

Siti Zubaidah millennial drama performance in english language teaching

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Siti Zubaidah

Millennial Drama Performance
in English Language Teaching

**SITI ZUBAIDAH MILLENNIAL DRAMA
PERMANCE IN ENGLISH LANGUAGE TEACHING**

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PREFACE

A textbook about Drama Performance “*Siti Zubaidah*” is designed to meet students’ need for interesting reading materials that contains local culture from South Sumatera. The objectives are to support, to facilitate, to introduce the culture, and to create interesting learning for Undergraduate EFL students, especially in literature. Another objective is to let the students understand drama performance and to gain local content that supports the establishment of regional and national development in facing global challenges.

This textbook contains a real picture that can invite students most in reading and understanding a drama performance. It provides them with an essential practice to know what is in the drama performance.

Moreover, each chapter discusses different information about drama performance, starting from the preparation of the performance. There are also some pictures as examples of tools and parts that must be prepared during the drama performance. The picture is to help students in understanding, thinking about the ideas, facts, and improving their knowledge about drama performance.

Furthermore, this developed textbook is designed to provide learning materials that suit to Indonesian educational system, that is, the teaching material should be related to the local culture that contributes to regional development. Therefore, this textbook is designed not only to support English language teaching but also to led EFL students enrich their knowledge about the potential asset and involve them as a young generation to share it in the future, and at the end, to let them have a desire to participate in the regional development.

For the students, it is expected that they will learn and improve their knowledge of drama performance, and develop confidence in their growing skills. Besides, the lecturer and the teacher will be able to observe students' progress toward their skillful. At the same time, they can also enhance their local knowledge and offer future regional growth.

Last but not least, the writers need some input and suggestions for the improvements to this textbook. Hopefully, this textbook can give benefit in preserving the local culture from South Sumatera.

The writers

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Alhamdulillahirobbil'alamin. Thanks to Allah for all His blessings so that this textbook could be accomplished. This developed textbook was written to meet the students' need of interesting textbook which contains drama performance "*Siti Zubaidah*" from local culture South Sumatera.

The writer would like to express their deepest gratitude for those who have been very helpful and supportive during the process of designing this developed product. First, the writers thank to their family father, mother, and brothers for their sincere and endless love, and prayer.

Next, gratitude is also delivered to Prof. Dr. Ir. H. Anis Saggaff, MSCE. as the Rector of Universitas Sriwijaya who provides the fund for the book through the research scheme "Penelitian Unggulan Profesi". This book is one of the products of the research. Lastly, the writers address most grateful to those who had been willing to participate in the research: Dean of FKIP Unsri, the lecturers, the administration staff, Literature ELT course students class A and B (the actors), and undergraduate EFL students at Sriwijaya University who had also given abundant help during designing and doing this research.

The writers,

SS, Ri, Nh, IP

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CHAPTER 1 DRAMA

2

Etymologically the word “drama” comes from the Greek word "drama" meaning to act, react, and so (Hermawan, 2001). The term terminology of drama is usually based on the area of speech or printing. Waluyo, (2001) states that drama as human life depicted by action; it is an imitation of human life that is projected on stage. Seeing the drama, the audience seemed to follow the plot presented in the drama and felt that the incident in the drama was going on within themselves. Drama is a life prototype with self-inner conflict and drama is also a portrait of human life, a portrait of grief, bitterness, sweet, black and white, human life.

Theater is another broader interpretation of the term. It includes the process of determining the idea of choosing the play of the play, the interpretation, the cultivation, the presentation, the performance, the testimony, the comprehension, the observation, the assessment, the analysis and or the judgment.

The basic drama is a humanitarian conflict that always controls public attention and interest. Conflict is the basis of the drama so the play must revive the declaration of the will of a man facing two opposing forces between protagonist and antagonist.

A play begins with rising action, the part of the plot, including the exposition, in which the sequence of events starts moving. The performance of a play, however, is much more than an occasion for the exchange of emotion between performer and audience (Kennedy, 1983).

Drama performance is a kind of independent art, which is an integration between various types of arts such as music, lighting, painting (decoration, stage), costume art, and arrangement (Bluff, 2017; Ibekwe, 2020). A drama works in aiming for a show to entertain the audience. The execution on stage with a lot of preparation, the plays a lot of practice to perform one-time drama only. Drama plays are literary works, the drama is written to be performed. The story-telling drama that is expressed in a nicely packed dialogue is possible and the audience is interested and entertaining (Dewojati, 2012).

1.1 DRAMA AND TEATHER IN THE WORLD

Drama emerged and developed in the Western world. Therefore, experts argue that the embryo of this drama is marked by Greek and Roman culture. Starting from the glory of the two cultures, many drama works are timeless and famous until now. For example, the classical drama is a drama that emerged and developed in the days of Greece and Rome.

The origin of the drama is the reverence and worship of the Greek god of fertility, *the Cult of Dyonisius*. At that time, the drama was associated with a worship ceremony for the Lamb of God. It is said that before performing the drama, the Greeks performed a ceremony at the expense of a sheep/bull to Dyonisius accompanied by songs and praises called *tragedies*. Dyonisius who was originally an animal-shaped deity turned into a human. Therefore, Dyonisius is often considered and worshiped as the God of Wine and/or the God of Fertility. Comedy also appeared in Ancient Greek times which is a caricature of the grief story with the aim of retreating the suffering of human life.

As it evolved, the Greek-era form of drama was surrounded by spectators' seats which surrounded the hill where the stage was in the middle suggesting that Greek drama was a religious expression in a ceremony so that the influence of its development was religious as well.

Related to the development of drama at that time, there were three famous Greek figures, namely Plato, Aristotle, and Sophocles. Plato's thought, beauty is relative. Art works were seen as mimetic, imitation itself, but in the interest of reality.

In contrast to Plato, Aristotle who was also a Greek figure saw works of art but also as an imitation of physical life, works of art also was seen as works that contained policies in themselves. Thus, the works have a definite character. Not only that, but also Sophocles became the biggest icon of the Greek era. Three of his works are a tragedy, eternal, and the theme is relevant to this day, namely *Oedipus the King*, *Oedipus in Colonus*, and *Antigone*.

Meanwhile, there are other figures who are also considered the initiators of Greek drama. For example, Aeschylus with his works *Agamemnon*, *The Choepori*, *The Eumides*. Next, Euripides who lived between 485-306 BC was a figure of tragedy, as was Aeschylus. Euripides' works include *Electra*, *Medea*, *Hippolytus*, *The Trojan Woman* and *Iphigenia in Aulis*. If Aeschylus, Sophocles, and Euripides are tragedy figures, in terms of comedy, Aristophanes is known for his works such as *The Frogs*, *The Waps*, and *The Clouds*.

The classic form of the tragedy in the Greek era is the following characteristics as follows (Waluyo, 2002):

1
(1) the play does not always end with the death of the main character or protagonist; (2) the duration of the play is less than one hour; (3) choir as a distraction and accompanist play a very important role (in the form of people's songs or praise); (4) 1 the purpose of performance as catharsis or purifier of the soul through love and fear; (5) the play usually consists of 3-5 parts, interspersed with the choir (stasima) and exodus; and (6) using a fairly long prologue (Waluyo, 2002). 1

Meanwhile, the classical form of Greek comedy had the following characteristics: (1) comedy does not follow individual or political satire; (2) the role of actors in comedy is not so prominent; (3) the comedy of the story emphasizes love, which is the pursuit of a girl by a man whose love is denied by the girl's parents/family; (4) stock characters are not used, which usually gives surprises; and (5) the play shows the nature of wisdom because the author is destitute and suffering, but sometimes also 1 contains innuendos and resignations. Next, Entering Roman times, there are three figures of Ancient Roman drama, namely: Plutus, Terence or Publius Terence Afer, and Lucius Seneca. Roman theater took over the Greek theater style. At first, it was religious, but over time it was looking for money (show biz). The form 1 of the stage is more majestic than in Greek times. The influence of the Catholic church on drama was very large 1 in the Middle Ages. Then, there is the "Pasio" custom, as is often done in the church before the Easter ceremony until now. Distinctive features of 1 the medieval theater include: (1) train performance, (2) decor is simple and symbolic, and (3) simultaneous performance is different from modern drama.

In Italy, the popular term at the time was *Comedia Del'arte*, which originated from Greek comedy. Its characters include Dante, with his work *The Divina Comedy*, Torquato Tasso with his liturgical and pastoral dramas, and Niccolo Machiavelli with his *Mandrake*.

The characteristics of drama in Italian times include: (1) improvisation or without script; (2) the style can be compared to jazz style; the melody is determined first, then the player improvises; (3) stories are based on fairy tales and fantasies and do not try to approach reality; and (4) symptoms of pantomime acting, insanity, scenes, and sequences are ignored.

In addition, at the beginning of the reign of Queen Elizabeth I in England (1558-1603), drama developed very rapidly. Theaters were founded in their own initiative. Shakespeare, the eternal drama figure who was in the time of Elizabeth. The characteristics of the Elizabethan script, namely: (1) poetic script, (2) lengthy dialogue; (3) preparation of manuscripts is more than free, not following existing law; (4) plays are simultaneous, multiple and dual; and (5) a mixture of drama and humor.

In France, authors drama include Pierre Corneille (1606-1684) with his works *Melite, Le Cid*; Jean Racine (1639-1699) with the work of *Phendra*. Likewise, Romantic German figures, such as Gotthold Ephraim Lessing (1729-1781, with his works *Emilla Galott, Miss Sara Sampson, and Nathan der Weise*); Wolfgang von Goethe (1749-1832) with his work *Faust* which was filmed as *Faust and the Devil*; Christopher Frederick Von Schiller (1759-1805) with his work *The Robbers, Love and Intrigue, Wallenstein*, and some adaptations from Shakespeare's work.

In subsequent developments, the drama underwent renewal with the emergence of standard rules or conventions. In other words, classical drama shifts to a conventional form that emphasizes more on modernism in the Western world, so so affecting the emergence of modern drama. The development of modern drama in Norway for example; marked by the emergence of playwrights like Henrik Ibsen (1828-1906). Ibsen's most famous and widely performed work in Indonesia is *Nova*, an adaptation of Armin Pane's translation, *Ratna*. Ibsen's works are *Love's Comedy*, *The Pretenders*, *Brand* and *Peer Gynt* (poetic drama), *A Doll House*, *An Emeyn of the People*, *The Wild Duck*, *Hedda Gabler*, and *Rosmersholm*.

Likewise in Sweden, the famous playwright is Strindberg (1849-1912). Strindberg's historical and naturalist plays include *Saga of the Folkum* and *The Pretenders*, *Miss Juia* and *The Father*. The important expressionistic dramas are *A Dream Play*, *The Dance of Death*, and *The spook Sonata*. The most important modern playwright in England (after Shakespeare) is George Bernard Shaw (1856-1950). He is seen as the greatest play writer and the greatest writer in modern times. Modern Ireland drama characters are William Butler Yeats who is the leader of the leading theatrical group in Ireland and *Sean O'Casey* (1884) with his works *The Shadow of a Gunman*, *Juno and the Paycock*, *The Plow and the Star*, *The Silver Tassie*, *Within the Gates*, and *The Star Turns Red*. Other figures are John Millington Synge (1871-1909) with the works of *Riders to the Sea*, and *The Playboy of the Western World*. Synge

was the pioneer of Irish theater who raised the world of theater to be important.

Meanwhile, the two leading modern plays in France are Emile Zola (1840-1902) and Jean Paul Sartre (1905). Not only in France, a lot of German contributions to modern drama, figures like Hebble whose theme has pioneered the flow of realism. Famous naturalist authors are Gerhart Huptman (1862-1945) and Aflhur Schnitzler (1862-1931).

After the Renaissance, many drama works took the form of operas in addition to *comedia dell'arte*. Italian drama figures include Goldoni (1707-1793) with the work of *Mistress of the Inn*. *Gabrille D'Annunzio* (1863-1918) and *Luigi Pirandello* (1867-1936). For Spain, the XX century is seen as a century of *dramatic spirit* awakening. Notable figures include Jacinto Benavente (1866-1954) who had received the 1922 Nobel Prize. His contemporaries with Benavente were Gregorio Martinez Sierra (1881-1947) with his work *The Cradle Song*. The most important author of modern times in Spain is the poet and playwright Federico Garcia Lora (1889-1936).

The 19th is also the figure of Tzarina Katerin the Great seen as the development of drama in Russia. The first author who was taken seriously was Alexander Pushkin (1799-1837) with his work *Boris Godunov*, a historical tragedy.

In America, there is also Thomas Godfrey with his work *The Princes of Parthic* (1767). Since the existence of Broadway as a theater center, the development of theater in America is very rapid. Authors include Eugene Gladstone O'Neill (1888-1953). Other drama figures are Maxwell Anderson (1888-1959) with his work *Elizabeth*

the Queen, Mary of Scotland, Anne of Thousand Days, Winterset, What Price Glory, Both Your Houses, and High Tor, Thomton Wulder (1897-- ...) with his work *Our Town, The Skin of Our Theeth, and The Matchmake*; Elmer Rice (1892-- ...) with his *Street Scene, The Adding Machine, and Dream Girl*.

Some other authors include Clifford Odets, known for his social protests, Tennessee Williams and Arthur Miller, Odets (1906-- ...) with the work of *Waiting for Lefty, Golden Boy, Awake and Sing, The Country Girl, and The Flowering Peach*. Odets' follower as the author of social protest is Lilian Heilman Saroyan (1905-- ...). As for what is known as contemporary authors include Tennessee Williams (1914-- ...) Arthur Miller (1915--) and William Inge.

1.2 HISTORY AND DEVELOPMENT OF DRAMA IN INDONESIA

In Indonesia before the twentieth century, there were no scripts and performances, only stories that were presented orally. Drama at that time was performed in the palace or in the field. In the early twentieth century, there was a stage but there was no script. Manuscripts began to emerge in the New Poet era. Amateur groups use scripts, while professional groups don't use scripts.

Current the development of drama seems more advanced. Professional groups do not use scripts, amateur organizations still use scripts, but ignore authors, adapters, and copyists. It is not surprising lately the arising that drama do not use dialog words but are performed with motion.

Indonesian drama announcements include the following:

1. Low Malay Drama Literature (1891-1940)

Low Malay drama literature at this time arose because of demands from modern Indonesian theaters which were products of Indonesian city culture. For this reason, the population at that time occurred from a number of nationalities, namely Indo, Arabic, Chinese, Indonesian itself which was also dominated by the Dutch and Chinese. Stambul comedy which appears to be an opera (1891), featuring saga from Persia, India, Europe. the appearance is realistic, although structurally it has not been in a play.

2. New Poet Drama Literature (1926-1939)

As experienced development from Low Malay Drama Literature to New Poet Drama Literature. This is because indeed the manuscript writer in this period was known as the new poet, he was Roestam Effendi. There is a striking difference between manuscripts written by the Chinese people and manuscripts written by Roestam Effendi.

The difference lies in the dialogue. One more thing that is striking from the characteristics of the new poet drama literature, namely the written literature is for literary and literary purposes not written on the basis of being staged. It is not only Rustam Effendi who wrote the script during this period. There are others, namely Mohammad Yamin (Ken Arok and Ken Dedes), Sanusi Pane (Airlangga), and Armijn Pane (Painting Period).

3. Period Drama Literature (1941-1945)

This literature was born during the Japanese occupation. In this era, the professional theater troupe first

developed. It is called professional drama because it works without a dialogue of drama, but only an outline of the story. In addition, the course of the story is still interspersed with singing.

4. Drama Literature After Independence (1945-1970)

At this time the Indonesian were busy defending Indonesia's integrity and attacks from the Netherlands. At this time, it did not provide a wide opportunity for writers to make literary works. Thus, it cannot be avoided, the number of literary works that were created in this period decreased very dramatically. Only a few literary works were produced, namely the *Surono Family* by Idrus (1948), *Suling* (1946), *Bunga Rumah Makan* (1947) by Utuy Tatang Sontai, and *Tumbang* by Trisno Sumardjo. As for the terms of the themes presented in this author, it's far different. If previously the themes presented were political matters, at this time more themes on psychology were being presented.

5. Cutting-edge Drama Literature (1970-Present)

The latest drama literature which began in 1970 and cannot be released until now with the establishment of the Jakarta Arts Council. Through the Jakarta Arts Council, which conducted drama competitions, then many Indonesian drama scripts were born which no longer had specific themes, but with more general themes. After knowing the development of drama literature, it is unable to break away from artists in this cutting-edge period. Talking about drama, it cannot be separated from the drama figures who remain legendary, even though they have passed away. The figure is WS Rendra. WS Rendra is the founder of Theater Workshop. Theater Workshop was founded in 1967. WS Rendra, who was

nicknamed the Red Bird of the Peacock, helped shape the history of Indonesian drama.

1.3 DRAMA IN INDONESIA

The development of drama and theater in the world apparently influenced the development of drama/theater in Indonesia. Theater that appears among the people in a traditional theater - as opposed to the modern theater and contemporary theater. Traditional theater/drama without scripts (improvisational). Simple, meaning that it can be staged in an arbitrary place. This traditional drama is still alive and developing in areas throughout Indonesia.

