



# Video Tutorial for Kania Tandang Dance: Building the Kandaga Studio During the Pandemic

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**Abstract.** The Covid-19 pandemic that occurred in 2020 to date has paralyzed all activities in Indonesia, one of the effects of which is the abandoned studio in the city of Bandung. During the pandemic, the Kandaga dance studio led by Rd. Yetty Mamat experienced a drastic decline in terms of students participating in the studio. Many students have stopped practicing on the grounds of protecting themselves from the dangers of the Covid-19 virus. This is a problem that can have an impact on the sustainability of the preservation of his work. Based on this, the purpose of the community service activities carried out by the team from the Dance Education Study Program at the Indonesian University of Education was to provide guidance to the Kandaga Sunda Dance Studio studio by making dance tutorial videos for online learning media. Collaborating with students from this service is implemented to see the results of online learning with Kania Tandang Dance material which has been packaged into dance learning tutorial videos. With the pandemic, online or online learning is a solution because it is able to make the teaching and learning process continue without face-to-face meetings. In this community service activity, the team used the action research method. Several steps were taken with various activities carried out in the process of community service activities to provide changes and develop ways of learning through online media. Online learning through video tutorials for the Kania Tandang dance is able to make students at the Kandaga Sundanese Dance Studio learn without being limited. Students can study anytime and anywhere without being limited by distance, space and time. Learning materials are also more varied such as visual, audio, and motion. Online learning as a method or means of communication can provide great benefits for teachers and educators. Teachers need to understand the characteristics of the potential for online learning in order to make optimal use of it.

**Keywords:** Kania Tandang Dance · Online Learning · Video Tutorial

## 1 Introduction

To maintain the quality of the dance movements of students at the Sunda Kandaga dance studio, of course, coaching efforts are needed that utilize technology in dance learning. Along with technological developments, learning in dance studios can be done through the use of technology in a system known as online learning or online learning. With the Covid-19 pandemic, online or online learning is a solution because it is able to make the teaching and learning process continue without face-to-face meetings. Online learning is able to make students learn broader, more numerous, and more varied. Students can study anytime and anywhere without being limited by distance, space and time. This is a solution for how to maintain the existence of the studio, one of which is by utilizing the digitalization of teaching materials through making dance tutorial videos. According to Savira [1], learning media has uses including: (1) clarifying messages so they are not too verbal; (2) overcoming the limitations of space, time, energy and senses; (3) create a spirit of learning, more direct interaction between students. Meanwhile, according to Education [2], states that media in learning functions as a tool to clarify the messages conveyed by the teacher. The media also functions for individual learning where the position of the media fully serves the learning needs of students (media pattern). There are several alternative media that teachers can use in learning, namely: visual media, audio media, audio-visual media, presenter group media, and computer-based media. The use of video tutorials or dance learning videos is an alternative to help dance studio teachers teach dance to students independently. The video made in this community service activity is interactive a tutorial guides students at the Kandaga dance studio to understand the dance material provided, namely the Kania Tandang dance.

In this case the technological approach by making video tutorials from can make it easier for students in the studio to master dance. Therefore, making a tutorial for learning the Kania Tandang dance through video media is one of the alternatives chosen by the community service lecturer team and involving students from the dance education department of the University of Indonesia Education as guidance for the Kandaga dance studio led by Rd. Yetty Mamat as a continuous effort from coaching activities in the previous year which has produced a video tutorial for learning the Kania Tandang dance by Yetty Mamat.

## 2 Research Methods

In this community service activity, the team used the action research method. Action research (AR) is a 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 of educators and strengthening the connection between research and practice". Walter [3], Action research is also an innovation to produce changes in policy procedures monitored through social research methods. Some of the steps taken in community service will be described from the various activities carried out in the service activity process to provide change through coaching. Observations were carried out in a participatory manner, namely the service team was involved in activities at the Kandaga Dance Studio, namely participating in

dancing and being a model during the activities carried out. This is in line with Sugiono's statement [4], that in this observation, researchers are involved in the daily activities of people who are being observed or who are used as sources in research.

While making observations, the researcher participates in what the data source is doing, and feels the ups and downs. With this participatory observation, the data obtained will be more complete, sharp, and up to the point of knowing the meaning level of each behavior that appears.

