PROSIDING

Seminar Nasional

*Pembelajaran
Drama Jawa
di Sekolah*

Editor

Drs. Tukiyo, M.Pd.

Drs. Luwiyanto, M.Hum.

Dra. Sukini, M.Pd.

Prosiding Seminar Nasional Pembelajaran Drama Jawa di Sekolah

**Editor : Drs. Tukiyo, M.Pd.
Drs. Luwiyanto, M.Hum.
Dra. Sukini, M.Pd.**

Desain cover : Ninda Dian

Layout : Bernadia Errisa Maharani

Cetakan pertama, November 2012

**Diterbitkan Program Studi Pendidikan Bahasa dan sastra Daerah (Jawa) FKIP
UNWIDHA bekerjasama dengan Penerbit Kepel Press
Puri Arsita A-6
Jl. Kalimantan, Ringroad Utara, Yogyakarta**

ISBN : 978-602-17154-0-6

**Hak cipta dilindungi oleh undang-undang.
Dilarang memperbanyak karya tulis ini dalam bentuk apapun dan dengan cara apapun,
tanpa izin tertulis dari Penulis dan Penerbit**

Dicetak oleh percetakan Amara Books

Isi di luar tanggung jawab percetakan

DAFTAR ISI

PRAKATA	v
DAFTAR ISI	vi

PEMAKALAH UTAMA

Lakon Drama Jawa, Asing di Negeri Sendiri Hanindawan	3
Pengajaran Drama Bahasa Jawa di Sekolah Dedek Witranto	6
Seni Pertunjukan Tradisional dalam Dunia Pendidikan Sekolah Dwi Suko	13
Inovasi dan Kreasi Drama Jawa dalam Pembelajaran di Sekolah KRT. Diwasa Diranagara	16

PEMAKALAH PENDAMPING

PEMBELAJARAN SASTRA DRAMA

Pembelajaran Apresiasi Drama di Sekolah: Problema dan Solusinya Esti Ismawati	23
Pembelajaran Drama Jawa di SMA: Metode dan Penilaiannya Rahmat dan Eric Kunto A.	31
How to Read a Play: A Teaching Experience on Drama for The Students of English Studies Program Endang Eko Djati Setiawati	38
Does Drama Certainly Contribute to the Higher Education Students' Affective Skill? Didik Rinan Sumekto	42
Pembelajaran Sastra Berkonteks Pendidikan Moral dan Budaya (Sebuah Pendekatan Kontekstual) Basuki	50
Waosan sebagai Bahan Pendidikan Budaya dan Karakter Bangsa Arif Budiyanto	59

Does Drama Certainly Contribute to Higher Education Students' Affective Skill?

Didik Rinan Sumekto

English Education Study Program

Widya Dharma University, Klaten

E-mail: didikrinan@unwidha.ac.id

Abstract

This paper interprets that a central element of education for sustainability is a quest for affective learning outcomes of values, attitudes and behaviours. It describes the theoretical foundations through the drama subject matter as a range of educational endeavours. Thus, drama lectures and interpretation in the classroom shall support the affective skill by identifying and analysing the higher education students' attempts and criteria to achieve affective learning outcomes. Since drama can provide higher education students, through a variety of representations, with a responsive multi-sensory learning environment, which is likely to facilitate rather than inhibit creativity. Within this environment, they are able to go through a process of making connections, generating original ideas, solving problems together and playing with ideas and feelings.

The paper also proceeds to consider key aspects of instructional issues in the affective skill that potentially have application in education for sustainability. Through the process of mostly teaching drama in higher education will focus on the affective skill of values, attitudes, behaviours, and any other soft skills required. Some areas of higher education, however, have effectively pursued affective skill and these use particular instructional activities to do so. Key issues for consideration include assessing the learning processes, contents, methods, and evaluating drama lectures periodically.

Key words: Affective skill, drama, skill development, teaching strategy.

INTRODUCTION

During years, drama has been taught in order that the higher education students learn what meaning others have made of decorating the life, to have precision what it takes to produce a work of art, and to glean some understanding of ourselves. Since drama produces in a separate, aesthetic world, a moment of being for the audience to experience and becomes a representational art, a visible and audible narrative which presents virtual, fictional characters within a virtual, fictional universe that might be wholly adopted to colleges or universities as a subject. In taking provocation to its original version of life into our consciousness, thus, drama as an art will give us a new perspective and appreciation of life and reality.

