

# Developing Module “Experts in Dulmuluk Performance” in University Students

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**Submission date:** 19-Apr-2023 07:02PM (UTC+0700)

**Submission ID:** 2069256405

**File name:** Developing\_Module\_Dulmuluk\_Nurhayati,\_2018.pdf (430.28K)

**Word count:** 3729

**Character count:** 20279



## Conference Paper

## Developing Module “Experts in *Dulmuluk* Performance” in University Students

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### Abstract

The aim of this study to produce a module as an effective teaching material used by students of the Indonesian Language and Literature Education Study Program of the Faculty of Teacher Training and Education, Universitas Sriwijaya. This study used a research and development method adapted from Jolly and Bolitho. The result of validation showed that the “Expert in Modern *Dulmuluk* Performance” module gained a score of 16 from a maximum score of 20 and was categorized as very good. The results of the formative evaluation showed that the developed module was practical, based on small-group results. Then, the field test showed that this module had a potential effect on students’ competence in performing modern *Dulmuluk*. Therefore, it was categorized as a practical and effective module.

**Keywords:** drama performance, *Dulmuluk*, module

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Received: 6 April 2018  
Accepted: 3 May 2018  
Published: 26 July 2018

Publishing services provided by  
Knowledge E

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Selection and Peer-review under the responsibility of the ISLLE 2017 Conference Committee.

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## 1. Introduction

*Dulmuluk* is a traditional performing art from Palembang. *Dulmuluk*’s performing arts today are endangered [1]. Kompas reported that the cause of *Dulmuluk*’s extinction is the absence of regeneration. Senior actors do not recruit and train young people in order to maintain its existence. The younger generation would rather watch television and movies, and listen to music. The younger generation prefers to watch modern performing arts rather than traditional performing arts such as *Dulmuluk* [2].

In order to preserve the existence of performing art, it needs to be revitalized by inserting it in a literature course in the Indonesian Language and Literature Education Study Program at the Faculty of Teacher Training and Education, Universitas Sriwijaya. This course aims to make the students capable of writing a *Dulmuluk* script and performing it based on the script that has been created by them. Therefore, *Dulmuluk*

becomes a required performance each year for the students who take the literature course.

On the other hand, in order to perform *Dulmuluk*, teaching material is needed as a guideline. Since it is different to other theater performances, *Dulmuluk* has its own special characteristics such as *beremas* (dances and songs in opening and closing the show), costume characters, makeup, stage setting, and lighting. Meanwhile, there was no special teaching material about *Dulmuluk*. It was based on the interview of lecturers who taught the literature course.

As preliminary data, there was a conclusion from the results of interviews of the lecturers who taught the literature course. The students' weakness in performing *Dulmuluk* was a problem in *beremas*, along with a lack of understanding in describing strong and interesting characters, a lack of understanding in processing *Dulmuluk* performance, basic exercise for characters, makeup, stage setting, and special lighting in *Dulmuluk* performance. Moreover, the students found difficulties in performing *Dulmuluk* as they did not have special guidelines and procedures in regard to *Dulmuluk* performance.

Modules are one alternative to teaching materials developed to achieve learning goals. Nowadays, developing teaching material is essential for improving effective and efficient learning. It helps students to obtain information more systematically and practically. That modules are one of the teaching materials packed wholly and systematically; there is a set of planned learning experience inside designed to help students to comprehend specific learning goals [3, 4]. Module gives opportunities to students to acquire knowledge, skill, and attitude [5]. In addition, a module is designed as a need. As a module is for students, it should focus on them [6]. There is a module as a teaching material with characteristics – specific, independent, and designed based on students' needs and skills [7]. The development of learning modules is an essential element of the inevitable learning process [8].

In developing a module, the focus is on students' active learning principles. It emphasizes the students themselves, focuses on exploration and collaboration among students, uses higher-order thinking skills, and is oriented toward students' needs.

In addition, *Dulmuluk* performance plot and setting were discussed by student teachers and the researchers in relation to the introduction, problem, climax, anti-climax, and resolution. *Dulmuluk* performance themes and messages were planned and formulated in this research; they are the bases for this development research. The main aspects of the theory applied in this research were connecting and judging as suggested by Beach and Marshall [9].