The community service activities carried out by the Team provide guidance to the Kandaga studio by:

## 2.1 Pre Implementation

- Carry out a preliminary study of the objects and subjects that will be involved in PKm:
- Identifying the problems faced by the Kandaga dance studio, where the team focused on the problems faced by the Kandaga dance studio:
- Determine the formulation of the problem to provide a limitation of what is the problem that will be answered by the Kandaga dance studio:
- Determining the objectives of PKm, namely, determining dance material that will be used as a model for dance technique tutorials for studio students, Recording video tutorials, Conducting training through video tutorials that have been produced;
- Determine the method, based on discussions with the team the method is determined to direct how to collect data, analyze, and achieve optimal PKm results in accordance with the objectives:
- Determine data sources, data sources are determined based on the objects and subjects involved in PKm, in this case the Kandaga Dance Studio, which consists of leaders and their students:

## 2.2 Implementation

At the beginning of the observation, the Kania Tandang dance was starting to be difficult to remember the movements, because it was a dance at an advanced level and did not yet have an identity from the movement structure. From May to August 2022 the development of the studio will be carried out in stages, namely as follows

1. Practice together the movements of the Kania Tandang dance involving observers and Yetty Mamat, as well as several students who are willing to attend.
2. Write down the background of the Kania Away Dance,
3. Identifying movements and grouping them into main movements and transitions
4. Give a name to every movement that is in the movement structure of the Kania Tandang Dance, and determine the synopsis of the dance with the speakers.
5. Make video tutorials for virtual Pangayoman dance learning.
6. The next stage is data collection, data is collected based on techniques and instruments in the form of interviews, observations and documentation in the form of photos:
7. Data analysis, carried out to find the necessary data by means of data reduction by selecting data, summarizing and classifying data, and then presenting the data in the form of narrative text and documents in the form of photos.

8. Drawing conclusions on the preparation of reports, is an activity to conclude from the results of data analysis.
9. Compile a report, where the team will present field results in the form of a report according to the activities carried out in the service.

### **2.3 Results of Activity Implementation**

The result of the activity was a video tutorial for the Kania Tandang dance which was continued to be used for virtual training through video tutorials made by the UPI Dance Education department PKm team.

## **3 Research Results and Discussion**

### **3.1 Kania Tandang Dance Created by Yetty Mamat**

Many dance creations from Rd. Yetty Mamat, such as the dance of the White Stork, Kania Tandang, Guligah, Pangayoman, Ragati, Mayang Kinasih, Pangbagea, and Rendeuk Kameumeut. Kania Tandang dance is one of the creations of Rd. Yetty Mamat in 1982 and is a new type of dance creation. According to Amelinda [5] Creative dance is a form of dance/dance work after traditional dance forms have developed long enough in society. According to Narang [6], argues that a new creation dance is a dance work that is produced from individual creativity or can also be produced from creativity in groups as a work that is arranged with a new touch or taste. Meanwhile, according to Nuriawati & Nalan, 2018 is a new creative dance form that comes from dance forms that were present around the 1950s and above, which is the result of dance work that is still relatively young, born after traditional dance developed, and seen various forms of change. According to Purwaningsih and Ninik Hartini [5] Creative dance is a form of dance that arises because of the awareness to cultivate, create or change the dance on which it is based. Which is divided into 2 types, namely new dance creations with traditional patterns and new dance creations with non-traditional patterns. Kania Tandang dance depicts the female Priangan character who is dashing and agile as well as skilled in self-defense to defend her beloved land, with the spirit of emancipation being part of the nation's struggle. This is illustrated by the diversity of movements that combine pencak silat and jaipongan accompanied by appropriate music and songs containing poetry about the valor of Sundanese women. The penca movement in the Kania Tandang dance shows that the female figure is strong, courageous, and not easily defeated but does not escape the subtle Jaipong movements that show the figure of a woman who is elegant, beautiful.

The type of Kania Tandang dance is a solo dance or it can be a group dance according to the needs of the stage. Because the function of Kania Tandang Dance is a dance performance. Dance as a performance is a dance that aims to provide an aesthetic experience to the audience. This dance is presented in order to get an appreciation response as an art that can give satisfaction to the eyes and hearts of the audience. Zabala [7], a dance that is performed on stage and can entertain and be a spectacle for all ages. The postures that can dance the Kania Tandang Dance are all people or all ages because the dance does not show characterization in the dance and the movements can be danced by all ages. The value contained in this dance is about women's devotion to Mother Earth

and participating in defending their beloved land. The Kania Tandang dance movement has a characteristic that is divided into 3 groups of Bubuka/Opening movements, namely away 1, away 2, and away 3 and also 5 main movement groups namely Makalangan 1, Makalangan 2, Makalangan 3, Makalangan 4, and Makalangan 5. Each movement group has distinctive movements that are part of each group of powder or core movements.

### 3.2 List of Motion Description

List of motion description Table 1.

### 3.3 Online Kania Tandang Dance Learning

In learning the Kania Tandang Dance at the Kandaga Dance Studio, the PKM Team with student applicants. Description of the material in the first session was divided into three stages, namely:

**Early Stage.** Learning is done online through a whatsapp group that has been created which contains trainers and students who learn Kania Tandang Dance. The trainer opens the lesson by asking how they are and their readiness to receive the material. The trainer leads the warm-up performed 4 movements with a count of 1x8.

**Core Activities.** Entering the material, students who are ready and have warmed up receive a video tutorial for the first session. Each lesson is done by looking at the video tutorials that have been given during the 40 min learning time. Perform movements and understand motion techniques through the video tutorials that have been given. If there are questions or things that are not understood in the learning videos through video tutorials, they are discussed in WhatsApp groups between students and trainers.





