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**VIRTUAL DRAMA PERFORMANCE: IS IT A NEED DUE TO
PANDEMIC OR TECHNOLOGICAL ERA?**

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Abstract: This study aims to address the needs of students in drama and drama performances in the Literature in ELT course. Since the occurrence of a national disaster, namely the spread of the covid-19 virus, the output of the Literature in ELT courses in the form of drama performances cannot be carried out due to the spread of the Covid-19 pandemic. The solution offered through this research was to perform virtual drama performances. The data were obtained through the use of a questionnaire. The data were analyzed both quantitatively and qualitatively. The result of the need analysis showed that: 1) Literature in ELT course was important for the students, 2) students' English proficiency was at the intermediate level, 3) students still had some difficulties in drama performance, 4) the topic was English legend, 5) there was a need of integrating drama with an online application, 6) students still sometimes learnt literature with technology. Due to the needs, it was necessary to develop virtual drama performance through online application because 55.5% of students thought that it would increase their knowledge and understanding of the topic in learning Literature in ELT course in university. When offering Literature in ELT course online, it can be noted that the necessary adjustments were made to the theatre activities and the drama education program, and the Zoom digital platform was mostly utilized in the online classes.

Keywords: need analysis; pandemic; technology; virtual drama.

INTRODUCTION

A paradigm shift has occurred in education as a result of the Covid-19 pandemic, which has caused much anxiety regarding how to ensure education remotely while improving teachers' performance (Ravitch, 2013) as it is still unknown how language educators will recover from the unavoidable threat by Emergency Remote Teaching (ERT) (Hodges et al., 2020). Around 91% of students worldwide were ultimately affected by the pandemic's global closures of traditional educational institutions

(UNESCO, 2020). With the emergence of e-learning in this crisis, where instruction is conducted remotely and on digital platforms, education has undergone a significant transformation (Li & Lalani, 2020).

Due to the COVID-19 epidemic, many institutions of higher education (IHEs) had to close their campuses in 2020. When and how to reopen their campuses were difficult considerations that administrators had to make. College administrators must balance competing interests like the long-

term financial viability and educational standards of their institutions with the health and safety of students, faculty, and staff when an ongoing disaster or an emerging infectious disease outbreak, such as the COVID-19 pandemic, occurs. Some operational choices, like putting some courses online and limiting the number of students who can live on campus, might be able to balance these conflicting goals, but they might not be the optimal course of action.

Every facet of life has been significantly impacted by the Covid 19 pandemic, including the economy, society, and security. It is impossible to avoid this change, particularly in education. Employees and students found it challenging to get to jobs, classes, and campus. To ensure the safety of students and educators during the lock-down period, several schools and campuses tried to come up with ways to guarantee continuity of teaching and learning in such a circumstance. Nearly all Indonesian educational institutions switched from the traditional face-to-face teaching and learning methods that students were accustomed to during the Covid 19 outbreak to a new knowledge strategy called online learning or E-learning. From this angle, technology can be seen as the main and best tool for helping instructors and students. This is being done to stop the transmission of Covid-19.

Pre-pandemic colleges typically use blended or offline learning methods for instruction. Learning after the coronavirus outbreak has significantly changed to the online mode, as claimed by Chahkandi, Kasar, Kundu, and Bej (2021). The university has prepared a distance learning system in the form of a Learning Management System that allows all lecturers to prepare a virtual learning process. The coronavirus outbreak had a significant impact on the Literature in ELT course, one of the practical courses in the English Education study program. Live drama performances are not permitted by students. Based on casual interactions the author had with various lecturers who teach literary courses in English language learning using WhatsApp, it was discovered that they had never staged theatre performances in literature classes, especially after the coronavirus outbreak. Hishon (2020) believes that the physical separation between students and lecturers during the Covid-19 pandemic makes it challenging to teach Literature in ELT course online. Students should however keep taking art classes in spite of this. Lectures during this time had to modify their current educational programs to work on digital platforms since they could not conduct drama or theater sessions in a physical setting (Broadfoot,

2020; Donohoe and Bale, 2020; Hishon, 2020; Sezgin, 2020). It might be argued that theater classes are held in-person or online by taking some measures because to the Covid-19 epidemic. Institutions that provide theatrical education or drama teachers have implemented some "remote education" software and created online activities as part of this process. Sezgin (2020) asserts that educators who work with digital tools like Zoom have given their pupils access to improved drama or theater lessons that include video discussions, presentations, and videos.

