



Digital Media-Based Dance Creations

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Abstract. Online learning of the effects of the covid virus pandemic influencing the tutorial assignments of PAUD-UT (Early Childhood Education-Open University) students. The effect is the completion of practical tasks in the form of videos. Digital media-based dance creation is one of the practical assignments for tutorial webinars in the dance skills courses. The use of the android-based kinemaster application is an alternative to editing the video of the task. The application is easy to obtain as well as a beginner's creativity development solution for animated display designs that embellish dance creations in videos made by students. The purpose of writing this article describes the results of digital-based for early childhood student dance creativity as a webinar tutorial assignment. The method used is descriptive analysis with data collection techniques through literature studies, documentation studies, and observations. The result of the study was the creation of preschool students in the form of dance videos themed accompanied by an animated display based on the kinemaster software, which refers to the tutorial competency grid. Specifically, the result is the creativity of themed dance choreography based on dance elements, dance suitability based on the theme, makeup and fashion creativity based on themes, and video design creativity accompanied by kinemaster software-based animations.

Keywords: Dance Skills · Creativity · Media Digital · Kinemaster

1 Introduction

The corona Virus disease (Covid-19) pandemic has significantly impacted the learning system. Covid-19 is transforming learning to be more oriented toward the needs of more innovative learners. Then the influence on learning must adopt an effective and efficient approach to abandon the old ways that are no longer productive towards experimentation with new ideas, to encourage an innovative learning culture. Learning that is usually direct in the classroom must be changed to online learning, and the implementation is learning from home.

The implementation of the aforementioned is to ensure the fulfillment of the right of students to get educational services during the Covid-19 emergency, protect the safety of education unit residents from the adverse effects of Covid-19, prevent the spread and transmission of Covid-19 in education units, and ensure the fulfillment of psychosocial support for educators, students, and parents [1].

The teacher's understanding of the situation is very important. Its role is not only to have the ability to convey knowledge but is expected to be able to equip knowledge, attitudes, and problem-solving skills in learning, especially how to inspire learning that does not ignore the potential and quality effectively and efficiently even amid the Covid-19 pandemic.

The government regulation that reinforces the above statement is, although learning is carried out online, teachers are still required to practice professionalism. The nature of Law Number 14 of 2005 Article 20, one of which contains that, teachers or stakeholders are required to carry out a quality learning process [2].

This regulation proves the seriousness of the government in dealing with education even in emergency conditions. The regulations and changes in the learning system have an impact on the implementation of learning as a whole. Such is the case with the implementation of tutorials at the Open University. Especially in the completion of children's dance skills tutorial assignments for PAUD university students, usually, tutorial assignments are performances of dance works for early childhood directly, but the effect of online learning is that students must collect assignments in the form of video-based dance creation products.

This provides anxiety for some learners who tend to be unfamiliar with and stuttering towards digital technology [3]. Some reasons for the difficulty of signal access for university students living in remote areas. However, over time the problem can be addressed and tend to be resolved. Improved access and encouragement of the use of digital technology, even credit assistance from the government, and the insistence on changing the system awakens knowledge, Positive attitudes, and skills for teachers, stakeholders, students as well as community members. Likewise, PAUD students, are motivated to have new experiences as well as new problems in learning and completing the tutorial assignment.

The dance creation tutorial assignment is the last of three tutorial assignments for courses practicing dance skills in PAUD-Open University students. This is one of the obligations of students to obtain completeness in achieving competencies.

The completeness of learning and proof of ownership of the competencies of PAUD-UT students can be observed from the completion of tutorial assignments that are carried out independently [4]. The tasks given always refer to the competencies set in the teaching module, tutorial event units, and tutorial activity designs.

The expected achievement of competency is that students can understand art theory, art concepts, art practice skills, artwork, and art creation, creativity, and art appreciation, as well as being able to create works of art, especially dance, and can display them in the form of dance performances for early childhood accompanied by the accompaniment. Specifically, PAUD university students should have an understanding of how to make dance creations for early childhood.