Based on the above problems, the development of teaching material was needed: a complete, systematic, practical, effective, and efficient module of *Dulmuluk* performance in helping students to perform. So, the writers were interested in developing a teaching material for *Dulmuluk* performance. This study aimed to describe the results of a *Dulmuluk* performance need analysis module based on students' and lecturers' need analysis, describe the developing *Dulmuluk* performance module as a result of need analysis, describe the results of experts' validations of the module, and describe the results of formative tests, small-group, and field tests of the module. This module was able to be used by the students of the Indonesian Language and Literature Education Study Program who joined the literature course. In addition, this module could be used by the public who perform *Dulmuluk*.

## 2. Methods

This study used a research and development method. The product was a *Dulmuluk* performance module. This study combined two models, Jolly and Bolitho which was modified so it was based on the needs in developing a module as a teaching material [10, 11].

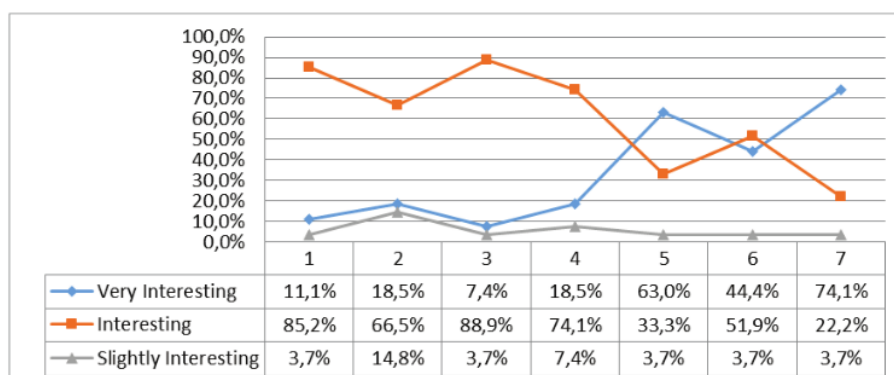
The steps of research and development were: (1) teaching material needs analysis, (2) contextual realization, (3) pedagogic realization, (4) producing a product, (5) expert validation/judgment, (6) revision, (7) formative evaluation: small group and field test.

## 3. Results

### 3.1. Need analysis

To obtain the data related to students' need analysis, the writers interviewed five students. They had difficulties in performing *Dulmuluk* as there were no teaching materials either in a text module or in a module that discussed how to perform *Dulmuluk*. Therefore, they really needed a specific module of *Dulmuluk* performance (Figure 1).

In the lecturers' need analysis, the writers also interviewed a lecturer who taught the literature course. They said that there was no teaching material for *Dulmuluk* performance. They asked their students to watch both modern and traditional performances on YouTube. After that, the lecturers and the students discussed it. So, there were many frailties in *Dulmuluk* performance as there was no guideline. Worst of all, the performance did not follow *Dulmuluk* special characteristics, poetry and *pantuns*



**Figure 1:** The relationship between duties, materials, and exercises in understanding and performing *Dulmuluk* performing arts.

(Indonesian traditional verses). In conclusion, the lecturers really needed a *Dulmuluk* performance module.

Then, the writers carried out a contextual realization. From need analysis, it could be concluded that the development of a *Dulmuluk* performance module was needed. The topics were the history and development of *Dulmuluk*, the content of Abdul Muluk poetry, *Dulmuluk* performance characteristics, *Dulmuluk* performance team division, basic exercises in acting and body flexibility in pre-performance routines, artistic arrangement in pre-performance routines, director tasks, the makeup and costume of *Dulmuluk*, lighting, music, and stage setting. The next step was pedagogical realization. The writers put those topics into the material description, summary, and exercises. In order to achieve the learning goal that the students were able to perform *Dulmuluk*, they used the student active learning approach. The module required the students to be active in three learning activities: understanding, describing, and practicing.

### 3.2. Validation results

Module validation in this study covered three aspects: presentation, content appropriateness, and language. Based on the presentation aspect, this module was categorized as good. Among five components rated on a five-point scale, a clear purpose, presentation order, interactivity by stimuli and response, and complete information all obtained a rating of 4 (good). Overall, the score gained by the presentation component was 20 with a maximum score of 25. In other words, the module was good.