Folk theater is part of traditional theater. It is a simple improvisation, spontaneous, and integrated with people's lives. *Makyong* and *Mendu* in the areas of Riau and West Kalimantan, *Randai* and *Bakaba* in West Sumatra, *Mamanda* and *Berandung* in Kalimantan, *Arja Topeng*, *Prembon*, and *Cepung* in Bali, *Ubrug*, *Banjet*, *Longser*, *Topeng Cirebon*, *Tarling*, and *Ketut Tilu* from West Java. *Ketopak*, *Srandul*, *Jemblung*, *Gataloco* in Central Java, *Kentruk*, *Ludruk*, *Ketoprak*, *Topeng Dalang*, *Reog*, and *Jemblung* in East Java (reog, which usually only dances, often plays theater), *Cekeprung* in Lombok, *Dulmuluk* in South Sumatra and *Sinlirik* in South Sulawesi, and *Lenong*, *Blantek*, and the *Topeng Betawi* in Jakarta are folk theaters.

There is also a classic theater which is a little more established by the community theater. This means that everything is organized, with stories, actors involved, adequate theater, and no longer integrated into the lives of the people (the audience). The birth of this type of theater from the center of the kingdom. Feudalistic traits appear

in this type of theater. Examples include *wayang kulit*, *wayang orang*, and *wayang golek*. The story is static, but it has an appeal thanks to the creativity of the theater performer in reviving the play.

Furthermore, the traditional theater is a theater that originates from the traditional theater, but the style of presentation has been influenced by the Western theater. Types of theater such as the Sтамbul Comedy, Dardanella play, Srimulat plays. It is an example of transitional theater. In Srimulat for example, the story pattern is the same as *ludruk* or *ketoprak*, but the type of story is taken from the modern world. Music, decor and other properties use Western techniques. Meanwhile, the Dulmuluk theater was the beginning of a transitional theater group that left traditional features, as follows: (1) no longer improvised, but the manuscript had begun to divide the roles, (2) no longer relied on dance and song, (3) structure the play is no longer static, but adjusted to the development of the play or literary story.

In 1891, August Mahieu founded Komambie Sтамbul, featuring Malay songs, so that Sтамbul Comedy was also called Malay Opera. The stories shown varied, such as *1001 Nights*, *Nyai Dasima*, *Oey Tam Bah Sia*, *Si Conat*, *Halmet*, *Saudagar Venesia*, *Pengantin di Sorga*, *De Roos Van Serang*, *Annie van Mendut*, *Lily van Cikampek*, and some of them.

Willy Klimanoff alias A. Piedro did not miss the founding of The Malay Opera Dardanella on June 21, 1926. In this theater, there is no song anymore. The plays are taken from indische roman. Players who are still known today, for example, *Tan Ceng Bok*, *Devi Ja*, *Fifi Young*, *Pak Kuncung*, and so on. Staged stories can be clarified into

four types, as follows (1) stories from the story of *1001 Malam* (for example *Ali Baba*, *Aladin*, *Nur Chaya*, *Abu Hasan*, *N Dewa*, and so on); (2) stories from popular films of the time (eg, *The Merry Widow*, *The Three Musketeers*, *Zorro*, *The Son of Zorro*, *Two Lovers*, *Douglas Fairbank*, etc.); (3) famous old stories (eg, *Roses of Zorro*, *Vera*, *Graff*, *the Monte Cristo*); and (4) stories that are classified as *indische roman* (eg, *De Ross van Serang*, *Perantain 99*, *Annie van Mendul*, *Lily van Cikampek*, and so on).

Furthermore, the presence of Maya theater was influenced by Chinese merchants who loved theater. Maya is led by Usmar Ismail. Along with that, there also appeared the Eastern Light led by Anjas Asmara. Thanks to the influence of Western education, many original works were produced. Maya performed many works by Indonesian authors.

Cine Drama Institute following which was born in 1948 was an embryo for Asdrafi (Academy of Drama and Film Arts) based in Yogyakarta. Many Yogyakarta figures who developed this theater were Harymawan, Sri Moetono, and so on. Then, in Bogor which was a revival of theater activities around the 1950s with the theater named Teater Bogor. Surabaya also appeared the star of Surabaya Film Co, while in Jakarta appeared the Indonesian National Theater Academy (1955) which like Asdrafi, brought forth many contemporary theater figures. After that, there was also a study of the Yogya Drama Group led by Rendra, the Bogor City Theater Federation led by Taufiq Ismail, the Islamic Cultural Artists Association led by Junan Helmy Nasution, and the

Muslim Theater in Yogya led by Muhammad Diponegoro.

In 1968, Rendra returned from America and since then established a Theater Workshop in Yogyakarta, it began the era of progress in the modern theater world. The establishment of Taman Ismail Marzuki as a venue for the creativity of artists (including also philanthropists), presumably adds to the progress of the theater world. Jakarta is a place where they shop. No doubt, in this case, the role of Taman Ismail Marzuki (TIM) is not small, many playwrights "graduated" through regular performances there.

In this connection, Theater Workshop was founded by Rendra in the Yogyakarta Village in 1968. Before studying at the American Academy of Dramatical Art, Rendra has shown his great potential in the world of the theater (drama). Upon returning from the United States in 1967, his potential in the theater sector was more solid. Around 1968, he founded the "Theater Workshop" which successively and continuously produces quality plays.

Another great playwright in the world of theater is Teguh Karya, with his group Teater HI that regularly performs at the Indonesian Hotel, then called the Popular Theater. The group has produced big names in the world of theater and film, such as *Slamet Raharjo*, *El Malik*, *Christine Hakim* and *N Riantiarno*.

During its heyday, in Indonesia, there were three major theater groups, namely Theater Workshop, Popular Theater, and Small Theater. The small theater is led by Arifin C. Noer. Exceeding the other two stores, Arifin is a prolific script writer. The script is seen as having the

Indonesian **color**. This writer from Cirebon often included elements of his regional arts in the theater he wrote/performed.

Arifin C. Noer produce two play¹ representing the characteristics of the latest, namely *Mega-Mega* and *Kapai-Kapai*. Both of these dramas were about isolated, remnant or destitute people. They were also talk about the hope that in a life of poverty, humans always have hope, which comes from power over humans.

In additi¹ to the three groups, the theater that has not yet entered the world of film in the full sense is the Koma Theater, led by N. Riantiarno. He is a strong playwright and director which is potential after the decline of Teguh Karya's generation, and Arifin, and his works "Salted Fish Opera" and "Opera Cockroach",¹ talk about commoners, N. Riantiarno raised many slums. Not the life of homeless people like the works of Arifin C. Noer, but the lives of ordinary people with their problems, and N. Riantiarno tried to answer them. Shamelessly, he portrays homosexual life in metropolitan cities such as the trilogi Roima and Julini, Bomb Waktu, Opera Kecoa, and Opera Julini.



Picture 1 Teater Koma

Putu Wijaya only experimented with drama figures who did not show individual identity. His plays - along with non-conventional figures - also show characteristics that are difficult to understand. The titles of the plays are so short. For example *Bom Tai*, *Aduh*, *Ssst*, *Gress*, and so on. These dramas were stated by Goenawan Mohammad as a drama that grew out of the concrete experience. That is, in writing the plays, Putu equipped himself with experience.

There is another top Indonesian theater group, the leader of Akhudiat from Surabaya, who is famous for his troupe. The drama *Kentrung Akhudi* is only in the sense of the accompaniment of *kentrung* in the performance. Atavism that appears is given a new color so that deconstructionism takes place. *Jaka Tarub* and *Nawang Wulan* are not as described in old myths in Java. The play reminds us of the form of the frenzy artist. The color of the area was revived through the hands of Akhudiat in his play *Jaka Tarub*. The nature of *Jaka Tarub* was colored to match the tastes of today's audiences.

Besides the Indonesian theaters that have been mentioned, many other theaters are arguably tougher in spreading the world of drama in Indonesia lately, including: The Traveling Theater led by Rudolf Puspa and Derry Sirna, Dinadti Theater (Rmha Ainun Najib), Bandung Theater Studies (Suyatna Anirum), Padang Theater (Wisran Hadi), and Theater Dewan Kesenian Ujung Padang (Rahmat Arge).

There are a number of multi-drama trends in Indonesia, namely, experimental dramas such as Rendra's works which one as follows: (a) non-conventional drama,

such as Akhdiat and Putu Wijaya's works; (b) absurd drama, such as the works of Iwan Simatupang, Arifin C. Noer; (c) existentialism, such as the works of Iwan Simatupang, Arifin C. Noer, and Putu Wijaya; (d) homeless people, such as the work of Iwan Simatupang and Arifin C. Noer; (e) regional theater and regional colors, such as Akhdiat's work that combines modern theater with *kentrung* (Surabaya Youth Workshop) such as Wisran Hadi who presents the features of the *Minangkabau* traditional theater; *Jeprik* *Yogya* Theater which included *ketopak* dances and Javanese *gamelan* in an environment theater that was expressed; and (f) social criticism, both hard (like Rendra's works) or subtle like the recent works of N. Riantiano.

It can be concluded, when the previous playwrights were always oriented towards the West, those in the latest period tried to conduct their own experiments. Even though the form of the experiment was still lacking in courage, for fear that the experiment would show the creativity of the supporting gymnastics.

Next, experiments that tend to be develop are a combination of modern theater with abstract theater. Actually this needs more correlation. Before carrying out experiments and making abstracts, it is necessary to have basic knowledge and skills to make ordinary drama forms. In this regard, nowadays theater groups from various tertiary institutions in Indonesia are also emerging. Both art colleges (such as ISI and STSI) and non-arts (universities, institutes, high schools, polytechnics, and academies) and public or private, apparently have contributed greatly to the development of the performing arts in Indonesia, especially theater.

Although, until now there are still many independent theater workers who turn a blind eye to the existence of theater students.

Some regional and national campus drama/theater performances are often carried by students to analyze and synergize Indonesian theater as science and art, such as the Nusantara Student Theater Festival (Friends Theme), and the Student Theater National Jamboree. As for several theater groups from non-art tertiary institutions in Indonesia, both public and private whose names still exist today, on the island of Sumatra, among other things: *Theater nol Unsyiah NAD*, *Theater Sisi Umsu Medan*, *Teater GABI'91 Unsri Palembang*, and *Theater Oase UNP Padang*.

On the island of Java, the customs of Theater Pagupon UI Jakarta, Theater Hijau Lima Satu UPN Veteran Jakarta, Theater Lakon UPI Bandung, GSSTF Unpad Bandung, Theater Sianak Unsoed Purwokerto, Theater Gajah Mada UGM Yogyakarta, Unstrat UNY Yogyakarta, Theater Eska UIN Sunan Kalijaga Yogyakarta, Theater Institute Unesa Surabaya, Theater Gapus Unair Surabaya, and Theater Hampa UNM Malang.

For Bali and Nusa Tenggara, there are the Orok Theater at Udayana University in Bali and Theater of Putih Unram Mataram. In Kalimantan there are Theater Himasindo Unlam Banjarmasin, Theater Yupa Universitas Mulawarman Samarinda and, in Sulawesi also developed Theater Kampus Unhas Makassar, Theater Titik Dua UNM Makassar, Bengkel Sastra Indonesia Unhalu Kendari, Theater Talas UMM

Makassar, UPKSBS UMI Makassar, Theater Haluoleo Unhalu Kendari, and Sanggar Seni Bahana Untad Palu.

2

1.4 DRAMA IN EDUCATION

Wessels cited in Ozbek, (2014) states that drama in education is the approach that uses drama as a teaching and learning the medium. Poston-Anderson cited in Ozbek, (2014) mentions that drama has the potential to captivate learners because it builds on the spontaneity and make-believe action of dramatic play. Bolton cited in Ozbek, (2014) states that for example, instead of asking students to explain a concept, such as freedom, students may first experience the idea within an imagined situation to understand what is meant by freedom.

Educational drama for students in English Language Teaching (ELT) can be both from western and local culture. Firstly, in order to preserve local culture and not lost in the midst of the rise of modern art, academics need to step in to preserve local culture into contextual activities (Inderawati & Nurhayati, 2020). Secondly, Inderawati and Sofendi (2017) developed Culture Model for Literacy (CML) for the enhancement of speaking, listening, reading, and writing skills of students by collaborating reader response strategy and visual symbol responses in learning literature.

Furthermore, Fleming cited in Ozbek, (2014) puts forward that using drama in education can lead to the development of broader understanding through “generalizing and making connections” via the personal involvement that initially engages and motivates students in their learning. Similarly, Inderawati (2020) insists that the students are active readers to interpret freely the literary work, including drama. Heathcote, cited in

2

Ozbek, (2014) states that maintained: "Drama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges." Wagner cited in Ozbek, (2014) states that this notion of drama as exploration, or as a learning medium, was a prominent aim of her work and distinguishes it from that of her predecessors.

Drama, by its nature, offers an interactive learning experience through creating an imaginary world where students can incorporate their feelings, fantasies, and values into the content of a lesson. In contrast to this view of drama as an art form which offers the subject matter as an isolated subject in the curriculum, the approach of drama in education is fully adapted to the curriculum with its techniques.

1.5 DRAMA STRUCTURE

Freytag cited in Rai, (2000) puts forward that a drama is divided into parts, or acts, which some refer to as a dramatic arc: *rising action*, *climax or crisis*, *falling action*, and *criticism*.

a) *Rising action* - In the rising action, a series of related incidents build toward the point of greatest interest. The rising action of a story is the series of events that begin immediately after the exposition (introduction) of the story and builds up to the climax. These events are generally the most important parts of the story since the entire plot depends on them to set up the climax, and ultimately the satisfactory resolution of the story itself.

b) *Climax or Crisis* - The climax is the turning point, which changes the protagonist's fate. If the story is a comedy, things will have gone badly for the protagonist

up to this point; now, the plot will begin to unfold in his or her favor, often requiring the protagonist to draw on hidden inner strengths. If the story is a tragedy, the opposite state of affairs will ensue, with things going from good to bad for the protagonist, often revealing the protagonist's hidden weaknesses.

c) *Falling action* - During the falling action, the conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist. The falling action may contain a moment of final suspense, in which the outcome of the conflict is in doubt.

d) *Criticism* - The negative climax occurs when the protagonist has an epiphany and encounters the greatest fear possible or loses something important, giving the protagonist the courage to take on another obstacle. This confrontation becomes a classic climax.

3

1.6 DRAMA GENRE/FORM

Drama is divided into the categories of *tragedy*, *comedy*, *melodrama*, and *tragicomedy*. Each of these genre/forms can be further subdivided by style and content.

1. Tragedy

The tragedy is an imitation of an action that is serious, complete, and of a certain magnitude. The tragedy is presented in the form of action, not narrative. It will arouse pity and fear in the audience as it witnesses the action. It allows for the arousal of this pity and fear and creates an effect of purgation or catharsis of these strong emotions by the audience. The tragedy is serious by nature in its theme and deals with profound problems. These profound problems are universal when applied to human experience. In classical tragedy, we find

a protagonist at the center of the drama that is a great person, usually of upper-class birth. He is a good man that can be admired, but he has a tragic flaw, a hamartia, that will be the ultimate cause of his downfall. This tragic flaw can take on many characteristics but it is most often too much pride or hubris. The protagonist always learns, usually too late, the nature of his flaw and his mistakes that have caused his downfall. He becomes self-aware and accepts the inevitability of his fate and takes full responsibility for his actions. We must have this element of inevitability in tragedy. There must be a cause and effect relationship from the beginning through the middle to the end or final catastrophe. It must be logical in the conclusion of the necessary outcome. Tragedy will involve the audience in the action and create tension and expectation. With the climax and end the audience will have learned a lesson and will leave the theatre not depressed or sullen, but uplifted and enlightened.

2. Comedy

Comedy should have the view of a “comic spirit” and is physical and energetic. It is tied up in rebirth and renewal, this is the reason most comedy end in weddings, which suggest a union of a couple and the expected birth of children. In comedy, there is the absence of pain and emotional reactions, as with tragedy, and a replaced use of man's intellect. The behavior of the characters presented in comedy is ludicrous and sometimes absurd and the result in the audience is one of correction of behaviors. This correction of behaviors is the didactic element of comedy that acts as a mirror for society, by which the audience learns “don't behave in ludicrous and absurd ways.” The types of comedies can vary greatly;

there are situation comedies, *romantic comedies*, *sentimental comedies*, *dark comedies*, *comedy of manners*, and *pure farce*. The comic devices used by playwrights of comedy are exaggeration, incongruity, surprise, repetition, wisecracks, and sarcasm.

3. Melodrama

Melodrama is a drama of disaster and differs from tragedy significantly, in that; forces outside of the protagonist cause all of the significant events of the plot. All of the aspects of related guilt or responsibility of the protagonist are removed. The protagonist is usually a victim of circumstance. He is acted upon by the antagonist or anti-hero and suffers without having to accept responsibility and inevitability of fate. In melodrama, we have clearly defined character types with good guys and bad guys identified. Melodrama has a sense of strict moral judgment. All issues presented in the plays are resolved in a well-defined way. The good characters are rewarded and the bad characters are punished in a means that fits the crime.

