

Optimization of Drama Learning Model based On 'Dongkrek' Traditional Theater

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ABSTRACT: 'Dongkrek' is a type of art originating from Madiun, East Java. This art has been a distinctive culture of Indonesian society for a long time. In relation to language and literature learning activities, this art can be used as a reference for developing drama learning. Specifically, purposes of this study are to describe and explain how the optimization of drama learning process model based on the traditional theater "dongkrek". The qualitative descriptive method is considered suitable for finding answers to the problems in this study. Students majoring in language and literature at PGRI Madiun University were selected as subjects as well as respondents in this study with data collection time which was carried out in stages. Based on the studies that have been done, the results obtained are the suitability of learning drama with the art of "dongkrek". Overall, the optimization process is carried out by combining drama learning with elements in the art of 'dongkrek'

KEYWORDS : *learning model, drama, traditional theatre, dongkrek*

I. INTRODUCTION

Drama is a part of literary work that is appreciated, expressed, and created in the form of making drama performances. Learning drama includes; examining the script, practicing acting and dialogue movements, there is music accompaniment and staging exercises and ending with a performance. The arrangement of this learning model is based on the traditional theater from Madiun, namely 'dongkrek'. The dongkrek structure of the players is accompanied by irregular movements combined with the rhythm. In the 'dongkrek' performance, the performers present the traditional dongkrek theater which is rooted in the creativity of the local community. The play is improvised. In addition, dance and music accompaniment based on local traditional dances and traditional music such as (1) drum, (2) kempul, (3) kenong, (4) gong kecer, (5) kendang (rhythm control), (6) match, and (7) kentongan (Walgito, 2003; Evi, 2013)) as a musical sign for mass art.

Why was dongkrek chosen as the basis for training because of the spontaneous movements that express, have free dialogue, and are accompanied by traditional music that can invite the masses. Besides that, the plays come from the local community. Referring to the opinion of Endraswara (2011) that traditional theater is a theater in a certain ethnic society that follows the methods, behavior and ways of making art according to traditions, the teachings passed down from their ancestors according to the environmental culture they adhere to. 'Dongkrek' has its origin and roots and has been felt as one's own and accepted by the people in its environment. Everything is received from the inheritance passed from the older generation to the younger generations. Performances are carried out on the basis of procedures and patterns that are followed traditionally. Also the philosophical values that exist in dongkrek for learning materials in schools and in the LPTK. This is in accordance with the opinion of Ishino (2010) who explores traditional theater and moral values in it for 21st century learning.

The traditional theater "dongkrek" is the basis for drama training. Researchers refer to Sallis(2011) opinion that: firstly, theater is generally an activity that reflects the order of life in society at that time. The history of performing arts in the past starts from a situation where art is only one part of an event or activity that is ceremonial in society. Art in such a situation has a dual function, especially with regard to traditional dance and theater. Second, traditional theater has a function not only as a tool for entertainment purposes, but also for purposes related to customs and religious ceremonies whose functions are the completeness and part of the religious ceremony.

Third, traditional theater is often used for the purposes of developing magical and magical powers, and often functions as a medium for connecting with the supernatural. Art at that time was not merely a manifestation of the urge to express a sense of beauty that was stirring in the soul of an artist, but was prioritized

as entertainment and a complementary medium for ceremonial and religious purposes. Fourth, the main function of art, which is actually a tool or media to express the manifestation of a person's soul turmoil who wants to express himself in the form of works of art, which departs from ethical and aesthetic values (Satoto, 2012; Hanif, 2016). Art works in the form of dance, music, drama / theater, or others have the function of increasing the sensitivity of aesthetic taste and smoothing the souls of other people who enjoy the work. Fifth, the function of increasing the sensitivity of aesthetic taste and refining the soul for traditional arts in Indonesia actually occupies the third place, after the function for customs and religious needs as well as functions as entertainment.

From the observations, drama learning is still not optimal. Learning is still centered on lecturers. Lecturers still use the lecture method as a construction of student understanding. Lecturers dominate the learning process, while students only listen and take notes on the material presented. At the beginning of the lesson, students seemed enthusiastic about the material being delivered by the lecturer. However, in the middle of learning many students do not concentrate on learning. Learning which is still dominated by the lecture method makes students tend to be passive. The factors above, are the cause of low student motivation which will have an impact on low learning outcomes.

