

Learning Democracy in Learning the Skill of Playing Drama Characters

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Abstract. Learning democracy is a spirit developed in learning events by giving students the freedom and opportunity to carry out learning activities responsibly. The purpose of this study was to obtain a description of the implementation of learning democracy. This study aims to analyze learning democracy in learning how to play drama characters in the Motion and Oratory course. This research was conducted using a qualitative approach. The subject of this research were freshmen in Motion and Oratory course (classes A, B, and C) academic year 2019/2020 of the Indonesian Language and Literature Education Department at University of Muhammadiyah of Malang. Based on the analysis, it can be concluded that: (1) the model of learning democracy in learning how to play drama characters in Motion and Oratory class is divided into two main activities: (a) the implementation of learning, which includes the conceptual material phase and the practical skills phase; (b) product performance test; (2) the application of the value of learning democracy during the learning process, which focuses on (a) equal interaction and participation between lecturers and students, as well as students and other students; (b) the freedom of thinking, creating, behaving to determine how to learn and types of products; and (c) mutual care and respect by giving peer feedback for maximum learning outcomes.

Keywords: *learning democracy, playing drama character, motion and oratory class, learning activities*

INTRODUCTION

Issues on freedom of learning have been widely spoken in the education field lately. Public discussion over the new policy of the Ministry of Education and Culture generally focuses more on a macro scale, including the national education system for school or higher education (HE). In terms of HE, the discussion usually revolves around the curriculum design that allows students to choose from the curriculum menus with competencies outside of the study program or even outside the university.

Basically, "independent learning" carries the spirit of "independent thinking" [1], [2]. In other words, free learning means freedom related to teachers' and schools' authority in managing learning. In the Ministry of Education and Culture's policy, this is reflected in USBN being replaced by a simplified assessment and RPP (lesson plan) format [3]. Discussions that lead to the implementation of the spirit of free learning in the actual classroom learning are considered essential. This is a technical need that is directly related to learning events that involve many teachers and students. Therefore, the concept and spirit of freedom of learning must be translated appropriately according to the region and capacity of the teacher/lecturer.

In the context of classroom learning involving teacher-student and lecturer-student relationships, freedom of thought leads to the notion of giving students the freedom to do, search, build, and apply knowledge or competencies based on their interests. However, the freedom here refers to structured/guided freedom. This is inseparable from the teacher-student relationship in learning where the teacher's role is as a facilitator and initiator.

Drama is one of the courses offered in the Indonesian Language and Literature Education Study Program to teach students scientific competencies and skills (receptive and productive) in drama. As an art, the drama is always related to the mind, soul, feelings, interests, and tastes. Art is always related to the human world [4]. This is where the personal aspects of students get a huge portion of involvement. Therefore, the spirit of freedom of learning or several derivative terms is implemented in drama learning.

Drama is a two-dimensional work of art. The first dimension refers to its existence as literary art or genre in addition to prose and poetry. The second dimension is about its existence as performance art. Drama, as performance art, is seen as a work of art with a complexity of its building blocks. One of the complexities is related to the character cast. In the Indonesian Language and Literature Education Study Program, FKIP UMM, this is presented in the Motion and Oratory subject. The materials include basic acting, which includes acting competencies as one of the expected outcomes.

The skill to play a drama character is very dependent on the potential actors (actors/actresses). In this context, many aspects need to be mastered as a potential actor/actress related to

mental/psychological and physical aspects. Although supported by other aspects, the success of a drama performance is mostly determined by how the actors/actresses play the characters in the story. This is because the drama's central aspect is its delivery in the form of dialogue (and behavior) of the actors/actresses. If the actors fail in their acting, it will surely give the audience a wrong impression.

Even though there are some indicators related to basic competencies in acting, drama learning must be carried out in meaningful learning events. That is, the learning process must prioritize the values of appreciation for humanity both for teachers/lecturers and students. Bringing these values will foster good character in students while learning drama [5].