4. Tragic Comedy

Tragicomedy is the most lifelike of all of the genres. It is non-judgmental and ends with no absolutes. It focuses on character relationships and shows a society in a state of continuous flux. There is a mix of comedy and tragedy side by side in these types of plays.

1.7 BENEFITS OF DRAMA PERFORMANCE

According to Boudreault (2010), drama for second language learners can provide an opportunity to develop the imagination of the students. Rastelli (2006) states that there are many reasons as to why we should use dramatic activities in the classroom. Students become

aware of the different possibilities of expression. They can express what the text says and also what they want it to say. They realize there are many possibilities when reading a text and many more when performing because there is no “right” reading but a conveyance of meaning. Doing dramatic activities can help communication, motivation, speaking skills, teamwork, collaboration and building up confidence among other factors. Let us have a look at each of these factors (Liliana, 2006):

- a. Communication is improved because they have to use the language to communicate the idea of the play or dialogue they are reading.
- b. The students are motivated because it is something different from what they do every day.
- c. Speaking skills are improved because they need to make use of good diction to be understood and they pay attention to intonation as well.
- d. As far as teamwork is concerned, it is important to work together for the realization of one goal, the performance as a group. Nothing works if one wants to show off; we should all have the same goal in mind. So there is a need to help the others, to rehearse together and try to help the weaker members of the group. At the same time this helps build up their confidence as learners and they are motivated so we have a complete circle and positive feedback. We should bear in mind the process of using drama: reading, understanding, interpretation, and representation. The reading part can be done first by the teacher and then practiced by the students with the help of the teacher. That should help in the interpretation,

giving them clues as to how to go about it and praising them in their improvisation (as far as the play admits it) and finally the big moment of representation when we have to help perform in the best way possible to put the message of the play and the group across. It is important to follow some steps to ensure the understanding of the students and participation as well. If they see they can do something, students will be more receptive and will be able to relax more at the time of using drama as a means of communication.

Camajoan (2014) states that six benefits are generally mentioned about drama :

1. Inclusivity in the classroom. One of the most important features is that drama. Camajoan states that not only helps pupils with a good background of English but include those with a limited vocabulary. It is suitable both for students who have a good knowledge of the language and for those who are having the first contact with it. As the same activity can be adapted to the different levels, they can do it at the same time. According to him, dramatizing for students use all the channels (sight, hearing, and physical bodies) and the language will “enter” through the most appropriate channel for each pupil.
2. Motivator and encouraging. Philips ... cited in Camajoan, (2014) puts forward that affirms that drama activities can promote interesting ways of motivating language learners and teachers. As mentioned in the previous section, the drama is a part of everyone’s life, and it’s a way to make language learning activities, as

with drama we can play, move, act and learn at the same time.

3. The stimulator of learners' thinking and imagination. Drama encourages children's creativity and develops their imagination while allows them to use a language that is outside their daily needs. Katz ... cited in Camajoan, (2014) affirms that when pupils are involved with the drama they develop higher-order thinking skills such as: inventing, generating, speculating, deducing, analyzing, selecting, refining and judging.
4. Development of oral communication. Melville ... cited in Camajoan, (2014) states that affirms drama stimulates natural spontaneous spoken English and helps student use language that is both grammatically correct and appropriate, as defined by place or mood.
5. Effective to acquire vocabulary and structure. Duff and Maley (1990) cited in Camajoan, (2014) mention that drama can also be used to teach structure and vocabulary, and present drama as an effective technique for revision and reinforcement.
6. Emotional and personal concepts. Duff and Maley (1990) cited in Camajoan, (2014) states that drama techniques put back some of the forgotten emotional content into language. This technique develops all aspects of the personality; it helps learners gain the confidence and self-esteem needed to use the language spontaneously. By getting a special role, pupils are encouraged to be that character and abandon their shyness.

CHAPTER 2

DRAMA IN MANAGEMENT CONCEPTS

In connection with drama performance, management can be applied to various businesses and activities of a group of people in achieving the goals that they have agreed upon. Therefore, in handling a drama performance, all the main factors such as people who work in the backstage, performers, building official, and audience services should have a shared commitment, namely to collaborate and work together for the success of the performance. In Indonesia, management knowledge and experience are beginning to be needed and applied in organizing a performance, when the role of the spectacle shifts to entertainment or popular art that is worked on professionally.

In a more modern form, drama performance is held in a professional manner. Professionals in this case are mature management in the planning, implementation, and post-production stages. (Wijaya, 2007 pp. 192).

The quote above implies that professionalism in drama includes the management of an art performance so that the purpose of drama performance in particular; it can run smoothly and succeed well and the application of management as a science and art is very much needed.

2.1 MANAGEMENT PRINCIPLES

Management principles such as division of labor, authority, responsibility, orderly and discipline, unity of command, a spirit of unity, and fairness and honesty are

the arguments that must be understood, agreed upon, and obeyed by all human resources involved in managing a drama performance.

2.1.1 Division of Labor

In the division of labor, it is necessary to pay attention to the appearance of people who are in accordance with their expertise, experience, and physical and mental condition. The division of labor can help to center goals. Thus, it can be the best tool for utilizing individuals and groups of people according to their respective expertise.

2.1.2 Authority

If each player has been assigned a task in accordance with a particular field of work, naturally they have the authority to assist and expedite the tasks for which they are responsible. But on the contrary, all authority must necessarily be accompanied by responsibility towards the leader or towards the objectives to be achieved.

2.1.3 Responsibility

Between authority and responsibility must be balanced. Therefore, the players' or department's drama can give responsibility in accordance with the authority given to theirs. In other words, each drama element has a responsibility for the continuity of performance.

2.1.4 Orderly and Discipline

If orderly and discipline by doing what has been agreed together, it will be able to improve the quality of work, and improving the quality of work will also

increase the quality of the work of a business. The existence of a unity of command means that at the end of the action every officer must take orders only from a leader. If not, this can cause problems and confusion for the implementer of the activity.

2.1.5 Unity of Command

If the order comes from only one source, then each part will also know to whom must take responsibility in accordance with the authority that has been given to theirs. The spirit of unity of command must be understood by every group member who wants to make a joint effort in this case drama performance. Everyone must have a spirit of oneness: feeling the same fate, from the top to the bottom. Because, with a strong spirit of unity, everyone will work happily and facilitate the emergence of initiatives and initiatives to advance the performance.

2.1.6 Fairness and Honesty

Finally, the principles of fairness and honesty must be applied properly. For example, the placement of workers must be seriously considered based on one's education, experience, and expertise. Besides that, fairness in work and one's responsibility. Each person is required to be honest in working for the common interest and not prioritizing personal interests so that everyone can work in earnest, faithful and trusting each other. It can be concluded that the management principle in a drama performance must be carried out in the form of cooperation, consultation, and unity of action between the parts, both horizontally and in a vertical and overall manner to achieve harmony, unanimity, and efficiency. If

management is not carried out in accordance with the above management principles, there is a great possibility that mismanagement will arise. Therefore, the application of management principles becomes important and must be obeyed and implemented by all parties involved in the performance organization, because management plays a crucial role in determining the success of the organization in managing a drama performance.

2.2 MANAGEMENT ELEMENTS

In order to effort to be carried out efficiently, or to get a way that must be done using existing sources, and the maximum results can be obtained. This is the main goal of drama management. So that management can achieve its best goals. According to Hasibuan (2007, pp. 20-21), there are six tools of management, namely: *men, money, materials, methods, machines, and markets.*

2.2.1 People

People are the most important and most important element in management. Without people labor, management will not work, because management is basically an effort to achieve goals through activities or cooperation with other people. In drama management, the people involved in it can be distinguished into three groups, namely: (1) people working backstage, including the production team, (2) acting artists, and, (3) building officials and attendants, among the people in each group, there are those who act as a leader. A leader will stop being a leader if he/she is abandoned by the people leads. Therefore, a leader must treat the people he/she leads towards himself. The success of management is the success of the leadership sending people who are led. In

other words, the leader holds a central role in management.

2.2.2 Money

Many people think that money is the most decisive element in management. This is not quite right, because the most important management tool is people. Money is needed in every business. Therefore, money must be regulated on expenditure and income. Incorrect arrangement of money will cause the destruction of a business. This is where the importance of financial management. The nature of money is waste and it is hard to find. This requires a financial manager to avoid any spending that is not productive. Many companies that start with small capital can grow rapidly because managers use money with full calculation and accuracy. Conversely, it not a few organizations or companies with giant capital that fall and accumulates debt, because spending money that is not directed to the target and less precise calculation. The purpose of using money can use the SMART principle, namely: *specific* with clear targets; *measurable* according to ability; *attainable* logically; *related* to one another, and *time-oriented*.

2.2.3 Materials

Materials are also important in management. These materials can be raw, semi-finished, and finished materials. Thus, depending on the form of a business. Materials in the management of performances have a very unique nature because performance management that must be marketed is "performance" which is mainly produced aesthetically from actors. In other words, the materials of actual performance are human beings or the

culprit artist. Making a repertoire of drama performances usually requires a very large cost. The quality of each performance is also determined by the physical and mental momentary conditions of the performers. Next, certain materials are also needed supporting materials such as makeup, costumes, and sound system equipment and lighting. However, it must be remembered, the main material in performance is still human beings.

2.2.4 Methods

Work methods or ways to carry out good work are simple, easy and can speed up the completion of work. Poor work methods can cause errors in the work carried out. Leaders who have vast experience and knowledge will easily guide and give instructions to the material with the right and good work methods. Good work methods will greatly assist the smooth running of an effort in achieving its goals, especially in facing technological advances and competition to dominate the market (audience).

2.2.5 Machines.

The business of using machines / electronic devices is basically done to achieve efficiency and to facilitate the achievement of goals. Machines facilitate, smooth, and speed up the work process and bring many benefits to humans in the business world. Closely related to the world of machinery and advanced technology such as *film, sound, lighting, video, slides*, and so on. Electronic music is also needed if we intend to document or make publication material in the form of audiovisuals.

2.2.6 Market

The market is a factor that must be considered in every business because the ups and downs of business will be influenced by market conditions. A weak purchase flow can be caused by the economy as a whole, but it can also be caused by goods produced not in accordance with the tastes of the people. However, to be able to meet people's tastes is not an easy problem, especially in the performing arts.

In the world of our traditional performance, the market means is the audience. This often does not get attention. In fact, knowledge and mastery of people's tastes are very important in drama management. Therefore, research needs to be done before marketing performance to find out the extent of public acceptance of the production of drama performances.

The six management (men, money, materials, methos, machines and markets) suggestions above are unified and absolutely necessary in management in the field of marketing and production. In addition, there are also other fields of management that do not require all of them. For example, in performing arts management not every type of performance involves tools and markets. Traditional performances are performed as a means of carrying out ceremonies and student performances that emphasize more on the academic and/or student processes, not looking for profit.

The sixth means of management, namely the market (audience) is a very important management proposal for any business that aims to seek feedback. Thus, the use of management tools of management is important and it must exist in the performance

organization. These tools can determine the success of a drama performance.

2.3 MANAGEMENT FUNCTIONS

The important thing in organizing performance art to be successful is the application of management functions. According to Terry cited in Hasibuan, (2007: 38), there are four management functions, namely: planning, organizing, actuating and controlling.

2.3.1 Planning

Planning can be formulated as the determination or preparation of steps in response to the following questions: *what* must be achieved, *when* it must be achieved, *where* it must be achieved, *how* it must be achieved, *who* is responsible for achieving the goals, and *why* something must be achieved.

From the series of questions, two main problems are the objectives to be achieved and how the method to achieve these goals. After these two questions are answered, then proceed with other actions. Because a plan is made for later implementation, the preparation must bear in mind some of the main benchmarks or guidelines, namely: capabilities, conditions and situations, responsibilities, and cooperation. Except for a few factors that must be taken into consideration in making planning, a good plan must have rational and flexible qualities. Besides that, plans must be made continuously in accordance with the changes and developments of the period. It means that every certain period of time needs to be evaluated and improved.

From the point of view of the validity of a plan, we know: (1) short-term planning, which usually applies

in one, two, three, four, and five years, (2) long-term planning, which is usually made for a period of 10 years or more, and (3) annual planning, which is made for one year and it is an implementation program of short-term planning. Based on the area in effect, we are familiar with plans that are made internationally, nationally, regionally, and locally. In governance in Indonesia, we recognize the following sequence: national, provincial, district/city, sub-district, village, and so on.

2.3.2 Organizing

Organization, according to Mooney, (.....) is a human union to achieve a common goal. According to Barnard, (.....), the organization is a system of cooperative efforts carried out by two or more people. Thus, the notion of an organization can be divided into two types: as a tool and as a function or organization as management. Based on the relationship between people in an organization, there are also known formal and informal organizations. There are three main elements in an organization, namely: a group of people, a cooperative relationship between these people, and a common goal to be achieved. In addition, there are four types of forms or types of organizations that we often encounter in practice: line organizations, line and staff organizations, functional organizations, and committee organizations.

2.3.3 Actuating

Each form/type of organization has advantages and disadvantages. Mobilization in an organization is an effort or action from the leadership in order to create willingness and make subordinates know their work so that they consciously carry out their duties in accordance

with the plans that have been set previously. In moving business, a leader should provide motivating, leading, and directing or commanding. *Motivating*, giving enthusiasm, motivation, inspiration, or encouragement so that the awareness and willingness of the officers to work well. *Leading*, providing guidance through examples of action. *Directing, or commanding*, briefing by giving the correct, clear, and strict instructions.

2.3.4 Controlling

Supervision is the function or task of a leader to match the plan to be implemented. Then, with supervision, there will be known deficiencies, obstacles, weaknesses, mistakes, and failures to find a way to overcome them. The destination of the inspector is in accordance with the plans, instructions, and orders work smoothly and efficiently in accordance with the plans, instructions, instructions given, and looking for ways to correct mistakes, shortcomings and failures as well as administrative levels and at the implementation level.

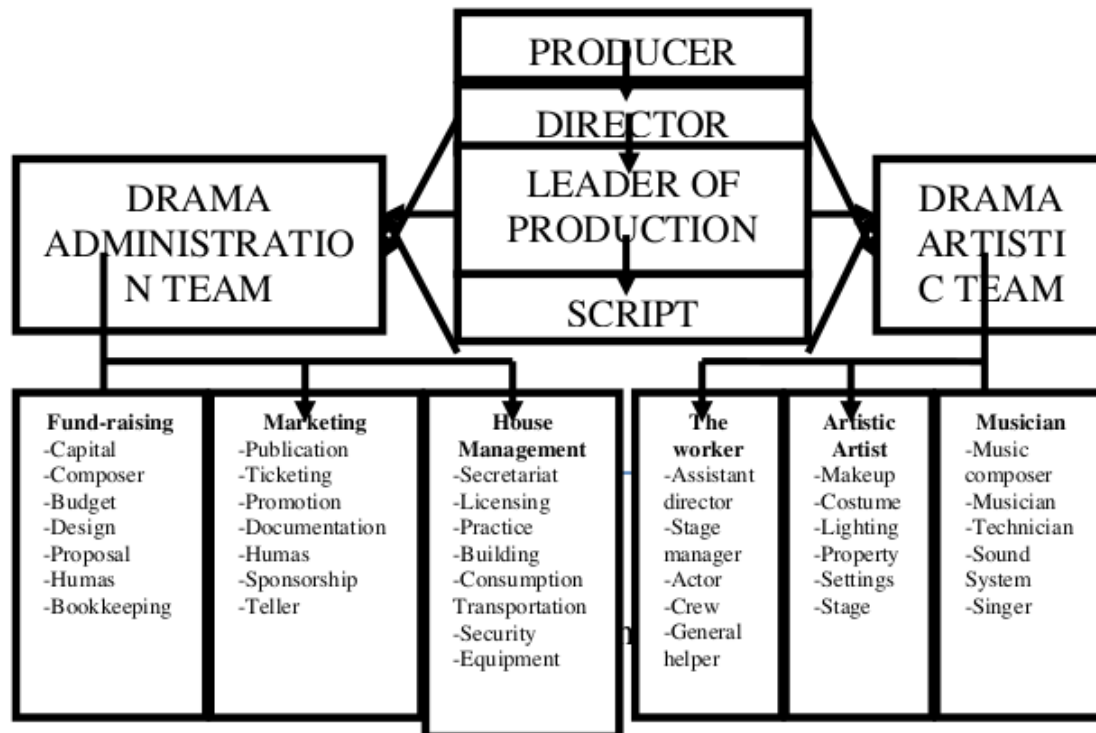
There are two kinds of techniques or methods of supervision, namely (1) direct monitoring, namely supervision carried out by the leadership itself and (2) indirect supervision, namely supervision carried out through the preparation of reports both verbally and in writing.

From the point of time of manufacture, reports can be incidental and periodic. There are various forms of supervision, namely supervision can be seen from the perspective of the person carrying out the supervision (the subject), the area under supervision (the object), and when the supervision is carried out.

CHAPTER 3

PRODUCTION MANAGEMENT OF DRAMA PERFORMANCE

Production management is very necessary in the practice of drama performance. According to Riantiarno (2003: 111), production management includes the organization and coordination of production planning, promotion, publication, audience, ticketing, finance / funding, and general affairs (drama administration). The production part is usually called the non-artistic part. In other words, production management manages all needs beyond the artistic concept, including training schedules, and time and place of performance. Here is the drama version of Riantiarno (2003).