Based on the analysis data, it is necessary to develop a drama learning model based on the traditional dongkreng theater for LPTK students. This is motivated by several things. First, the results of exploratory studies show that so far some lecturers have taught drama lessons without seeing the potential of the arts around them. The lecturer only provides a theory without using a learning model that adopts the traditional theater "dongkreng" which is the original art of Madiun. Therefore, this requires a new model, namely the 'dongkreng' traditional theater-based drama learning model which is easy to apply by lecturers and students in the classroom. Second, by applying a drama learning model based on local arts, it will contribute to the traditional 'dongkreng' theater itself. Lecturers and students will get great values from the art of dongkreng which is the original art from Madiun. Lecturers and students participate in maintaining and preserving the culture and traditional theater "dongkreng" as a source of learning, especially learning drama for LPTK students.

II. TEORETICAL STUDY

1. 'Dongkreng'

Dongkreng is a traditional art typical of Madiun. More clearly, Brown (1971) provide an explanation that dongkreng is an art originating from the Mejayan sub-district, Madiun district which is in the form of a dance and is performed by a group of people who play certain figures. This performing art is called dongkreng by the community based on the sound of the musical instruments that accompany the art. The sound of playing music is "dung" which comes from drum or drums and "kreng" which comes from a musical instrument called a match, which is a wooden square with one end of which is a jagged wooden stalk which when rubbed with a kreng sound. Based on the sound of the tool, the art is called dongkreng. During its development, the musical instruments were added with the gong, kenung, kentongan, drums, and gong berry as a blend of Islamic culture, Chinese culture, and Javanese culture in general.

At first the traditional theater dongkreng was created by Raden Lo Prawirodipuro in 1867 with the aim of expelling the plague that was ravaging the Mejayan area at that time. Because it doesn't end and instead it spreads until the number of victims increases, Raden Lo Prawirodipuro asks for help from several spirits to help him. On the instructions of these spirits, Raden Lo Prawirodipuro held a parade art performance called dongkreng to ward off the plague at that time.

Based on the story of Hanif (2016), it is known that in the 1879s the Caruban area, which is now the Mejayan sub-district, Madiun district, experienced a food crisis (pageblug) and contracted a deadly disease outbreak. In these worrisome situations and conditions, Raden Prawirodipuro made efforts by means of meditation or meditating on Mount KidulCaruban. He then got an idea that the food crisis and disease outbreaks that had occurred were caused by reinforcements and was the act of the evil spirit kingdom or the gendruwa army. It must be countered by expelling it. To resist reinforcements and drive out evil spirits and the gendruwa army, a tool is needed. Therefore, Raden Prawirodipuro created an art that depicts the fragmentation of the exorcism of evil spirits or gendruwa.

In the next generation, there was a descendant of Raden Lo Prawirodipuro named Doerakim who founded the traditional dongkreng theater studio called Krido Sakti. In subsequent developments, more and more dongkreng art studios have grown in Madiun district, but the Krido Sakti studio still exists today. Currently, the Krido Sakti studio is led by Walgito, a retired officer who has a high passion for preserving the art of dongkreng. Therefore, dongkreng becomes a cultural product in the form of a traditional procession inMadiun.

Currently the existence of the dongkreng performance art is experiencing a decline. This show is only played at certain times to expel reinforcements or ward off disease, and is played on every 1st of Muharram. Therefore, the art of dongkreng needs attention so that its existence as a local art continues. One way is to introduce dongkreng to people outside Madiun. Dongkreng must be shown to the Indonesian people.

2. Learning Model Based on Local Wisdom

Learning by applying local cultural wisdom or what is often called ethnopedagogy is growing. According to (Sarbaini, 2016), "ethnopedagogy can play a role in cultural value-based education for teaching and learning in the context of teaching as cultural activity and the culture of teaching". Local wisdom has values that are able to influence the available choices of forms, ways and goals of action in a sustainable manner, binding each individual to take a particular action; gives direction and emotional intensity and directs individual behavior in everyday situations. Bringing back the values of local wisdom as a source of innovation in the field of education based on the culture of the local community, by empowering them through the adaptation of local knowledge, including reinterpreting local wisdom values, revitalizing them according to contemporary conditions, developing academic concepts and conducting trials ethnopedagogical models in learning.

The development of learning models can go through a process of adoption, modification and even creativity to create an innovative learning model. Advances in science and technology should be maximally utilized to design and develop innovative learning models. In this case it is clear that innovation is not rigid, an innovation can be born from various combinations, namely adoption, modification and even the creativity of the innovator. However, of the many widely circulated, it is rare to find a learning model based on local wisdom. Therefore, it is necessary to develop a learning model oriented to local wisdom based on ethnopedagogy, especially in drama learning. This is very important considering that students nowadays are no longer familiar with local culture.