Creating dance for PAUD university students is a process of imitation or representation of the ability to perform dance movements according to the characteristics of early childhood. Its short duration is no more than five minutes, and many repetitions of motions and rhythmic motifs, as well as sources of inspiration that tend to be themed around the environment of flora and fauna, and behavior in human life.

Results of stimulus-based exploration and improvisation and response to findings of several motion variations, which are arranged into motives of motion, motives of motion

are repeated, developed, and combined into motion phrases and a combination of several phrases into motion sentences.

Based on the results of exploration and improvisation, the findings of the variety of movements are selected according to the theme, title and character chosen. Furthermore, it is processed based on dance elements ranging from the use of energy, space-time, based on the direction of the face, floor patterns, levels, and dynamics based on elements of wiraga (movement), wirahma (movement rhythm), wirasa (expression), and harmonization, which is then strung together with a few repetitions into a motion sentence or motion composition and becomes a dance form that is then called choreography [5]. Figure 1 shows the ways of motion discovery in making dance creations.

The discovery of various dance movements can be done using metaphor, which is what can then be helped with the process 1). absorption of taste, feeling something sensory, 2). with the empathy process, which is to live the feeling of motion findings in the exploration process 3). with imagination, that is, creating new fantasies to find motion 4). embodiment, that is, devoting ideas of the mind to make new ideas of motion 5). The formation, that is, the motion of the result of perception itself is composed into a choreography [6].

Several factors support the dance, including the selection of relevant music, which provides accompaniment and rhythm for the dance, as well as providing an atmosphere and reinforcement to the character of the dance. Dance accompaniment music as movement accompaniment means that the rhythm of the music corresponds to the rhythm of the movement. In general, the rhythm of music is not always the same as the rhythm of motion. But for early childhood, the rhythm of tending music becomes a beat for dance movements. This means that the rhythm of dance movements is one pattern with the rhythm of the music. The function of musical accompaniment in dance, in addition to adding dance aesthetics, for music dancers serves to adjust the rhythm of dance movements so that the tempo setting about the fast and slow of a dance movement that has been assembled into harmony [7].

Other supporting elements of dance are makeup and fashion. Dance makeup is the art of using makeup tools (powder, lipstick, eyebrow pencil, etc.), to tell the story played in dance and distinguish dance characters. The makeup used is adapted to the dance

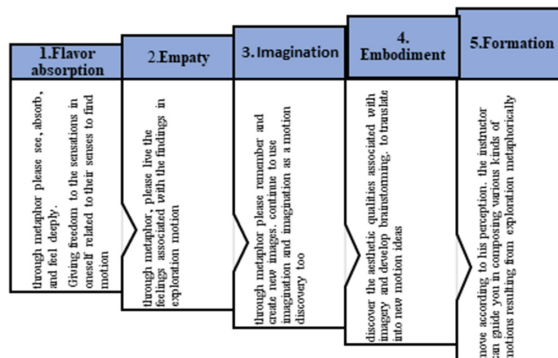


Fig. 1. Stage making dance moves.

character. Fashion creations for early childhood are adapted to the theme of the dance created. Clothing in addition to giving character to the dance needs to be considered not to interfere with the dance movements. Dance creation becomes harmonious and creative when the supporting elements are processed with clear concepts and goals and earnest practice will produce aesthetic work [8]. Overall, the completion of the dance creation tutorial task before covid-19 which includes these supporting elements can be carried out properly.

But the problem is what is the form of completing tutorial assignments in online learning conditions? Specifically, what is the ability of students to make digital-based dance creations? Namely designing dance creations into attractive video displays, which are relevant for appreciating the level of early childhood development.

Many applications can be used to edit videos of dance works, for example, adobe premiere pro, lightwork, filmora, dll. But of the many applications that are widely used and popular for beginners is kinemaster. The alternative task completion is finally determined using one application which is kinemaster.

