

Coaching of the Kandaga Dance Studio, Leader of Rd. Yetty Mamat through Making Pangayoman Dance Tutorial Videos

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ABSTRACT

Introducing the traditional arts of West Java in many forms, including through education, both formal at school and non-formal, in this case the studio as one of the roles in it. Kandaga Sunda Dance Studio is one of the studios that take part in the preservation and development of Sundanese dance in West Java. The Kandaga Sunda Dance Studio under the leadership of Mrs. Yetty Mamat was established on June 12, 1974. During the pandemic, the Kandaga dance studio experienced a drastic decline in terms of its fans. Many students have stopped practicing on the grounds of protecting themselves from the dangers of the Covid-19 virus, coupled with local government regulations regarding restrictions on activities in the community. This is a problem that can have an impact on the sustainability of the preservation of his work. Therefore, a coaching effort is needed that uses a developmental approach to the use of technology in dance learning. Making dance tutorials through video media is one of the alternatives chosen by the community service team from the dance education department of the University of Indonesia Education. In this community service activity, the team uses the action research method. The form of activity carried out is to provide guidance to the Kandaga studio by identify the problems, determine the dance material that will be used as a model for dance technique tutorials for studio students, recording for video tutorials, conduct training through video tutorials that have been produced.

Keywords: *Coaching of the Kandaga dance studio, Yetty Mamat, Pangayoman dance tutorial videos.*

1. INTRODUCTION

Dance is one part of the richness of art and culture in West Java with various types. Dance in West Java is divided into several clumps, the dance family in West Java itself is divided into several types, namely Tayub Dance, Jaipongan Dance, Pencak Silat, Puppet Dance, Cirebon Mask Dance, New Creation Dance and Folk Dance [1]. Dance figures in West Java have played a major role in creating and preserving the art of dance so that it is sustainable to this day. West Java is very rich with traditional arts that are well known to foreign countries. Introducing the traditional arts of West Java in many forms, including through formal education in schools or non-formal through dance studios, or also through tourism as stated by Soedarsono in Narawati [2]. There are quite a number of shows that are specially packaged for tourists, especially foreign tourists." This statement illustrates that traditional art can characterize the Indonesian nation and as Indonesian people we must

participate in preserving it, in this case the studio as one of the roles in it. The growth of dance studios in West Java has contributed to the preservation of traditional dance arts, each studio must have its own style. This is in accordance with Masunah's statement [3] namely, "Among classical dance studios there is the Sekar Pakuan Dance Center which was established in 1938; and the Indra Dance Studio which was established in 1967; while in the folklore line, Jugala Group was the first studio to introduce jaipongan in dance performances at the Bandung Municipality since 1976". The studio is a place for non-formal education in teaching several skills for the learning community. Non-formal education is education that is carried out outside of school, is carried out regularly, and has regulations that are not too strict, unlike in schools in general. The purpose of non-formal education in this case is the studio, which is held for the public who are interested in a field, especially dance. Non-formal education can take the form of course organizations for study groups,

educational institutions, studio institutions, and arts groups (Law of the Republic of Indonesia Number 20 of 2003 concerning the National Education System, article 26 paragraph (4). The function of non-formal education is to increase the potential of students' intellectual abilities and improve skills. The characteristics of non-formal education according to Hidayat and Anwar [4], namely:

- Education takes place in society.
- The teacher becomes the necessary facilitator.
- There is no age restriction.
- The subject matter is in accordance with the needs.
- His education time is short.
- The management is integrated and directed.
- The learning aims to provide skills for self-readiness in the professional world.

