

Students' Responses Towards Drama Performance Course Process

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This study aims at investigating and analyzing students' responses towards Drama Performance Course learning process by surveying sixth (6th) semester students of English Department, Universitas Pamulang. The purpose of this study is to get a general description of students' responses, especially from the students' point of view who are directly involved in the process. In addition, this study is also expected to provide benefits as an evaluation material for teaching literature and as a reference for continuing practicum-based courses namely Drama Performance. Qualitative research design is employed concerning to the learning process of Drama Performance Course. The data were collected by using observation, questionnaire and documentation. As many as 94 respondents in this study were taken from seven classes of the sixth semester students. Based on the results of data analysis, it can be concluded that the response of students towards the learning process were positive which taken from 5 categories, namely: the response to the Drama Performance course, the students' response to the learning process, the process of role deepening, increasing speaking skills, students interaction and the role of the lecturer. Indeed, the students' creativity in drama production, as well as their performances and staging actions were also ran successful.

Keywords: staging, drama performance, learning process, practicum-base, creativity

Penelitian ini bertujuan untuk mengetahui dan menjelaskan bagaimana respon mahasiswa terhadap proses pembelajaran Drama Performance dengan cara survey terhadap mahasiswa semester 6 pada program studi Sastra Inggris Universitas Pamulang. Tujuan penelitian ini untuk mendapatkan gambaran umum respon mahasiswa terhadap sebuah proses pembelajaran Drama Performance, khususnya dari sudut pandang mahasiswa yang terlibat langsung dalam proses tersebut. Selain itu, penelitian ini juga diharapkan dapat memberikan manfaat sebagai bahan evaluasi terhadap pengajaran sastra sebagai acuan untuk melanjutkan mata kuliah berbasis praktikum yakni Drama Performance. Adapun

sebanyak 94 responden dalam penelitian ini diambil dari 7 kelas semester 6. Data dalam penelitian ini ialah data tertulis dengan menggunakan pendekatan kualitatif dan data hasil respon berupa kuisioner kepada para mahasiswa semester 6 program studi Sastra Inggris. Berdasarkan hasil analisa respon mahasiswa, dapat dikatakan bahwa respon mahasiswa terhadap proses pembelajaran adalah positif yang diambil dari 5 kategori yaitu respon terhadap mata kuliah Drama Performance, respon mahasiswa terhadap proses pembelajaran, proses pendalaman peran, peningkatan berbicara dan interaksi serta peran dosen.

Kata Kunci: *pementasan, Pementasan Drama, Proses pembelajaran, praktikum, kreatifitas.*

INTRODUCTION

The art of staging or better known as the drama stage is closely related to literature. This is because literature covers all aspects of life that have artistic and cultural values. One of the most common cultural arts that we encounter today is an art stage that involves many art workers demonstrating their skill in performing literary works such as poetry, music, prose and drama. In the scope of drama as a work of art, Suroso (2015: 9) says that “*Sebagai salah satu genre sastra, drama memiliki kekhasan dibanding genre lain, puisi dan fiksi karena drama memiliki kekhasan dari sudut pemakaian bahasa dan penyampaian amanatnya*”. “As one of the literary genres, drama has distinctiveness compared to other genres, poetry and fiction because drama has its own peculiarities in terms of language usage and the delivery of its mandate”. According to Suroso, from the contents of the message, the drama writer tells the lives of people with various problems. It means, drama is the embodiment of a life story that starts from a conflict to the problem.

Regarding the importance of literary works that can be developed by students in a stage of performances, thus it becomes important to see the application of teaching drama performance at English Department. One of the important things that must be engaged by a student majoring in English literature is to have the ability to appreciate literature both in theory and practice. In this regard, this study focuses on the Drama Performance learning process given to the 6th semester students of English Literature study program at Universitas Pamulang. In addition, this process will lead to a stage performances in competition program at the end of semester. This event is also as one of the components of assessment, namely the final examination which is performed and contested by participants from the 6th semester class in English Department.

Additionally, Drama Performance courses is one of the subjects taught in the English Literature study program. Indeed, it would be very interesting to get a general description of students’ responses as a reflection of scientific subjects in the field of

English literature, especially from the point of view of students as the main target of education. Drama Performance subject is also a course which can treat the students to be able to interpret the script or narration into the art of body movement including expressions that inspired by the script as well as the harmony of stage artistic arrangements and musical illustrations. This was emphasized by Suroso (2015: 4) that, "*Naskah drama belum sempurna tanpa dibacakan dalam drama reading atau dipentaskan dalam drama panggung di hadapan sejumlah penonton*". "The drama scripts are yet perfect without being read in a reading drama in stage with the presence of a number of viewers". It is very clear that the drama stage is one of the platforms for students to show their artistic appreciation on a stage.