The first reason, to use the application is, it is one of the best video editors for android. Kinemaster is relatively easy to use because it is android-based, and almost all college students have it. Ease in the basic editing process, from cutting and removing video parts, splicing and synchronizing, transitions and visual effects, adding text and images, adding music, replacing the back screen/chroma key, adjusting brightness, tempo, etc. [9]. The statement is in Nurlina’s opinion that kinemaster has superiority including a) integrated with social media; b) easy-to-use features; c) good transition; d) can add layers of image, text, audio or video; e) has filter and color adjustment function f) volume setting, adding and adjusting the audio compressor; g) speed control regulator and graphic clips [10].

The second reason, the selection of one application (kinemaster) used for video editing is, related to the evaluation problem., the evaluation instrument must be simple and clear, simple in form and appearance, and respond to demands for the respondent, clearly starting from the tool and substance instructions, not giving rise to multiple interpretations. This requirement facilitates the implementation of the assessment of student creations [11].

Stages in making kinemaster-based children’s dance creation videos (Fig. 2).

This article aims to describe the capabilities of digital-based dance creation. Specifically, first, describe the concept and practice of paud university students’ dance work.

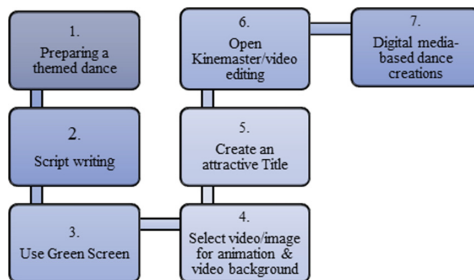


Fig. 2. Stages of making a video.

Creations contain elements of creativity based on the theme, have a title, have synapses, use dance support elements, use relevant music, as well as makeup creativity, and clothing based on a theme. Second, describe the creativity of video design accompanied by kinemaster software-based animations: opening, graphic illustrations, music, background designs, and additional animations that are displayed attractively and relevant to dance videos.

This article is expected to contribute to triggering, students of the PAUD-UT undergraduate program (S1) who have become teachers. Regardless of age, it is expected to be able to adjust, follow and anticipate technological developments, without any more doubt, With full confidence, you can carry out and carry out various activities more independently and trust diri in developing competencies and productivity to be more initiative, innovative and creative. Especially in digital media-based dance work.

2 Methods

The method used in the article of the results of this study, a descriptive analysis based on the condition of natural objects, and research is a key instrument for retrieving data sources carried out the purposive inductive analysis and emphasizes meaning rather than generalizations [12]. This method is the interpretive method because the research data is more related to the interplay of the data found in the field. Data collection techniques use literacy study techniques, online observation, and documentation studies.

Observation data collection techniques are carried out online. Online observations were made on twenty-five documentation of tutorial assignments by students as participants through a video link uploaded to YouTube. The data analysis of this study is description analysis by detailing and describing the results of dance creations in terms of comprehensive choreography and kinemaster-based video design. Sugiyono stated that data analysis in research is carried out continuously to obtain credible data [13]. Video assessment of creations using Skala Likert. The results are processed by researchers using a percentage descriptive method with the following formula:

$$\text{Validity score} = \frac{\text{Obtained value}}{\text{Maximum number of scores}} \times 100\%$$

Percentage category:

- 0%–20% : Very Less
- 21%–40% : Less
- 41%–60% : Good Enough
- 61%–80% : Good
- 81%–100% : Excellent

The formula is used to calculate the results of video-based dance creations, to make it easier to measure the feasibility level of analysis of design and video content.

3 Results and Discussion

Digital-based dance creations by PAUD students are kinemaster software-based dance creation videos. Based on the results of research in general, the results of the creation meet the standards of the assessment criteria. First, the concept of digital-based PAUD student dance works contains elements of creativity in themed dance choreography, based on; themes, titles, synapses, dance elements, musical and dance suitability based on the theme, creative makeup, and fashion based on a theme.

Almost 90% of PAUD university students' dance creations use fauna themes and the remaining 10% are about flora. With a choreographic structure between 3–4 motion motifs created, it is developed by the repetition of motion motifs modified with dance elements, namely, space-time energy, floor patterns, directions, levels, and dynamic elements.