Dance studios are a means for developing public interest in learning certain dances, especially in the city of Bandung, West Java. Kandaga Sunda Dance Studio is one of the studios that take part in the preservation and development of Sundanese dance in West Java. The Kandaga Sunda Dance Studio, led by Ibu Yetty Mamat, was established on June 12, 1974. Pangayoman dance is one of the creations of Rd. Yetty Mamat in 1982. This dance depicts the agility of the women in Priangan, with the spirit of emancipation being a protector for differences. This is illustrated by the diversity of movements and music that comes from Sundanese dance and the lively and dynamic movements of Cirebonan. The value contained in this dance is about the firmness of a woman, but behind it there is a subtlety or softness that portrays the Priangan women. The Pangayoman dance will be used as a product of the development of the Kandaga studio by making it an audio-visual medium as a tool for Kandaga dance training tutorials. It is hoped that the results of this service will be a motivation for the Kandaga studio to be able to exist in the West Java community in the context of preserving culture, especially the art of Sundanese dance. This is in line with the objectives of community service activities, namely:

- Encouraging community service activities for the dance education department to provide guidance to the Kandaga dance studio led by Rd. Yetty Mamat.
- Encouraging the birth of a model of community service as the flagship of the dance education department in the form of a Pangayoman dance tutorial by Rd. Yetty Mamat.

During the pandemic, the Kandaga dance studio experienced a drastic decline in terms of its fans. Many students have stopped practicing on the grounds of protecting themselves from the dangers of the Covid-19 virus, coupled with local government regulations regarding restrictions on activities in the community. This is a problem that can have an impact on the sustainability of the preservation of his work. Therefore, a coaching effort is needed that uses a developmental approach to the use of technology in dance learning in this case related to how the method must be carried out with distance learning dance learning [5]. "The learning method is a stage or a method used in an interaction activity between students and educators, in order to achieve the learning objectives that have been formulated in accordance with the learning material and the mechanism of the learning method." In this case, the technological approach by making video tutorials can make it easier for students in the studio to master dance. Tharne in Kamayanthi [6] explains online learning is learning that utilizes science and technology with various media such as virtual classes, CD ROMs, voice messages, video streaming, conference calls and electronic mail. In the current era of technology and information development, the use of the term online and offline learning is familiar to the public. Online is a translation of the term online which means having a connection to the internet network, then online learning itself is more directed at maximizing the use of technology as a media or learning aid with various platforms or supporting learning applications that are already available, without doing face-to-face learning [7]. Gikas and Grant [8] stated that when online learning is needed several supporting devices that can be used include computers, laptops, tablets, and smartphones that are actively connected to the internet to get access to learning anywhere and anytime. "The completeness of media in multimedia technology involves the utilization of all five senses, so that the imagination, creativity, fantasy, emotions of students develop in a better direction." Making dance tutorials through video media is one of the alternatives chosen by the community service team from the dance education department of the University of Indonesia Education.

2. RESEARCH METHODS

In this community service activity, the team uses the action research method. Action research (AR) is one type of applied social research which is essentially a social experiment. "Action Research has played a growing role in the field of education in recent years because of its promise for improving the work educators and strengthening the connection between research and practice" [9]. Action research is also an innovation to produce changes in policy procedures by being monitored through social research methods. Some of the steps taken in the service will be described from the

various activities carried out in the process of service activities to provide change through coaching. Observations were carried out in a participatory manner, where the team was involved in studio activities, namely participating in dancing and being a model. This is in line with Sugiono's statement [10].

In this observation, the researcher is involved in the daily activities of the person being observed or used as a resource in the study. While making observations, the researcher participates in doing what the data sources do and shares the joys and sorrows. With this participatory observation, the data obtained will be more complete, sharp, and to the point of knowing at the level of meaning of each behavior that appears. In this Community Service activity, the form of activity carried out is to provide guidance to the Kandaga studio by:

- Identify the problems faced by the Kandaga studio.
- Determine the dance material that will be used as a model for dance technique tutorials for studio students.
- Recording for video tutorials.
- Conduct training through video tutorials that have been produced.