In response to the presentation expert, the writers corrected this module by adding an indicators formulation and learning goals about *Dulmuluk* by using an A, B, C, D

formula, adding individual assignments to make it more interactive, omitting the word "concept" from the "Dulmuluk poetry concept" unit, and adding practical tasks for the students so the students were more interactive.

Based on the content aspect, this module was categorized as good. Among five components rated on a five-point scale, the suitability with learning/syllabus, the suitability with students' need, correct material substance, and benefits to broaden knowledge all obtained a rating of 4. Overall, the score achieved by the content component was 20 with a maximum score of 25. This means that the module was good.

In response to the content expert, the writers improved the *Dulmuluk* module by: correcting the sentences in the *Dulmuluk* history unit, adding information in the pre-performance unit in the definition of poetry, correcting sentences in the *Dulmuluk* poetry script, changing the word "specify" to "explain" in individual assignments in each unit, and correcting the alphabetical order in references.

Based on the rating results in the language aspect, this module was categorized as good. Among the four aspects graded on a five-point scale, readability obtained a rating of 5, and clear information, conformity with the principles of the Indonesian language, and using Indonesian effectively all obtained a rating of 4. Overall, the score achieved by the language component was 20 with a maximum score of 25. This means that the language used in the *Dulmuluk* module was good.

In response to the language expert's suggestions, the corrections are: substituting the word "told" for "brought" in the history of *Dulmuluk* unit, correcting a sentence in the characteristics of *Dulmuluk*, and changing the title "the development of art performance" to "the development of *Dulmuluk* theater" as the title and content were not the same.

### 3.3. The results of small-group evaluation

Based on reading and analyzing learning activities in the module "Experts in Modern *Dulmuluk* Performance," 23 students or 85.2% said that this module was interesting, three students or 11.1% said that it was very interesting, and one student or 3.7% found it slightly interesting while reading and analyzing that module. In terms of the aspect of the history and development of *Dulmuluk*, four students or 14.8% argued that they were slightly interested in the history and development of *Dulmuluk* in the module (Figure 2).

In regard to the aspect of *Dulmuluk* poetry interpretation, 24 students or 88.9% said that it was interesting, two students or 7.4% said that it was very interesting, and



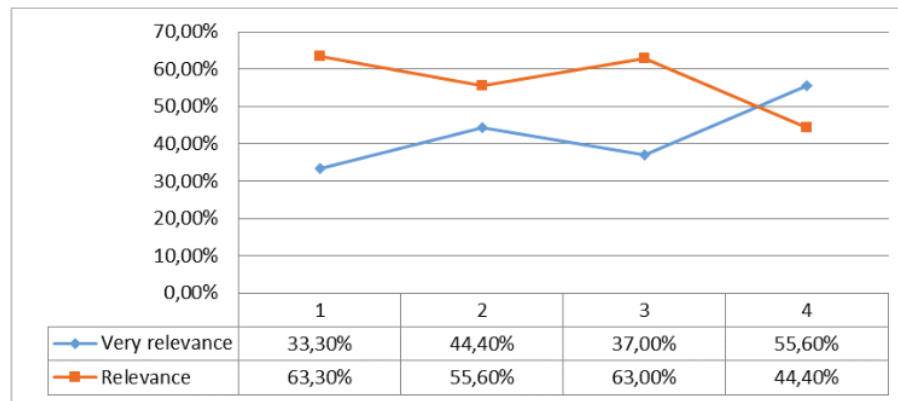


Figure 2: Students' responses toward learning activities in the module.

one student or 3.7% argued that it was slightly interesting. In terms of the aspect of integrating *Dulmuluk* poetry and *pantuns* in dialog, 20 students or 74.1% said that it was interesting, five students or 18.5% said that it was very interesting, and two students or 7.4% said that they were slightly interested in the activity of integrating *Dulmuluk* poetry and *pantuns* in dialog.

