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Correspondence Address:

Study Programme: Art Education,
Drama, Dance, and Music Faculty of
Language and Art, State University of
Surabaya

Gedung T11 Kampus Lidah, Jalan
Kampus Lidah Unesa, Surabaya 60213
Telepon : +6231-7522876, Faksimil :
+6231- 7522876

webs :

<http://sendratasik.fbs.unesa.ac.id>

e-mail :

pendidikansendratasik@unesa.ac.id

THE DANCE WORK SANGGA: VISUALIZING A PILLAR AS THE FOUNDATION OF FAMILY SUPPORT THROUGH DRAMATIC DANCE

Syifa Khoirunnisa ¹, Dra. Jajuk Sasanadjati, M.Hum.

¹State University of Surabaya, Surabaya, Indonesia

²Unesa University, Surabaya, Indonesia

Email: syifakhoirunnisa.22019@mhs.unesa.ac.id

Abstract: *Sangga* is a dramatic dance work inspired by the phenomenon of family life, particularly the role of a family supporter who serves as the primary pillar in maintaining family harmony, balance, and continuity. The concept of the supporter is interpreted as an individual who bears responsibilities, provides protection, and willingly makes sacrifices for the welfare of family members. Although this role is essential in sustaining family life, it often remains unnoticed despite the significant burdens and challenges it carries. This phenomenon became the central source of inspiration for the creation of *Sangga*, which seeks to visualize the emotional and social experiences of the family supporter through dance. The choreographic concept is developed from everyday actions associated with supporting roles, such as carrying, sustaining, enduring, protecting, maintaining balance, embracing, and lifting burdens. These movements are explored, improvised, and transformed through a process of stylization, resulting in dance vocabulary that possesses both aesthetic qualities and symbolic meanings. The movement development not only represents physical actions but also conveys emotional experiences, including perseverance, pressure, vulnerability, affection, responsibility, and sacrifice. The creative process of *Sangga* applies Jacqueline Smith's Construction Method I, which includes the stages of initial stimulation, determining the dance type, selecting the mode of presentation, exploration, improvisation, evaluation, selection, and refinement. Additional support is drawn from Alma M. Hawkins' creative process framework, emphasizing experimentation and movement discovery as essential components in choreographic creation. Through these approaches, the choreographer systematically transforms conceptual ideas into an integrated dance composition.

Keywords: Sangga, Family Supporter, Pillar, Dramatic Dance.

1. INTRODUCTION

The family is the fundamental social system that plays a significant role in shaping character, personality development, and the continuity of every individual's life. From birth, individuals grow and learn within the family environment, making the family the first institution to instill values, norms, responsibilities, and patterns of social interaction. It also serves as a space that provides security, affection, protection, and support for each of its members. However, family life is not always stable. Various issues, including increasing economic demands, changing social conditions, differences in perspectives between generations, and internal conflicts arising in everyday life, may influence relationships among family members.

These circumstances often create pressures that challenge a family's ability to maintain harmony. Amid such conditions, the role of the family supporter emerges as a vital element in preserving the balance, unity, and continuity of family life. This role is manifested through daily responsibilities and actions performed consistently, although it frequently remains unnoticed. The contribution of the family supporter is often recognized only through the outcomes achieved rather than through the struggles endured. Nevertheless, this role is one of the determining factors in a family's ability to survive and adapt to continuously evolving challenges.

The uniqueness of the family supporter lies in occupying a position between the various pressures and demands that arise within family life. This individual becomes a source of dependence for other family members when difficulties occur while simultaneously being expected to provide security and solutions to various problems. At the same time, the family supporter carries substantial burdens, including economic, emotional, and social responsibilities. These burdens are often invisible because they are endured silently to maintain family stability. Such conditions create a complex relationship between strength and vulnerability.

On the one hand, the family supporter is expected to remain resilient, strong, and capable of sustaining the family. On the other hand, this individual is also a human being who may experience exhaustion, emotional pressure, and even moments of imbalance. Therefore, the role of the family supporter is not static but continuously evolves in response to changing situations, family needs, and life challenges. Every transformation within the family influences how this role is performed, requiring continuous adaptation.