**Final Stage.** After 40 min of learning the Kania Tandang Dance through a video tutorial, the trainer asked the whatsapp group if there were any difficulties in learning. The trainer asks for pictures of proof that students are learning Kania Tandang Dance through video tutorials. Furthermore, the trainer invites the students to rest and reminds them that learning will start again at 10.00 (Fig. 1).

**Table 1.** List motion description of Kania Tandang Dance.

No	Name of Motion	Variety Motion	Motion Description
1.	<i>Mincid</i> 	<i>Kuda-kuda</i>	The typical motion of walking in West Javanese pencak silat with hands ready to fight (right hand in front of the chest, left hand on the waist) feet walk alternately according to the beat in music.
2.	<i>Tandang 1</i> 	swing, <i>Tangkis</i> right, <i>pepeuh</i> (attack), <i>bandul</i>	Self-defense moves by attacking the opponent in front of the left and right hands alternately, elbowing, and ending with an attitude plug (pendulum).
3.	<i>Tandang 2</i> 	<i>Pamacan ravel</i> (grabs the opponent), kneel, push	Pamacan movements (towards the left and right) such as the motion of a tiger claw, the motion of grabbing the opponent left and right, pushing, and breaking the opponent, <i>dengkek</i> (depok half the body towards the back), right parry, pairs (pendulum), besot, install.
4.	<i>Tandang 3</i> 	Challenging <i>Jambret</i> (grabs opponent), <i>stable</i> (step on), <i>parieus</i>	Challenging movements (two hands in front, body bent, forward slide) Grab the opponent (snatch), punch right, <i>parieus</i> (break), <i>tajong</i> (tending) opponent to the left back stance
5.	<i>Adeg-adeg Reundeuk</i> 	Twin scenes <i>Reundeuk</i>	Twin adeg adeg, alternating right and left pocapa adeg adeg, followed by a galier head (the head rotates only in front from left to right as well as on the contrary).
6.	<i>Makalangan 1</i> 	<i>Bumbang</i> right, <i>depok</i> opening, <i>rogok</i> , <i>gedig</i>	Backward turning, right swaying, ending with the right pair of movements Pulling the opponent (snatching), sitting in Depok, opening hands, looting right ( <i>stabs opponent with right hand forward</i> ), back and forth, change the shoulder, <i>rendeuk</i> , big, opening two hand inside, robbing two hands, opening in front of the plug left.
7.	<i>Mincid Makalangan 1</i> 	<i>Mincid Makalangan</i>	Push the left paddle (both hands are like pedaling a paddle to the left), push it forward, accompanied by a movement left right shoulder, front direction of minced footwork, right hand movement alternately in and out, left hand at waist.
8.	<i>Makalangan 2</i> 	<i>Bumbang</i> left, <i>depok</i> opening, <i>rogok</i> , <i>gedig</i>	Back off, turn around, wave left, tide left. Pull the opponent ( <i>jambret</i> ), <i>depok</i> , open the hand, <i>rogok</i> the left (stabbing the opponent with the left hand forward), turning back, <i>obah bahu reundeuk</i> , <i>gedig</i> , <i>open two hands</i> , <i>pasang kanan</i> , <i>jedag</i>

(continued)

**Table 1.** (continued)

9.	<i>Makalangan 3</i> 	<i>Selut, kuda-kuda bangau</i>	Selut right and left, put forward, <i>kuda-kuda</i> , wave left and right, retreat, pause.
10.	<i>Mincid Makalangan 1</i> 	<i>Mincid Makalangan 1</i>	Push the left paddle (both hands are like paddling a paddle to the left), push it forward, accompanied by the movement of the right and left shoulder, forward, attaching the minced footwork, the right hand moving in and out alternately, the left hand baked.
	<i>Makalangan 4</i> 	Cutout, parry, hasty, swayed, starlings	Install the cutout opening, push, parry sway, wave right, starling forward, turn shoulder, install left, attach right, right aperture, pause.
12.	<i>Makalangan 5</i> 	<i>Pamacan creations, sahbandar, depok sembah, mincid makalangan 2, mincid guntingan</i>	<i>Pamacan creations, selut, left bumbang, starling pengkor 2 creations, Pasir muh, selut, rogok, right bumbang, depok, sembah, mincid makalangan 2, bukaan rendeuk, mincid guntingan</i>

**Fig. 1.** The process of learning Kania Tandang Dance online using video tutorials.

## 4 Conclusion

Online learning is a solution because it can keep teaching and learning going without face to face. Online learning is able to make students learn broader, more numerous, and more varied. Students can study anytime and anywhere without being limited by distance, space and time. This is a solution for how to maintain the existence of the studio, one of which is by utilizing the digitization of teaching materials through the creation of dance tutorial video media. Learning Kania Tandang dance through online learning through video tutorials is expected to be an example for developing studios in terms of learning dance in formal education.

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