In this context, learning democracy is seen as a learning method. Learning democracy is intended as a form of learning that implements democratic and humanistic values. In this case, learning requires supportive conditions characterized by several indicators, including participation, openness, mutual respect/tolerance, freedom, and equality, as well as sovereignty [6], [7]. Learning is carried out dialogically between teacher/lecturer and students. By continuing to pay attention to the role and function of the teacher in learning, the choice of decisions in some instances is left to students by taking into account the students' rights.

The purpose of this study is to obtain a description of the implementation of learning democracy in learning the skills of playing drama characters in the Motion and Oratory course. In this context, the description is directed at the structure of learning activities and the actualization of democratic values during the course.

METHOD

This research aims to analyze the implementation of learning democracy in learning how to play drama characters. The study used a qualitative approach. The subjects of this study were students in the Motion and Oratory course academic year 2019/2020 at the Indonesian Language and Literature Education Department, University of Muhammadiyah Malang. The main instrument of this study is the researcher himself, who was equipped with supporting instruments in the form of guidelines for interviews and observations. This research data was in the form of subject statements and learning phenomena. Data were analyzed using an interactive model by applying a critical analysis framework based on indicators of democratic values over the learning process and the phenomenon of the performance test.

RESULT & DISCUSSION

Learning democracy in learning the skill of playing drama characters in Motion and Oratory course was applied in two main activities: the implementation of learning and performance tests.

A. Learning Implementation

The implementation of learning democracy in learning the skills of playing drama characters leads to the form and context of learning created by lecturers from the beginning to the end of the learning process. Within the learning model component framework, this learning context includes syntax, principles of reaction, social systems, support systems, and learning impacts [5], [8]. In its implementation, the components of this model are linked to the issue of how the learning process is related to conceptual understanding, skill training, and performance tests of learning outcomes/achievements in competency standards of playing drama characters in Motion and Oratory course in the academic year 2019/2020.

Based on field studies, the phenomenon of the implementation of the skill of playing drama characters took place in two phases, namely (1) learning conceptual material, (2) practicing the basics of acting. Each phase is described below.

1. Learning Conceptual Materials

By paying attention to students' character classified as adults (students), andragogy-based learning strategies, student-centered, with an emphasis on inquiry-discovery learning strategies in small group systems (4-5 people), were implemented. The three main stages in the conceptual learning phase are as follow (Table 1).

Table 1: Steps in the Learning Phase of Conceptual Material

Learning Stage	Content	Information
Stage 1 Orientation	Explanation and Agreement on the achievements and strategies of lectures; form groups	Brainstorming method; drama laboratory class; sit cross- legged
Stage 2 Exploration	Exploration by groups of material concepts as a group	Inquiry-Discovery outside the classroom (library, hotspot area)
Stage 3 Presentation	Submission of group exploration results	Class discussion in the form of a workshop, sitting cross-legged

After the orientation was given at the beginning of the lecture, the expected outcomes and learning strategies that would be adopted were discussed. Then, students browsed and learned some references from the library and the Internet. They were also required to make groups for focused discussions related to course materials and practice critical thinking skills and teamwork. This way, students could share their opinions with their peers. Also, they became more trained to pay attention to the opinions of others. In the end, they had to formulate ideas as a result of shared thinking.

In the exploration stage, learning was carried out independently. In groups, students browsed references and discussed them together. The discussion covered some basic concepts regarding (1) characters and how to play a character in a drama, (2) actors' tasks and prerequisite competencies, (3) concepts and acting approaches. Each subject was discussed by two groups. During independent activities in groups, the lecturer served as a facilitator by monitoring and guiding students to ensure that the exploration of concepts or course materials was carried out as expected.

As the learning process took place, the facilitation forms of lecturers were carried out in two forms, namely face-to-face consultation and consultation through social media. In the face-to-face consultation, group representatives (two or three students) met with lecturers outside the class schedule to talk about the problems faced by the group. This method was generally adopted after considering that the problems could not be explained through a telephone or social media (WA) consultation. In this case, the lecturer made time for discussion.

At the presentation stage, the activity was presenting the results of material exploration by the group. The students were sitting in a circle during the presentation. The presenter and audience sat in an equal position. It created a more intimate and relaxed atmosphere with open interaction.

