



Choreographic Process of the Batik Ponoragan Dance in the Work Larastika Larang

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Info Artikel

Article History
Received : 11-07-2025
Accepted : 25-09-2025
Published : 30-11-2025

Keywords:

Batik Ponoragan Dance,
Reog Pattern,
Choreography.

Abstract

This study This study explores the choreographic process of Tari Batik Ponoragan as an artistic response to the local culture of Ponorogo, particularly through the integration of Reog batik motifs into contemporary dance performance. Developed under the Larastika Larang collaborative project, the work applies a practice-led research approach, in which artistic practice serves as the primary method for producing knowledge and cultural reflection. The choreographic process is based on Alma M. Hawkins' theory, consisting of three stages: exploration, improvisation, and composition. Through exploration, dancers interpreted batik-making gestures and Reog symbols into movement. The improvisation stage allowed the body to respond spontaneously to visual, auditory, and emotional stimuli. In the composition stage, the findings were arranged into a three-part choreographic structure: batik production, its connection to local arts, and the collaborative conclusion. Findings indicate that dance can serve as a medium for cultural revitalization through reflective and participatory methods. The work not only presents aesthetic values but also offers a contemporary narrative of cultural identity and memory within the Ponorogo community.

INTRODUCTION

The cultural richness of Ponorogo Regency, especially its heritage of batik¹ and Reog² art, inspired the researcher, who is also a choreographer, to undertake this study. Through a series of research and collaborative projects in the region, she had a profound experience with these two forms of cultural expression, which coexist harmoniously. During her time spent with the residents, she noted that both batik and Reog performances are vital art forms that reflect the community's daily cultural life. Ponorogo is known as the "Land of Reog" and was once a major center for batik production in the 1960s, employing over 750 batik makers in villages like Kertosari—though today, this exists only as a memory (Safitri, 2015).

Choosing Ponorogo as the focus of this research was a deliberate decision. This regency is rich in culture and plays a significant role in the cultural landscape of East Java. While Reog is its most recognized symbol, other traditions, such as Ponorogo batik, have not yet been thoroughly explored in the contemporary performing arts field. However, Ponorogo batik possesses considerable historical and symbolic significance, as illustrated by the Reog motifs that have emerged and evolved since the mid-2010s (Riyono, 2023).

Batik and dance are unique aspects of Indonesian culture, each carrying specific meanings. For instance, certain dance movements symbolize both resilience and gentleness, while batik represents the wearer's nobility or contentment (Dwikurniarini, 2015). However, Ponorogo presents a fascinating social dynamic due to the tension between preserving traditional cultural values and the rising tide of modernization (Prayitno, 2025).

Through direct observations and interactions in the field, the researcher recognized the urgent need to address concerns regarding the potential extinction of these local values. This realization led to the creation of a reflective and participatory dance work. The Ponorogan Batik Dance, developed as part of a collective effort in Larastika Larang project, serves as an artistic response to this socio-cultural reality. This work pays homage to Ponorogo's unique batik motifs, especially the Reog motif, which gained popularity around 2015 and has since become a defining feature of the region's contemporary batik (Riyono, 2023).

This research plays a vital role in preserving, rediscovering, and reflecting on cultural values that are at risk of being lost. Within

Indonesia's rich cultural heritage, the performing arts offered a significant platform to unite traditional forms of expression with contemporary awareness. Using dance as a research method (practice-led research) released a more nuanced understanding of the social context while generating artwork rooted in actual experiences and direct involvement. This approach broadens the discourse on choreography, transforming it from a mere artistic form into a medium for cultural documentation and transformation (Hawkins, 1988; Hendriyana, 2018).

The Ponorogan Batik Dance serves as a space for reflection on how the people of Ponorogo reinterpret their connection with local cultural symbols through contemporary artistic practices. In the production process, the researcher utilized a practice-led research approach, which emphasizes artistic practice as the primary method for gaining knowledge and reflecting on culture (Hendriyana, 2018). This approach supported the creative experiences, intuition, and physical reflections of the dancers, which became essential sources for exploring cultural meanings that arose in the work. The bodies of the dancers act as active cultural archives, recording and representing cultural memory and collective experiences (Sutirtha et al., 2023).

While developing the choreography, the researcher referenced Alma M. Hawkins' theory, as explained in the translated book by Y. Sumandiyo Hadi titled "*Mencipta Lewat Tari*" (Creating Through Dance) (2003). This theory divides the choreographic process into three main parts: exploration, improvisation, and creation. This model is relevant for conducting narratives, movements, and artistic expression. Additionally, it allows the choreographic process to broaden interpretations and encourage collective participation among the dancers.