Based on the figure 1 above, there are two possible divisions of work in a drama production, namely a group that deals with artistic problems and a group that deals with nonartistic problems. The group that handles the artistic is called *artistic management*. The artistic management division of work includes stage work (director, assistant director, actors, actresses, choreographer, stage managers, crew, and general assistant); artistic stylist (makeup, costume, lighting, stage, property); and musicians (musicians, technicians and singers).

Meanwhile, the group that deals with non-artistic is called *production management*. The leader of production is the highest leader for non-artistic matters

and works early. In general, the management structure of a drama organization can be grouped into several sections, namely producers, leader of production, drama administration, house managers, marketing, and finance (fund-raising).

3.1 PRODUCER

In drama performance organizations, the producer is the person who finances all needs. Every time the drama is performed, the producer is the most determining factor, whether the performance can be carried out or not, because in the drama performance there is not a small amount of cost. Usually, for drama performances, namely students, university managers or schools, it should be able to be used as a producer, it is possible for a sponsor to be willing to become a producer.

3.2 LEADER OF PRODUCTION

The performance wheel is run by the leader of production. Both producers and other elements are an inseparable unity. According to Riantiarno (2003: 118), the head of production is the highest post for nonartistic matters. Under the leadership of the production there are still more divisions. In other words, one of the successes of the planning and drama performance is determined by the ability of a leader of production in coordinating all elements of drama and joint discussion regarding production planning and financing.

Consider the agenda of the following work directions for drama performance production by Azhari (2009) (see table 1).

Table 1 Agenda and work direction of the staging production

Week	Agenda of activities	Person in charge	Results	
			Target	Realization
1	Initial planning	Leader of the production-Director		
	Form a work group	Leader of the production		
	Leader of the production management, secretaries, treasurers, and fields	Leader of the production		
	Director, assistant director, actor, chord, workout, manager of music, lighting, makeup, costume, stage and property	Director		
2	Audience-building survey	Humas		
	Determine the production schedule	Leader of the production		

	Make a proposal	Desainer proposal		
	Prepare for licensing	Rumah tangga		
	Raise funds	Keuangan		
	Make and print invitations, posters, leaflets, pamphlets, and booklets	Publication		
	Prepare a ticket	Promotion		
3	Select and interpret the script	Director		
	Casting	Director		
	Lead artistic team training	Director		
4	Signing the proposal	Leader of the production		
	Dissemination of proposals	Sponsorship		
	A description of the direction of teamwork	Leader of the production		
	Media <i>release</i>	Publication		
	Script review	Director		
	Script reading	Director-Actor		
	Determination of character	Director-Actor		
	Cultivation artistic design	Artistic manager		

	Explanation of concepts	Director		
5	Prepare actors, including techniques appearing / exiting, giving content, developing, fostering the peak, timing, tempo, adjusting, responding and listening	Director-Actor		
6	Practicing the body, including relaxation, expression, gesture, expression, blocking, movement, crossing, and grouping	Director-Actor		
7	Practicing the vocal , including breathing, pronunciation, pressure and tone	Director-Actor		

	variations, forming the sound			
8	Practicing the soul, including concentration, imagination, observation, emotion, and motivation.	Director-Actor		
9	Make-up	Director-makeup manager		
	Costume	Director-costume manager		
10	Lighting	Director-lighting manager		
	Musical arrangement / sound illustration	Director-music manager		
11	<i>Setting</i> stage	Stage manager		
	Stage adjustment	Director		
12	The union of plays and aristics	Director and artistic team		
	Fireplace scene	Director and artistic team		
13	Proposal checking	Sponsorship		

	Readiness report	Head of the production		
	Rehearsal	Director-Head of the production		
	Event host divers	Event		
	Conditioning the audience	Building manager		
	Checking tools and equipment	Equipment		
	Transportation of property	Transportation		
	Reception / ticket	Teller		
	Building security	Security		
14	Performance	All the team		
	Evaluation	Leader of the production-Director		

The things that can be done by the leader of production, among others, are as follows.

Before the performance:

1. Measuring the ability of individuals and groups;
2. Controlling obesity and emotions by emphasizing logic and the value of taste;
3. Make a solid time schedule and job description;
4. Consultation / sharing with more experienced people;
5. Take into account all needs in detail;
6. make an inventory of goods and related parties;
7. Provide cash (limited to ability) to fund activities.

During the performance

1. Based on the concept that has been prepared;
2. Coordinate with each other;
3. Ensure equipment properly;
4. Checking the circulation of tickets and invitations.
5. Double-checking the condition of the building and mobilizing the audience;
6. Anticipate unwanted technical and security problems

After Performance

1. Check the state of the stage and theater;
2. Check and placing equipment in its original position;
3. Evaluate the work of each element of performance;
4. Report the results of activities with interested parties.

3.3 DRAMA ADMINISTRATION

In carrying out their duties, people in drama administration are assisted by sections such as proposal designers, financial bookkeeping (fund-raising), marketing, and house management. They take care of the welfare of performers, stage workers such as artistic stylists, movers, musicians, and other officers. In addition, this field regulates the purchase and receipt of goods, then convey it to other parts (stage, decor, costumes, buildings, etc.). The drama administration oversees all types of expenses, so that the specified budget or cost plan does not exceed. In a small performance organization, the drama administrative tasks are usually handled directly by the production manager.

For performance organizations that do not have their own theater, then all financial or business matters are handled by the general manager who is in charge of handling all kinds of non-historical matters, such as

signing licenses, as well as income and expenditure of money. In this case, drama administration is divided into three main parts, namely finance (fund-raising), marketing, and house management Azhari (2009).

3.3.1 Finance (Fund-raising)

Another area that is no less important in the continuity of production performance is finance, more precisely fund-raising. People who are concerned in this field must act very carefully and cautiously in dealing with financial problems because their job is not only to raise funds, but also to understand how to manage good finances. The funding division divides its work into several parts, such as proposal design and public relations.

Steps to make financial planning:

1. Assess of the amount of money owned;
2. Set realistic use of money goals;
3. Make a financial plan; distinguish desires from needs;
4. Use money carefully with priority scale;
5. Monitor the development of cash flow.

Eight good financial attitudes in this field, namely (Azari, 2009):

1. Paying bills/purchases budgeted in the artistic/non-artistic field;
2. Putting together payments and buying equipment or equipment at the same time;
3. Making purchases in cash (if cash allows);
4. Making a comparison of prices, quality, and quantity of purchases;
5. Detailing payments/purchases;
6. Avoiding payments/purchases outside the list;

7. Designing the needs of the work team;
8. Paying off money and settle bills as soon as possible.

3.3.1.1 Proposal Designer

One of the tools that can determine the continuity of

drama performance production is a proposal. The proposal aims to offer the concept of cooperation to those outside the team, including financial assistance and sponsorship. Therefore, performance production requires people who specifically design proposals to get the expected results.

In this connection, various tricks must be carried out by the proposal designer in charge of Program, Photoshop, Corel Draw, Pagemaker or InDesign. The steps in designing a proposal are as follows:

1. Make a proposal outline language and an attractive layout;
2. Give emphasis to the knowledge or initial part of the proposal;
3. Avoid over budgeting; make it as realistic as possible;
4. Adjust the design of the proposal to the theme and orientation of the activity;
5. Don't be stingy about spending money on the proposal making a budget;
6. Inventory potential donors / sponsors, keep checking the proposal after it is issued.

The steps of marketing a drama performance are as follows:

1. Producing standard drama performances, then promoting them through kinship, meeting, or education networks - campuses and schools are promising markets for performance production teams;

2. Socializing the production of performances on various activities carried out by other parties, for example, the marketing team can go to the campus music festival committee to notify there will be a performance drama after the event;
3. Producing T-shirts, accessories, or drama books that can help increase funding.

3.3.2.1 Pomotion

Performance promotion is related to marketing. The incessant promotion certainly enlarges the opportunity to bring in as much audience as possible.

The steps that can be taken in promoting drama performance are as follows:

1. Distribute brochures or pamphlets in strategic areas;
2. Create a free blog or website on the internet;
3. Through kinship, friendship and education networks;
4. Cooperating with various interested parties;
5. Make a t-shirt or jacket as a mobile advertising board (moving and usable ads).

3.3.2.2 Ticketing

The ticket part is needed when the audience wants to see drama performance. Therefore, a total of 1-10 people are needed for the ticket department. Their task is to design, print, and distribute tickets to prospective spectators. The other take turns serving place reservations and ticket sales from planning to performance.



Picture 2-3 Examples of tickets

3.3.2.3 Publication

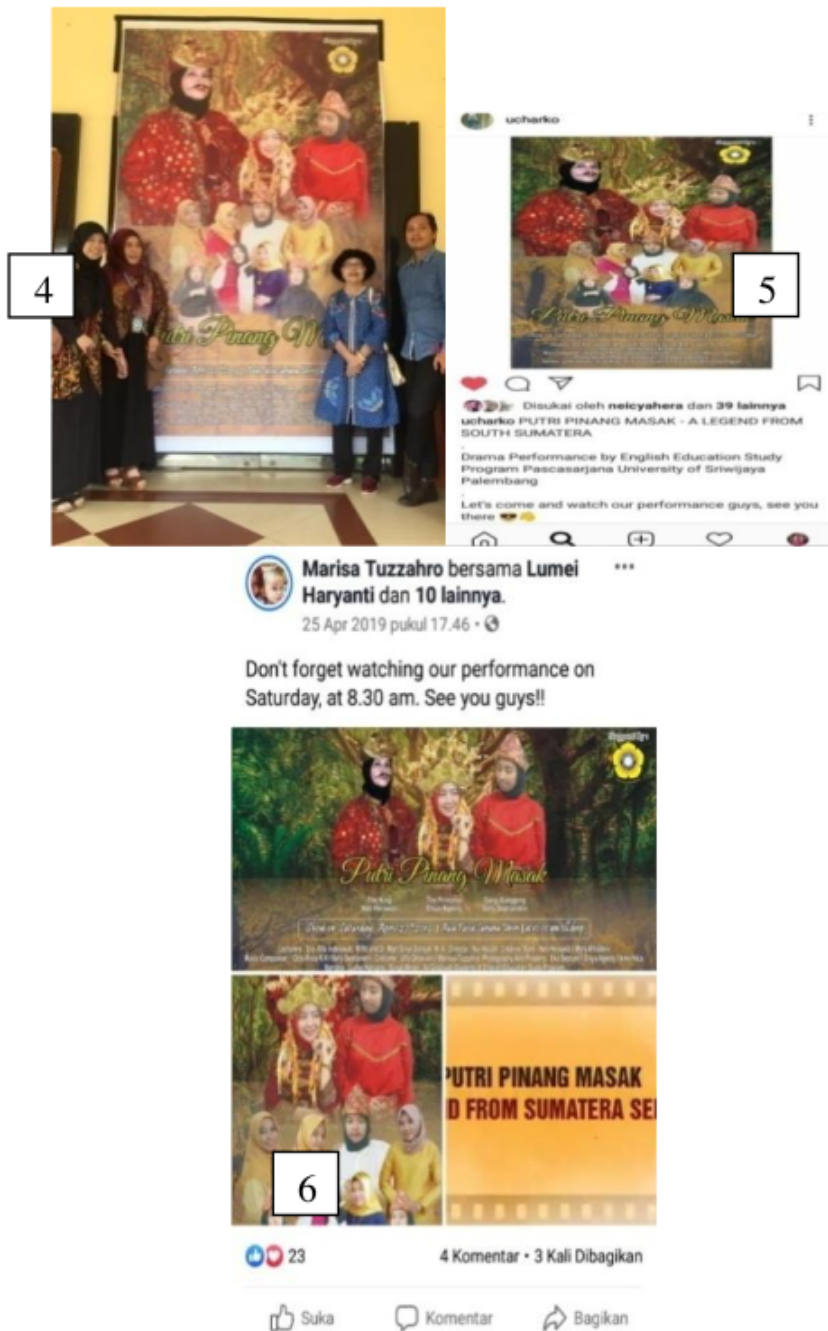
Publications must be prepared carefully. Poor publicity can affect the lack of continuation, and in turn the results of ticket sales that are expected to cover production costs will not be met. Publication of performance in ancient times is often done by assigning someone to "drum" while walking or riding the train and shouting to spread good performance.

In some areas, old-fashioned publications have been updated by riding a motorcycle or car and using loudspeakers, which turned out to be quite good results. In big cities, publications are handled through mass media: *radio, television, newspapers, magazines, theaters, making posters, banners, pamphlets*, and free websites or blogs on the internet such as *multiply, blogspot, or wordpress*. Then, today it's even easier to be spread through apps like, *facebook, instagram, whatsapp, line* and others.

A good publication media is easy to read and understand in an instant that is readable, complete,

concise, and clear. Generally media publications are installed in places that are visited by many people or passed by.

Making banners, posters, and pamphlets can be found by sponsors by putting a "logo" or a picture of the production symbol from the sponsoring company. Publication must be done to bring the audience. Therefore, every performance organization requires a special budget or fee for this purpose. The more commercial a performance organization, the greater the cost of publication that must be incurred.



Picture 4-6 Publication

3.3.3. House Management

A performance can only occur if the audience attend it, and in a professional performance the audience watches the performance by buying a ticket or an entry. Therefore, the audience must get good service. In a performance hall, this service task is the responsibility of the house manager (building manager and public service). For a performance organization that has its own theater, house managers who are responsible for gathering and serving spectators, ticket sales, booking, publications, auditorium cleanliness, and other house management matters. Because they have to deal directly with the community, a house manager has a "secretariat" at the front of the performance hall complete with equipment and is assisted by secretaries, typists, accountants, and other administrative staff. A house manager must be economical, methodical, think far and clear, and do not like to cause problems. He must also be able to pay attention and handle complicated and important things simultaneously without losing direction.

It may be that a house manager artistic tastes are not too high, but he clearly must have dedication and a deep love for the performances manages. The house manager is a person who approaches continuously with severe subscriptions, and always tries to attract new customers / audiences, for example by circulating notifications about upcoming performances. All correspondence is his responsibility. Likewise, the purchase of goods, both of the benefit of directors, performers, musicians, artistic stylists, stage managers, and other officers / employees. Areas that assist the house

manager, among them: events, transportation, consumption, security, and equipment.

3.3.3.1 Event

The event field is one of the most important items in an activity. The success or failure of an event is often determined by the concept of the committee or team to manage the agenda and the coordination of each event filler. In the context of staging, things that are ceremonial should be minimized, because they often become obstacles to the core event. For example, student drama performances are often delayed because they wait for campus officials who are not yet present to open a performance. Therefore, it is necessary to make several anticipatory steps in the preparation of the event, among others, as follows:

1. Make a rundown of the event;
2. Contact and ensure the readiness of the performers, ranging from ceremony to performance;
3. Coordinate with other fields.

3.3.3.2. Transportation

Every activity certainly requires transportation to facilitate the movement of people and trunks. In drama performances, transportation facilities are very necessary in a work team, especially for the mobilization of players and transportation of property or other stage equipment.

The following steps can be taken in the field of transportation:

1. Arrange the mobilization of people and goods related to the work team;

2. Deliver two-wheeled vehicles and four-wheeled vehicles, either private or group, borrow, and or rent;
3. Monitor private special vehicles belonging to the invitation and people who are considered important in witnessing the performance.

3.3.3.3. Consumption

The consumption part is no less important for the continuity of a drama performance production. In this case, consumption management is sometimes a serious concern of production house management. Budget swelling is often found to lie in consumption costs. In fact, working people need food and drink to maintain stamina and energy. However, managing artists is sometimes more complicated than compiling menus or the consumption budget itself. In imagining and being creative, artists are not enough to share banquets as generally. Beside rice and water, artists usually will shout coffee, tobacco, and snacks during practice and staying up late preparing the stage.

The following steps can be picked up by the consumption field.

1. Arrange the menu and schedule for breakfast or eating the work team while in the theater;
2. Arrange the place and provide a small banquet for guests and special invitations present during the performance;
3. Budget special costs for artists, as well as getting used to not spoil it in wasteful consumption costs.

3.3.3.4 Security

The audience service is not only manifested from the results of the performance that are worked on

seriously and thoroughly. However, the comfort and safety of the audience need to be considered so that they can appreciate calmly until the end of the performance.

Following are the steps that can be taken by the security sector:

1. Coordinating with the security of the location performance;
2. Notifying about the implementation to the nearest police;
3. Monitoring criminal or accident-prone points around the performance location;
4. Performing persuasive detection in the event of a commotion or damage.

3.3.3.5 Equipment

Field equipment is needed in any activity. In performance drama, this field coordinates with the property section, including musicians who provide sound systems and other artistic stylists.

The steps work of activity, as follows:

1. Provide and check the condition of equipment, such as sound systems, lighting, stage props, and building facilities (clean water, toilets, and spectator seats);
2. Provide a special place for people and goods that are part of the team;
3. Coordinate with the stage manager and building manager.

As stated before, the management of the production of drama is led by the leader of the production. In carrying out their duties, leader of the production is assisted by a secretary and treasurer, and other fields such as secretarial, financial, marketing, publication/promotion, consumption, transportation, documentation, health, general, and security.