Besides, Drama Performance course aims to make students to have the ability to express scripts into gestures, create stage performance which based on the story settings, manage blocking, be trained in acting, be able to direct, know the production process of drama shows and other important aspects in a show production. The first process of Teaching and Learning activities begins with drama script writing training that is practiced properly in a workshop. Then, corrected and developed session to become a good script. After going through the script selection process from the student's production, the best manuscript was chosen and then developed into a story and agreed to be staged by students among sixth semester class. Students are given the freedom in expressing and developing ideas, either their own work or adapted from others work such novels or films.

The second process is drama production. This process conducted in the class by giving some training for actors and actresses such as vocal training, body work, body movements, blocking techniques, stage artistic, lighting, music illustrations or sound effects, make up artists, production management, and stage management. Diyani (2002: 748) mentioned " By staging, we have in mind the spectacle a play presents in performance, its visual detail. This includes such things as the positions of actors onstage (blocking), nonverbal gestures and movements, the scenic background, the props and costumes, lighting and sound effects". It is clear that those important elements of staging become the most important part in running the play to be succeed.

The last process is the students' performance which is usually done by holding a drama competition among classes while inviting audiences to introduce the art of drama. Based on the above background, the writer is interested in analysing the student responses in the Drama Performance learning process at the sixth (6th) semester class of the English Literature study program 2017/2018 academic year at Universitas Pamulang. Thus, the research problem can be formulated on how are the response of the sixth semester students of English Department towards the learning process of Drama Performance

course and how are the results of the Drama Performance learning process in the sixth (6th) semester students of English Department.

In doing the study, some related study was carried out by some researcher. namely Widara and Noviadi (2015) entitled "*Learning Workshop on Drama Performances: Forming Teaching Creativity for prospective Teacher Students*". In their study of both authors focused on improving teacher creativity in the process of learning drama performances. The results of the study showed that the drama show workshop learning shaped the creativity of teaching for prospective teachers because the development was influenced by their habit in developing creativity. Meanwhile, the next related research was conducted by Wiarsih and Irawan (2017) entitled "*Efforts to Increase Creativity and Ability to Appreciate Drama through Drama Performance*". The research was conducted at the PGSD UMP Study Program in the 2015/2016 academic year with the subject of research being the second semester students of class E as many as 44 students. Based on the results of the study, it can be concluded that through drama performances, it can improve students' creativity and ability to appreciate drama. However, the differences between those study that this study is emphasized on the students' responses towards Drama Performance Course process and its ideas and creativity.

Moreover, the process of learning Drama Performance at sixth (6th) semester students of English Literature begins with how to analyze drama script for an actor. This steps are very important because they will create a performance become attractive to the audiences. In addition, according to Nurgiyantoro (2005) in Suroso (2015: 10) said that "*Drama sebagai karya sastra secara struktural memiliki elemen tokoh, jalan cerita, latar, tema, dan amanat*". Drama as a literary work structurally has elements of character, storyline, setting, theme and mandate." It is clear that drama has special characteristics that must be understood by college students.

To be more focus, here are some steps of drama staging according to Waluyo (2001) in Suroso (2015:12); the first is Drama Structure. The characteristic of a drama that is in the form of conversation or dialogue. In the preparation of dialogue, the author or drama writer must really pay attention to the talk of figures in daily life. Talks written by authors of drama scripts are the ones that will be spoken and must be appropriate to be spoken on stage. The variety of languages in the dialogues of drama is communicative and not in written styles. In Drama Structure, there are characterization, plot and story framework, setting and dialogue. Based on the role of the storyline there are protagonists, antagonists and tritagonists. The protagonist is a character who supports the story. The main character is usually assisted by other figures involved in the story. An antagonist, is a character who opposes the story. Usually there is one antagonist and several aides who oppose the story. Tritagonist figure is a supporting character, both for

the protagonist and for the antagonist. The central figure is the figure who most determines the motion of the play, the main character, the opposing figure and the supporter of the central figure.

According to Suroso (2015: 12), characters can be mapped in physical, psychological and social conditions. Physical characteristics can be seen from the shape of the body, face, and color of the sound. While the Psychic Character is related to character, passion, moral standards, temperament, ambition, ideals and psychological complex experienced by the character. The third is the Sociological relating to the sociological situation of figures such as social status and position, social class, race, religion, and ideology.

