

Analysis the Needs of a Monologue Performance Module Based on Local Wisdom With Role Playing Methods and 3m Techniques (Imitating, Cultivating, and Developing)

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ABSTRACT

The purpose of this study is to describe the needs of a monologue performance module based on local wisdom with role-playing methods and 3M techniques (imitating, cultivating, and developing). This research needs a monologue performance module based on local wisdom with role-playing methods and 3M techniques (imitating, cultivating, and developing). This research was motivated by the Covid 19 situation, which resulted in students studying independently or online and based on the desires and hopes of materializing learning materials that had relevance to support learning drama for Indonesian Language Education students, especially playing a role. The long-term goal is to form independent, creative, and productive character literacy students to empower themselves to explore drama abilities, especially monologues. This study produces a monologue performance module based on local wisdom for students of the Indonesian Language Study Program. This study's subjects were Indonesian Language Education FKIP students, PGRI Palembang University, who took the Drama Theory / Drama Performance course. To measure the level of need for drama performance modules to support students' mastery of drama appreciation.

Keywords: Module Needs Analysis, Monologue, Role Playing Method, 3M Technique

1. INTRODUCTION

Teaching literature in education has a very important role in achieving educational goals, such as moral, social, attitude, assessment, and religious education aspects. Learning literature at the university is certainly not something to play with. Still, it has fundamental importance for every human being's life in shaping personality, sharpening sensitivity to the environment, instilling aesthetic attitudes. It can be realized as input and control of social life.

Therefore, the university's literary appreciation activities are about mastering theory, and Monologue plays have clarity in the beginning, middle, and end. No matter what form the monologue is taken, monologue drama is a way of telling a story, and a good story must have a clear thread. In practice, Lecturers must motivate and innovate in analyzing the learning module's needs so that literary appreciation activities can run very well. This study focuses on the Monologue Performance Module Analysis needs to make it easier for students to

carry out the drama appreciation movement, especially to hone their monologue skills. In the implementation of monologue learning, students use role-playing methods and 3M techniques to increase student creativity in cultural analysis and literary love. So it also affects the ability to perform on stage.

This research was motivated by the Covid 19 situation, which resulted in students studying independently or online and based on the desires and hopes of materializing learning materials that had relevance to support learning drama for Indonesian Language Education students, especially role-playing practices. The long-term goal is to form independent, creative, and productive character literacy students to empower themselves to explore drama abilities, especially monologues. This research produces a monologue performance module based on local wisdom for students of the Indonesian Language Education Study Program. As an independent study material, the module contains four main parts: the concept of

monologues, monologue script writing activities, monologue practice using role-playing methods and 3M techniques, and follow-up activities.

This study's subjects were students of Indonesian Language Education FKIP, PGRI Palembang University who were taking the Drama Theory / Drama Performance course. To measure the drama staging module's level of effectiveness in supporting students' mastery of drama appreciation. Students are tasked with making a monologue video at the end of teaching and learning activities as an evaluation tool. The formulation of the problem in this study is how to analyze the monologue performance module's needs based on local wisdom with the role-playing method and 3M technique tested for its validity. The purpose of this study is to determine and describe the needs of a monologue performance module based on local wisdom with role-playing methods and 3M techniques that have been tested for validity.

Drama is a type of literary work different from other literary genres, such as poetry and prose. Understanding drama is much different if we understand a poem because drama is in direct action and dialogues [1]. The word 'drama comes from the word motion (Greek) 'draien' which is derived from the word 'draomai', which originally meant to do, act and act (to do, to act). In subsequent developments, the word 'drama' implies events, treatises, and essays. [2] Dramas are works that have a very high stimulation of creativity, taste, and initiative. Drama seems to be the most effective and direct means of describing and dealing with social conflicts, moral dilemmas, and personal problems without bearing the special consequences of our actions [3].

Drama is life which is described by motion, drama [4]. Drama is a form of literary work that aims to describe life by conveying contention and emotions through actions and dialogue. The acts of drama and dialogue in drama are not much different from the actions and dialogues that occur in everyday life. Drama is witnessing human life that is expressed directly. Although plays are written to be performed, this does not mean that all plays written by the author must be performed. Even without being staged, drama works can still be understood, understood, and enjoyed. One of the dramas is monologue drama. Monologue comes from Greek, consisting of mono and legein, which means only one person speaks. Mono means one while legein means to speak,

Drama is a literary work that has very high creativity, taste, and intention. This line means that drama is a literary work that can reveal stories through

characters who develop the imagination that can be played by the characters as if the story in drama is the same as life [6]. Drama comes from Greek. This can be reaffirmed that drama comes from the verb dran, which means to do, act, or do. When viewed from an etymological point of view, drama can strengthen actions and movements, which are the essence of any written drama. Drama comes from the human imagination expressed in a drama script and then played by characters on a stage that tells about real life [7]. Drama is a type of literary work that describes life by telling a story about conflicts and emotions through actions or dialogue. Drama can also be defined as a literary work created by a writer and performed on stage. One type of drama is a monologue. A monologue is only played by one person [8].