Based on this phenomena, the author's concept of performing virtual drama shows was born, and as a result, textbooks addressing virtual drama performances, in addition to videos and Youtube links for the release of virtual dramas, have been developed. There have been numerous prior research on theatrical performances, including those by Barekat and Nazemi (2020), Gallagher et al. (2020), Schenker (2020), and Karaosmanoğlu et al. (2022). However, both in Indonesia and overseas, there has not been much research done on virtual theatre performances connected to literature courses in English language acquisition (Widyahening et al. , 2020; Rogers et al , 2021; Inderawati, 2021). Other significant issues with virtual theatre performances that have not been discovered both philosophically and practically include: 1) virtual drama performance textbooks and virtual drama performances using Zoom, Google Meet, or other video conferencing services, 2) All students have the same role and task in developing the four 21st-century life skills. This is accomplished through collaboration between lecturers and students as they prepare a virtual performance by writing drama scripts, drama settings, musical illustrations, and pictures, as well as dubbing student voices for students who play roles. the educational institution's general curriculum.

The emphasis is typically placed on the senses or emotions while discussing dramatic works. People who participate in theater activities frequently emphasize how beneficial or enjoyable it is for them to communicate and interact with others. These comments highlight the physical exercises carried out in creative theater courses or the comical elements of drama. An experienced teacher and a participant group present drama study that are based on the participants' personal experiences and theater techniques including role-playing and improvisation (Adgüzel, 2019). The cast of a virtual play, a show that is performed or broadcast online (online) through certain software,

will confront two hurdles. Gallagher et al. (2020), Barekat and Nazemi (2020), and Schenker (2020) found that the Covid-19 pandemic has given rise to a number of virtual tragedies, but this will not stop artists from being creative in their work. The network and data quota are the most crucial components in presenting a virtual drama. If the internet network around the performer is reliable, the virtual drama will succeed. One illustration is how the Zoom application's virtual dramas will consume significant quotas and fast networks. The little audience that is present to watch the cast of the virtual drama presents another difficulty. The audience is limited since the majority of people will believe that online dramas are less compelling than offline dramas. The actors must be able to build an engaging, non-boring virtual scenario for the viewers. As a result, the difficulties faced by virtual drama actors when producing online dramas go beyond data networks and also include the drama spectators' interests. The virtual drama that is occurring in this pandemic is happening for a number of reasons. Bereczki and Karpati (2021) assert that a digitally mediated virtual drama can provide convenience and security. On social media platforms like Facebook, Instagram, YouTube, and Google Meet, dramas are practically broadcast. There is no need for students to stress over how many clothing they need to carry and wear. All they have to do is grab their laptop, power it up, and start the show. According to Senderoff (2021), educators must modify their use of drama in the classroom to keep up with societal and technical changes that affect educational institutions. Another benefit of virtual drama is that it gives students a vacation from their studies while simultaneously promoting self-improvement. After virtually no meaningful social connection with friends for a prolonged period of time, individuals may become bored and need to try a new activity that satisfies both requirements, lessens boredom, and even if indirectly, creates positive memories. As a result, virtual drama using cutting-edge technology has emerged as a reliable method. Virtual dramas that make use of social media should be tested on students to see how convenient they are, how their friends can help them grow personally, how they can relieve boredom, and how they can inspire them to participate in theater after studying online (Man et al, 2021; Peaches, 2021, along with Shanti, Jaafar, and others, 2020).