3. RESULTS AND DISCUSSION

3.1. Sundanese Dance Studio Kandaga Bandung

The Sunda Kandaga dance studio in Bandung is located at Jl. Cipedes Tengah No. 137 Kelurahan Sukagalih, Sukajadi Subdistrict, Bandung City. Founded by Mamat Roesdi Musa Sastrawan on June 12, 1974, with an endorsement letter from the Department of Education of the City of Bandung Number: 3326/102.11/J/1986 dated October 9, 1986, has competence in the field of traditional Sundanese dance as well as new creations with full support from people in the field. The chairman, trainer and choreographer at the Sunda Kandaga Dance Studio, Bandung, is Yetty Mamat. He is a student of many teachers including R. Tjetje Soemantri, R. Yuyun Kusumahdinata, R. Nugraha Suradirdja, Irawati Durban Harjo, and Drs. Gugum Gumbira so he mastered many dance families. The holding of this Dance Studio can be used as a place that seeks to maintain and preserve Sundanese art, which is especially focused on dance for the younger generation, both classical dances, jaipongan and new creations. Some of the dance creations created by Yetty Mamat include the White Stork, Kania Tandang, Reundeuk Kameumeut, Pangayoman, Guligah.

3.2. Pangayoman Dance by Yetty Mamat

Pangayoman dance which was created in 1987. The meaning of this dance describes the figure of a Sundanese woman who is lively and authoritative and always protects all those around her. Meaning according to Pelc, namely: "meaning is used semiotically when it is associated with all kinds of signs, not only words, sentences, but also symptoms, symbols, signs, statues or pictures. Representative" The meaning is expressed through agile, firm, and dynamic movements with a lannyap character (strong for female characters). In addition, he mastered several dance groups, this greatly influenced his works because he did not have knowledge from one teacher, but from several teachers including Raden Tjetje Soemantri, R. Yuyun Kusumahdinata, Raden Nugraha Suradirdja, Irawati Durban Harjo, and Drs. Gugum Gumbira who later made this Pangayoman dance included. The Pangayoman dance functions as a performance dance and is danced singly or in groups. The hallmark of the Pangayoman dance in addition to the music that has a distinctive Priangan nuance, there is also a dremayonan nuance, this also affects the naming of the choreographic movements which adopt some movements from the Cirebon Mask dance, such as the names of the Lembeyan and Sepak Soder movements.

The movements in the choreography of the Pangayoman dance are:

- Trisi (Trisi Geber Sampur, Trisi Simpai Sampur)
- Kebut Sampur
- Lontang Gagahan
- Dremayonan 1,2,3,4.
- Ulin Sampur
- Sepak Soder
- Tincak Tilu Kepret
- Gagahan Pola 1,2,3
- Sontengan
- Makutaan
- Seser Obah Taktak
- Ulin Sampur
- Geber Sampur
- Kebut Sampur Totopengan

3.3. Development of the Rd. Yetty Mamat through Making Pangayoman Dance Tutorial Videos

At the beginning of the observation, Pangayoman Dance still did not have the identity of the movement structure. From March to August 2021, the studio training will be carried out in stages, as follows:

- Write the background of the Pangayoman Dance, identify the movements and group them into the main and transitional movements, give a name for each movement that is in the structure of the Pangayoman Dance, and determine the synopsis of the dance with the speakers.
- Make video tutorials for virtual Pangayoman dance lessons



Figure 1 Pangayoman dance and video tutorials (UPI PKm team documentation).

Provide virtual training through video tutorials made by the PKm team of the UPI Dance Education department (figure 1).



Figure 2 Pangayoman dance practice through video tutorial (UPI PKm team documentation).

Carry out an evaluation of the activities resulting from the training.

4. CONCLUSION

From the results of the studio development process through Pangayoman dance training using video tutorials, students who cannot practice directly in the studio find it helpful to practice and understand movement techniques optimally. Studio students can

practice anytime and anywhere. The evaluation is carried out online through the WhatsApp group or through the Zoom meeting. The Kandaga Dance Studio is motivated to make other dance tutorial videos to improve the quality of learning during the pandemic and it will even continue even after the pandemic is over. Learning with the Blended model will be an option for the continuation of learning at the Kandaga dance studio led by Yetty Mamat in the future.

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