Gustaf Freytag, in Suroso (2015: 14) the plot or story framework consists of (a) exposition or initial recognition of the story, (b) initial complication, (c) conflict towards the top, (d) climax or peak point of the event, and (5) resolution. In the introductory stage, a description of the characters, setting, atmosphere and problems experienced by the characters is told. At the complication stage there is an intersection between the person on the problem and the events that are being experienced which are getting scalding. Moreover, in relating to the setting, Suroso (2015: 15) mentioned that the setting or place of the incident is related to time and atmosphere. Settings also relate to time, such as morning, afternoon, evening or night. Likewise, settings related to space. Not only a script writer who describes the settings in detail but also in a simple way that gives an imagination to the reader.

Whereas, the characteristics of drama is the usage of dialogue. The dialogue must be communicative. The use of the oral variety is in accordance with the soul which will later be raised in the form of a stage. The drama performance is a collective work coordinated by the director, the theater worker whose skills and expertise lead actors and technical workers in the performance. In a performance known several elements to support the success production. One of the most important elements of drama performances is Actors and Casting. Actors are performers who present story ideas directly in public. The selection of actors is usually called casting.

Some of these processes are the steps in preparing drama performances. Teachers at this stage should begin to share the tasks with their students to start working according to the capacity and function of each roles. The casting stages include searching for the main roles, supporting roles, antagonist and protagonist roles and other supporting roles. While the crew plays a role in carrying out the task to make the performances running smoothly. Crew, among others, are as follows: Actors and actresses, directors, administrative heads, motion organizers, costume designers, production managers, lighting systems, marketing / publications, music stylists, stage managers. Based on the above background, it is clear that good cooperation between students and lecturers is

needed because the learning process requires pure energy, cooperation and concentration.

METHOD

This research took place at the Faculty of Letters, English Department, Universitas Pamulang. The sample of student opinions was taken from the sixth (6th) semester of the 2017/2018 akademik year. As many as 94 respondents from 7 classes are involved in this research which was conducted by involving a primary focus on students' responses towards Drama Performance started from January 2018 to June 2018. This study employs a qualitative approach involving the process of collecting, analyzing and describing data. According to Moleong (2007: 6) this study intends to understand the phenomenon of what is experienced by the subject of research such as behavior, motivation, actions etc., holistically and in a descriptive manner in the form of words and language in a specific context natural. Meanwhile, Kothari (2004:3) adds, "Qualitative research, on the other hand, is concerned with qualitative phenomenon, i.e., phenomenon relating to or involving quality or kind. For instance, when we are interested in investigating the reasons for human behavior (i.e., why people think or do certain things), we quite often talk of "motivation Research", an important type of qualitative research." According Kothari statements, qualitative method is used to analyze the data which are not in statistical form, e.g. social phenomenon. Qualitative method is used in this study to analyze students' response toward Drama Performance course process and present them into a form of essay.

Based on the expert's explanation, then to get the data, this study will use the survey as the main of data collection tools. Content analysis was chosen because this research will prioritize the analysis of students' responses towards the learning process. In this study, the researcher analyzed students' answers regarding the questions contained in the questionnaire given.

FINDING AND ANALYSIS

In answering the reasearch problem on how are the response of the sixth semester students of the English Departmen towards the learning process of Drama Performance and how are the results of the Drama Performance learning process in the sixth (6th) semester students of English, the author provide data findings as well as its analyzing. As mentioned above that 94 respondents are involved in this research gave their responses toward the process of Drama Performance Courses including its aspects. The table below is the data finding based on the percentage of students' responses.

Table.1: the percentage of students' responses

No	Statements	Jawaban					Total
		Strongly Agree %	Agree %	Neut ral %	Dis agree %	Strong ly disagree %	
							100