2 Based on the explanation of virtual drama staging, it can be concluded that the internet prepares two strategies for carrying out the stage by using video conferencing tools and available

resources strategy. In addition, regarding data networks and drama audience interests, it becomes a challenge for virtual drama actors when making online dramas. Likewise, with the use of technology, virtual drama performances are an option for students to produce creativity as one of the outputs of related subjects.

In other words, online drama studies provide a variety of opportunities to reflect on the field of drama and consider how drama is used in different environments (Gallagher et al., 2020). At the same time the COVID-19 pandemic provides artists, educators, teachers and students working in the fields of theatre, drama, and education with different areas to discuss "innovation" and "adaptation". The sudden pressure to innovate and adapt has left little time for drama teachers to "pause and reflect on what is missing," the researchers say. The aforementioned pressure is also imposed in the form of adapting the existing drama curriculum to the online environment "as soon as possible". According to Gallagher et al. (2020), thinking about "loss" (loss of community or co-production) in teaching drama during the COVID-19 pandemic encourages drama educators to reflect on the issues where new pedagogical approaches, practices, leaders/trainer so be used in drama studies may be employed, forced to develop solutions. This new way of thinking also allows us to focus on issues deeply rooted in the fluid and online world of education in general and drama education in particular.

Numerous tasks and habits have changed as a result of the pandemic. Such conversation, a greeting, and a handshake are typically commonplace activities outside of the home. To stop the spread of the coronavirus, certain things have been made illegal. People's everyday habits are altered as a result. Even in the teaching and learning process, works, meetings, and conversations are conducted online with the help of some programs.

Zoom and Canva, two online platforms used to create video conferencing and two-dimensional designs, have two advantages when it comes to virtual drama destinations. Neideck et al (2021) explore the iconography of the Zoom window and its specific qualities at the intersection of body and technology for theater needs. The zoom window becomes a creative and pedagogical tool for teachers. According to Itmeizeh and Farrah (2021), Zoom is an application that provides video communication, audio conferencing, chat, video, and webinars. Then, Guzacheva (2020) claims that the Zoom application offers online conferences,

webinars, and virtual meetings. Additionally, it has video conferencing and content sharing capabilities. According to this description, zoom is an internet-based program that simulates offline communication and offers audio and video content. This capability makes it simple for attendees of zoom meetings or conferences to comprehend the issues being discussed. Meanwhile, Furman (2021) states that their university, Florida State University, used Canvas as its Learning Management System so they could develop a Canvas Org site to invite students to participate while still providing oversight. They concluded that many of them spent time trying to give students a new perspective on the ancient world, but in this unprecedented historical moment. They think about how they will react to the current situation as students.

Furthermore, Zoom and Canva are quite easy to use for virtual dramas as both only require an email registration to get into the app. After registering an email with the Zoom app, student can immediately set up virtual meetings and invite people to join. Another advantage of the Zoom and Canva applications in virtual drama is that they provide a different experience for the audience as drama viewers and us as creators, which a live stage play will not provide. For the audience, watching dramas through the Zoom application can provide a more intimate euphoria, this is very different from the condition of the audience in a live stage play, where they can't see the facial expressions of the actors because of the distance between the stage and the audience is quite far. Virtual drama through the Zoom application allows viewers to see it more closely and intimately, they can feel the feelings of the actors easily by watching it up close through their cellphone or computer screen. While Canva gives the freedom to create drama poster, student can design a poster base based on his creativity and share it on social media. Based on the authors' observations of the Canva application, it can be identified its features that can be used directly to maximize a virtual drama display either as a property for the cast or as a story setting with various images and selected background music. The Zoom and Canva apps are not only easy to use for virtual dramas, but they also provide a different experience using them.

Thus, Canva is a graphic design platform that has user-friendly features created by Melanie Perkins that can be used in Zoom. Canva works on Zoom by creating a Zoom virtual background. This app provides lots of images, fonts, filters, and templates to work with. Unique virtual backgrounds can be made as creative as possible.

The designs they create in Canva can be added to Zoom.