Outside the field, production management must discuss with artistic management such as fashion stylist, makeup, stage, light, music related to financing. The artistic management offered a budget for financing its needs to production management, then had to think about procurement.

CHAPTER 4

SCRIPT, DIRECTORS, PLAYERS, AND AUDIENCES

In principle, scripts, directors, players, and audiences have significant to each other in a drama performance. The script is the basic framework of a performance, whose story and conflict are built as a staging concept. Then, the script is transformed by directors to the audience through the actions of the players on stage. Quality of the script, capable directors, character performers, and appreciative audience, will be a theater performance as an unforgettable aesthetic treat. Therefore, to achieve maximum performance, drama elements require a deeper understanding of scripts, directors, players, and audiences.

4.1 SCRIPT

The script is to hold a modern drama performance, what is need first is a script¹ which is an essay containing stories. The script includes the names of the characters in the story, the dialogue spoken by the characters, the setting of time and place, and the stage required. Even the main dialogue (*haufertext*) is sometimes accompanied by side text (*nebenschrift*) which is a clarification of the explanation of costume, light, and sound.

The form and composition of the drama script are different from short stories or novels. Short story scripts or novels contain complete and direct stories about events that occur. Instead, the drama script does not tell the story directly. The determination of the story replaced with a dialogue of the characters. Thus, the drama script prioritizes the utterances or talks of the characters. From

the talk of the characters, the reader or audience can understand the story.

The script is divided into round by round or scene by scene. Each round or scene tells a particular event. The events that occur at a certain place, time, and atmosphere. For example, the drama consists of two rounds, so there **1**re a first-round and a second round. Then, with this division, the audience gets a clear description that each event takes place in a certain place, time, and atmosphere.

4.2 DIRECTOR

According to Wijaya (2007, pp. 110), the director is the person who gives direction, how the script will be played and what the performance is to achieve. That is, the direction as a leader who is responsible for the success of the drama performance, of course, must make a plan; sometimes the implementation is assisted by an **1**assistant director. Likewise, a direction which itself must be a good actor. Thus, he/she was not only good at directing but also the march to do it. The task of direction is very much and the burden of responsibility is quite heavy. Director must choose the script, determine **1**the main points of interpretation of the script, choose players to train players, work with staff, and coordinate each section. All that must be done carefully. When the drama performance runs smoothly, attracts and satisfies the audience, the director is the first person entitled to get a thumbs up. Conversely, when there is a disruption that causes dissatisfaction of the audience, the director will be the target of criticism.

4.3 PLAYERS

1 A player is a person who plays the story. Several players are needs, depending on how many characters are

in the drama script that will be performed. Because a player will play a character even more.

"A good player can not only imitate but be able to express the character that must be played with their capital, so, what is own by a player. It will be the main capital to help them appear different from others. Distinctive, original and authentic appearance "(Wijaya, 2007, pp. 110).

In selecting the drama player, the following methods can be applied: (1) first the drama script that has been selected must be read over and over so that everything can be understood, the dialogue of the characters (and other explanations) can be known by the character; (2) after knowing the character of each character, a suitable player is selected and is able to play it; (3) in addition to character considerations, age comparison and estimated posture should be considered; (4) the ability of players is also an important consideration; (5) preferably, choose a smart player, so you can be trained in time not too long.

4.4 AUDIENCES

Audiences are an important element in drama performance. However perfect the preparations are, when there is no audience it seems the drama cannot be played. So, all the drama elements are ultimately for the audience. The various methods are used and the various management techniques are applied to attract the audience.

In this case, Putu Wijaya (2007, p.20) asserts that fostering the audience is not an easy thing. That requires patience, and perseverance also cares. Therefore, the

success of a drama performance can be measured by many or at least an audience. When the audience feels satisfied, so the drama performance can be said to be successful.

Audience are people who want to come to the venue. Usually the audiences want to leave home and their busy to watch a drama performance, because they feel confident that the players are good. They will come to watch, even though they have to spend money to pay a fee or entrance the ticket. Indeed, not all audiences buy tickets, there are also audiences of drama "free" because the level of appreciation is still low. Even so, the audience still hoped that the drama they watched would please them.



Picture 7 Drama AK. Gani SMA N 10 Palembang

CHAPTER 5 DIRECTING DRAMA

1 In a drama performance, film or other related to performance there must be a director. Riantiarno (2003, pp.127) argues, "The director is responsible for uniting all the strengths of various elements of drama". In other words, the director has the task of coordinating all parts of the performance, from the training begins until the performance is complete. The director has a heavy central task in a performance. Not only the actions of the players are taken care of but also needs related to artistic and non-artistic. Music, performance, lighting, make-up, and costumes must be arranged. Therefore, the director must master many things.

Directing drama is different from directing films, soap operas, or reality shows that are always required to work together. The drama director does not only prioritize artistic value but also pays attention to the psychological aspects of each component related to work when planning to the end of the performance. Therefore, the drama director's job is to train, coordinate actors/actresses, and leadership matters of lights, stage, music, costumes, and decorators, by paying attention to the psychological and emotional aspects of one another based on family values and mutual cooperation.

5.1 HISTORY OF DIRECTOR

In traditional drama, the drama world does not yet know the director. In traditional drama in Indonesia, for example, each actor improvises. There are only managers and producers. The development of the director's role and function is marked by the presence of several important

events. Monumental events such as Saxe Meiningen who founded the theater in Berlin in 1874-1890. At that time there were 2,591 plays in Germany. Then they toured all of Europe, and with that felt the need for a director who coordinates performances in the world.

Likewise, Craig (1872), Putra Ellen Terry's pioneered directing. He was declared as a director who forced his ideas on actors/activists. Through him was introduced a new theater artist called the director. Meanwhile, Constantin Stanilavsky (1863-1938) was the largest Russian director founded "Moscow Art Theater". It's directing eliminated of the star figure system.

5.2 THE TASK OF THE DIRECTOR

Before discussing further the tasks, the director must understand matters related to the performance, for example: the meaning of the performance and why the construction must (1) be neat; (2) understand the character and also their respective roles; (3) understand the scene, lighting, lights; author's background, script, staging period, environmental description and; (5) be able to create plays in accordance with the time and place of the performance; (6) avoid *visual images* with appropriate decoration. According to Whitting cited in Wualuyo, (2002), there are three main types of tasks for a director, namely: planning the production of the performance, leading the training of actors and actresses, and organizing the production. In this case, the director acts as an assist, teacher, and executive.

5.2.1 Planning Production

The director must be able to capture the message and theme of the drama/theater script that will be

1 performed, the tone and atmosphere as a whole must also be understood, then transform it to the audience through actors and other artistic teams. To become a director must 1 prepare their self through training that is quite serious, understand acting and understand how to practice acting and understanding the intricacies of character as a dimension in a role. Then, 1 to lead a large drama performance, a prospective director should start by practicing leading a simple drama, with a background in the present time that does not require complicated preparations.

Preparing actor candidates together can be done before casting is determined. The director must consider carefully and mature, from various aspects, about the performance of the actor or actress.

For a particular script, the director with the selected player's condition can estimate the number of times the training is needed. In this way, a detailed *time schedule* can be made. If the performance time has been determined, then this *time schedule* can be certain.

5.2.2 Choosing a Cast

The election of the cast (actor-actress) is called *casting*. The casting model that can be done by the director is casting by *ability casting to type*, and *anty-type*. *Casting by ability*, which is the selection of roles based on the same skills or skills or 1 close to the roles performed. A person's intelligence plays an important role in bringing a difficult role and a long dialogue. The main character of a play, in addition to physical and psychological requirements, it is also demanded to have high intelligence, so that it is memorized and the response is fast.

There is also *casting to type* model, which is the selection of roles based on the physical compatibility of the player. An old character is hosted by parents, a merchant character is delivered by people with a trading spirit, and so on. The selection of players who use this model, of course, requires care in accordance with the description of the characters in the script. On the other hand, there is *anty-type casting*, in which the selection of the cast is contrary to the character and physical characteristics presented. This model is often also called *educational casting* because it intends to educate someone to play a character that is contrary to their own character and their own physical characteristics.

There are two *anty-type casting* models. First, *casting to emotional temperament*, the selection of the cast is based on observations of the prospective cast's private life. Those who have a lot of compatibility with the roles performed in terms of emotions and temperament will be chosen to bring the character.

Past experience in terms of emotions will facilitate the actors in experiencing and presenting themselves in accordance with the demands of the story. Suitable temperament will help the process of self-appreciation of the role performed.

Second, *therapeutic casting* — it is the choice of the cast with a view to healing a psychological imbalance in a person. Usually, the temperament characteristics of the cast are contrary to the character that is delivered. For example, people who are always in doubt must act as a person who is decisive, quickly decides something. A cheater, who plays an honest character or a villain, acts as a mission. If the mental disorder is serious enough, then

the director's special guidance will help the therapeutic process in question. The character of the perpetrator must be clearly formulated. Because only then it can be chosen the actors play more quickly. In performance, the actor-actress must act properly.

5.2.3 Lead the Exercise

To lead the exercise can be done in four ways, namely: (1) practicing reading drama texts, (2) blocking exercises (grouping), (3) performing action exercises (drama work), and (4) repeating and launching all who have been trained. During training, it deals with acting coaching, blocking, player crossing, adjusting to technical performances, music, and sound systems. The acting formation also involves emerging techniques, techniques emphasizing content, progressions, and peak building techniques.

According to Rendra cited in Waluyo, (2002), there are eleven steps in creating a role, namely:

- (1) gathering the main actions that must be carried out by the cast in the drama;
- (2) gathering the character traits of the actor, then, trying to relate to the main actions that must be done, then reviewed, which should be highlighted as a reason for the action;
- (3) searching in the script, which part of the character's character should be highlighted;
- (4) looking for utterances that only have implied meaning in the text to be emphasized more clearly so that the meaning comes out;
- (5) creating movements and facial expressions, attitudes and steps that can express character;

- (6) creating perfect timings or rules so that movements and facial expressions match the stated utterances;
- (7) taking into account the technique, namely the prominence of speech and its emphasis on the character of the player;
- (8) designing a play line such that a description of each of the details of the characters is presented on a ladder to the top;
- (9) seeing to it that the planning does not conflict with the directing concept;
- (10) establishing business and blocking and strive to become the habit of the cast;
- (11) appreciating and living the role with the imagination by focusing attention on the thoughts and feelings of the role that is delivered.





Picture 8-11 Teater GABI'91 Sriwijaya University

CHAPTER 6 ACTING

6.1 NATURE OF THE ACTING

Drama is a story of human life that is a staged on stage. When viewing drama the audience seems to see the incident in the community. Sometimes the conflicts present in the drama are the same as the conflicts in their own lives. Drama is a portrait of human life, ups and downs, bittersweet, black and white human life. To acting, the actor is the backbone of a performance. Therefore, Riantiaro (2003, pp.45) argues "The nature of acting is convincing. When it is successful in convincing the audience that what the actor is doing is right, that is enough. In other words, the actor must be able to convince the audience that the role they play is an imitation of real-life".

The conception of drama is one of the forms of human activity that consciously uses its body as the main element to unite itself - embodied in sound art, dance, visual arts, and so on into a fabric of stories as paintings of life. Therefore, Grotowsky argues, "The essence of drama is the actor, their actions, and what they can achieve." That way, the process of becoming an actor must be implemented in a variety of exercises based on theory and talent (read: methodical experience) toward clear acting.

Then, good acting is not only seen in good dialogue, but also in good motion. The characteristics of a good dialogue are sound (good volume), clear (good articulation), understood (correct pronunciation), and appreciation (something demands a role in the text). Meanwhile, the characteristics of good motion, namely

visible (good blocking), clear (not hesitating, convincing), understood (something logical), and lived (according to the demands of roles in the script).

6.2 ELEMENTS OF ACTING¹

The actor's artwork is created through their own body, their voice, and their soul. The result is a demonstration of the story displayed in front of the audience. The potential can be broken down into body potential, mind, heart, imagination, vocals, and soul.

The ability to take benefits of self-potential certainly does not come by itself, but must be diligently practiced. Based on the conception of the actor, when you want to become more familiar with drama, be an actor with clear acting. This means to be an actor, and one needs to pay attention to the elements of drama which include: (1) *body*; (2) *voice*; and (3) *soul*;



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Picture 12-13 Drama Putri Pinang Masak-Students Pascasarjana Sriwijaya University

6.2.1 Body

In acting, the body is the main part of the most important other than dialogue. Each member of the body can be used as an actor's weapon in acting. In a conventional drama that uses verbal language, body movements strongly support the dialogue delivered by the actor. Besides that, the body can signal the emotional atmosphere and set of events. For example, the actor said, "*What's the matter?*" As he put hands in his coat by setting

on the top of a mountain. It shows the actor's expression is cold. Meanwhile, in nonverbal drama and minimal words, the body becomes the main language of the actor and must be interpreted more thoroughly.

There are parts of the body related to drama performance: *relaxation, expression, motion, gesticulate, expression, process the body.*

1. Relaxation

Relaxation is the first thing to do by accepting its existence. Relaxation does not mean being in passive conditions (relaxed), but a condition that allows all the restraints on the body to be released. One of the problems that are often faced by actors is the need for relaxation. Whether in the class, during practice, on stage and post-production.

Relaxation is very important for all performers. Relaxation is not an inactive mental or physical conditions, but rather an active and positive condition. This allows an actor to express itself while still in control of other factors that work to disrupt the way the character is played properly. So, relaxation is important in achieving the main goal of an actor.

Everything that distracts or interferes with an actor's concentration on a character, tends to damage relaxation. To achieve relaxation or mental control conditions and physically on stage, concentration is the main goal. There is a very close correlation between mind and body. An actor must be able to control their body at all times. The first step to becoming a capable actor is to be aware and able to use their body efficiently.

2. Expression

Expression ability is the first lesson for an actor who is trying to get to know themselves. The actor will try to reach into them and create feelings they have in order to reach sensitivity to respond to everything. The ability of expression requires techniques of mastery of the body, such as relaxation, concentration, sensitivity, creativity, and self-extinction of the mind, feelings, and a balanced body - an actor must focus on the mind itself.

Expression use these nonlinguistic ways to express ideas as advocates of speaking. Weeping, your inflections, gestures, are more universal ways of communicating than the language we understand. Even universal enough to be conveyed to animals though.

3. Motion

Everyone needs motion in their lives. Meanwhile, many movements can be done by humans. In the basic exercises of drama, motion also must be familiar with the various movements. These exercises should be given special attention to someone who is involved in the field of drama.

In the basic exercises of drama, we also must be familiar with the various movements. These motion exercises must be given special attention to someone who is involved in the field of drama. Basically, motion can be distinguished into two, namely: (1) *theatrical* motion, namely, the motion used in theater/drama, that is the movement born from the desire to move in accordance with what is demanded in the script; and (2) *nontheatrical* motion, namely our movements in everyday life.

The motion used in drama (theatrical motion) can be broadly divided into two, namely *smooth motion* and *rough motion*.

Smooth motion is the movement of our faces or changes in expression, or better known as expressions. This motion arises because of influences from within / emotions, such as anger, sadness, and joy.

Rough motion is the motion of all / part of our body. This motion arises because of the influence from both outside and inside. Rough motion still can be divided into four parts, namely: (1) business, (1) gesture, (3) movement, (4) guide.

Business is a small movement that we do without being mindful. We do this motion spontaneously, without thinking (reflex). For example, when we are listening to music, we unconsciously move our hands or feet to the rhythm of the music. Another example, when we are learning/reading, our feet are bitten by mosquitoes. Reflexively our hands will hit the mosquito-bitten feet without losing our concentration on learning.

Gesture is a big movement that we do. This movement is a movement that we do consciously. Motion that occurs after getting an order from ourselves / our brain to do something, for example, write, take a glass, and squat.

Movement is the movement of the body from the same place to another place. This motion is not only limited to walking, but also can run, roll, and jump.

The *guide* is how to walk. How to walk here can vary. The way a parent walks will be different from the way a child walks, it is also different from the way people walk when they are drunk.

Every movement that we do must have a meaning, motive, and basis. This really must be considered and must be believed by a player, what is the purpose and

meaning of the movement. In the field of motion, we know the exercise "*basic movements*". This exercise about basic movements we divide into three parts, namely: (1) *lower ground motion*, its position in a cross-legged sitting position, moving freely starting from where we stand to the limits of our heads; (2) *middle ground motion*, our current position is in a state of half-standing, allowed to move from the bottom to the top of the head; and (3) *top ground motion*, move freely without any limits.

As stated earlier, motion is very important in acting. Therefore, motion exercises must be done routinely so that the actor can create beautiful behavior when acting on the stage. In other words, the actors' movements can amaze the audience, because of ordinary actors practice. The following exercises are commonly used in the basic exercises of drama.

- 1) Mirror exercise
- 2) Exercise and eye layout
- 3) Exercise to flex the body
- 4) Exercise together
- 5) Exercise the bat

4. Gesticulation

Body language is a communication medium between humans using body cues, posture, position, and sensory devices. In this media, we will understand the universal language of the human body in actions and reactions in everyday life. Gesticulation is a way to decapitate words and emphasize words or sentences in a

dialogue. So, like articulation, friction is part of the dialogue, it's just a different function.