III. FINDINGS

The development of a drama learning model based on the traditional dongkreng theater was developed based on the results of an exploratory study of the learning model. The results of the experimentation study are in the form of a needs analysis for the drama learning model. Data regarding needs were obtained using questionnaire sheet instruments, observation sheets and interview guides. Based on these three instruments, an analysis of the needs of the drama learning model is obtained, namely the needs of teaching materials, the needs of lecturers, and the needs of students.

Teaching material needs consist of two aspects, namely the content of teaching materials and the availability of references or learning resources. After going through the analysis stage of teaching material needs, it can be seen that the teaching material for drama learning does not contain the values of the traditional dongkreng theater. The values of the traditional dongkreng theater that are included in drama learning materials are important for students' introduction and understanding of the traditional dongkreng theater. The traditional dongkreng theater can be seen from traditional arts such as dongkreng. Dongkreng has nine excellent character education values for character education for students. The nine values are spiritual values, spiritual values, moral values, symbolic values, heroic values, leadership values, justice values, welfare values, and aesthetic values. Based on this, it would be nice if the traditional dongkreng theater could be part of the teaching material and be integrated into drama learning. The second teaching material need relates to the availability of references or learning resources. The availability of learning resources is very important in supporting the implementation of the learning process for students. Students can get a deeper reference to something if there are various kinds of reference books in the library or reading room. Lecturers make their own teaching materials by compiling from various sources then compiled and distributed to students. The availability of learning resources or references based on the traditional dongkreng theater is also found in the observation process.

The needs of lecturers in drama learning consist of four aspects, namely learning strategies, learning media, learning sources or references, and understanding traditional dongkreng theater. The learning strategies chosen and used by lecturers are currently less attractive, varied, conventional in nature, and not centered on students. Such learning strategies make students bored and do not concentrate during the learning process. Choosing the right learning strategy and according to classroom conditions can make the learning atmosphere fun and comfortable so that students can better participate in the learning process. Thus, it is necessary to select and use learning strategies that are suitable for student drama learning. The second lecturer's need relates to aspects of learning media. Based on observations and interviews, lecturers use conventional learning media such as power points. This makes students feel bored and less maximal in receiving teaching material, so it is necessary to use new learning media such as incorporating the value of traditional dongkreng theater in learning drama. The existence of appropriate and varied learning media can be a means that make it easier for students to understand learning material. Resources for learning drama based on the traditional dongkreng theater are still very limited. This has an effect on the lecturers' understanding of the traditional dongkreng theater. So far, lecturers who teach drama courses have never included the discourse of traditional dongkreng theater in the drama learning process.

The needs of students in learning drama consist of four aspects, namely aspects of drama learning objectives, learning strategies, teaching materials and learning resources as well as the value of traditional dongkreng theater. Based on the questionnaire given to students, students need drama learning objectives which include three aspects, namely cognitive, affective, and psychomotor. As for learning strategies, students need

learning strategies that are more interesting, fun, and varied. If the strategies used are in accordance with learning in class, the learning atmosphere will be more fun, not boring, and will support student creativity to be more productive and creative. Thus, new and appropriate learning strategies are needed in the drama learning process. The third student needs are aspects of teaching materials and learning resources. Based on observations, the availability of teaching materials and drama learning resources is currently still limited. This causes the teaching materials provided by lecturers to students to be not diverse and unattractive to students. In addition, the current learning resources for drama also do not include the traditional dongkrek theater. So that the need for understanding the traditional dongkrek theater becomes one of the aspects of student needs in the drama learning process. Students need an understanding of the traditional dongkrek theater that is obtained either from lecturers or learning sources. In addition, students need the integration of the traditional theater values of dongkrek in learning drama. This is due to the importance of character education for students which can be obtained from learning drama based on the traditional dongkrek theater.

IV. CONCLUSION

Overall, this study has explained the process of optimizing the traditional dongkrek theater-based drama learning model. In this study, findings have been found regarding the needs of students and lecturers in terms of the implementation of drama learning. The relationship between learning drama is very identical with performances based on local folk arts, such as the art of dongkrek. In explaining the various elements in this study, several deficiencies were found. This means that in the future, there will be improvements to the structure as well as review of relevant studies at a later date. Nevertheless, the process of implementing this study has been carried out as best as possible by following a standard procedure flow.

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