Within the field of performing arts, particularly dance, the representation of the family supporter has rarely been explored as the primary concept of artistic creation. Most dance works focus on general family themes such as affection, togetherness, or domestic conflict without positioning the family supporter as the central subject. In fact, the concept of a family supporter offers rich symbolic meanings that can serve as a valuable source of choreographic inspiration. The choreographer's interest in this phenomenon stems from the observation that the role of the family supporter is generally understood merely as a practical function within the family rather than as a symbol of perseverance, resilience, and sacrifice.

Experiences of carrying burdens, maintaining balance, enduring pressure, and protecting other family members are closely related to everyday social life. These experiences possess strong potential to be translated into movement vocabulary capable of conveying both symbolic and emotional meanings. Through dance, these experiences are not only transformed into choreographic expressions but also become a medium for encouraging audiences to reflect upon the significance of the family supporter within family life.

In this dance work, the family supporter is interpreted as an individual who bears responsibility, provides protection, maintains balance, and willingly sacrifices for the welfare of the family. This interpretation forms the conceptual foundation of the creative process. The choreography is developed from everyday actions such as supporting, carrying, enduring, protecting, balancing, embracing, lifting, and holding. These movements are subsequently explored, improvised, and refined into stylized dance vocabulary that

transcends literal representation while embodying aesthetic and symbolic values.

The movement development illustrates the changing circumstances experienced by the family supporter, beginning with a harmonious family atmosphere, followed by the emergence of pressures, increasing responsibilities, and continuous efforts to maintain balance amidst various challenges. Consequently, movement functions not only as a medium of artistic expression but also as a means of communicating perseverance, sacrifice, and resilience in sustaining family life.

The urgency of this dance work lies in the need to increase awareness of the role of the family supporter, whose contributions often remain overlooked despite their essential significance. The choreography visualizes the pillar as a symbol of strength that supports, protects, and withstands the pressures encountered within family life. This symbolism is expressed through movement dynamics that portray a family's journey—from harmony, through conflict and increasing burdens, to the struggle to restore balance and preserve family unity. These choreographic transformations are intended to represent the process experienced by the family supporter in fulfilling their responsibilities.

Through this dance performance, the choreographer seeks not only to present an artistic expression but also to communicate a representation of social experiences that closely reflect everyday life. The work aspires to raise awareness that behind the integrity of every family stands an individual who works, struggles, and sacrifices, often without recognition. Therefore, *Sangga* possesses not only aesthetic value but also reflective significance, inviting audiences to understand and appreciate the indispensable role of the family supporter in maintaining the balance, harmony, and continuity of family life.

2. METHOD

This study employs a qualitative descriptive approach to explore the choreographic creation process of the dance work *Sangga*. Data were collected through movement exploration, documentation, reflective observations by the choreographer, and relevant literature related to choreography and dance composition. The creative process is viewed as a systematic choreographic practice involving the development of movement into a unified dance composition through the integration of form, technique, and content. These three elements are inseparable, as form represents the visual appearance of dance, technique refers to the dancer's ability to execute movement effectively, and content embodies the ideas, emotions, and meanings communicated through the performance (Hadi, 2017). The creative process of *Sangga* follows Construction Method I proposed by Jacqueline Smith and is further supported by the creative process framework of Alma M. Hawkins. The stages include:

1. Initial Stimulation, The creative process began with the choreographer's interest in the often-overlooked role of the family supporter, whose responsibility is essential in maintaining family balance and unity. Observations of everyday family life, combined with personal reflection on family relationships, became the primary source of inspiration. This initial stimulus was developed into a choreographic concept by interpreting