Strengthening this perspective, Baldwin and Fleming (2003) point out that drama fits easily within the meaning, indeed it can almost be a meaning of drama itself. Imaginative activity is one of the main characteristics of creativity and also the cornerstone of drama. It is logical therefore, to suppose that drama can provide higher education students, through a variety of teacher-fashioned forms and representations, with a responsive multi-sensory learning environment, which is likely to facilitate rather than inhibit creativity. Within this environment, they are able to go through a process of

making connections, generating original ideas, solving problems together and playing with ideas and feelings.

Drama provides agreed and open structures and forms through which higher education students have opportunities to create, apply and express individual and shared imagination in a forum which supports risk taking without failure and the safe handling of the excitement of the new and unexpected. This imaginative framework motivates and stimulates curiosity, exploration and experimentation by encouraging the construction, deconstruction, generation and recreation of ideas, all of which are valued and considered by the lecturer and peers. They have the excitement of generating imaginative ideas that are original to them, are listened to by peers and lecturer and may be used to shape the way the drama develops for the whole class. Drama creates a shared focus and purpose for creative thought and action based on real-life experiences and imagination, which higher education students bring to the drama space. Whether they are playing in the role-play area, spontaneously improvising in a drama lesson or presenting a staged theatre performance, by its dynamic, interactive and live nature, dramatic activity always generates shared, original and creative outcomes which are different every time and which offer a sense of individual and shared ownership.

Drama is often regarded as an educative medium in its practice, so it is a particular way of creating, inventing, symbolizing and representing values, ideas and feelings. In drama, intellectual and emotional involvement with the narratives of others is integral to the learning, wherein moral, political and cultural values are open, temporarily and contingently, to renegotiation and interpretation. Drama education is a living art form in which students might 'understand something new' both about their own lives and those of others. The practice of drama is regarded both as a discipline and as a journey; it involves a synthesis of student-centred and subject-centred educational approaches. Thus, the drama curriculum will embrace a range of cultural forms, includes a variety of aesthetic and artistic practices and introduces students to new ways of thinking and feeling (Lewis and Rainer, 2005).

But, do we believe that so far, drama has certainly contributed to the higher education students' affective skill development? This big question needs to consider wisely through the empirical success and experiences in the existing education and supports among lecturers, students, and society members. Thus, Baldwin and Fleming (2003) emphasize that creative and critical thinking skills are needed to generate and extend ideas and in the application of imagination. Taking students beyond what they have already known require not only the recognised skills of problem-solving, but the creative formulation of new problems and the discovery of new solutions and representations.

AFFECTIVE VALUES FROM DRAMA INSTRUCTION

Lewis and Rainer (2005) contribute their idea in creative thinking which a central to the drama process becomes. In education, the creative thinking shall involve lecturers and higher education students being free to make learning links between experience, knowledge, skills and present understanding using make-believe, since it is a central of drama process need. Through drama they can gain new knowledge, develop and apply their skills and gain greater understanding, which in turn informs and enhances further creativity. Drama is claimed to be able to provide a structure for interpreting, expressing and communicating, of giving concrete form to personal and collective creative thought. It focuses on students making meaning together through the potent fusion of real-life knowledge and imagined experience on an integrated active, affective, and then

expressing and communicating their understanding, in order to deepen and affect the understanding of others.

Therefore, developing creativity demands and relies on the lecturer's own creativity, sense of challenge, and belief in the strengths and creative potential of each individual to a great extent. It is important to encourage students to believe in their creativity and to foster an environment which raises self-esteem and confidence, and rates creativity as important within the learning process. When lecturers are viewed to value creativity, it is more likely to be valued by the students themselves. A learning environment that values and fosters creativity should be a basic entitlement of every student, and every lecturer shall be enabled and encouraged to work creatively to meet the requirements placed upon them. Baldwin and Fleming (2003) again focuses on how the process throughout the teaching drama, higher education students are expected to develop and become autonomous practitioners who involve (1) personal and social abilities; (2) performance skills; and (3) knowledge and understanding of theatrical ideas and concepts.

It is also assumed that particular drama students in a group will possess aspects of these abilities in different measure. Particular students might have moderate performance skills, but have outstanding ability to visualise, shape and plan drama with their peers. We believe that students will only begin to work to their full potential when they have acquired a balance of all three of these core elements and one task of the effective drama teacher is to identify individual strengths and areas for development, and to provide students with opportunities to extend their skills and understanding across the spectrum that leads to making effective classroom theatre (Lewis and Rainer, 2005).