Larastika Larang was a collaborative project between researchers and the dance community at Padepokan Langen Kusuma. This project consists of several segments that focus on local themes. One of these segments, Tari Batik Ponorogan, features five dancers selected for their technical skills, body reflexes, and willingness to engage in the exploratory process. In this choreography, batik serves not only as a costume but also as a key element in conveying the meaning of movement. The elements used in the choreography are essential components that enhance the significance of space and the body's motion (Rustiyanti, 2016). The Reog motif in batik

symbolizes strength, decisiveness, and visual beauty. In the Reog tradition, the character *Singo Barong*, adorned with peacock feathers, represents power and honour. The researcher interpreted this philosophy into dynamic body movements characterized by sharp and agile actions, maintaining intention in every expression and across different levels of space. Cultural research is urgently needed to address the challenges posed by globalization and cultural homogenization. Local traditions and expressions are at risk of being overshadowed if no one actively revitalizes them in creative contexts that resonate with current generations. Through practice-based research, the performing arts can serve as a medium for expressing identity, archiving collective experiences, and creating a critical space for social change. In this view, culture is not merely an artifact of the past; it is a life cycle that needs to be actively discussed, responded to, and consciously nurtured by both society and artists (Hadi, 2003; Widyastutiningrum, 2021).

The process of producing the Batik Ponoragan Dance aims to revitalize local culture. This effort draws on traditional forms while also seeking to create new interpretations that resonate with today's generation. Using a practice-led approach and Hawkins' theory, the researcher discusses how this work serves as a narrative that weaves together collective memory and establishes a contemplative space for both performers and audiences. In the next chapter, the researcher will explain the research and creation process of this work, detailing how each stage of Hawkins' theory is tangibly implemented in the dancers' movements and the overall dance composition.

RESEARCH METHOD

This research uses a descriptive qualitative approach with a practice-led research framework, where artistic practice forms into a final result and a key process in exploring and conveying knowledge. In research-led practice, artistic experience and the dancer's body become the primary empirical sources, making art research theoretical and substantively practical (Rustiyanti et al., 2019). This approach provided the researcher with the opportunity to reflect on the creative process and use direct experience as the essential source of data (Hendriyana, 2018).

The researcher collected the data in this study through three main techniques, namely:

1. Observation: conducted participatively on the life of the community in Kertosari Village and its

surroundings, particularly in batik activities and Reog performances.

2. Interviews: conducted with local batik artists, cultural figures, and dancers involved in the project.

3. Documentation study: in the form of collecting pictures, videos of the training process, and other supporting documents during the creation process.

In designing choreography, the researcher applies the theory of Alma M. Hawkins, which consists of three main stages: exploration, improvisation, and formation (Hadi, 2003). These stages are used not only as a technical structure but also as a methodological framework that serves as a guide throughout the entire creation process:

1. Exploration

The researcher conducted the exploration by identifying and absorbing relevant local elements, both visually, textually, and contextually. The researcher conducts direct observations of the batik-making process, observing hand gestures while *canting* (drawing the motifs using a tool named *canting*), rolling fabric, and the characteristic motifs. Additionally, the Reog performance is observed as a source of movement dynamics and character as well. Elements such as the head movement of *Singo Barong*, *jathilan*³ steps, and drum beats become material for bodily explorations.

2. Improvisation

The researcher conducted the improvisation along with five selected dancers in a practice space designed as an open area for movement exploration. The researcher did not provide a fixed movement structure but instead offered stimuli through keywords, sounds, and visual materials (such as photos of Reog batik motifs). Dancers were asked to respond spontaneously, and each bodily response is recorded and noted by the researcher for analysis and selection.

3. Formation

At this stage, the researcher rearranged the results of exploration and improvisation into a complete choreography. This process included the floor patterns arrangement, dramatic structure, property arrangement, costumes, and space composition. The researcher also aligned movement elements with the cultural narrative intended to be conveyed. The structure of the work was divided into three main parts: the opening (introduction of batik motifs), the middle section (characteristics of Reog), and the closing (transformation of batik as cultural identity).

This method enabled the researcher to create an aesthetic dance while concentrating on reflective work that expands the understanding of Ponorogo culture. The researcher will provide a detailed explanation in the discussion segment, emphasizing the dynamics of each practice session, the artistic decisions made, and the bodily interpretations related to the meaning of the local culture.