Below is a comment from one of the students:

"This is fun. We sit in a circle. So yes, the atmosphere can be relaxed. The discussion can be more pleasant and open. I can express my opinions more freely. Yes, it is very comfortable. It is different from when we were in class, sitting on a chair. The presenter was in front; then, we were at the back. Ah, so formal. There was a distance. If it is circular, we will be equal. The lecturer also sits cross-legged."

Such conditions can be achieved because of the institution's support in the form of Drama Laboratory (DL). DL is a study room designed to resemble a mini-theater. There are two main parts: the stage area where the show is performed and the

audience area with a carpeted floor. It is in this audience area that discussions/gatherings are held.

2. Basic Acting Training

There are a lot of necessary skills that should be mastered by students, which includes vocal techniques, imagination development, dialogue techniques, the flexibility of the body, the stage area, blocking, movement, appearing techniques, interacting with property, and acting. In its implementation, these materials were delivered in two activity groups as follows (Table 2).

Table 2: Stages of Basic Actor Training

Learning Stage	Content	Information
Activity 1 Outdoor	Vocal techniques, imagination development, dialogue techniques, body flexibility	Experiment, group inquiry
Activity 2 Indoor	The stage area, blocking, movement, techniques appear, interact with property, acting	Experiment, group inquiry

Both activities in this phase were carried out in democratic interaction, and the lecturer served as a facilitator, both in group activities and in-class activities. Lecturer and students practiced together and shared their opinions and criticism. This activity was carried out within the framework of democratic relations, dialogical interaction, and sometimes came with jokes.

The final stage of the implementation (process) of learning was practice and individual experiments in groups with critical dialogic interaction [9]. This was implemented by playing a role in a drama.

B. Performance Test

The performance test is a stage of activity in the form of product presentation as a result/achievement of the learning process undertaken by students. There are two performance targets, namely midterm assessment (Midterm Examination) and end of semester assessment (Final Semester Examination) (Table 3).

In the Midterm Examination, students practiced the dialogue. Students were given freedom and flexibility in determining dialogue and dialogue partners. They practiced democratically by themselves and gave peer feedback. During this stage, interaction and communication between students and lecturer still happened intensively, either in class based on the lecture schedule or

through telephone and WhatsApp conversation when necessary.

Table 3: Performance Test Targets

Target	Competency	Information
Midterm Exam	Dialogue Skills: Basic vocal qualities, intonation, tone, dialogue interaction, building peaks	Dialogue Practice, open (watched)
Final Exams	Acting totality skills: Techniques appear, blocking, movement, interacting with property, building the peak of the characterization-based scene	Individual acting performance practices, open (watched)

In the Final Examination, students performed acting by playing drama characters. Students were free to choose characters, stories, and various acting tools. Even though various staging media (such as lighting, property, costume, makeup, illustration) were also involved, but the focus of learning achievement indicators was on the students' ability to play the character based on the acting competency. The acting tasks on the stage include interaction with various media performances. When the students were playing characters, they also showed their skills to interact with these media [10], [11].

At the end of the test, feedback and reviews were given after each performance. Thus, students knew their strengths and weaknesses. They can also be used as a self-reflection on the competence of playing drama characters.

CONCLUSION

Based on the results and discussion, it can be concluded that: (1) the model of learning democracy in learning how to play drama characters in Motion and Oratory course is divided into two main activities: (a) the implementation of learning, which includes the conceptual material phase (orientation-exploration-presentation) and the basic acting practice phase (outdoor and indoor practice) and (b) product performance test; (2) the application of the value of learning democracy during the learning process focuses on (a) equal interaction and participation between lecturers-students and

students-students; (b) the freedom of students in thinking, creating, behaving to determine how to learn, and types of products; and (c) mutual care and respect by giving peer feedback for maximum learning outcomes. This condition can be achieved because of the teaching & learning developed was oriented towards cooperative learning and student-centered learning. Besides, classroom models that allow the students and lecture to sit in a circular position on the floor (carpet) and the availability of a staging area with various accessories for the drama performance are also main supports in the success of this drama learning.

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