the position of the head upright, *coklek*, *noleh*, *jiling* etc.
b. *Tolehan*	Neck rotation movement turns the face to the right and left without any emphasis on the neck, the eyes are in the same direction as the face	Understanding how to turn right and left	The form of motion of neck muscle strength is called lateral rotation neck, which is a rotational movement in the neck that has a axis of motion at the atlanto occipital joint in the cervical vertebrae, which is the uppermost cervical bone. Exercising the elasticity of the splenuus muscle contraction, which is the front side of the neck that runs along the cervical spine to the back and the trapezius muscle, which is the muscle that helps the lateral rotation of the neck, is located on the side of the nape of the neck across from the base of the neck to the shoulder.	
c. *Coklekan*	The head is moved as if broken to the right and left with the contraction of the muscle groups in the neck	Understand information and perform coklekan movements	I is a lateral neck flexion motion, the motion of the force on the contraction of the neck muscle. The axis of motion at the cervical intervertebral joints. Train the elasticity of contraction of the sternocleidomastoid muscle, which is the side muscle in the front of the neck that runs from under the ear to the chest and the trapezius muscle.	

B. Body Element

It is an important aspect in forming the main line in dance. The movement that supports the direction of the body and the correct position of the body weight when dancing must be considered. The analysis of movement on the elements of the body is described in the table below.

Table 2. Analysis of Body Movement Elements in *Mangigel* dance

Movement Motive	Kinesthetic Function			Underlying Yogyakarta Style Classical Dance
	Cognition Stage	Fixation Stage	Automation Stage	
a. Upright posture	Feet stand upright facing the front, abdomen is deflated, chest is expanded, and spine is straightened, with eyes straight ahead, downwards as far as 3 times body height.	Understanding the information of a perfect upright posture in a dancing position.	Train to strengthen the erector spain muscle group located in the waist area, *rectus abdominiscle* (abdominal muscles) and *para vertebrae* (spinal muscles). Contraction of these muscles trains an upright posture. Stomach deflates due to contraction of the abdominal muscles. When you breathe, air pressure enters the lungs, causing the chest to expand.	In an upright posture, one of which is the *tancep* position.
b. Body Rotation	The body is rotated to the right and left with the feet still pointing forward. Is a swing motion or body twisting of the elements mechanism of body rotation called rotation trunk.	Understanding the information to rotate the body to the right and left without changing the position of the feet, namely the soles of the feet pointing to the right and left angles with the position of the two heels attached to each other or spaced.	Train the flexibility of body contortions in dance, namely the strength of the *latissimus dorsi* muscle contractions, the *serratus posterior inferior* muscle, which is the type of muscle in the back, and the *rectus addominis* muscle, which is the type of muscle in the abdomen.	Body bending techniques such as *nglayang, ngleyek, ngoyog, ogek lambung* and so on.
c. Body leaning forward	The body is leaning forward with the legs folded (*ngampat*)	Understanding information doing posture leaning forward *(mayuk)*	Exercising the flexors abdominal is an upright spine with the body leaning forward.	Exercising the abdominal flexors is an upright spine with the body leaning forward it's called *nyrunthul, jogetan ragam bapang bugis.*

C. Hand Element

The hand element consists of movements caused by the palms and arms. For a greater volume of hand movement in a certain range of motion, it involves the arm to balance a certain series of motion or the movement to reduce the volume of motion to form a certain angle. Hand movements are movements that involve the complexity of the contraction of the hand muscles. Judging from the overall movement of the hand involves the coordination of the head, body, hands and feet. The analysis of the movement of the elements of the hand is described in the table below.