The duration of the created dance is on average between 4–5 min. The synapses of each title of the flora theme describe the movements of animal behavior and cuteness. And the synapses of plant creation titles tend to depict illustrations of the cuteness of flora characters as if they can move like stars or humans.

The dance elements of the energy, space and time aspects are quite varied according to the character of the theme created. This is in line with the opinion that the development of environmental-themed dance works by associating flora and fauna that is very close to the lives of early childhood [14].

The floor pattern created is very simple, so it is centralized because the presentation is singular, so the trajectory, displacement, and direction of the face become the part representing it. The level design used is medium and high lower level, this can be seen in dance moves when squatting, standing, and jumping. This is to the opinion that the use of floor patterns and levels in dance creations must be by the level of early childhood development [15].

The selection of accompaniment music for dance creations used by preschool students is relevant and tends to provide a beat that guides the rhythm or beat of each movement that tends to be repeated. This is in line with the opinion that music for the children's dance usually adjusted the theme by paying attention to the time which was less than five minutes [16].

The creativity of makeup and fashion complement digital media-based dance creations, in general, they use character makeup with makeup or face coverings/masks that strengthen the character. Colorful clothes made from colorful paper, fabric, and plastic that are created tend to strengthen and represent the character of the dance theme coupled with property and accessories adding aesthetic value. This is to the opinion that the use of makeup and clothing is not excessive and needs to be adapted to the character and theme of the dance, according to the level of development [17].

Second, the creations have creativity in the aspects of video design accompanied by kinemaster software-based animations. Interesting video displays and harmonies that include opening, graphic illustrations, music, background designs, and additional animations that are displayed attractively and relevant to dance videos.

The opening video of digital media-based dance creations that are created is a snippet of a scene or conversation. But a narrative also invites the audience to watch the video. In general, the opening is made interesting for video information with a duration of

approximately 10 s. The statement that the opening is the beginning of the video should represent the content of the video [18]. The graphic illustration design on dance creation videos made by students, in general, is symbols, colors, and moving shapes contained in the kinemaster software as well as downloaded from other sources to be part of beautifying the appearance of dance in the video.

Music editing in dance creation videos created edited directly on kinemaster software as an example; volume, articulation, and different types of audio outputs are utilized by students [19]. The relevance of the music chosen by students as a video-based creation dance accompaniment can be heard in harmony and relevant to accompany the dance, providing a beat rhythm, a touch of taste that is always in sync with the rhythm of dance movements for early childhood. The selection of music should express the ideas and feelings of children according to the characteristics of each child's development period [20].

The background design becomes an interesting part of the appearance of dance creation videos. At the time of the initial recording, students were assigned to make a video of the dance that was heavy on the back of one color or greenscreen.

Then it is edited through kinemaster software by entering two videos. Greenscreen dance creation videos are entered through the media of the software and the selected background is entered through layers. Then the creation dance video was changed through chromakey, so the setting changed as expected. In general, students can design backgrounds using chromakey, although some parts of the appearance are not perfect. Backgrounds in the form of static graphics and mobile animation-based videos that are generally designed are alternatives that make videos more lively, interesting, and relevant for the child's world. In rhythm with the statement that, the chromakey on the kinemaster can change the background of the video. This can increase the attractiveness of video views [1]. The results of the analysis on the graphical display of the video are described as follows (Fig. 3).

The table on percentage analysis of the results of the assessment of choreographic creativity and video design is shown in Table 1.

Based on the Table 1 and Fig. 4 chart, the scores of digital media-based dance creation tutorial assignments from twenty-five students are as follows:

Excellent value acquisition (E) with a percentage range of (81%–100%); a). excellent grades in choreography aspects there are five students, which is 20%, and b). There are four students with excellent scores in video creation, namely 16%. It can be said that an average of 17.3% of college students have excellent grade criteria.