Furthermore, according to Brown (2009), need analysis refers to the procedure of compiling data regarding the requirements of a specific group in business or education. This indicates that gathering information about students' learning needs based on their course of study takes place at universities. Additionally, Brown (2009) listed nine different categories of language requirement analysis. They are (a) target situation analyses (TSAs), which focus on the details of the linguistic demands that language learners must meet. It focuses on the goals or requirements of the pupils for learning the language, (b) a deficiency analysis that takes into account the pupils' existing wants and needs as well as any shortcomings or shortages in their target situations, (c) present situation analysis (PSA), which focuses on the pupils' current level of competence, knowledge, and strengths and weaknesses; (d) learning-oriented analysis, which holds that the requirements (for the curriculum, the content, the manner of instruction, the resources, and other factors) should be negotiated between students and other stakeholders, (e) strategy analysis, which focuses on the preferences of the students with regard to teaching methods, error correction, class sizes, the quantity of homework, and other factors, (f) refers to analysis that looks at the learning environment or circumstance without any biases, such as in terms of utility, organization, or cultural appropriateness. (g) language audits that provide a comprehensive perspective of the need analysis for well-planned language policies, professions, government services, and other areas, (h) set menu analysis, which aims to develop a list of main items from which sponsors or students may choose, (i) a computer-based analysis that compares a database of the materials to the materials' perceived needs.

The problem the students are facing, the knowledge and approach required, or the best teaching style can all be determined from the need analysis. Additionally, the outcomes of the need analysis might be the key factors that needed to be considered in order to meet the demands of the pupils. Based on the aforementioned justifications, the researchers had to carry out a study on the demands of the students in literature in ELT. This study was comparable to and different from a number of pertinent earlier investigations. The research of the need analysis of the students was the key area of commonality. The level of the students, the emphasis on English language proficiency, and the scope of the need analysis

were different from some earlier research. The primary distinction was the particular subject and how performance was incorporated into ELT literature lessons.

TSA, deficiency analysis, PSA, and strategy analysis were all included in the needs analysis done on the kids. This need analysis looked into the needs as perceived by university students. The goal of this study was to describe how students felt about their needs in terms of literature in ELT.

METHOD

The findings of the research were created from data obtained from the online form completed by the participants. In the interview form, the fields reflect the demographic information of the participants. There were 36 students from English Language Teaching at Sriwijaya University that involved in this study which were 33 female students and 3 male students. Their ages are around 18 to 20 years old who have class in Inderalaya. A questionnaire and interviews obtained the data. The students received the questionnaire. There were 33 questions. TSA, deficiency analysis, PSA, and strategy analysis were used to categorize the questions. The interview was conducted with the Students of English Language Teaching at Sriwijaya University. The data were analyzed quantitatively and qualitatively. To analyze the data from the questionnaire and interpret and explain the information from the interview, the quantitative method was used.

RESULTS AND DISCUSSION

Based on the research, the results obtained are as follows.

6 The students' needs viewed by the students

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Table 1. TSA views of students

No	Questions	Students' view	Percentage
1	The importance of Literature in ELT course	To explore the art side of English as a foreign language To give chance for exploring English literature	75% 66.7%
2	The students' expectation toward Learning Literature in ELT	Have some experience related to English literature	72.2%
3	The literature in ELT course used for students	One of the materials taught in ELT at school, university or others	66.7%
4	The English proficiency level for students'	Intermediate level	72.2%

Deficiency analysis

This section considered current needs and needs for students and deficiencies or shortcomings in their target situations. The data on the current

The students' information was gathered for the TSA, deficiency analysis, PSA, and strategy analysis. In this study, the highest percentages of the students' questionnaire responses were displayed.

Target Situation Analysis (TSA)

This section addressed the necessities, general intentions, and expectations of students in learning Literature in ELT. The collected data is shown in Table 1. The main reasons for learning Literature in ELT from Table 1 were an exploration of the art side of English as a foreign language (75 %) and English literature (66.7 %). It was in line with the mission of the three strategic plans of the University of Sriwijaya, namely to produce works of empirical knowledge, theories, concepts, methodologies, models, or new ways of working, which will enrich science, technology, and art, as well as performance indicators for strategic issues or research programs for English Education. The university is to develop technology-based English learning media that automatically is also a research roadmap for the English Education study program. Then the students were expected to have some experience related to English literature (72.2%).