RESULTS AND DISCUSSION

This section outlines the choreography process of the Ponoragan Batik Dance developed by the researcher and choreographer as an artistic response to the rich culture of Ponorogo, especially the Reog patterned batik. The concern over the fading visual identity of regional batik, which once thrived in the daily lives of the community, inspired the researcher to create this work. This creative process is both interpreted as an aesthetic effort and as a form of active involvement in reflecting the values of local culture that are now undergoing a transformation of meaning amidst the dynamics of the times (Mulyanto, 2018; Safitri, 2015).

The researcher employed a practice-led research approach, which positions artistic practice at the core of knowledge exploration and creation (Hendriyana, 2018). In this approach, knowledge is not derived solely from theory; instead, it emerges from bodily experience, creative intuition, and social interactions during the creative process. The journey of creativity transitions from the body to the stage and from social environments to artistic spaces, facilitated by direct experiences with cultural practitioners.

Observations of batik-making practices provide a vital foundation for understanding motion material. As illustrated in Figure 1, the researcher observed the process of creating *batik tulis* at a production house in Kertosari Village. This process illustrates that batik-making is a specialized craft imbued with symbolic value, a strong work ethic, and characteristic rhythmic repetition. The interaction of the researcher with artisans, such as Dian Fajar Riyono, the owner of Fajar Batik Ponorogo, enhances the researcher's understanding of the local narratives embedded in each *Reog* batik motif (Riyono, 2023).



Figure 1. Direct observation of the process of writing *batik tulis Ponorogo* (Source: Personal documentation, 2025)

Framework

The framework for preparing choreography draws on the choreography process theory proposed by Alma M. Hawkins, as analysed by Hadi (2003). Hawkins emphasizes that the creation of dance begins with intuitive and reflective bodily experiences rather than just structured movement forms. In this context, the body is viewed as a repository of social and emotional experiences, as well as a source of authentic ideas (Hawkins, 1988). Consequently, this creative process is developed gradually through stages of exploration, improvisation, and formation, with each stage integrating both field experiences and personal insights.

Throughout this process, the choreographer established strong communication with the local arts and education community. For instance, in discussions with Wisnu Hadi Prayitno, the Chairman of the Ponorogo Arts Council, it was highlighted that the Reog motif batik is not merely a visual symbol; it plays a significant role in the cultural preservation movement through body imagery and narrative. This emphasizes the role of dance as a medium for cultural representation and offers a space for the creation of new meanings (Prayitno, 2025).

This discussion highlights that the creation of the Batik Ponoragan Dance resulted in a choreographic structure and embodied a form of cultural collaboration that engaged visual, kinesthetics, and emotional dimensions. In contemporary choreography practice, the creation process aims to produce not just a dance form but also a space for reflection on social experiences and self-identity. This perspective aligns with the views

of Pitaloka and Soemaryatmi, who claim that dance creation can serve as a medium for articulating personal experiences while responding to the evolving cultural dynamics around it (Pitaloka & Soemaryatmi, 2023). The dancers' bodies transform from mere artistic instruments into vessels that convey identity, collective memory, and the spirit of local cultural revitalization. As Widyastutiningrum noted, choreography is not simply the product of dance techniques; it is also a social process that incorporates the dynamics of the space and time in which it takes place (Widyastutiningrum, 2021).

Exploration Phase

The exploration stage is the initial stage in the dance creation process. It serves as a platform to discover movement material through bodily experiences, observations, and emotional responses to a specific theme. According to Hawkins, this stage allows dancers and choreographers to access personal and intuitive movement possibilities that are not confined by fixed forms (Hadi, 2003). This stage is crucial as it establishes the foundation for building relationships among the body, space, and ideas. It also fosters deep engagement among artists in understanding the values they wish to express through dance (Hawkins, 1988; Hendriyana, 2018). In this context, exploration is not just a quest for form; it is also a process of reestablishing the body as a creative tool and a medium for cultural interpretation.

The initial stages of the choreography process begin outside the studio, in the Ponorogo community. The choreographer visits Kertosari Village yearning to learn and explore the cultural roots of batik, which thrived in the 1960s. Although the number of batik makers has significantly declined, the essence of tradition remains alive through the batik-making activities of some elderly women. During the first few days, the focus is on observation and documentation. The activities of the batik makers are closely observed, including small yet meaningful movements such as lifting fabric, blowing on the canting, and folding batik. These gestures serve as the initial inspiration for the choreography. Referring to Hawkins' perspective (Hadi, 2003), the human body is not only a medium for creation but also a source of artistic expression.