Table3. Analysis of the Elements of the *Mangigel* Dance Hand Movement

Hand Motion Motif	Kinesthetic Function			Underlying Yogyakarta Style Classical Dance
	Cognition Stage	Fixation Stage	Automation Stage	
a. Genture (*Ngruji)*	Finger gesture recognition is where the four fingers stick together with the fingers perpendicular and the thumbs bent in.	Understanding and doing *ngruji*	The training of the fingers with the *ngruji* that will strengthen the muscle group (*ekstensor wrist, ekstensor of digits, and fleksor pullicius logos)*	Techniques of finger gestures such as: *ngepel, ngruji, ngithing*. Of all these hand movements, the axis of motion is in the *metacarpo phalangeal* joints this is the joints in the knuckles and the radiocarpal joint/wrist joint which is the joint at the wrist.
b. *Ngepel*	The fingers form a fist (*fleksi*) by attaching the ends of the three segments of the index finger, middle finger and ring finger on the hand, while the thumb and pinkie flexion without sticking.	Understanding information and doing *ngepel*	Strengthening practice *fleksor of thumb, fleksor wrist* and *fleksor of digits.*	
c. *Ngithing*	*Ngithing* is where the tips of the thumb and fingers are brought together to form a circle (opposition), the other fingers are flexed to adjust the fingers to form a circle.	Understanding information and doing *ngithing*	Strengthening practice of *ekstensor wrist, fleksor digitorium* and *ekstensor of thumb.*	
d. Wrist rotation *(ugel-ugel)* found in varieties: *miraga giring-giring, miraga tor-tor*.	Twisting motion on the wrist	Understand information and perform wrist rotational motion.	exercise the function of strengthening the forearm muscles and the elasticity of the axis of motion at the radiocarpal joint or wrist joint	Almost all hand gesture techniques involve shafts on the hand *ugel-ugel*

				such as *sabetan* movement, *ukelan*.
e. The straight arm stance is found in the *Miraga* penguin variety	Straight hands hanging beside the body with straight elbows horizontally, and the palms in a form of *ngruji*.	Understand the information and do the straight arm stance.	Train the strength of the contraction of the dorso flexor muscle group and the stance of the extension arm, it is increasing the angle at the straight arm joint, there is no angle at the hand joint.	The form of hand movement can be in the form of bending or straight, it can also be combined between the right and left hands, for example: *kinantang* motion, *impur* variety movement, *lembehan* motion, *seblak sampur*, *tumpeng tali*, etc.
f. The attitude of my elbowed arm is in the variety: *miraga badui, miraga kormat kiwa, miraga umpeng tali, miraga kormat kalih*	Hands bent, elbowing or making the angle of the elbows (flexion) or motion increases the angle in a joint (extension) that can be done in all directions in a coordinated manner.	Understand the information and perform the elbow stance.	Strengthening the inner upper arm (biceps) and side arm muscles (brachio radialis).	
g. The movement of the hand swing is found in various types: *miraga suka-suka, miraga tetawingan, miraga ngantem angin, miraga kormat tengen, lembehan kalih*	Hand swing motion always uses elbowing movements and hand arches. Can consist of: the movement of minimizing the angle (flexion), the movement of increasing the angle (extension), the adduction movement that is moving sideways, moving away from the median field in this case is the body and the adduction of the opposite motion is closer to the median field.	Understand the information and perform hand swinging.	Train the strengthening of the hand muscle group, forearm muscle group, and upper arm muscle group consisting of several large muscles, namely biceps muscle, brachio radialis, triceps muscle and smooth movement in the joints of the hand, namely: wrist joint, radio ulnar joint, elbow joint, and shoulder rotation arising from swing movements that focus on the wrist.	

D. Feet Element

The function of the feet as a load-bearer from all forms of ambulance movement is the movement of walking and running. The body organs of the feet are divided into three elements, namely: thighs, legs and soles of the feet. When the foot moves, all the muscles in the foot contract so that it involves the contraction of the complexity of the leg muscles. Feet as a support for the body in motion affect the attitude of the body. The analysis of the movement of the elements of the foot is described in the table below.

Table 4. Analysis of the Elements of *Mangigel* Dance Footwork

Foot Work Motif	Kinesthetic function			Underlying Yogyakarta Style Classical Dance
	Cognition Stage	Fixation Stage	Automation Stage	
a. Straight Legs	It is a form of force movement of the foot element. Weight resting on both legs is an anachotomy of the human body. The direction of the sole of the foot on the opening leads to the right and left angle called (ngampat) on the motion nomenclature called eversi forming a 90 degree angle at either end of its heel.	Understand the information and perform a straight leg stance.	Train the strengthening of leg muscle contractions and train the basic stance of the sole of the foot (*ngampat*)	The soles of the feet of the knees lead to the angle and the thigh opens which is a characteristic of foot techniques in The Yogyakarta Style Classical Dance
b. *Mendhak*	Lowness is a movement of strength in the legs, bends in the knee (flexion knee) caused by a push in the groin *(cethik).*	Understand the information and perform a low foot gesture.	Doing low motion, resistance movement in the form of a push in the groin that results in contractions in the hamstring muscle group and anterior tibialis properly, can train the strengthenness in the quadriceps and gastrocnemius muscle groups as a balancer of motion or stabilizer.	The position of the attitude of the feet of the male and female differs in the distance of the soles of the feet. The feet gesture of fimale of the heel attached to the thighs attached, while for male, was given a distance of 2 soles of the feet so that the two thighs were spaced. *Mendhak* attitude is a characteristic of Classical Dance Style Yogyakarta.
c. *Encot*	It is a combination of straight footwork (extension) and low (flexion) that is done repeatedly with the attitude	Understand information and perform footwork.	Training the flexibility or flexibility of the main axis of motion is found in the leg joints, namely the hip joint,	The thickening movement is found in various types of *tinting encot, ragam*