Gesticulation is not called sentence beheading because in dialogue one word with one time sometimes has the same meaning. For example the word "Go !!!" with the phrase "Lift your feet from here !!!". also in the drama there can be a dialogue that forms "Then?", "Why" or "No!" etc. Therefore we need a skill in decapitating words in dialogue (Azhari, 2009).

Gesticulation must be done because the first words with the next words in a dialogue can have different meanings. For example, "Mr. gone too far. Go away ~ ". Between "Mr. gone too far" and "Go" must be beheaded because the two have different intentions. This is done so that it is more smooth in stressing the word. For example "Mr. gone too far" ... (under pressure), "Go ..." (under pressure) (Azhari, 2009).

5. Mimic

The facial device and its surroundings become the central point to be trained. In the mimic of the expression, we will maximize the eyes touch, wrinkles of the forehead, movement of the mouth, cheeks, jaw, neck, and head, continuously. Mimic is an expression, and the eye is the center of expression. Feelings of anger, love, and others will radiate through the eyes. The expression really determines an actor's performance. Even though various movements are good, the sound has become a guarantee, and diction will be less convincing when their eyes are blank and impact on dialogue that will not convince the audience so the performance will feel bland.

6. Managing the Body

Warning-ups should be the basis for acting lessons. Exercising flexibility of the body, starting from

the uppermost organ to the lowest. This exercise was taken to read physical readiness, before another exercise.

6.2.2 Voice

Voice control in acting is incomplete self-control because the position of the sound, in this case, is only one means of expression and totalism of ourselves as a player. The definition of "complete self-control" requires the whole balance of all aspects and their tools, both those concerning sensory activities, feelings, thoughts or what can be called aspects of acting, as well as those concerning external aspects such as the body and sound.

There are parts of sounds related to drama performance: (1) Breathing; (2) Vocal playing; (3) Practice vocal through practice speech (diction, pressure and the form of speech); (4) Pronunciation (lips, tongue, jaw and ceiling); (5) Sound Formation; and (5) Vocal Exercises.

6.2.3 Soul

The first process of transformation or inspiration of roles is to focus on the energy that is already own by the actor. They must control herself towards a certain goal. The effort to focus that energy is an effort to surrender completely to the dramatic action according to the demands of the script so that he can determine the choices of action in harmony with their belief in the character. It can be done by concentrating which means focus on yourself so that the sensitivity of the actor can flow freely towards a particular point or form.

There are parts of the soul related to drama performance: (1) An actor's inspiration; (2) Observation

and empathy; (3) Action and emotions; (4) Motivation; and (5) Imagination.

6.3. TECHNIQUE FOR ACTING

Beginner actors usually cannot easily manage roles or games. This relates to the physical and mental aspects of acting as the basic technique of acting when spoken in front of an audience. Therefore get a place in the hearts of the audience.

There are some of the technique for acting: (1) technique of entrance; (2) technique of giving content (dynamic pressure, tone pressure, tempo pressure); (3) development techniques; (4) peak building techniques; (5) timings; (6) protrusion techniques; (7) the size of the role in character; (8) player tempo; (9) rhythm of the player; (10) creating roles; and (11) response (Azhari, 2009).

1) *Technique of the Entrance*

An actor/actor appears for the first time in English called a *technic of the entrance*, which is a technique for a player to perform on stage for the first time in a play one round or one scene. Perhaps its appearance when other players were already on the stage in one scene. It might also appear when the screen is opened or the first time a person appears on stage as an opening. This emergent technique is important because it is done to convey the impression of publishing the audience's curiosity to the player. So that the audience will enjoy the actor's performance more.

2) *Technique of giving content*

A sentence will have an impression when given content or emphasis, in English terms, it is called the *technique of phrasing*. In the sentence "That style". It can

contain various meanings if spoken in a certain way, from the person who utters. Here are three different ways to emphasize sentence content.

a. Dynamic pressure

Dynamic pressure that is hard (strengthening) in speaking, usually people will suppress words that are considered important.

- I will go to the office. (Not home)
- Who was that woman? (Not a boy)
- I said that. (Instead of him)

b. Tone pressure

The tone of the pressure is the high and low in the pronunciation of a word that is more reflective of the contents of feelings than the mind.

c. Tempo pressure

The tempo pressure is slow and fast says a word in a sentence. Tempo pressure is very significant when it is used to explain the contents of the mind. In a sad atmosphere, the tempo of pronunciation will be slow. In a happy atmosphere the tempo of the pronunciation will be fast.

3) *Development Techniques*

Development techniques can be achieved through pronunciation and physical. Development techniques through disclosure:

1. Raise up the volume
2. Raise up the sound height
3. Raise up the tempo of the sound
4. Reducing the volume of the pitch, the tempo of the sound

4) *The technique of fostering the Peak*

The peak is the end of the development incline. Development of climax scenes. Here are four ways to build peaks: (1) holding back emotional intensity; (2) holding back the reaction to the development of the furrow; (3) play techniques together; (4) by placing players.

5) *Timing*

Timing is the accuracy of the relationship of physical movement that takes place in an instant with the spoken word or sentence. There are three timing techniques:

1. Move then speak
2. Speak then move
3. Move and say simultaneously

6) *Protrusion technique*

Trying to choose which parts need to be technically highlighted are *the sound of the pronunciation* and *physical*.

7) *Measuring the role in the characterization*

As a player, we must have carefulness in choosing or interpreting the color of the script.

8) *Tempo of performance*

Tempo of performance is fast or slows the performance.

9) *Rhythm of performance*

The rhythm of the performance is a wave of ups and downs, loose-fast movements, or sounds that occur regularly.

10) *Creating the roles*

Creating the roles can be done through imaginative (spontaneous and automatic) and detailed (gathering information) approaches.

11) Response

The response is very important (which comes from a spontaneous feeling and born from the deepest soul / inner acting).

CHAPTER 7 MAKE-UP AND COSTUMES.

7.1 MAKE-UP

Make-up is not something new to be known or used. Since thousands of years ago, make-up has been known and applied by young women in particular, in which every country and nation has certain characteristics and signs or standards for the meaning of “*beautiful*”. Today's technological developments make the colors in the world of make-up are also increasing because all kinds of colors can be absorbed by color films. Make-up is one of the sciences that study the art of beauty yourself or others.



Picture 14-15 Preparation Make-up of Students Pasca in Unsri

Make-up uses cosmetics by covering or disguising imperfect parts of the face or perfect or beautiful parts of

the face with bright colors, and also nowadays from cosmetics it also can make animal characters on the face. Wilson (1976, pp. 370) once say: "*a key function of make-up is to help the performer personify and embody the character he or she playing*".

7.1.1 Kinds of Make-up

1. Corrective / Natural Make-up



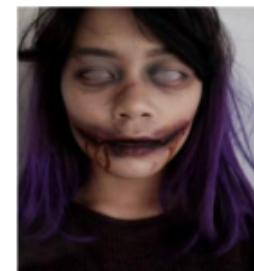
Make up corrective / natural is a form of make-up that is perfect (correction). This make-up hides the flaws on the face and highlights interesting things from the face. This corrective make-up is also called beautiful makeup.

2. Character Make-up

Make-up character is make-up that changes the appearance of one's face in terms of age, character, nation, nature, and special characteristics attached to



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the character. This character make-up is used when the character's face does not match the character's character. For example, changing the age of a young actor to be older in accordance with the character.

3. Fantasy Make-up

Fantasy make-up is called special character make-up because it displays a fictional form by changing faces that are not realistic. This make-up depicts characters that are not real and are born based on mere imagination, for example, clown, horror and animal make-up.



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4. Ethnic Make-up

Traditional / Ethnic make-up is a pattern that is hereditary and is always at stake. The goal is for grandeur and authority and efforts to beautify themselves. For examples: dressing puppets, dressing the bride.

Picture 16-20 Make-up for Drama Performance

7.2 COSTUMES

In drama, costume gives its symbol, the same as clothes uses everyday, anything that distinguishes drama costumes shows more the character of the player based on *gender, social status, profession, specifically design and adapt to other stage elements*, such as makeup and lighting, not only that in the current era of technology is increasing, costume is also one that is related to technology.

The beauty of this is that traditional prop and costume design can be limited to what can be found left lying around McFadden (2018). Now with 3D printing

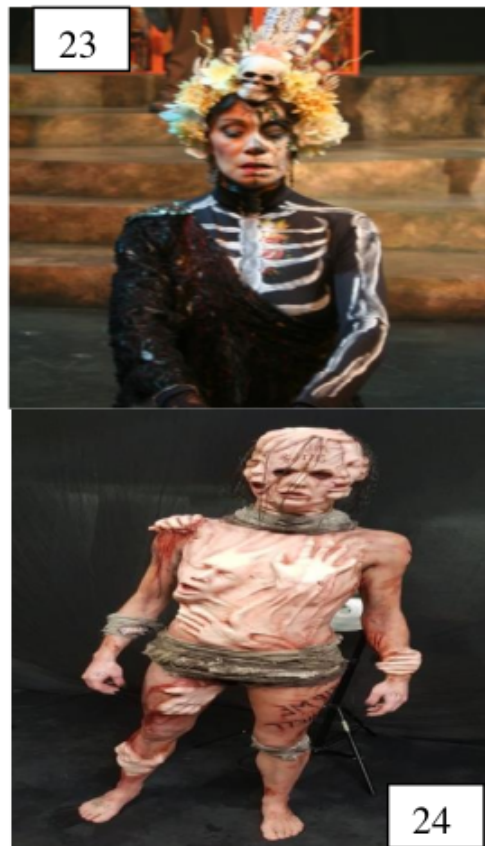
props and items can be made out of a digital literal with the only limitation being the designer's imagination. Besides that, costumes indicate the time and location, behind the story in the play. The role of the costume must know each actor, as well as relationships with other artistic elements. Wilson (1976, pp. 365) says that every aspect of drama has practical as well as aesthetic requirements, and costume design is no exception.

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Picture 21-26 Costumes for the drama performance

Related to *Siti Zubaidah* drama performance played by the students of English Education Study Program of FKIP Universitas Sriwijaya, the following picture is one of the scenes in China Kingdom where the queen and her guards are wearing traditional China costumes.



CHAPTER 8 LIGHTING AND SOUND


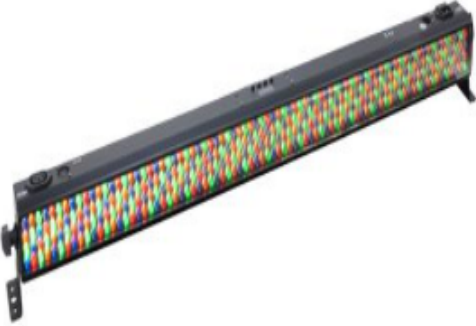
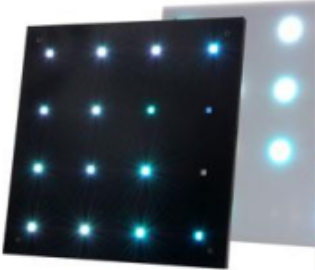






In the drama performance, lighting and sound are very influential, because lighting and sound are one of the supporting parts when the drama is performed on the stage. Then, the actors are visible and playing in a few sound effects-sound and light are key creative elements that can create the play and draw the audience into it.

8.1 LIGHTING

Lighting is the arrangement of light on the stage. Therefore, the lighting system is closely related to the stage setting. For the stage to be bright must be given an electric light from the front, bottom, left side or right side. The electric light must be hidden so that the audience is invisible.

8.1.1 Kinds of Lighting

According to Legato (2019), many kinds of lighting technology can be used for drama performances to make it more interesting to show, such as *par*, *bar*, *panel*, *pin spot*, *scanner*, *cannon*, *centerpiece*, *moving head*, *decorative followsport*, and *projector*.

<p>PAR (Parabolik Aluminized Reflector)</p> 	<p>Bar</p> 	
<p>Panel</p> 	<p>Pinspot</p> 	<p>Scanner</p> 
<p>Cannon</p> 	<p>Centerpieces</p> 	
<p>Moving head</p> 	<p>Decorative</p> 	



Picture 27 Lighting technology

PAR / PARcan (Parabolic Aluminized Reflector) is the most common fixture that people encounter in stage lighting. In general, PAR is a static fixture/immovable which fires a beam / glowing light without clear boundaries and acts as an ambient / flood light to fill the entire room and produce a certain atmosphere (Legato, 2019).

The fixture *bar* is similar to PAR where it functions to fill the room with light, but it has a linear shape (rod) that extends, so the results of light shots are more evenly distributed and not centered or oval shaped as in PAR (Legato, 2019).

The *panelfixture*, as the name implies has the form of a panel, whose entire surface emits light. There is a panel that is used as a wash/flood, to produce a very even light in the room, and there are also panels that are modular (can be connected to a larger panel), and function as a substitute for video screens /giant lighting and it can be programmed with pixel mapping method (Legato, 2019).

Pinspotis a fixture that has a small dimension, which is generally installed in large quantities. It is easily

paired in various positions, and shoots spot light (Legato, 2019).

Scanners are all fixtures that have a function similar to a moving head, which is shooting light moving in all directions. But different with moving head, the scanner does not actually move the head/head of the lamp but moves the mirror that reflects the light fired at them. Because only mirrors are moved, scanners in general can reflect light much faster, but have narrower beam angles, and usually cheaper (Legato, 2019).

Cannon is a compact fixture, and is usually tasked with producing a centralized beam with a large output to provide an aerial effect on light shows. Then, it usually has a small beam angle not like PAR, but also has no clear boundaries like spot light (Legato, 2019).

Centerpiece exists in all fixtures which are usually placed in the middle of the room, so that it can be seen from various sides, and also emits light in all directions with a very wide beam angle. The centerpiece can be a fixture that resembles a ball/dome like a mirror ball that usually gives a moonflower effect or even a moving head that shoots a variety of lighting effects in all directions (Legato, 2019).

Moving head, one of the most frequently encountered people besides PAR, is a fixture that has a head that can move because there is a motor inside that regulates the position, direction, and speed of movement (Legato, 2019).

Decorative fixtures usually refer to all fixtures that act as decorations so that it enlivens the atmosphere more. This decorative lighting can be anything and appears in various forms (Legato, 2019).

Follow spot is a fixture that shoots light with large output (usually in the form of a spot light), which can be operated manually by the lighting operator. Then, usually follow spots are used to highlight certain figures/objects on the stage so that the entire audience focuses on the highlighted object (Legato, 2019).

Projector is the entire fixture in charge of projecting an image / motif / animation that can be changed, including gobo and laser projectors (Legato, 2019).

Then, there are several categories of stage lighting based on the beam/light produced, namely, *wash/flood*, *spotlight*, *gobo*, *moonflower*, *laser*, and *pixel* (Legato, 2019).

Wash/Flood



Spot Light



Gobo



Moonflower



Laser



Pixel



Picture 28 stage lighting

Wash/flood is light that is spread evenly and fluorescent. It is usually produced by a PAR fixture, bar, or panel, and there are also some in the form of a moving head. This type of lighting is usually used to fill the room and give a certain background atmosphere. The flash/strobe is also included in the wash but only shoots light with a very short/blinking duration (Legato, 2019).

Floodlight or known as *spot light* is a type of light with a high enough intensity, and the direction of lighting is centered on a certain area with clear boundaries. The purpose of this lighting is to accent an object by highlighting it. Another function is to provide an aerial beam effect if fired at the ceiling under conditions when many particles fly in the air (Legato, 2019).

Gobo is basically a spotlight that is attached to a metal plate that has a specific motif in front of the lens so that it produces an interesting motif/picture. Gobo projector can also be paired with motifs in the form of logos with the aim of promoting something (Legato, 2019).

Moonflower is a colorful light effect that moves to form certain patterns and spreads in all directions so that it fills the room with that effect. Then, usually used in dark rooms such as karaoke rooms, cafes/restaurants, clubs, dance floors, or any stage (Legato, 2019).

Lasers, such as those often found in clubs and large events/concerts, are light produced using laser technology. A laser is a light that has a very high intensity, but it is fired at very high speed and very focused at one point. In the space it passes, the laser can give a very stunning aerial effect, while on objects that are shot, the

laser can produce images or even animations when fired at high scanning speeds (Legato, 2019).

Pixel lighting is the light produced in a lighting fixture that is usually in the form of LED panels or rods that consist of rows of lights inside. These pixels can then be programmed to produce certain images/animations when viewed remotely. The monitor screen and television also actually consists of very tight pixels of light (Legato, 2019).

Next, according to Wilson (1976, p.378) lighting the last design element incorporate in theater production from a historical point of view, is the most advanced in terms of equipment and technique.

8.2 SOUND

Wilson (1976, p.390) says that sound has become an increasingly important element in drama production. It means by the sound system is not only setting the sound system, but also accompaniment music. The accompaniment music is a need so that the atmosphere feels more convincing and more solid for the audience. In practice, some accompaniment music is played behind the scenes and some are seeing in the audience. Then, sound effects are also needed in drama performance. Now we can use technology, by using a computer/laptop we can search the supporting music or sound effects that we need according to the theme of the drama to be performed.