The music used in the exploration process aims to capture the typical atmosphere of Ponorogo batik. The sound illustrations are dynamic, featuring an agile and spirited rhythm that reflects the diligence of batik makers in their craft. This musical composition incorporates

elements of East Javanese music, particularly rhythmic patterns from Reog music, which are characterized by a fast tempo and strong beats. This combination serves as a sound backdrop and a kinesthetics stimulus that influences the dancer's movement. Through music, the working atmosphere of batik making and the spirit of Reog are reintroduced into the studio, serving as a foundation for body expression.

Exploration exercises are categorized into three: daily gestures, drawing batik gestures, and symbolic gestures. The movements such as stooping while folding fabric, blowing into a canting, or the symbolic expression of the Singo Barong motif are translated into movement phrases. During these exercises, mirrors are not used, allowing the dancers to focus on feeling the movement from within their bodies rather than concentrating on visual aspects. In the second week, batik fabric is incorporated into the practice. Dancers explore its potential movements, such as swinging, rolling, pulling, or wrapping it around their bodies. A significant moment occurred when a dancer spontaneously wrapped her body in the fabric and then slowly opened it. This movement was later interpreted as a symbol of the rebirth of the batik tradition.

The exploration concluded with a collective reflection session, during which the dancers shared their experiences of engaging with a culture that had previously felt foreign to them. This process opened new avenues of understanding and fostered emotional connections to the theme being explored. The movements that emerged were quite diverse, ranging from subtle micro movements like shaking finger that resembled drops of night, to larger macro movements such as spiral jumps that symbolized the act of rolling fabric. Some distinctive movements that developed during this process include:

- "*Liris Canting*": a gentle, repetitive hand movement flowing diagonally from the lower left to the right.
- "*Gelar Panji*": a movement that involves slowly spreading fabric from above the head to the floor.
- "*Kuda Goyang*": dynamic hip movements that mimic the stamping of a horse in Reog.
- "*Selayang Warna*": hand movements that polish the air, as if painting colour onto the surrounding space.

Improvisation Phase

Improvisation is the stage where dancers have the freedom to respond spontaneously to the

stimuli developed during the exploration stage. In her book "Creating through Dance," Hawkins describes improvisation as the spontaneous processing of movement ideas that arise from emotional experiences and body intuition (Hadi, 2003). This stage is vital for exploring movement qualities that are personal and authentic to each dancer, while also creating opportunities for non-linear meanings. Improvisation allows dancers to discover their unique body language and enhances the dynamics of choreography before the movement material is formalized (Hawkins, 1988). In the context of culture-based creation, improvisation acts as a medium to bridge traditional and contemporary expressions (Hendriyana, 2018).

In this stage, the dancers are encouraged to respond creatively to various stimuli, including sound recordings, images of batik motifs, and movements from the previous exploration phase. The choreographer provides "triggers" without giving explicit directions on the form of movement. Referring to Hawkins (Hadi, 2003), this phase suggests that the body becomes an extension of the imagination. One improvisation method used is called "fabric response," where dancers interact with batik cloth and the ambient sounds from the batik maker's home. Without a time limit, movements emerge from the dancers' emotional and sensory connections to the materials. Group improvisation is also explored, with dancers paired to create body interactions based on local narratives, such as the conflict between *Singo Barong* and King *Klono Sewandono*. While the movements may not always be technically perfect, they possess a strong and authentic expressive power.

The choreographer keeps a choreography diary to document the entire process, including movement ideas, dancers' responses, and visual possibilities. From the various options that emerge, the choreographer selects movements based on their emotional intensity rather than just their visual appeal. A balance is established between the freedom of improvisation and the emotional direction of the work, guided by a key question: *What does the body feel when recalling batik as a cultural experience?*

Formation Phase

The formation stage involves arranging and organizing movement material into a cohesive choreography structure. According to Hawkins (in Hadi, 2003:70), this process consists of consciously arranging experiences, shapes, and emotions into an artistic unity that possesses a dramatic direction. At this stage, movement is combined and

organized around space, props, dancers, and musical accompaniment, creating a communicative composition. The choreographer plays the role of meaning-maker through their choices, repetitions, and the arrangement of movement intensity (Widyastutiningrum, 2021). In essence, the formation stage is where the body transitions from merely dancing to narrating a complete story.

At this stage, the choreographer starts to organize the movement material gathered from the exploration and improvisation process into a cohesive structure for the dance work. The choreography consists of three main sections that build a narrative and dramatic flow, with a total duration of approximately 5 minutes.