Having some experiences can motivate students to be more creative and take advantage of the potential of students because they are a population living in the 21st century and understand the technology in front of them. Most think that literature in ELT courses is a useful material that should be taught at school, university, or other (66.7%). To support their achievement, they English proficiency should be at the intermediate level (72.2%).

needs and requirements of the students are shown in table 2. According to the results survey, 47.6% students preferred English legend or drama as the topic in learning Literature in ELT course. 66.7%

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of students want in learning Literature in ELT course should be taught by having project on certain topic which related to Literature in ELT. It has been shown that 52.8% of students believed that the integration of the topic related to learning drama in Literature in ELT course is important.

4
 Table 2. *Students' perspectives on current wants and need*

No	Question/Statement	Students' view	Percentage
1	The topics of students interest in learning Literature in ELT course	English legend/drama	47.2%
2	The way of Literature in ELT course	Having project on certain topic related to literature in ELT	66.7%
3	Integration of the topic related to learning drama in literature in ELT course	Important	61.1%
4	The media used for drama performance in Literature in ELT course	Apply certain application	52.8%

Furthermore, the students' view of integrating the topic and using online media in drama performance to learning drama in Literature in ELT, as shown in Figure 1 and 2. It showed that the most of students believed that by integrating the topic and using certain application in drama performance is important because the use of technology in Literature in ELT lectures is carried out because of the demands of 2nd century learning.

Educators may have thought about adjusting to the dynamics of the new normal as a result of the pandemic conditions that make face-to-face

drama teaching unfeasible, according to Metinnam and Karaosmanolu (2021). Before COVID-19, educators held the opinion that technology could only be used in drama through the use of projectors, music players, videos, and cameras. However, as a result of the pandemic, they started to seriously consider how digital media could be used to make drama more aesthetically pleasing and educationally effective. Educators started learning how to effectively integrate digital pedagogy in drama as they thought about how to develop their digital literacy.

11. Utilizing certain applications in drama performance is ...
 36 responses

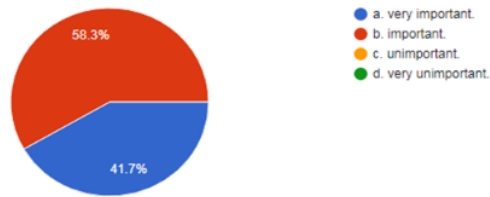


Figure 1. *The needs of certain application in drama performance*

In learning Literature in ELT course, the topic(s) that I want to discuss ...

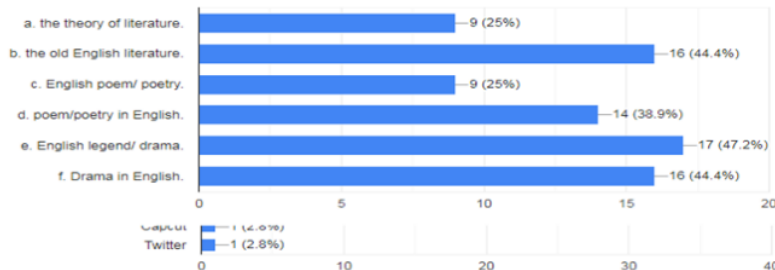


Figure 2. *The topics needs of literature in ELT course*

Based on the statistic, there were some difficulties are faced by students. The result was shown in Figure 3. 66.7 % showed that it was difficult for student to have a drama performance in pandemic. The other difficulties showed that

about 66.7% of students had difficulty in doing drama performance in Covid-19 pandemic. Thus, it was suggested that to have a drama performance could be done by using some appli-cation for doing drama performance in Covid-19 pandemic.