Affective Skill Position

Affective learning relates to values, attitudes and behaviours and involves the learner emotionally. The affective domain is about our values, attitudes and behaviours. It includes, in a hierarchy, an ability to listen, to respond in interactions with others, to demonstrate attitudes or values appropriate to particular situations, to demonstrate balance and consideration, and at the highest level, to display a commitment to principled practice on a day-to-day basis, alongside a willingness to revise judgement and change behaviour in the light of new evidence. In particular, four areas of interest in supporting the affective learning, namely: (1) assessment and evaluation; (2) credit for attaining affective outcomes; (3) key roles for role models; and (4) climbing the hierarchy (Shephard, 2008). Even, through this affective skill instruction or domain of emotion response may challenge lecturers to focus objectives on their students' attitudes and feelings (Woolfolk, 2003). Another important aspect to support this affective skill is that the lecturers need to write objectives and hold students accountable for meeting objectives that occur in each of the affective hierarchical levels. These objectives cover (1) *reception*: students are willing to convey an idea, phenomenon, and stimulus; (2) *response*: students choose to act in some ways to the existing idea, phenomenon, and stimulus; (3) *valuation*: students accept or assume responsibility for a value; (4) *organization*: students synthesize and resolve any conflicts between value positions; and (5) *internalization*: students use a value to control behaviour in a consistent way (Holt and Hannon, 2006). To understand these objectives precisely, Holt and Hannon have summarized them in the sample rubric of affective skill as well. Table 1 below will show us how we may put this rubric into an appropriate evaluation.

Table 1.
Affective Skill Rubric

Student Name:					
Affective Behaviour	Reception 1 pt.	Response 2 pts.	Valuation 3 pts.	Organization 4 pts.	Internalization 5 pts.
Reflection					
Honesty					
Effort					
Safety					
Etc.					
Total score out of possible = 0/15					

As the important points on its position, Malikov (2006) decides that lecturers shall maintain two core beliefs in affective skill. First, lecturers have conviction that teaching in affective domain is an indispensable part of teaching work. Second, a core belief is to challenge the college students prevailing attitudes, in which those attitudes must be recognized. Students' attitudes can be merely recognized if they are elicited through discussions, essays, journal entries, and other student presentations. Meanwhile, it encompasses attitudes, beliefs, values, feelings, and emotions, relies on instructor creativity to stimulate those elements because teaching learners in the affective skill is more complex than teaching in the cognitive (facts, concepts, and principles) or psychomotor (motor skills) skills. Altering feelings and values in a brief class requires higher level teaching strategies from the instructor. Affective learning is a long-term process, ripe for cultivation throughout one's education and the socialization process (Neumann and Forsyth, 2008). Thus, it needs some teaching techniques required in fulfilling the process.

Reflective dialogue

The affective skill demands strong educational skills that extend beyond the common lecture. The introspection on one's knowledge and experience toward making a decision is one method where fundamental assumptions can be revealed and questioned. The process of open, critical, and reflective dialogue about practices allows participants to learn by asking and answering questions, rather than listening to the instructor's lecture. Reflective dialogue is helpful for investigating and discussing professional values that have specific aims, such as conversations with a professional focus on values and dilemmas or case discussions that concentrate on bringing professional perspective to the group. Thus, there are three reflection stages suggested here to facilitate reflective dialogue. First, one directs individuals to return to an experience by having them replay it and describe the situation. Second, individuals attend to their feelings regarding the situation. Third, a re-evaluation of the experience that involves association of the past experience with current ideas.

Class-in-a-box

The class is developed and taught by many educators. Role playing and reflective discussion are selected as teaching methods to meet class objectives.

Practicing skills

During this first demonstration, educators expressed concerns about not knowing the content or feeling uncomfortable with facilitation. Multiple practice sessions were held prior to classes to alleviate educators' anxiety. The educators' initial discomfort with the affective skill was apparent, but classes are eventually taught successfully. The educators also learn new skills about the affective issues that will be applicable to other classes.

Affective Skill Benefits

In addition to optimising the affective skill to higher education students, lecturers may weave various personal and social skills into each lesson. In doing so, higher education students will receive some benefits of developing proficiency in a variety of learning valuable skill they may use throughout their lifetime. Invariably, they will complement skill development and make the experience more worthwhile to the students, such as: *listening and communication, inter- and intra-personal skill, balancing needs, conflict resolution, accountability, self-confidence, and helping others* (Hansen, 2009).