A monologue only needs one person who can perform the drama scenes on stage. The monologue is a drama performance that is born from one's imagination and tells about social life. A monologue is a literary work born from the mind of a creative writer and depicted complete stages of a story by playing a character with various types of character. The monologue is a type of drama. Monologue comes from Greek which consists of the words mono meaning one, and legein meaning speaking. The monologue is played by only one person speaking on stage, and the character must master several roles and characters so that the stage atmosphere is alive. So the characters in this monologue must think creatively.

Monologue plays are one-man plays that are staged. A person who becomes a character in a monologue performance must be creative and clever in portraying several characters with the right expression. Monologue actors are not like ordinary dramas that require a lot of people [10]. The things that can distinguish and become the attraction of monologue dramas are that it can be observed from the character who will play several characters to have different body language and movements when acting in on the stage. A monologue's success lies in the characters' ability who will perform on stage [11]. Drama has a building structure is as follows

1. Babak is a part of a drama script that contains a summary of all the events in one place at a certain time.
2. A scene is a part of an act whose boundaries are determined by changes in events related to the arrival or departure of one or more characters from the story to the stage.
3. Dialogue is part of a drama script which is a conversation between one character and another.

4. The prologue is the part of the author's script at the beginning and introduces the script that tells some of the author's information or opinion about the story to be presented.
5. The epilogue is the closing part of the drama [12].

Intrinsic elements are elements that build literary work itself from the inside. These elements cause literary works to exist as literary works, which are factually encountered when people read literary works [13]. Intrinsic elements (intrinsic) are the elements that make up the literary work itself. This element causes a text to be present as a literary text, which is factually found by people reading literary works [14]. Based on the above opinion, it can be concluded that the intrinsic elements are the building blocks of the drama itself.

Attitudes, views, and abilities of a community in managing its spiritual and physical environment, which give the community resilience and strength to grow in the area where the community is located [15]. Local wisdom values are contained in the riches of local culture in traditions, proverbs, and life slogans [16]. Local wisdom is various forms of local wisdom, traditional knowledge, and various forms of local culture such as customs and traditions that direct its members to act towards positive values [17]. The role-playing method is a learning method, and the subject is asked to pretend to be someone with a certain profession that person is involved in [18].

The subject is also asked to think like that person to learn about how to become someone in that profession. *Role-playing* or role-playing is a learning model that asks students to carry out a role according to a scenario that has been prepared [19]. The goal is to achieve the competencies needed in learning. The role-playing method is a method that teaches about an individual and social dimension of education that can help students solve a problem [20]. The role-playing learning model is learning through the imagination and appreciation of students who play them as living or inanimate figures [21]. 3M technique is a strategy resulting from the copy the master technique. The difference lies in the continuous process in 3M's technique, namely processing and developing. Simultaneously, in the copy, the master candidate is only allowed to imitate until the author can imitate the writing used as a model [22]. 3M strategy is a technique that results from the strategy copy of the master. The copy theme comes from English, meaning it is a technique that can be imitated. One alternative method is the copy the master strategy is a technique to imitate or imitate someone. The module is the material used in learning presented to the reader to create directed learning [23]. The material in the module is well structured which contains one subject [24].

Modules teach materials that are systematically designed based on a certain curriculum and are packaged in the smallest learning unit and allow them to be studied independently in a certain time unit to master the competencies being taught [25]. The content of the material, methods, and evaluation can be used independently to achieve the expected competencies [26].

The main purpose of learning using modules is to improve schools' learning effectiveness in achieving goals optimally [27]. The module is formulated as a complete stand-alone unit consisting of a series of learning activities arranged to help students achieve their learning goals [28].