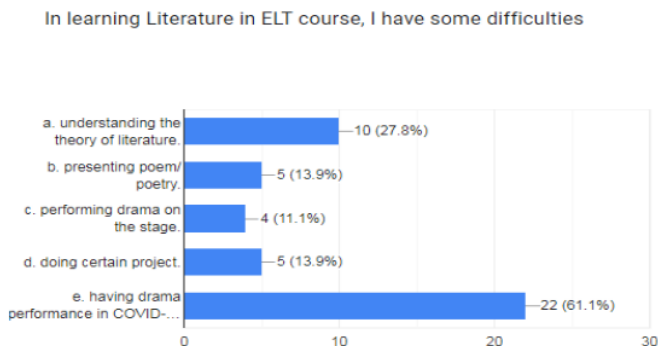


Figure 3. Students' difficulties in learning literature in ELT course

Present situation analysis

This section focused on the students' English proficiency, material leaned, and the students' knowledge. The students' views on their English capabilities could be seen in table 3. The vast majority of students (77.8%) admitted that their English proficiency was at the intermediate level. In this way, 65.7% of students surveyed found that the students were good in understanding in Literature in ELT course and 47.2% of the

students understand the drama performance in learning Literature in ELT course and the last information showed that 47.2% of students were good in having ICT mastery in using or operating some online application at the present. Based on the data, it could be conclude that the students' proficiency in understanding and operating technology could support them in having and doing a drama performance in Covid-19 pandemic.

Table 3. The students' proficiency in English and using technology

No	Question/Statement	Students' view	Percentage
1	English proficiency at the present	Intermediate level	77.8%
2	Understanding related to Literature in ELT course at the present	Good	65.7%
3	Understanding related to drama performance in Literature in ELT course at the present	Good	47.2%
4	ICT mastery for example in using or operating some online applications at the present	Good	47.2%

The student's view of the existing online application used could be seen from the data presented in figure 4. According to the survey, 91.7% of students usually use zoom in learning Literature in ELT as in the Covid-19 pandemic, then the use of the certain application in drama performance in Literature in ELT course so far was sometimes. There are some reasons why students choose the digital platform they use The following features can be seen as the main reasons for students to use this application: (1) Having breakout rooms. (2) Multiple people can be seen on the same screen. (3) Having a waiting room. (4) Allowing group work. (5) Ability to share.

Teamwork is the foundation of drama. Participants in online acting classes must form a group and create some things together as a result. Sometimes participants need to discuss and reflect on an issue, and other times they need to prepare to improvise in groups. On the main screen, when everyone is present, it is particularly challenging to meet this criterion. In this situation, it is crucial to utilize breakout rooms and do group product development or preparation in a different space.

The last, based on figure 5, showed that students used certain applications in drama performance in Literature in ELT courses, those were Zoom (94.4%) and Canva (36.1%). According to the finding in figure 6, the students

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about 58.3% agree that the frequency of using technology in learning Literature in ELT courses.

Utilizing the various internet options, as well as drama pedagogy and technology, is beneficial, according to certain studies (Cziboly & Bethlenfalvy, 2020; Gallagher et. al., 2020). When theater and digital technology are used together in online settings, individuals'

willingness to participate can rise (Davis, 2010), sowing the seeds for an engaging, imaginative, and creative learning experience (Anderson & Cameron, 2009). As with these studies, in the COVID-19 process, these strategies that can be used in the performing arts, theater, and drama are tried out by drama trainers/leaders to eliminate the confusion and uncertainty about online learning.