Listening and communication

One of the biggest challenges lecturers have is assisting their higher education students develop listening and communication skill. These include large class sizes, multiple classes relatively close in proximity, and a variety of external factors related teaching class outside. Daily reminders pertaining to listening and communication will assist in the facilitation of developing such skills.

Inter- and intra-personal skill

Inter-personal skill includes the ability to work with others and build friendship. A social setting fills with opportunities to develop inter-personal skill. Herewith, higher education students have a natural desire to work or participate with other students whom they are familiar. One strategy for developing inter-personal skill among students is to often arrange students in different pairs or groups. Students will not always be comfortable in such cases; however, over the time they will grow accustomed to such arrangements. Through discussion and feedback, take the time to help students look for strengths in other students instead of focusing on weaknesses.

Meanwhile, the intra-personal skill development focuses on assisting higher education students develop an ability to understand personal emotions, and using that ability to develop self-discipline, self-control, and learn from experiences. Practically every attempt of a skill will elicit some type of emotion from the student providing the attempt. However, it depends on the outcome of such attempts and responses from other students, and then the emotion will either be positive or negative. Regardless of the outcome, it is important to help the students learn to understand and control their emotions. If an attempt is not successful, the students do not need to find failure.

Balancing needs

When helping students learn to balance needs, it is imperative that they understand that other students have equally important and often very different needs. To assist in this development, lecturers shall provide students with appropriate opportunities to learn concepts and skills that enable the best chance for success. It is also important that lecturers reinforce the concept in which everyone in the class has a right to be there and participate totally.

Conflict resolution

Lecturers shall not always view conflicts as a bad thing. They think about what are happening instead of doing intervention, in which the lecturers can be proactive and help students develop skills that will enable them to resolve conflicts peacefully. If the conflict can be resolved by the students before it goes to the violence, its resolution must be much more meaningful. Lecturers can provide students with communication skills and are in the position of alerting students beforehand about the potential for certain conflicts. Students of all ages have the ability to resolve disputes and conflicts, but this process facilitation needs to take place to reinforce a peaceful resolution.

Accountability

The concept of developing responsibility is of paramount importance, since students grow into adulthood. It is essential that students learn to understand how individual decisions affect them personally. Additionally, it is important that students learn to understand the impact that individual decisions will have on others. Lecturers can ask specific questions that are related to personal accountability and good decisions, and provide constructive and candid feedback to the students. This strategy will eliminate the spotlighting concept and prevent embarrassment, which will lead to a more positive outcome.

Self-confidence

A typical affective skill setting is full of students with a variety of levels of self-confidence. In spite of the confidence level students may demonstrate, it is important to help students realize that regardless how well they perform a skill, it is the effort put forth that can be a more significant focal point. Students will progress through a unit or a lesson at a different pace, and this is one of the challenges that lecturers often encounter in teaching.

Helping others

In creating a climate of personal accountability, it seems appropriate that encouraging students to help each other learn new skills and succeed is a natural fit. Additionally, patience, tolerance, and acceptance are key characteristics that consistently need reinforcement. In situations when students are helping each other, they shall be reminded to offer words of encouragement and offer praise. Students shall be made aware that progress occurs at different rates and negative remarks will only hinder successful progression of skill development.

Table 2
Affective Skill Identification (Hansen, 2009)