The role of this sound determines when it complements the scene that was uttered in the dialogue of the actors, especially the sound effects such as screaming, wildlife, waterfall, and others. Then, the sound system functions to provide the effect of the sound need by the

play, such as the horse's foot, crying, gunfire, trains, cars, birds chirping, and so on. Then, the sounds will convince the audience of the scene being witnessed.



Picture 29 Tim musik pengiring pementasan drama

8.2.1 Elements of Music

Elements of music consist of several groups which together constitute a unity to form a song or musical composition. All elements of music are closely related and have an important role in a song. Basically the elements of music can be grouped as follows: (1) The main elements are *rhythm, melody, harmony* and *the form/structure* of the song; (2) The expression elements are *tempo, dynamic, and tone of color*. The two elements of music constitute a unity that cannot be separated. Because two elements are related to each other. The explanation of these elements of music can be explained as follows, Jamalus (1988, pp. 7):

1. The Main Elements

- a) *Rhythm* can be interpreted as a sound or a group of sounds with a variety of lengths of short notes

and pressures or accents on notes. The rhythm also can be interpreted as rhythm, namely the arrangement of the length of the short length of the tone and depends on the value of the point of the tone. Jamalus (1988, pp. 8) defines rhythm as a series of movements that are the basic elements in music. Rhythm in music is formed from a group of sounds with a variety of time and length. The rhythm is composed on the basis of a beat or rhythm that works regularly. These beats consist of strong beats and weak beats.

- b) *Melody* is an arrangement of notes (sounds with regular vibrations) that sound sequentially and together with expressing an idea (Jamalus, 1988, pp. 16). According to Purwodarminto (1992, pp. 2193) melody is a series of tones which due to their specificity and arrangement according to distance and pitch height, obtain a separate character and become an organic unity.
- c) *Harmony* is the harmony of sound which is a combination of two or more tones that differ in height and depth (Jamalus 1988, pp. 35). Rochaeni (1989, pp. 34) defines harmony as a combination of several notes that are sounded simultaneously or arpegic (sequential), although the high and low tones are not the same harmonious sound and have a rounded unity.
- d) *The form/structure of the song* is the composition or relationship between elements of music in a song, so as to produce a meaningful song composition (Jamalus, 1988, pp. 35). A song can consist of one sentence or several music

sentences. The number of sentences varies, as are the poetic sentences; two, three, four and so on. A simple song consists of one music sentence or called a one-part song form in which contains a question sentence and answer sentence. Usually, this simple song consists of eight bars.

2. The Expression Elements

Expression music is an expression of thoughts and feelings that includes the *tempo*, *dynamic* and *color tone* of the main music elements manifested by the artist, music or singer delivered to the listener (Jamalus 1988, pp. 38). Therefore, the element of expression is an element of feeling that is contained in language sentences and music sentences through a music sentence that composes songs or the singer expresses the taste contained in a song. The expression can also be interpreted as an inspiration, where through the attitude of the whole person, an artist, singer or music player makes a song become "visible". Then, body posture, hand gestures, and facial expressions of one or several performers in a musical presentation visually complement what they convey with sound.

a. Tempo

The speed of a song with changes in speed in music called tempo. A sign stating the speed at which a song is performed is called a tempo marking. An instrument for determining tempo in music is called a metronome. The inventor of the metronome is Winckel, the metronome found by Winckel was refined by Maelzell. Writing tempo marking usually placed at the top left after the music title. Most of the tempo marking in the form of terms come from Italian (Wagiman 2006,

pp. 59). Temporal groupings in music consist of *slow tempo*, *medium tempo*, and *fast tempo*.

b. Dynamic

The level a soft and loud of a song with soft and loud changes in music is called dynamic. The marks that state a soft and loud of the song implemented is called the dynamic marking. The level a soft and loud of a song with soft and loud changes in music is called dynamic. The marks that state a soft and loud of the song implemented is called the dynamic marking. The writing of a dynamic marking is usually placed above the song phrase or musical notation. Dynamic groupings in music consist of *soft dynamic*, *medium dynamic*, and *loud dynamics*.

c. Tone Color

Characteristics of sounds that vary, which are produced by different sound source materials, and how to produce different tones are also called timbre or color (Jamalus in Wagiman 2006: 63). In connection with the next tone color will discuss the source of the sound and how to produce the tones.

8.2.2 Musical Instruments

Not only the elements of music that must be known when want to perform a drama, but the musical instruments must also be known, such as:

1. Stringed instruments (*petik*) are guitar, ukulele, bass, mandolin, harp, banjo, kecap, clarinet, sasando, and siter.
2. Stringed instruments (*gesek*) are violin, fiddle, cello, violin, counter bass, and viola.
3. Musical instrument is divided into two types: (1) Musical instruments that have tones: kulintang, gamelan instruments, calung, vibraphone, a

rumba, xylophone, bellira, glockenspiel, and others; (2) Musical instrument has no tones: drum, ketipung, tambourine, tambourine, cymbal, tympani, triangle, castanet, gong, pauken, drum set, and others.

4. Wind instruments are harmonica, recorder, tuba, flute, flute, bason, horn, trumpet, piano, saxophone, and clarinet.
5. Touch instruments are piano, organ, and keyboard.

<https://ilmuseni.com/seni-pertunjukan/seni-musik/jenis-jenis-alat-musik>

8.2.2 Music illustration

The role of music in drama performance is very important. Music can be a part of the play, but the most are, as an illustration, both as opening all the plays, opening scenes, giving effect to the play and closing the play. To give certain effects, music is often combined with sound (sound effects). For example in giving the effect of being surprised, panicked, tense, sad, happy and fighting. The music blends with the sound effect which enlivens the scene. In addition, music is used in conjunction with sound effects as well as other performance components such as describe the atmosphere of the wind and rain with a chaotic atmosphere, music assisted by the sound of rain, noise, and lightning, obtained from lighting system.

CHAPTER 9 STAGE MANAGEMENT

The stage is a performance or arena of drama. It is usually located in front of the audience seating. The set of the stage is a stage condition that is needed for drama. For example, the stage must describe the state of the bedroom. So that the stage is like a bedroom, of course, the stage is filled with equipment such as bed, wardrobe, and wall decorations. All equipment is arranged such that it's like a bedroom. The organizing officer is called the stage manager assisted by stage workers or crews. The stage manager's job is only to follow what is contained in the script. Nevertheless, they may creatively increase or decrease, or change the location of the equipment as long as it can improve the state of the stage.

Next, the audience area that is seen by the audience is called the playing space or the place where the players' actions. Except for the front, this playground when the performance are closed with movable walls, or closed slide wing made of boards. Behind the wing, there is a wall called backstage. Behind this stage, the stage workers get ready. Awhisperers (souffer) whose task is to whisper the player if the actor forgets the dialogue text when they are on the stage. The players often wait their turn to perform by sitting in a seat provided on the backstage or dressing room.

The stage manager should be chosen by people who understand beauty and know good composition because placing equipment on the stage is not haphazard. Because, arranging equipment there is art. Equipment that

needs to be regulated as well as possible so that it looks good.

Similarly, the distance between one item and another. This is what is meant by composition. The right composition will give rise to beauty and pleasure.

In performance art, the stage is one that is very decisive to achieve the objectives of performance. The stage will always be related to performance issues. There are also kinds of performances that always demand a vehicle for appearance in order to provide opportunities for the formation of healthy interactions between players and audiences. Therefore, the two parties can achieve satisfaction after seeing the performance.

Therefore, a stage manager in performance art must consider issues related to the stage layout. This is expected to be able to frame the psychological movements of everyone involved in it.

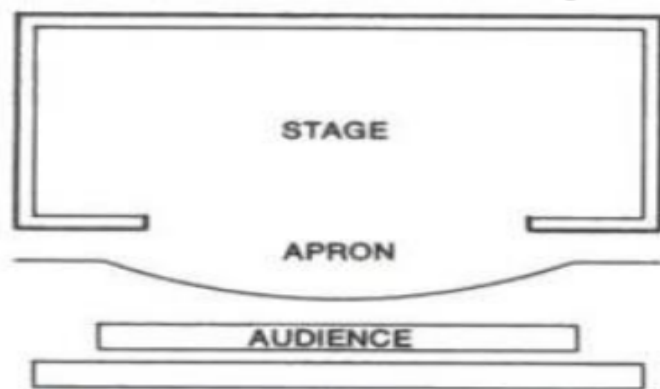
9.1 KINDS OF STAGE

In the performing arts, the stage has various kinds because it experiences development and needs. The stage has a role as a forum for dialogue between players and players and audiences. The stage is also the center of the audience's attention in observing the performance, so the role of the stage in this context will focus on the staging area, where the players perform performance activities.

“Throughout history, there have been four basic types of stages, each with own advantages and disadvantages, each suited to certain types of plays and certain types of productions, and each providing the audience with the somewhat different viewing experience.

The four are: (1) The proscenium/picture-frame stage; (2) The arena/central stage; (3) The thrust stage; and (4) The flexible stage" Wilson (1976, p.306). This quote above shows, in the history of drama, the stage is divided into four based on performance requirements, namely the proscenium / picture-frame stage, the arena / central stage, the thrust stage, and the flexible stage.

9.1.1 The Proscenium/Picture-Frame Stage



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Picture 30-31 The Proscenium/Picture-Frame Stage

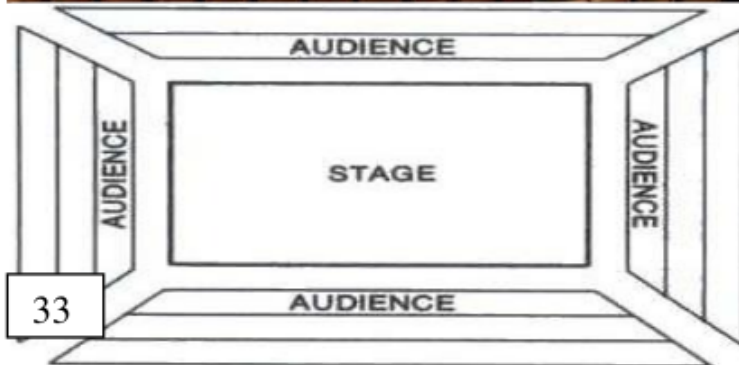
A proscenium/picture-frame stage is a “window” that frames the play taking place on the stage. This type of stage gives everyone in the audience a good view because the performers need only focus on one direction

rather than continually moving around the stage to give a good view from all sides. A proscenium theatre arrangement also simplifies the hiding and obscuring of objects from the audience's view (sets, performers not currently performing, and theatre technology). Anything that is not meant to be seen is simply placed outside the "window" created by the proscenium arch, either in the wings or in the fly space above the stage.

9.1.2 The Arena/Central Stage



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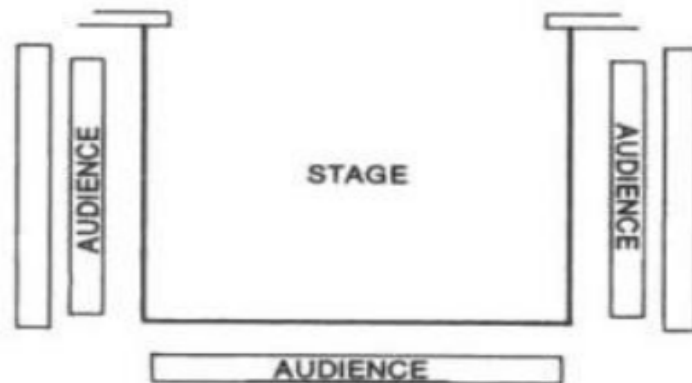


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5 Picture 32-33 The Arena/Central Stage

An arena stage/central stage is characterized by a central stage surrounded by the audience on all sides. The stage area is also often raised to improve sightlines.

9.1.3 The Thrust Stage



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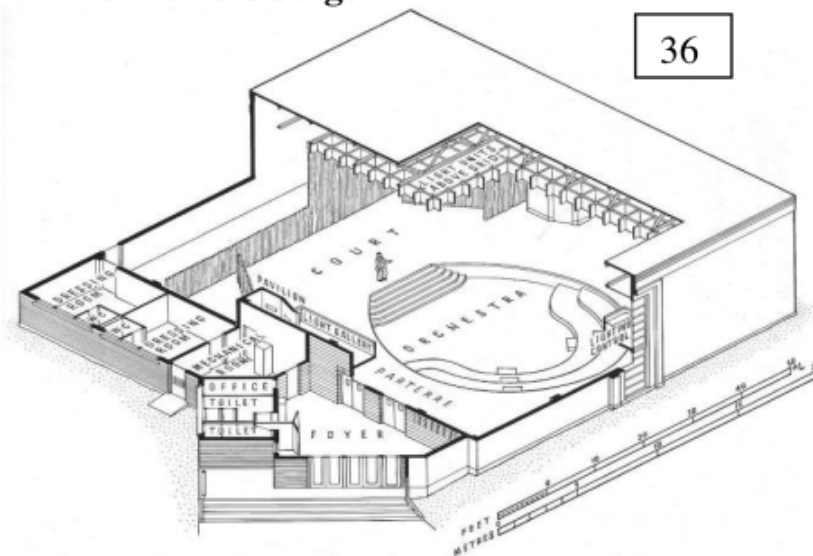


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Picture 34-35 The Thrust Stage

A *thrust theatre stage* is known by its arrangement which consists of being surrounded by audience on three sides. The Fourth side serves as the background. Often the playing area is of square or rectangular shape, usually raised and surrounded by raked seating.

9.1.4 The Flexible Stage

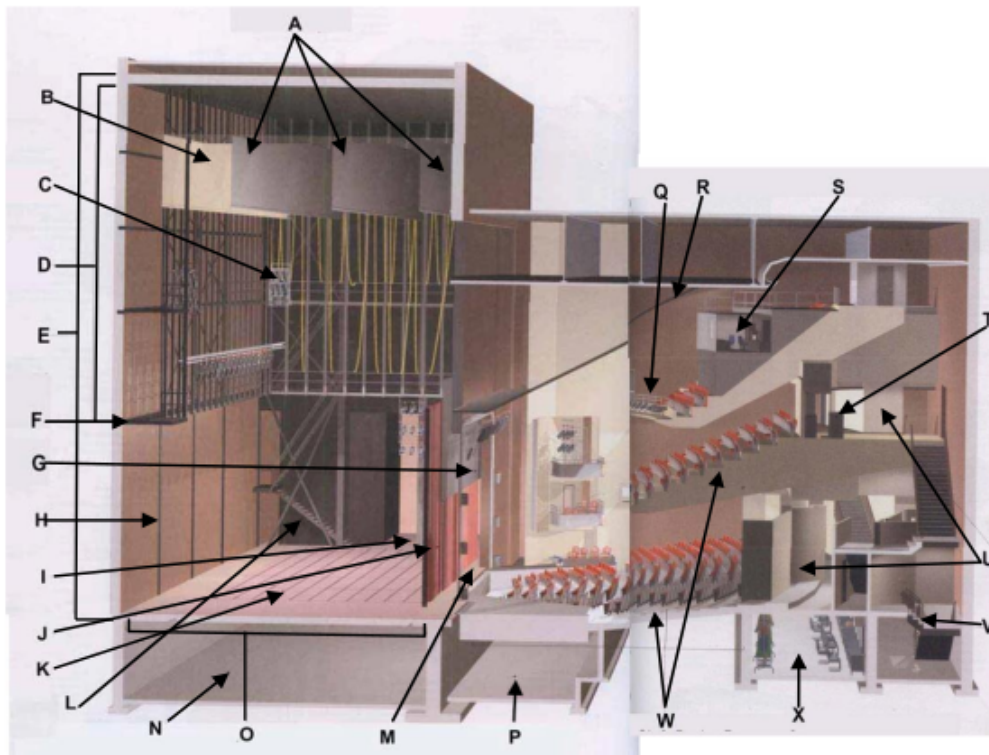


5 Picture 36-37 The Flexible Stage

Flexible theatre sometimes called a “Black Box” theatre, these are often big empty boxes painted black inside. Stage and seating not fixed. Instead, each can be altered to suit the needs of the play or the whim of the director.

From the four forms of the stage shown, in general, it has parts or spaces that are basically divided

into three, namely (1) the stage, (2) the auditorium (audience place), and (3) the front room. The most complex and artistic function supporting the show is the stage part. Each has its own function. The stage manager knows the parts of the stage in detail. In the following picture (see Picture 39) by Santosa et al. (2008, pp. 392-394), will explain the parts of the stage which include:



Picture 38 The parts of the stage

- a. *Border*. It is fabric border can be raised and lowered. Its function is to provide a limited area of performance that is used.
- b. *Backdrop*. Backmost screen which is fabric that can be rolled or lowered and forms the stage background.