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1.	Drama Performance courses are very interesting to me	60	32	8	-	-	100
2.	Drama Performance Course made me creative in developing ideas	37	55	8	-	-	100
3.	Drama Performance Course makes me understand the techniques and how to make drama scripts	31	53	16	-	-	100
4.	I can follow every process of deepening the manuscript well	26	54	20	-	-	100
5.	The process of learning Drama Performance Course makes me understand breathing techniques, vocal processing and body work	31	54	15	-	-	100
6.	The learning process of the Drama Performance Course trains me to deepen the role through meditation so that it is more focused in depth.	35	47	18	-	-	100
7.	I can explore and deepen the roles based on the script of the story quickly	12	46	40	2	-	100
8.	Lecturer of Drama Performance courses is very cooperative in providing guidance during training	42	47	10	1	-	100
9.	The Drama Performance Course can develop my potential for directing the project, lighting, music illustration (backsound) and make up artist	29	46	25	-	-	100
10.	Various types of exercises make me motivated to learn.	30	48	22	-	-	100
11.	Lecturer of the Drama Performance did not give students a time to practice	3	3	12	47	35	100
12.	I have various experiences in acting and understanding roles	12	34	37	15	2	100
13.	My articulation in English pronunciation is getting better	29	57	14	-	-	100
14.	My Speaking skill became better, especially in practicing dialogue according to the role	25	56	19	-	-	100
15.	Collaboration with fellow crew and players are very influential on staging readiness	59	35	6	-	-	100
16.	I can't speak and act according to the role smoothly in this course	1	11	27	39	22	100
17.	I like to interact with friends in exploring roles	34	44	21	1	-	100
18.	It's difficult to memorize the script in a short time	14	25	43	15	3	100
19.	The learning process of Drama Performance courses made me more confident in speaking	26	51	16	-	Abstain 7	100
20.	The preparation process towards Drama staging is very long and tiring	27	0	25	7	4 Abstain 7	100

In data analysis, the writer focuses on the results of the responses given to students with a total of 20 questions. The analysis is divided into 5 (five) categories, namely the response towards the course, the student's response to the learning process, the process of deepening the role, the improvement of speech and interaction and role of the lecturer.

a. Response towards Drama Performance courses

Students' response toward Drama Performance Course was in questions number 1,2 and 3 namely "*Drama performance courses are very interesting to me*". As many as 60% of students gave a positive response strongly agreed, and 32% agree on this course. From these results it can be concluded that the Drama Performance course has a positive influence for students. Meanwhile, in question number 2 "*Performance Drama course made me become creative in developing ideas*". As many as 37% of students answered strongly agree and 55% agreed. It is clear that this course provides students with space to provide freedom to create both in terms of writing a manuscript and the creation of other works such as staging ideas, costumes etc. In addition, this course makes them understand the techniques and ways of making drama scripts. This is mentioned in question number 3 "*Performance Drama courses make me understand the techniques and ways of making drama scripts*" as many as 31% of students responded strongly and 53% agreed. The technique starts from the selection of story genres namely tragedy, comedy, romance etc. Of course theoretically, they have got an explanation of the definition of each genre in the theory drama course in the previous semester so that in this semester they are required to be able to create and develop scripts from existing stories and pure works from the students themselves.

b. Students' Response towards the Learning Process.

In questions number 4,5,6,9, 10, 19 and 20 are general descriptions of student responses towards Drama Performance learning process. Students gave a positive response to question number 4 regarding "*I can follow every process of deepening the manuscript well*", as many as 26% said they strongly agreed, and 54% agreed. But as many as 20% of them gave a neutral response. Whereas for question number 5 "*The Learning process of Drama Performance makes me understand breathing techniques, vocal processing and body exercise*" is as much as 31% respond strongly agree and 54% agree. Most of them are also really enjoy the process after the learning session even though there are still 15% of them giving an neutral response to this learning process. Meanwhile, for the question number 6 "*The learning process of the Drama Performance Course trains me to deepen the role through meditation so that it is more focused in depth*" as many as 35% stated strongly agree and 47% agreed. It was very clear that student have done very well on the meditation process in exploring the role. In question number 9 "*The drama performance course can develop my potential about directing, lighting, music*

illustration (backsound) and make up" getting a 29% response strongly agree, 46% agree and 25% are neutral. In question number 10 "Different types of exercises make me motivated to learn" as many as 30% strongly agree and 48% strongly agree but 22% answer normal. Then the question "*The process of learning Drama Performance courses makes me more confident in speaking*" gets a 26% response strongly agree and 51% agree and 16% normal. But in this section there were 7 respondents who did not respond. While in question number 20 "*The preparation process towards Drama staging is very long and tiring*" getting responses from students as much as 27% strongly agree and 30% agree and 25% are normal. As many as 7% answered disagree and 4% strongly disagreed. 7 respondents did not respond to this question. It cannot be denied that everything can happen when a learning process experiences such as stagnation or saturation. Herein lies the habituation of the students to be able to maintain the maturity of the soul which ultimately can carry out the task well. It can be concluded that, most of them give a good response to the process of this learning process starting from the initial stage, the selection of the script, the role of each player to the final process of staging.