Achievement of good value (G) with a percentage range of (61%–80%); a). A good score in the choreography aspect, there are fourteen students, which is 56%, and b). There are fifteen students with good scores in video creation, which is 60%. It can be said that an average of 60% of college students have good grade criteria.

Achievement of pretty good value (PG) with a percentage range (of 41%–60%); a). Quite good grades in the choreography aspect there are six students, which is 24%, and b). Scores are quite good in the aspect of video creation, there are six students, which is 24%. It can be said that an average of 48% of college students have pretty good grade criteria (PG). For the acquisition of a value that is less (L) is 0%.

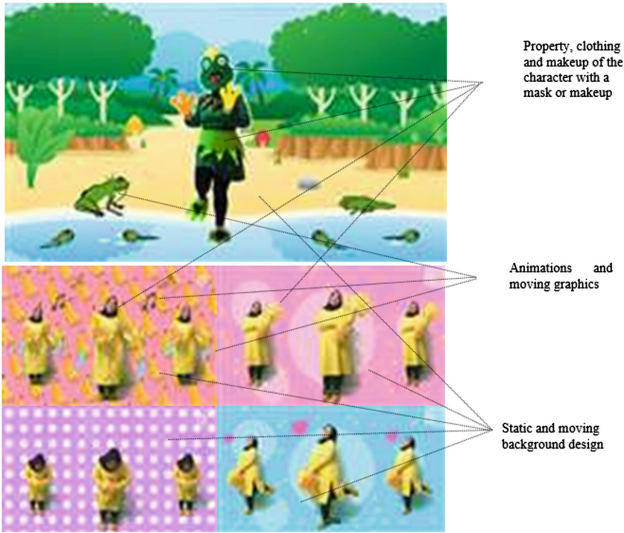


Fig. 3. Graphic display of dance creation videos.

Table 1. Results of video assessment analysis by tutors.

No	Assessment aspects	Excellent (E) (81%–100%)		Good (G) (61%–80%)		Pretty Good (PG) (41%–60%)		Less (L) (21%–40%)	
		N	%	N	%	N	%	N	%
1	The creativity of themed dance choreography	5	20%	14	56%	6	24%	0	0%
2	Video design creativity	4	16%	15	60%	6	24%	0	0%
	Average		17.3%		60%		22.7%		0%

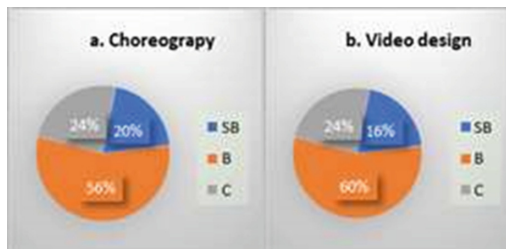


Fig. 4. Choreographic creativity and video design of dance creations.

The results of the overall analysis of twenty-five students, that can create a digital media-based dance with learning completeness above minimum completeness criteria is 100% declared complete. It can be described as follows; value less than 0%, pretty good 22.7%, good 60%, and excellent 17.3%.

PAUD-UT students can not only make dances but can make the dances into cool media-based digital displays because there are many interesting animation elements for children to appreciate according to their level of development.

4 Conclusion

The creation of digital media-based dance as a tutorial in PAUD-UT student lectures is not just the relevance of the curriculum that applies to the effects of the pandemic. There are valuable things, namely, influencing the science, attitudes, skills, and interests of students in learning.

This is in the form of technology-based dance work experience. In general, PAUD students have difficulties in digital technology-based learning, especially those who are already PAUD teachers but are continuing to complete their studies to get a Bachelor's degree (S1).

Although in general, they have anxiety about using digital technology, in reality, the results of this study prove that there is innovation and their ability in learning digital media-based practices. Not only are they able to create dances but they are proven to avoid anxiety in the face of technology-based developments.

They have an additional ability in learning innovation, especially in elevating “momentary” artworks into documentary artworks that anyone can appreciate over a longer period. Furthermore, it will have an impact on their work as teachers. It will be easier to do what he sees in the video than the material conveyed through books or images including video-based creation.

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