Affective Skill	Skill Development Aspect	Teaching Strategy
Listening and Communication	Listening to others and speaking to others respectfully	<ul style="list-style-type: none"> Consistently reinforce that everyone in the class has a right to be heard, but not at the expense of speaking out of turn or over someone else. Help students understand that negative body language sometimes speaks as loudly as words. Frequent reminders and encouragement during daily introduction and closure will assist in facilitating this process.
Inter- and Intra-Personal Skill	<p><i>Inter-personal skill</i></p> <ul style="list-style-type: none"> Ability to work with others and build friendships <p><i>Intra-personal skill</i></p> <ul style="list-style-type: none"> Understanding personal emotions Learning from experiences 	<p>Consistently arrange students in varying pairs or groups to allow opportunities to work with and get to know other students in the class.</p> <ul style="list-style-type: none"> Helps students understand that every experience will yield an emotion that may be positive or negative. Through journaling and positive feedback from the teacher, students may learn to better understand and learn from their experiences.
Balancing needs	<ul style="list-style-type: none"> Understanding personal needs Respecting that others may have different, but equally important needs 	<ul style="list-style-type: none"> Provide opportunities for everyone to have equal chances for learning concepts or performing skills Consistently reinforce that everyone in the class has the right to participate. Consistently reinforce that everyone will have equal opportunities to practice and develop skills.
Conflict Resolution	Working in pairs or groups to solve a dispute in a calm and peaceful manner	<ul style="list-style-type: none"> When a conflict emerges, provide an opportunity for the students to discuss the situation and resolve it peacefully. It will be much more meaningful to the students if they are able to resolve the conflict among themselves instead of the lecturer resolving it for them.
Accountability	Becoming responsible for personal choices and understanding how those choices may impact others	Within daily journals, ask students very specific questions that pertain to the decision they make in class. Ask follow-up questions that enable them to think about how personal choices impacted certain individuals or perhaps the entire class.
Self-confidence	Understanding that giving your best effort is more important than being most highly skilled	<ul style="list-style-type: none"> Provide students with multiple opportunities possible to learn a new skill. Reinforce the fact that every new skill requires a lot of practice. Proficiency comes with time and effort will help lead to better performance. Offer words of encouragement to the students even when they are struggling.
Helping others	Offering assistance to those who are experiencing difficulty with a skill or concept	<ul style="list-style-type: none"> Provide students with opportunities to teach skills to one another. When students are helping others learn, they should encourage each other to continue trying and praise effort without focusing on shortcomings. When a student has difficulty with a skill or concept, help them understand where the errors are occurring, and provide examples and/or demonstrations to help the students realize success.

CONCLUSION

The current application on the given themes of drama lectures are expected to contribute the added value of higher education students' affective skill. Even some existing problems also arise so far and this is a part of questions on the drama lecture issues, whether the students merely learn and gain the technical and syntax competency as the supporting knowledge which have created the competitive and comparative academic achievement rather than a soft skill achievement among the higher education students. Realizing these phenomena, we put a deep concern on how lecturers have been aware of reflecting these facts and stepping forward in relevance with the drama courses implementation in the classrooms. It means that an understanding of how they shall progressively build a concept of teaching which not only emphasize the cognitive skill aspects but also consequently realize some drama course values contributing to the essential affective skills, such as showing the students' attitude and politeness in their daily reflection. When we realize that this course will affect positively to the students' affective skill, certainly it will gain a significant multiplier effects through their behaviour, speech, and norms adopted among their circumstances.

Some efforts on implementation and expectation we have afforded, will not be of course parted from the lecturers and students' seriousness and awareness to do collaboration in role plays and other technical applications on providing a positive feedback. A great sustainable commitment will be on the ultimate priority to bridge any chances of fixing the heterogeneous students' affective skill improvement. Through the theory or literature-based discussion, this moment will show the lecturers and students a proof of whether, so far drama course may certainly contribute to the higher students' affective skill. Thus, recently it will be the right time to lecturers to deliver any drama course prioritising some affective values in advance as a part of students' life and do not merely focus on the cognitive skills which mostly implicate to the unfair competition.

REFERENCES

- Baldwin, P., & Fleming, K. (2003). *Teaching literacy through drama: Creative approaches*. London: RoutledgeFalmer.
- Hansen, K. (2009). Strategies for developing effective teaching skills in the affective domain. *ProQuest Education Journals*, Vol. 23, No. 1, 14-19.
- Holt, B. J., & Hannon, J. C. (2006). Teaching-learning in the affective domain. *ProQuest Education Journals*, Vol. 20, No. 1, 11-13.
- Lewis, M., & Rainer, J. (2005). *Teaching classroom drama and theatre: Practical projects for secondary schools*. London: Routledge-Taylor & Francis Group.
- Malikov, M. (2006). Teaching in the affective domain: Turning a crier into a crier. *Kappa Delta Pi Record*. Vol. 43, No. 1, 36-38.
- Neumann, J. A., & Forsyth, D. (2008). Teaching in the affective domain for institutional values. *The Journal of Continuing Education in Nursing*, Vol. 39, No. 6, 248-252.
- Nicholson, H. (2000). Teaching drama 11-18. In Nicholson, H, *Introduction: Dramatic practices and pedagogic principles (Pp. 1-11)*. London: Continuum.
- Shephard, K. (2008). Higher education for sustainability: Seeking affective learning outcomes. *International Journal of Sustainability in Higher Education*. Emerald Group Publishing Limited, Vol. 9, No. 1, 87-98.
- Woolfolk, A. (2003). *Educational psychology (9th ed.)*. Boston: Allyn & Bacon.