- the family supporter as a symbol of strength, sacrifice, protection, and resilience in facing life's challenges.
2. Exploration, During this stage, the choreographer explored various movement possibilities that reflected the conceptual framework of the work. Exploration was inspired by everyday actions such as supporting, carrying, enduring, maintaining balance, protecting, embracing, and lifting burdens. These movements were experimented with through variations of space, time, energy, body levels, directions, and movement qualities to generate a diverse range of choreographic vocabulary. Body expression was also explored to portray the emotional transformations experienced by the family supporter throughout different situations in family life.
 3. Improvisation In this phase, dancers were encouraged to develop spontaneous movements based on the predetermined theme. Improvisation allowed new movement possibilities to emerge naturally while remaining consistent with the artistic concept. This process provided dancers with opportunities to embody the physical sensations of carrying burdens, experiencing pressure, maintaining balance, and interacting with other performers, resulting in movements that were more expressive and organically connected to the work.
 4. Composition At this stage, the choreographer organized the movement material into a dramatic structure portraying a harmonious family situation, the emergence of conflicts and responsibilities, the increasing burdens carried by the family supporter, and the continuous effort to restore family balance. In addition to arranging movement sequences, this phase included the design of floor patterns, group compositions, movement dynamics, musical accompaniment, makeup, costumes, and other artistic elements to ensure that every aspect of the performance effectively supported the artistic concept.
 5. Evaluation, The evaluation stage aimed to assess the consistency between the conceptual framework, movement composition, choreographic structure, and the communication of artistic meaning. The results of the evaluation were used as the basis for revision and refinement, ensuring that the final dance work effectively represented the symbolic meaning of the family supporter while maintaining aesthetic quality and communicative value.

The choreographic analysis of *Sangga* is based on the choreography theory of Y. Sumandiyo Hadi, Jacqueline Smith's Construction Method I, and the creative process framework developed by Alma M. Hawkins

3. RESULTS AND DISCUSSION

3.1 Results

The dance work *Sangga* is inspired by the phenomenon of the family supporter, a figure who plays a vital role in maintaining the balance, harmony, and continuity of family life. The family supporter is interpreted as an individual who carries responsibilities, provides protection, and willingly makes sacrifices to fulfill the needs and ensure the well-being of other family members. Despite the significance of this role, the family supporter often receives little recognition because the

sacrifices made are carried out quietly and become part of everyday life. This phenomenon serves as the primary source of inspiration for the creation of the dance work *Sangga*.

Sangga is presented as a dramatic dance that emphasizes storytelling, conflict, and emotional expression through movement. Rather than portraying the family supporter literally, the work visualizes this figure through symbolic movements representing resilience, strength, responsibility, care, and sacrifice. The choreographic vocabulary, developed through stylized and communicative movements, reflects the struggles of an individual in supporting the family, facing various life challenges, and striving to preserve family unity amid life's changing circumstances.

The performance is structured into several dramatic scenes that illustrate the journey of a family's life. It begins with a harmonious atmosphere symbolizing a strong family foundation, gradually develops into conflicts that represent pressure, burdens, and instability within the family, and reaches a climax before concluding with a resolution that highlights the importance of mutual support, appreciation for sacrifice, and the restoration of family harmony. This dramatic progression is designed to create an emotional experience that enables the audience to deeply engage with the meaning conveyed throughout the performance.

The realization of the artistic concept is further strengthened by supporting theatrical elements that work together as an integrated whole. The musical accompaniment enhances the emotional atmosphere of each scene, ranging from calmness and hope to tension and dramatic climax. Lighting design directs the audience's focus, defines the performance space, and reinforces the dramatic mood throughout the work. Costumes and makeup support the visual identity of the performance, while floor patterns and group compositions symbolize relationships among family members, illustrating connection, support, conflict, and the restoration of balance. These artistic elements collectively contribute to expressing the central theme of the work.

Through *Sangga*, the choreographer seeks to present a reflection on the often-overlooked role of the family supporter. Beyond offering an aesthetic dance performance, the work conveys moral values of resilience, responsibility, compassion, sacrifice, and the importance of maintaining harmony within the family. Ultimately, the audience is expected not only to appreciate the artistic qualities of the performance but also to empathize with, understand, and value the significant role of those who serve as the pillars of their families while reflecting on the importance of responsibility and togetherness in sustaining family life.

3.2 Discussion

The use of strong yet fluid movement qualities represents the family supporter as an individual who bears responsibility while confronting various pressures encountered in family life. Conversely, movements involving mutual support, embracing, and balancing symbolize the interdependence among family members and their collective strength in overcoming challenges. Through this choreographic development, *Sangga* visualizes the perseverance,

resilience, and sacrifice of the family supporter in maintaining family unity and stability.