Certain application in drama performance in Literature in ELT course so far were

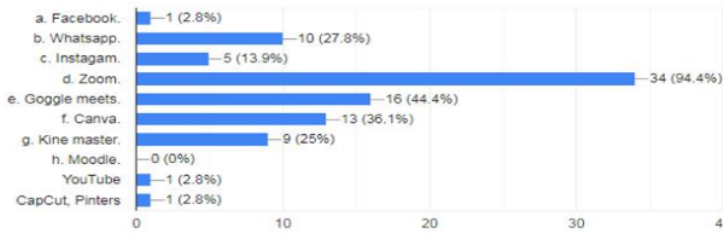


Figure 4. The existing online application

Certain application in drama performance in Literature in ELT course so far were

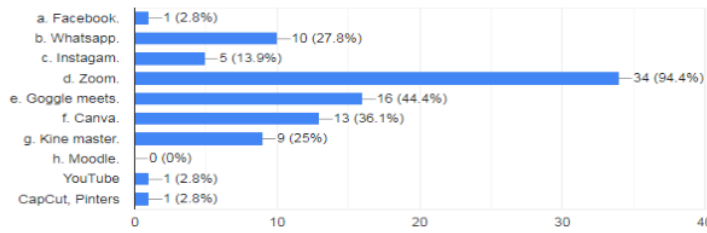


Figure 5. The students' need of certain application in literature in ELT

The use of certain application in drama performance in Literature in ELT course so far was ...

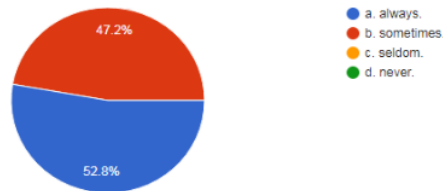


Figure 6. The frequency in using a certain application

Strategy analysis

This part presented the students' preference in learning Literature in the ELT course. The data obtained are shown in Table 5. The table showed that the topic of drama related to English literature is important (55.6%). Then 66.7 % of students

preferred that learning drama in literature in ELT courses should apply certain applications to performing drama. 100% of the students preferred to use zoom as an online application that could be used in learning Literature in the ELT course. The learning preference was important and should be

considered as the strategy to help students to learn (Oktarina, et al., 2022; Rhahima, et al., 2021; and Tenridinanti, et al., 2021). In other words, online drama studies offer a range of chances for reflection on the theater and consideration of how

drama is applied in many contexts (Gallagher et al., 2020). One of the most important advantages of using an online application in learning Literature in ELT lessons is that the programs or tools available online can be used effectively.

Table 5. Students' preference in leaning literature in ELT

No	Question/Statement	Students' view	Percentage
1	The topic of the drama related to English literature	Important	55.6 %
2	The strategy in learning drama in literature in ELT course	It should apply on performing drama	66.7%
3	some online applications that can be used in drama performance	Zoom	100 %

Based on the findings, it can be inferred that virtual drama performance is an innovative and timely concept that aligns well with the technological era we currently live in. The combination of advancements in digital technology and the evolving needs of audiences has paved the way for the emergence and relevance of virtual drama performances. Here are some key points to elaborate on why virtual drama is needed in the technological era: 1) accessibility: virtual drama performances break down geographical barriers, allowing people from different parts of the world to experience the same production. This opens up opportunities for a global audience to engage with the arts and culture, regardless of their physical location; 2) Flexibility and Convenience: In a fast-paced world, virtual drama offers flexibility and convenience for both performers and audiences. People can watch performances from the comfort of their homes or on the go through various digital devices, eliminating the need for physical attendance at a specific venue; and 3) Sustainability: Virtual drama performances can contribute to environmental sustainability by reducing the carbon footprint associated with traditional theater productions. With less reliance on physical infrastructure, virtual drama can be greener alternative.

CONCLUSION

Literature in ELT is one of the subjects in university which has an important aim to make students confidence and be motivated to apply their English in drama performance. But because of the spread of the Covid-19 made the situation in education limited and should be replaced by online learning. Based on the result of the need analysis of this study, it is suggested to explore their proficiency of English through drama performance of Literature in ELT and used online application as a tool in learning Literature in ELT. One of them was done by fusing the play with the students' native culture. The first thing that needs to be done is a need analysis. It was possible to get a lot of information by conducting a need

analysis. It may be about the students' preferences for their preferred learning style or about their needs, wants, or lack of study. By employing an internet tool, that knowledge can serve as a grounded consideration while creating virtual drama performances.

The study's findings show that organizations and theater instructors have made some efforts to continue the course during the Covid-19 outbreak on a digital platform or with in-person instruction.

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