In the aspect of practicing performing basic exercises and body flexibility in *Dulmuluk* pre-performance, it was found that nine students or 33.3% said that it was interesting and one student or 3.7% said that they were slightly interested in practicing performing basic exercises and body flexibility in *Dulmuluk* pre-performance. In terms of the aspect of artistic management in *Dulmuluk* pre-performance, 14 students or 51.9% said that it was interesting, 12 students or 44.4% said that it was very interesting, and one student or 3.7% said that they were slightly interested in the activity of artistic management in *Dulmuluk* pre-performance. In terms of the aspect of *Dulmuluk* drama performance, six students or 22.2% said that it was interesting, 74.1% said that it was very interesting, and one student or 3.7% said that they were slightly interested in the activity of *Dulmuluk* drama performance.

In regard to the aspect of purpose, material, and exercise in terms of the understanding and performance of *Dulmuluk*, it was found that 17 students or 63.3% said that it was relevant, and nine students or 33.3% said that it was very relevant to the purpose, material, and exercise in terms of understanding and performing it.

In regard to the aspect of understanding the roles of the actors and director in *Dulmuluk* performance, 15 students or 55.6% said that it was relevant and 12 students or 44.4% said that it was very relevant.

With regard to the aspect of analyzing artistic management in the preparation of *Dulmuluk* performance, 17 students or 63% said that it was relevant, and 10 students or 37% said that it was very relevant in terms of analyzing artistic management in the preparation of *Dulmuluk* performance. In terms of basic exercise practice in *Dulmuluk* performance, 12 students or 44.4% said that it was relevant and 55.6% said that it was very relevant.

In regard to mastery of *Dulmuluk* performance skill, 17 students or 66.7% said that it was satisfying, seven students or 25.9% said that it was very satisfying, and two students or 7.4% said that they were slightly satisfied by the mastering of *Dulmuluk* performance skill. In terms of the aspect of mastery of the roles of the actors and director in *Dulmuluk* performance, seven students or 66.7% said that it was satisfying and nine students or 33.3% said that it was very satisfying.

In addition, in regard to the aspect of the basic exercise of *Dulmuluk* performance, 16 students or 59.3% said that it was satisfying, and 11 students or 40.7% said that it was very satisfying. In terms of the aspect of artistic management of *Dulmuluk* performance (stage setting, costume, makeup, lighting, and music system), two students or 7.4% said that it was satisfying, three students or 18.5% said that it was very satisfying, and two students or 7.4% said that it was slightly satisfying. In terms of the aspect of questions and practices in supporting *Dulmuluk* performance, 22 students or 81.5% said that it was satisfying, and five students or 18.5% said that it was very satisfying.

In regard to the above interpretations, it was found that this module achieved 76.3% for the interesting component, 75.1% for the relevance component, 77.35 for the clarity component, and 77.1% for the satisfaction component. In other words, most of this module is interesting for the students in terms of learning activities, most of the purpose and concept analysis was relevant in helping the students to understand *Dulmuluk* and perform it, almost all of the teaching materials had a clarity level, and almost all of the students were satisfied with the aspects in this module (Figure 3).

### 3.4. The field test of *Dulmuluk* performance skill

In order to check whether this module was effective or not, a field test was needed in regard to the form of performance. In other words, the students should do a *Dulmuluk* performance as their understanding of this module. Field test in empirical was done twice. The description below is about the performance and evaluation.

In *Dulmuluk* performance, the students of the Indonesian Language and Literature Education Study Program together with the Campus *Dulmuluk* Club did many exercises.



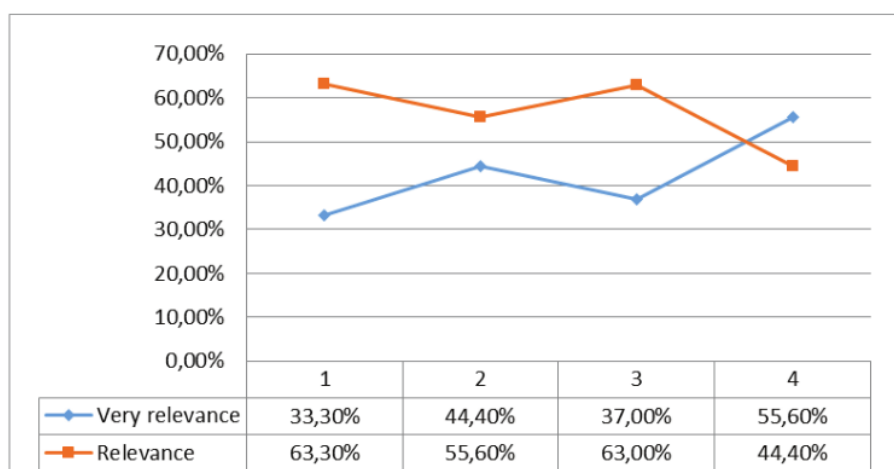


Figure 3: Intelligibility of learning materials and activities in the module.