The dramatic structure of *Sangga* is designed to construct a coherent narrative progression, enabling the audience to understand the choreographic concept gradually throughout the performance. Each section is interconnected, illustrating the evolving experiences of the family supporter within the dynamics of family life. The choreographic structure is divided into three main sections: the beginning, the middle, and the ending.

The beginning portrays a harmonious family atmosphere characterized by togetherness, affection, and stability. This section establishes the emotional foundation of the work by presenting a peaceful and balanced family environment. The middle introduces the emergence of burdens, responsibilities, pressures, and conflicts that challenge the family supporter. Through changes in movement dynamics, spatial composition, and emotional intensity, this section depicts the struggles involved in maintaining family harmony despite increasing adversity. The ending illustrates the continuous effort to restore balance and preserve family unity. It symbolizes the perseverance, responsibility, and sacrifice embodied by the family supporter, emphasizing that resilience and unwavering commitment remain the foundation of a harmonious family despite life's challenges.



The emergence of burdens, pressures, and conflicts that must be confronted by the family supporter.



The effort to maintain family balance and unity.

Sangga adopts the dramatic dance type because its choreographic structure presents a narrative progression that illustrates the journey and changing circumstances experienced by the family supporter. The work emphasizes not only the aesthetic quality of movement but also the communication of events and emotional experiences through the gradual development of dramatic situations from the beginning to the end of the performance.

The creation of *Sangga* demonstrates how choreography can function as a medium for interpreting social realities through artistic expression. Rather than presenting the family supporter as a literal figure, the work transforms the lived experiences of responsibility, sacrifice, and perseverance into symbolic movement, allowing the audience to engage with the subject through interpretation rather than direct representation. This approach positions dance not only as an aesthetic performance but also as a reflective medium capable of communicating complex social values and emotional experiences.

The choreographic concept emphasizes the symbolic meaning of support and balance. Throughout the performance, the recurring movement motifs of carrying, sustaining, lifting, resisting, and

recovering represent the continuous responsibilities assumed by the family supporter. These movements are intentionally repeated with different dynamic qualities and spatial relationships, illustrating that responsibility is not a single action but an ongoing process requiring physical endurance, emotional resilience, and unwavering commitment. The gradual transformation of these movement motifs reflects the changing circumstances experienced within family life, where stability is constantly challenged by external and internal pressures.

The dramatic structure plays a significant role in communicating the narrative without relying on verbal explanation. The progression from harmony to conflict and finally to restoration creates an emotional arc that allows the audience to experience the psychological journey of the family supporter. Rather than presenting conflict as an isolated event, the choreography illustrates how emotional burdens gradually accumulate before reaching a critical point. This dramatic progression strengthens the audience's emotional engagement and reinforces the central message that maintaining family harmony requires continuous effort, sacrifice, and mutual understanding.

Group choreography further reinforces the conceptual framework of the work. Interactions among the dancers symbolize relationships within the family, where each individual influences the stability of the collective structure. Moments in which dancers physically support, separate from, or reconnect with one another become visual metaphors for dependence, responsibility, conflict, and reconciliation. Changes in spatial organization, including the transition from symmetrical to fragmented formations and their eventual reintegration, represent the fluctuating balance of family relationships. Consequently, floor patterns serve not merely as compositional devices but also as symbolic representations of emotional and social conditions.

The integration of movement with supporting theatrical elements contributes significantly to the communication of meaning. Musical accompaniment establishes the emotional atmosphere of each scene by reinforcing dramatic intensity and guiding the audience through the changing emotional landscape of the performance. Similarly, lighting design functions as a narrative device that directs visual focus, defines spatial dimensions, and strengthens dramatic transitions. Costumes and makeup maintain a neutral visual identity, enabling audiences to concentrate on expressive movement rather than individualized characterization. The interaction among these artistic components creates a unified performance language in which each element supports the others in conveying the central theme.

The work also reflects the application of choreographic principles proposed by Y. Sumandiyo Hadi, particularly the relationship between form, technique, and content in dance composition. The choreographic form is constructed through organized movement sequences, spatial arrangements, rhythmic variation, and dramatic progression, while the technical dimension is realized through the dancers' control of movement quality, coordination, and expressive performance. These formal and technical aspects are integrated with the thematic content, ensuring that every choreographic decision contributes to expressing the values of responsibility, sacrifice, resilience, and protection embodied by the family supporter. As a

result, aesthetic form and conceptual meaning become inseparable components of the artistic work.