	of the soles of the feet eversi.		knee joint and ankle joint. The weight of the body is on both feet so that the center of gravity is in the center. As well as training the strength of the contraction of the iliopsoas muscle, resulting in flexion of the thigh and flexing the gastrocnemius muscle.	*kinantang kethek dan tayungan kethek, bapang megol*, etc.
d. Balance Feet	The balance movement is an imitation of the penguin's walking movement. Weight transfer occurs when the legs are extended between the legs without bending the knees or flexing with the soles of the feet eversioned. When walking, push the body towards the right and left with the weight of the body, the load is transferred from one foot to the other in the direction of the load, there is a load on the shoulders, the limbs are static.	Understand information and perform balance footwork.	Exercising balance by doing weight transfer is done by moving the weight on the shoulders in the direction of the legs as a sweeper to form an attitude with a balanced weight point. The shaft of motion in the thigh joint (hip joint) and the heavy point on the foot that is swoop, the foot that does not stick as a stabilizer.	The underlying motion of balance movements such as movement of a *kapang-kapang.*
e. Walk	Consists of a walking motion with a varied rhythm, namely fast (racik) and slow (lombo) rhythms. The walking motion consists of walking in place, stepping forward and walking across.	Understand information and perform walking movements and their variations.	Train flexibility and strengthening contractions in the thigh muscles, waist muscles (external abdominal obique), legs and feet and widening the joints in the legs. The movement of walking involves the contraction of all leg muscles aimed at training flexibility, strengthening, skill and dexterity of leg movements.	Variations in movement skills and leg strength are widely used in every variety of movement, including *tayungan, trisik, kengser*, and so on.
f. Jumping	The movement of the foot with the axis of motion at the knee, which carries the motion is the heel or ball of	Understand information and perform jumping	It is movement against resistance or gravity on the body. Jumping is a transitional leg	Accuracy and skill in performing footwork are very important and

	the foot with the weight of the body on the groin of one leg.	footwork.	movement that involves knee flexion and extension, hip abduction and excoriation. Exercise strength in the muscles of the thighs, legs, feet and expand the motion in the joints of the legs, so that they can train strength, agility, balance and coordination of footwork.	affect the form of body posture when dancing. Jumping movements train movements in Yogyakarta-style classical dances such as *perangan* movements, *onclangan*, *nglumpati*, *jeblosan*, etc.

Conclusion

Mangigel dance as a means of dancing talent therapy was created as a dance movements approach in children to stimulate and develop children's kinesthetic abilities or intelligence. The structure of the Mangigel dance as a therapy medium is arranged in a basic dance movement format that refers to the Yogyakarta style classical dance. The arrangement of movements presented is a simple movement that includes balance, strength, agility movements that imitate animal movements, Indonesian dances which of course encourage the automation of children to be able to carry out every movement pattern easily. The music accompaniment of Dolanan Anak Baris Rampak provides its own audio stimulus for children to be more enthusiastic and interested in making movements. In the Junior High School Mangigel Dance, which consists of male and female movement elements, it is arranged by processing more complex body movement mechanisms with kinesthetic development stages, namely: cognition, fixation and automation stages. These three stages allow children to get a touch of dance movement therapy by involving the mechanism of the propulsion apparatus in their body. In the elements of the head, body, hands and feet can be trained to move with muscle contractions and expansion of joint motion in a complex manner. Stimulating the movement if it is continuously carried out will affect the development of his dancing talent so that the body can move skillfully, strong, and flexible. Mangigel Dance Therapy is useful for emotional and motor training in children's development.

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