Those exercises were performed over seven weeks. The first exercise was reading and analyzing a script, casting, basic exercises; vocal exercise, soul exercise, and gestures exercise. In addition, there were routine exercises in the *Dulmuluk* studio on the campus, in the Universitas Sriwijaya theater building, in the Faculty of Teacher Training and Education building of Universitas Sriwijaya in Inderalaya, and the Faculty of Teacher Training and Education building at Ogan Palembang. The students were divided into two teams: an artistic team and a managerial team. The artistic team consisted of main and additional actors, a makeup team, a music system team, and a costume team. The managerial team consisted of a head of the production, a director, and a director's assistant.

The first performance was on April 23, 2016 at the Faculty of Teacher Training and Education building at Ogan Palembang in the framework of the Community of Indonesian Literature Scholars seminar in cooperation with *Balai Bahasa* South Sumatra Province and the Alumni Association of the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya. The audience comprised 250 people consisting of lecturers from different universities (Padjadjaran University, University of Borneo Tarakan, Ahmad Dahlan University, State University of Yogyakarta, Bina Darma University of Palembang, PGRI University of Palembang, College of Teacher Training and Education Lubuk Linggau, Islamic University of Ogan Komering Ilir, etc.), students, teachers, senior high school students, junior high school students, and some *Dulmuluk* art activists. It began between 8 and 9 am. After that, some viewers made comments and suggestions to the students

who performed it. The first comment was made by Thobroni, M.Pd, a lecturer at University of Borneo Tarakan, North Borneo, who said that this performance was needed continuously as it was related to the sustainability of local cultural life. He was highly appreciative of the Campus *Dulmuluk* Club and the art performance in North Borneo. Then, Dr. Adji from Padjajaran University said that the teamwork of the actors combined with the music was fundamental in bringing about a successful performance.

The second performance took place on November 26, 2016, in the Graha Budaya Jakabaring building. It was run while analyzing the effectiveness of that module. After reading the module in e-learning, the students read and did some exercises as stated in that module. The exercises were done over three months and were: vocal exercise, soul exercise, gesture exercise, and exercises for each scene. After comprehending them, they carried out a performance by compiling all scenes.

A total of 520 people watched that performance. They consisted of modern artists, traditional *Dulmuluk* artists, academicians, and students from different universities in Palembang. Meanwhile, the senior high school students came from Palembang, Ogan Ilir, and Ogan Komering Ilir. The performance was categorized as successful and showed that there was effectiveness in that module. Both modern and traditional artists said that it was an excellent performance in terms of the aspects of inspiration, vocal exercise, lighting, costume, music system, makeup, script, and direction. The weak aspect was the sound system.

#### 4. Conclusion

Based on the above results of research and discussion, the writers were able to draw some conclusions: Firstly, the lecturers and students of the Indonesian Language and Literature Education Study Program of the Faculty of Teacher Training and Education needed a *Dulmuluk* module as teaching material. The lecturers and students needed varied and practical teaching and exercise based on learning indicators. Meanwhile, the lecturers and students also needed teaching material giving a detailed explanation of *Dulmuluk*. In order to give varied material and many benefits to the students, the writers provided material from the Internet and theater modules.

Secondly, the developed material in this research had specifications: (1) indicators and learning goals in pre-activity; (2) providing complete *Dulmuluk* materials as a reference for students; (3) providing exercises and setting a final project as a benchmark of students' understanding of the module.

Thirdly, teaching material entitled "Experts in *Dulmuluk* Performance" could be used properly in *Dulmuluk* learning for other universities, as basically they had the same characteristics as where this teaching material was tried out since it was based on the results of validation from a presentation, content, and language expert. Based on the discussion results, further researches are suggested. This result can be used in future research by using different approaches.

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