Furthermore, the creative process reflects the choreographic approach described by Alma M. Hawkins, in which exploration, improvisation, and composition are interconnected stages of artistic development. Movement exploration enabled the choreographer to investigate bodily responses associated with supporting, carrying, and protecting. Improvisation provided opportunities to discover expressive variations that reflected emotional tension and resilience, while composition organized these discoveries into a coherent dramatic structure. This sequential process allowed intuitive movement experiences to evolve into meaningful choreographic expressions capable of communicating complex emotional and social narratives.

The work also demonstrates the relevance of dramatic dance in addressing contemporary social issues. While the family supporter is commonly associated with the role of a father, *Sangga* intentionally broadens this interpretation by emphasizing the universal values of responsibility, protection, and sacrifice rather than focusing on a specific individual. Consequently, the audience is encouraged to interpret the work according to their own personal experiences and family backgrounds. This openness of interpretation enhances the communicative potential of the choreography and extends its relevance beyond a single social context.

Overall, *Sangga* illustrates how choreography can translate abstract social values into meaningful artistic experiences through symbolic movement, dramatic structure, and integrated theatrical elements. The work not only fulfills its artistic objectives by presenting a coherent dramatic performance but also functions as a medium for social reflection. By inviting audiences to recognize the often-overlooked role of the family supporter, the choreography encourages greater appreciation of responsibility, perseverance, sacrifice, and collective commitment in maintaining family harmony. In this way, *Sangga* contributes not only to the development of contemporary choreographic practice but also to broader discussions regarding the social and cultural significance of dance as a form of artistic communication.

4. CONCLUSION

Sangga is a dramatic dance work inspired by the phenomenon of family life, particularly the role of the family supporter who embodies responsibility, sacrifice, and resilience in maintaining family unity. The choreography is developed through movement exploration derived from everyday actions such as supporting, carrying, enduring, and protecting. These movements are subsequently stylized to create a choreographic vocabulary that possesses both aesthetic value and symbolic meaning.

Throughout the creative process, supporting artistic elements—including digitally composed music, corrective makeup, hairstyling, costumes, fabric props, lighting design, and floor patterns—were carefully integrated to strengthen the dramatic atmosphere and effectively communicate the artistic concept. Each element performs a complementary artistic function, collectively visualizing the struggles, pressures, affection, and perseverance experienced by the family supporter within the family structure. Through *Sangga*, the choreographer hopes to encourage audiences to recognize the

essential role of the family supporter in preserving balance, harmony, and continuity within family life. Beyond serving as a medium of artistic expression, this dance work also functions as a space for reflection, inviting society to appreciate the sacrifices, responsibilities, and unconditional love that are often given without expectation of recognition or reward.

AUTHOR CONTRIBUTIONS

The author was solely responsible for all stages of this study and the creation of the dance work. The author conceived and developed the initial research idea based on the phenomenon of the family supporter as the central source of artistic inspiration. The author designed the research framework, formulated the artistic concept, determined the choreographic approach, and developed the dramatic structure of the performance. The author also conducted the literature review, collected and interpreted relevant data, and integrated theoretical perspectives into the creative process.

In the artistic creation stage, the author explored movement materials, developed movement motifs, composed choreographic sequences, designed floor patterns, and determined the performance structure. The author was responsible for coordinating rehearsals, directing the dancers, evaluating and refining the choreography, and ensuring the coherence of the artistic presentation. Furthermore, the author contributed to the conceptual development of the supporting performance elements, including music, lighting, costumes, makeup, and stage composition, to strengthen the overall dramatic expression and artistic message of the work.

The author carried out the data analysis, interpreted the artistic findings, and examined the relationship between the creative process and the final performance. In addition, the author prepared the original manuscript, conducted multiple revisions, edited the content for academic quality and clarity, responded to editorial suggestions when applicable, and approved the final version of the manuscript for publication. The author accepts full responsibility for the accuracy, integrity, and originality of the research and the artistic work presented in this study.

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