c. Role Deepening Process

The process of deepening the role of the Drama class requires a long process. Therefore, the supporting techniques are needed. In the process of deepening role, 3 questions given, namely "*I can explore the role based on the script in the story quickly*" in fact, only 12% answered strongly agree and 46% agreed. While as many as 40% answered neutral. This means that many of them have difficulty in exploring roles because of several factors including inappropriate roles and slow process of getting fluency in English. In the question "*I have various experiences in acting and understanding roles*" as many as 12% strongly agree and 34% agree. But quite a lot of them gave the neutral response of 37%, and 15% disagree and 2% strongly disagreed. It can be said that the process of deepening role and drama script and performing in a stage include some varieties of processes. 37% of respondents answered neutral.

d. Speaking Improvement

One of the important points and indicators in this course is that students must be able to speak English fluently. This means that not only deepening their roles and being able to act but also they must be able to convey the story smoothly without obstacles. In this case, the student responses is illustrated in questions number 13,14, 16 and 18. That is, "*My articulation in English pronunciation is getting better*" and "*My Speaking skill became better, especially in practicing dialogue according to the role*" as many as 29% 25% strongly agree and 57% and 56% agreed. This means that the process of speaking using drama gives a pretty good impact on pronunciation and English pronunciation.

Meanwhile, for the questions number 16 and 18 are about the attitudes of negative statements from respondents towards the learning process, namely "*I cannot speak and*

act according to roles smoothly in this course" and number "18" *it is difficult to memorize the script in a short time* "as much as 1 % and 14% stated strongly agree, 11% and 25% agreed, but 27% and 45% stated normal, 39% of them answered disagree. It can be determined that this process was the opposite of the statement, yet the fact that they can speak according to the role smoothly.

e. Students' Interaction and Role of Lecturers

In this section, it describes how students can interact with each other and how the role of the lecturer in the Drama Performance learning process. Questions number 15 and 17 are statements regarding interactions between crew and players while 8 and 11 are the roles of lecturers. "*Collaboration with fellow crew members and players is very influential on staging readiness*" and "*I like interacting with friends in exploring roles*" received a response of 59% and 34% said strongly agreed and 35% and 44% agreed. It is very clear that the interaction of fellow students in this drama performance class is very important because they can work together with team in producing a performance. Their togetherness and unity are needed to create a positive atmosphere. The results of the response show that interaction has an important role in the successful of a drama production.

Moreover, as for statements number 8 and 11, "*Lecturers of Drama Performance courses are very cooperative in providing guidance during training*" and "*Drama Performance lecturers do not provide space to practice*". Both of these statements are contradictory so the respondent gives answers that can be described as follows: as many as 42% state strongly agree and 47% state agree that the lecturer of this course is very cooperative in providing guidance during the exercise. The lecturer must support and monitor every progress made from each meeting. Indeed, this is where the learning process takes place. Meanwhile in statement number 11 was not true that the lecturer did not provide space for rehearsal and practice. It is proven from the survey results that 47% disagreed and 35% state strongly disagreed, meaning that the lecturer gave students a lot of space to practice and always gave feedback and comments at the end of each session so that the next exercise could show a better process.

Based on the results of the analysis above, almost all questions had a positive impact even though there were still some students who were not so enthusiastic about this subject for several reasons. Accordingly, students' creativity and awareness towards the process are highly appreciated and all process running successful.

Conclusion

Based on the results of the analysis, the data were divided into 5 categories, namely first the students' response towards the Drama Performance course. It can be said that the majority of sixth (6th) semester students like this course because they can express their ideas into a literary performance. While the second is the Students' Response towards

the learning process. From the results of the questionnaire, it can be concluded that most of the students gave positive responses because they were happy to go through the process of learning including the deepening of roles through meditation. It can be said as the way to increase students' motivation in the process of learning English.

The third is the Role of Deepening Process. The process of deepening the role of the Drama class requires a long process. From the data analysis, it can be said that many students give a positive response to this process where students can explore the role according to the script and the storyline. However, there are some students who face difficulties due to several factors such as inappropriate roles and slow action in memorizing the script. It can be said that the deepening of the drama script faced variety of processes.

At the point of increasing speaking, based on the results of the questionnaire, it was found that according to them the articulation in the pronunciation of English became better as well as the ability to speak. Many of them are really deep into the role so the process of speaking was running successful. The last, Interaction and Role of Lecturers. Based on the results of the analysis, related to the interaction and role of the lecturer, it can be said that the Drama Performance learning process can strengthen the team to work together in producing a performance because each member has the responsibilities in taking care of their job. Togetherness and unity are needed to create a positive atmosphere. Whereas the role of the lecturer in this course is very important because the lecturer can always provide guidance and direction during the training process. The lecturer must support and monitor every progress made from each meeting.

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