The opening scene portrays the daily life of batik makers in Ponorogo. The movements showcased in this scene draw inspiration from various batik-making activities, such as using a canting to apply wax, spreading the cloth, folding it, and drying the wax. The dancers use both linear and diagonal floor patterns to reflect the meticulous and repetitive nature of batik work. The background music features a slow tempo, incorporating wooden instrument sounds along with the sound of dripping water, which creates a contemplative atmosphere. This visualization is based on direct observations of batik-making practices at the production house of Dian Fajar Riyono, a batik craftsman in Kertosari Village (Riyono, 2023).

Scene 2: The Connection between Batik and Community Arts (±1 minute 30 seconds)

This segment illustrates the symbolic relationship between batik and local arts, particularly Reog. Dancers incorporate batik fabric as a dramatic element, twisting and swinging it as an extension of their bodies. The character of movement in this section is influenced by Reog figures such as *Singo Barong* and *jathilan*. This connection was developed through discussions with Wisnu Hadi Prayitno, the Chairman of the Ponorogo Arts Council. He explained that the Reog motif batik began to gain popularity as a visual identity for the region in 2015 (Prayitno, 2025). The accompanying music blends elements of Reog gamelan with a fast tempo and high dynamics, embodying the vibrant spirit of the Ponorogo community as they revive their cultural heritage.

Scene 3: Completion and Collective Cooperation (Approximately 1 minute 30 seconds)

The final scene depicts the completion of the batik-making process as a symbol of community collaboration. Dancers form a spiral formation and interact in pairs, illustrating a shift

from individual work to interconnected efforts. The performance concludes with the movement of folding the fabric and bringing it to the centre of the stage, symbolizing the storage of values and hopes. This process reflects the ideas of Fitria Jamil, a player in the batik industry and owner of Batik Neotral, who emphasizes that modern batik-making requires a synergy between preserving tradition and fostering cross-generational collaboration (*Personal Interview*, 2023).

During the preparation of the choreography, the choreographer engaged in extensive discussions with Dedy Setya Amijaya, M.Sn, the Art Director of Padepokan Langen Kusuma. They focused on the formation of spatial dynamics, lighting arrangements, and costume design. The costumes feature a Reog motif created using batik and natural dyes, combined with contemporary silhouettes to enhance movement flexibility (Mulyanto, 2018). This choreography transcends mere movement arrangement; it aims to create a bodily narrative that prompts social and cultural reflections. In line with Hawkins' perspective, the process of choreography integrates form, experience, and emotion, establishing dance as a living and transformative cultural language (Hawkins, 1988).



Figure 2. Depicts the process of making hand-drawn batik (Source: Personal documentation, 2025)



Figure 3. Illustrates the connection to community art (Source: Personal documentation, 2025)



Figure 4. Illustrates the connection to community art (Source: Personal documentation, 2025)



Figure 5. Shows the completion of the batik process, highlighting the collaborative efforts of the community (Source: Personal Documentation, 2025).

Reflection on the Work

Aesthetically, this piece does not focus on the complexity of movement techniques. Instead, it emphasizes the richness of meaning and the emotional transformation of the dancers. The choreography illustrates not only the "what" and "how" of movement but also the "why" behind the significance of these movements for their cultural identity. This perspective aligns with Hawkins' view that choreography is "a journey from experience to form" (Hadi, 2003).

This work documents a culture that is gradually collapsing. Through a practice-led research approach, the researcher creates artistic works and fosters critical awareness among dancers and the observing community. It was first presented at the Pendapa⁴ of Ponorogo Regency and received a positive response, especially from the local batik community. The work highlights the significance of dance as a medium for reinterpreting identity. In Batik Ponoragan Dance, the body does not merely move; it speaks, remembers, and celebrates. Choreography becomes a language that connects the past and present in a single cultural expression.

CONCLUSION

The process of creating the Ponoragan Batik Dance illustrates that choreographic practice can effectively reflect and respond to marginalized local cultures. By incorporating Reog batik motifs as inspiration for both visual elements and movements, this work successfully forges a deep connection between the dancer's body and the cultural narrative of the Ponorogo community. Utilizing a practice-led research approach and drawing on the theoretical framework of Alma M. Hawkins, the stages of exploration, improvisation, and formation provide a flexible yet profound structure for the creative process. Each stage enables dancers and choreographers to engage with, interpret, and reinterpret cultural values in a contextual and personal way.

A significant finding of this research is that dance serves as a medium of expression and a space for negotiating between traditional and contemporary ideas. This work demonstrates that a practice-based dance creation method can result in a performance that is not only aesthetically pleasing but also rich in narrative, historical, and social significance. The Batik Ponoragan dance exemplifies how cultural revitalization can be achieved through participatory and reflective art, allowing for the revival of collective memory using body, space, and movement.

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