- c. *Batten*. It also called stiff. It is stage equipment that can be used to place or hang objects and can be moved flexibly.
- d. *Cover/flyies*. It is the upper part of the stage house that can be used to hang a set of decoration and handle lighting equipment.
- e. *Stagehouse*. It is the entire stage space which includes the setting and the area to perform.
- f. *Catwalk* (narrow road). They surfaces, boards or bridges made on the stage that can connect one side to another to make it easier for workers to install and arrange equipment.
- g. *Iron curtain*. One special curtain made of metal to separate the stage from the audience seats. Used when there is a fire on the stage. This curtain was lowered so that the fire did not spread out and the audience could immediately be evacuated.
- h. *Top stage background*. The most background part that is usually used to expand the stage area by putting perspective pictures.
- i. *Side wing*. The right and left sides of the stage are hidden from the audience, usually used by actors waiting for their turn shortly before performing.
- j. *Stage screen*. Fabric curtains that separate the stage and the audience room. Used (opened) to mark the start of a show. Closed to end the show. It also used in the pause setting arrangement of the stage between one round with another.
- k. *Trap seesaw*. A performance area or stage that can usually be opened and closed to get in and out of players from under the stage.

- l. *Stairs*. It is used to get to the top of the stage quickly. Other stairs, usually placed behind or next to the outside stage.
- m. *Apron*. The area is located in front of the screen or just in front of the proscenium stage.
- n. *Downstage*. It is used to store equipment sets. Sometimes at the bottom, there is also a player dressing room.
- o. *The Stage*. The venue for the performance.
- p. *Orchestra Pit*. It is where orchestra musicians play. In some proscenium stages, the pit orchestra is not provided.
- q. *FOH (Front Of House) Bar*. Rows of lights mounted above the audience. It is used for spotlights.
- r. *Acoustic ceilings*. It is made from materials that can project sound and do not produce echoes.
- s. *Control room*. Space to control light and sound system.
- t. *Bar*. A place to sell food and drink for the audience while waiting for the show to start.
- u. *Foyer*. The waiting room that is for the audience before the performance begins or at rest.
- v. *Stairs*. It is used to going up and down from one-floor space to another floor space.
- w. *Auditorium (house)*. The audience seating on the stage. The term auditorium is often used as a substitute for the stage itself.
- x. *Player dressing room*. This space can also be located at the bottom of the back of the stage.

9.2 COMPOSITION OF THE STAGE

Besides the stage, the composition of the stage must also be considered. The composition of the stage must provide a beautiful, warm and attractive outlook.

The aspects of the motif include the following things.

1. The composition must look reasonable

The director creates the illusion of reality. If the problem is: "How do you arrange a live character on the stage?" The answer is: "Arrange them according to your feelings, that is, arrange them as they are in ordinary life, which is natural!" Each arrangement must give the impression of what is described. The composition of people in the sitting room different from their attitude in the park (physical situation). The attitude of the people who are thinking is different from the attitude at rest (basic drives). People who are friends are not the same attitude to those who are hostile (social interaction). Actions of parents contrary to young children (character complex). These examples show that the harmony of the composition depends on motivational characteristics. Then, after reasonable arrangements have been made, the director directs the materials appropriately, according to the limits of drama techniques.

2. The composition should tell a story

Photos and pictures living does not require an explanation. The equipment tells themselves. So too should a stage composition. Dramatic art is a performance art that tells a story to the audience. The value of their ability to tell a story really depends on the creativity of the

director and actor. If the curtain is lifted, the audience should be able to capture immediately, what conditions, where it is, and so on. A king giving orders, a hostess delivering food, etc. is a fair story.

3. The composition should describe an emotion

Emotions are caused by physical tension. Do not let the audience be confronted with a difficult interpretation because the emotions of the characters do not clearly express the idea of a human mood. Emotional scenes should be felt by the audience who will become actively participating dramatically with the play.

4. The composition should give an indication of the relationship of the one disposition figure with others.

In a group of people in the play, of course, the protagonist will emerge who gives dominance over other characters. For example a leader figure, aggressor, an old man, or woman. In the direction of the performance, the role of the antagonist should be dramatically opposed to the main idea, so the moments of conflict become clear to the audience. This conflict is the conclusion of reciprocal character relations.

Finally, the stage is demarcated or defined as a part of drama management, where the drama is performed. Performances performed by artists are the main objective, while the stage is a place to support the success of the drama performance. In other words, a stage must be useful, in the sense that it must be designed so that it can be useful and complete the needs. In addition, the stage is expected to meet the needs and convenience of the cast and audience to communicate. It can provide

space and interesting views, and understand by the audience. Then success on the drama stage.

CHAPTER 10 SITI ZUBAIDAH

10.1 SITI ZUBAIDAH

Siti Zubaidah is one of the traditional drama performance of Palembang-Sumatera Selatan. Art of *Siti Zubaidah* contains cultural values that are very useful in developing the character of the surrounding community. The emergence of drama performance *Siti Zubaidah* caused by the desire of performing artists to new variations from Dulmuluk, especially from the aspect of the story.

Siti Zubaidah is one of the Malay poems written by Abdullah Munshi. Poem *Siti Zubaidah* is from Malay in 1840 (1256 Hijri) (Fang, 1993, p.134) and it consists of 3822 stanzas (Yulita, 1997, p.24). It is seven years earlier than lyric Abdul Muluk which is published in 1847 (Fang in Nurhayati, 2016). This poem is classified as a literary genre because it is in the form of a story Nur Zai (Nurhayati, Soetopo, Inderawati, and Ratnawati, 2016). Therefore, *Siti Zubaidah's* poem is appointing as a base story drama performance.

However, Nurhayati (2017) found that the artists suggested that the time allocation for performing *Siti Zubaidah* was limited to 1 hour. Their reason was that the staging of *Siti Zubaidah* commonly performed by traditional artists by following the storyline of the poem from the beginning to the end took place 3 days. The duration of staging based on the storyline was divided into three parts, namely part I (stanzas 1 to 1197), part II (stanzas 1198 to 1669), and part III (stanzas 1670 to 3822). Each part needs all night from 20:30 to 03.00.

Consequently, the staging duration needs to be revitalized by shortening the story as necessary (one hour at the most) so that the audience does not get bored.

Next, to improve *Siti Zubaidah* drama performance we also as a writer should preserve *Siti Zubaidah* in this modern era because young generation should be involved and they are the ones who will be going to share and tell it in the future; otherwise, it will stay virtually unknown for the next generation (Nurhayati, Subadiyono, and Suhendi, 2014; Inderawati & Nurhayati, 2017).

10.2 VIDEO DESCRIPTION OF *SITI ZUBAIDAH*

This part elaborates the drama performance. The first performance done by English Education Study Program of FKIP Universitas Sriwijaya was in 2016. To prepare such kind of entertaining play, the students and the lecturers in the course of *Literature in ELT*, learnt the lyrics of *Siti Zubaidah*, translated into Indonesian, arranged a storyline, paraphrased, and wrote the drama script in English. According to Inderawati and Nurhayati (2017),

From the students' work, it can be concluded that the students could comprehend the Siti Zubaidah lyrics, they could follow the plot and theme and put the right characters into the story line. Moreover, they did not leave the true message of the lyrics into their new story line instead they gave a new atmosphere into the story where it felt more interesting to read. It can be seen that all the students achieved the lyrics during the treatment; it

can be proved from their writing that did not go out of the theme.

The Beginning Part

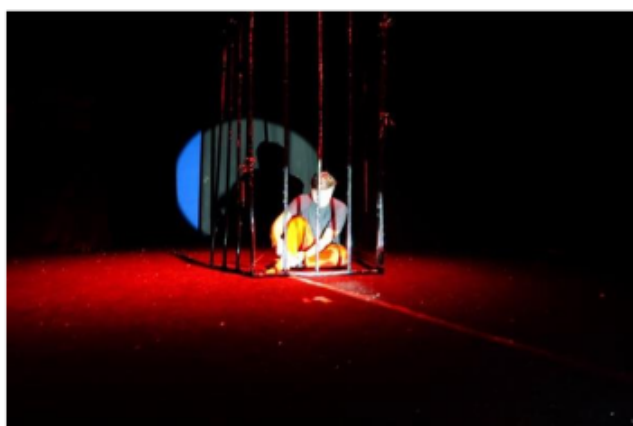




In the beginning part, the drama contains equipment that will be performed during the performance. There are colorful lights to liven up the atmosphere when all actors enter the stage. Actors enter from the right and left, one by one while singing to liven up the atmosphere that the drama will be performed. Their clothes are also different based on the characters they are playing.

After the actors enter the stage, they also left the stage one by one walking towards the right and left while singing again.

The Middle Part



In the middle part, all the lights are turned off, but there is a part of the lights that highlight to the actor. The character who is playing as a pregnant woman walked in the forest (*Siti Zubaidah*). Meanwhile, her husband, Sultan Zainal Abidin was arrested and sent into the jail by his enemy,

In white clothes, the actor was clearly visible. Then, there was a grandmother in red dressed also on the stage. The lights on the stage also change; sometimes it is white, sometimes it is red, to make the audiends more focused on the actor. In the scene, there are also tools such as

artificial stones provided for the Queen who will give birth. At the time the Queen gave birth. The spotlight turned into a flickering lamp and there was the sound of a child crying during childbirth.

The Final Part



In the final part of the story , the King and Queen gather together. Then, one of the soldier in disguise showed his

originality to the King and Queen, and it turned out that the soldier was a Princess of the King and Queen. In the end they gathered together again, not only the story is shown to the audience to attract attention, but also parts of supports of the show such as lights. In this part the drama uses a firing light that only focuses on one place to be watched by the audience. The place is a kingdom where King and Queen are sitting.

Next, the properties like chairs are used and also there are various types of clothing used by King, Queen, Soldiers' and Guards. Then, each actors also shows clear expressions when doing drama.

Furthermore, in some parts of the performance, there must be *Kadam*, some persons who play their roles as laymen and funny people. Their conversation will be about the current issues or new information that young people know it very much. They entertain and make the performance alive. The objective is to attract the youth to watch and to love local culture in order that they also have a role to preserve it. The following is an example taken from Inderawati, Fiftinova, & Apriana (2020, p.10).

Kadam 2 : Dulu, Ado bujang. Dio ini playboy nian, galak ganti pacar. Namo nyo dilan, namo panjangnyo Dilanda kehaluan. Galak halu bujang ini nih. Jadi suatu hari, Dio ketemu betino. Siapa kawan namonyo?" (Bertanya kepada Kadam 3)

Kadam 3 : "Namonyo keren nian, Milea. Dipanggil Lia." (Bergaya seperti orang keren)

Kadam 1: " Beehhh dari namonyo bae sudah bagus, pasti wongnyo cantik kan aslinyo.."

Kadam 3: "Woiyo lahh kiro2 mencak akunilah wongnyo :v"

Kadam 2 : "oy ngomong-ngomong dilan, kan pangeran kito yang baru lahir ni kan lanang...nahh."

Kadam 1 : "yo lah pulo pintarr.... pangeran yo lanang mano ado pangeran betina."

Kadam 2 : "ay yolah basengny lahh, nahh ngomong-ngomong dilan ni, semoga gek pangeran kito ni cak dilan... belagak, berani, jantan nian pokokny lahh"

From the excerpt, it is vivid that the Kadam are very fluent in speaking in Palembang language. It is a must for the funny characters to entertain the audience by using local language. However, in another performance, the Kadam ever used English or sometimes they used mixed language (English, Indonesian, and Palembang). The Kadam (English Education Study Program students) in a drama performance, *The Return of Siti Zubaidah* at Jakabaring Graha Budaya Palembang in 2016.



In conclusion, to perform the drama, we not only need actors or characters to appear on stage, but it is also needed supporting parts for the show to take place, such as props, music, lights and even expressions when performing.

GLOSSARY

4

Acting areas- see the center stage, downstage, stage left, stage right, and upstage.

Action- the core of a theatre piece; the sense of forwarding movement created by the sequence of events and physical and psychological motivations of the characters.(Action/Reaction relates to cause and effect).

Actor- a person, male or female, who performs a role in a play or 4ntertainment.

Audience- the people watching and listening to the performance who respond to live theatre.

Arena stage- a type of stage without a frame or arch separating the stage from the auditorium, in which the audience surrounds the stage area.

Assistant Director- assists the Director (qv) by taking notes on all moves and other decisions and keeping them together in one copy of the script (the Prompt Copy (qv)). In some companies, this is done by the Stage Manager (qv), because there is no assistant.

Assistant Stage Manager- (ASM) Another name for stage crew (usually, in the professional theatre, also an understudy for one of the minor roles who is, in turn, also understudying a major role). The lowest rung on the professional theatre ladder.

Blocking- patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning.

Casting- the process of choosing the actors for a play.

Character- the personality or part an actor recreates.

Characterization- the development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.

Comedy- a play that treats characters and situations in a humorous way. In Shakespeare's time, a comedy was any play with a happy ending that typically told the story of a likable character's rise to fortune.

Conflict- the problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural.

Costume- any clothing worn by an actor on stage during a performance.

Design- the creative process of developing and executing aesthetic or functional designs in production, such as costumes, lighting, sets, and makeup.

Dialogue- a conversation between two or more characters.



Director- the person who oversees the entire process of staging a production.

Duration- the time during which something continues.

Flashback- in a non-linear plot, to go back in time to a previous event; a flash-forward would move the action into the future.

Genre- relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce.

Gesture- an expressive and planned movement of the body or limbs.

Language- in drama, the particular way in which a character speaks. This could include accent, idiom, dialect, vocabulary or phrasing to suggest class, profession, culture or personality.

Melodrama- a style of play, which originated in the 19th century, relying heavily on sensationalism and sentimentality.

Movement- stage blocking or the physical movements of the actors on stage during performance. Movement also refers to the action of the play as it moves from event to event.

Play- the stage representation of an action or a story; a dramatic composition.

Producer- the person who finances a theatrical production.

Director- the person who oversees the entire process of staging a production.

Duration- the time during which something continues.

Flashback- in a non-linear plot, to go back in time to a previous event; a flash-forward would move the action into the future.

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Play- the stage representation of an action or a story; a dramatic composition.

Producer- the person who finances a theatrical production.



Production Manager- on a major theatre production, the Production Manager ensures that all of the technical and administrative aspects (such as lighting, sound, design, set-building, front-of-house, bookings, and publicity) are functioning properly.

Property- an object used in the play, from the Middle English proper, meaning support, not originally related to property as in ownership; does not include scenery or costumes.

Proscenium- the enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage.

Resolution- how the situation ends. Usually, the characters have changed as a result. A new beginning.

Scene- a traditional segment in a play. Scenes are used to indicate (1) a change in time (2) a change in location, (3) provides a jump from one subplot to another, (4) introduces new characters (5) rearrange the actors on the stage. Traditionally plays are composed of acts, broken down into.

Sound effects- any sound artificially produced or reproduced from a recording, to create a theatrical effect. There are two types of sound effects: Recorded and Live.

Script- the text of the dialogue and stage directions of a play; to write a play.

Staging- the process of selecting, designing, adapting to, or modifying a performance space.

Stage management- the organization of the practical elements of a performance, including scene changes, setting of props, lighting and sound cues and calling of actors. The stage manager prepares the performance space and 'runs' the show. During the rehearsal the stage manager prepares the rehearsal space and makes notes on positions of items of the set.

Stage manager- the director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.

Style- style relates to the chosen theatrical approach e.g.naturalist, minimalist, Brechtian, etc.

Tempo-the relative speed or rate of movement/voice/sound. It can be applied to dramatic contexts such as in 'tempo rhythm'.

Timing- fast or slow tempo, when you move (kinaesthetic response), duration (length) of movement

Tragedy-: a type of drama in which the characters experience a reversal of fortune, usually for the worse. In tragedy, suffering awaits any of the characters, especially the hero.

Volume- the degree of loudness of intensity of a voice.

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Picture 2

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Picture 3

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Picture 4

<https://www.instagram.com/ucharko/>

Picture 5

https://www.facebook.com/marisa.tuzzahro?_tn=%2CdlC-R-R&eid=ARAX7OTS0CqBdYP96qP-Lh7CSJpOICELM9S_5vRy6AI1W2bVx0b8pHXqKDwfRrDnmUIbrp88HqhFL6Ra&hc_ref=ARQoMmcBAh9-tlcYKRrsDPZPr0V9gzpa5fYH2kkbAkUWsC0rS9mcxb8mLyzOv5bFkfE

Picture 6

<https://www.facebook.com/marisa.tuzzahro>

Picture 7

https://www.google.com/search?q=teater++AK.+Gani++SMA+N+10+Palembang&tbm=isch&ved=2ahUKEwj3mIKp8OTnAhW5Vn0KHZovCi0Q2-cCegQIABAA#imgrc=wdH2-u94pnt_KM

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Picture 14-15 Students of Sriwijaya University

Picture 17

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Picture 30

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Picture 31

https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiwlfOMrN_mAhUFIbcAHc_FA0UQMwhNKAEwAQ&url=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F394979829802877205%2F&psig=AOvVaw0VdNQuUVntjwwPGoFLfUHp&ust=1577863064737972&ictx=3&uact=3

Picture 32

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Picture 33

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Picture 34

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Picture 35

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Picture 36

<https://casstudio6.wordpress.com/types/>

Picture 37-38

https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjQ0rCitt_mAhVv6nMBHXO5CFIQMwhOKAAwAA&url=http%3A%2F%2Fwww.chewelahcenterforthearts.com%2Fflexible-staging.html&psig=AOvVaw2QfCJX7kvH32HZtY3ELU50&ust=1577865794183133&ictx=3&uact=3

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