The characteristics or characteristics of the module are in accordance with the guidelines for module writing, as follows:

- a. *Self Instructional*; that is, being able to teach students independently. Through this module, a person or learners can teach themselves without depending on other parties.
- b. *Self Contained*; that is, all learning material from one competency unit or sub competency studied is contained in one module as a whole. This concept aims to provide opportunities for learners to learn complete learning material because the material is packaged into a complete unit.
- c. *Stand alone*(stand-alone); that is, the developed module does not depend on other media or does not have to be used together with other learning media. By using modules, learners are not dependent and must use other media to study and or do assignments in the module.
- d. *Adaptive*; modules should have high adaptive power to developments in science and technology. It is said to be adaptive if the module can adapt to science and technology developments and is flexible to use. An adaptive module is if the contents of the learning material can be used up to a certain time.
- e. *User Friendly*; the module should be friendly to the wearer. Every instruction and information presentation that appears is helpful and friendly to the wearer, including the user's ease in responding and accessing as desired. The use of simple, easy-to-understand language and commonly used terms is one form of user-friendly [29].

2. METHODS

The research method is the method used by researchers in collecting research data [30]. The research method is a scientific way to obtain data with specific purposes and uses [31]. The qualitative

descriptive method tries to solve problems or answer problems faced by collecting data, classifying data, processing data, and making conclusions [32]. Data analysis is an important part of the scientific method because, with data analysis, the data can be given meaning, which is useful in solving research problems. The data analysis technique applied in this research is by collecting data through data collection instruments and then analyzing it according to the module's needs.

3. RESULTS AND DISCUSSION

The monologue performance module's need analysis is based on local wisdom with role-playing methods and 3M techniques (imitating, processing, and developing). It is to produce a product in the form of a module suitable for Indonesian language education students. This module introduces students to local wisdom. Analysis of this module's needs uses the role-playing method or role-playing with the 3M technique, namely Mimicking, Cultivating, and Developing. The initial steps in this introductory section are designing and determining the title. The title of this module is the monologue module. After the module title is determined, the next steps determine the objectives, selecting materials, preparing the framework, and collecting data. The following is an explanation of the steps. In determining this goal, it is explained that students can understand and understand monologue drama learning after learning by using this module. This module's most common objective is to make instructional videos in monologue dramas based on local wisdom using role-playing methods and 3M techniques (Mimicking, Cultivating, and Developing). In determining this goal, it also describes the specific objectives in this study: students can understand the meaning of a monologue, understand the structure of a monologue, and understand how to write a script in a monologue performance and understand the steps in preparing a monologue drama. After understanding the monologue well, students can directly do a practicum to make a monologue performance video.

At this stage, the materials that will be used in the module are selected. The materials used are all information related to module topics in concepts, theories, illustrations, and all topics related to the monologue module. Materials related to this module can be obtained from reference books, modules, and the internet. In choosing the materials used in this module, language that is easy to understand must be used, and the steps in making a monologue must be clear. So that students understand better about monologue drama. Identify the needs of students in the Indonesian Language Education Study Program, PGRI University Palembang semester 3A. There were 31 students in class 3A. The researcher gave 31 students a closed questionnaire.

The closed questionnaire given to the research subject consists of several aspects, including 1) Monologue staging material is very important to study. 2) Requires modules that attract students' interest and attention and provide examples and techniques in monologue performance to learn well outside of lecture hours. 3) The material for the monologue should be further developed. 4) monologue script can be used as an example in the module. 5) what components are needed 6) what is needed in the monologue staging material, and 7) doing the module design as desired by the researcher. There are 51.6% of students who like monologues' performance, 61.3% of students like modules that can provide examples and techniques in staging dramas, 64, 5% of students who like the drama staging module. 45.2% of students like modules that can provide examples and techniques in drama performance. 35.5% of some students like modules that can provide examples and techniques in drama performance and 32.2% students who like drama staging modules.

Analysis of the Need for a Student Questionnaire

In the analysis of the need for a questionnaire on the drama script that 12 students chose the length of the 3-10 drama script with a percentage of 38.7%. 14 students chose the drama script's length from 11 to 20 pages with a total percentage of 45.2%. 3 students chose a drama script length of 21-30 pages with a percentage of 9.7%, and 1 student chose a drama script length of 31-41 pages with a percentage of 3.2%. It can be concluded that the analysis of the need for a questionnaire for students in drama scripts that are most liked is 11-20 pages with a percentage of 45.2%.

While the students chose the theme, 5 students chose the folklore theme with a percentage of 16.1%. 3 students chose the family theme with a total percentage of 9.7%, 4 students chose the comedy theme with a total percentage of 12.9%. In contrast, the love theme did not have students who chose this theme. The human theme there were 10 students with a total percentage of 32.2%, and students who chose a religious theme were 8 students with a total percentage of 26.7%. The theme of drama script that most students want is humanity, with a percentage of 32.2%.

Needs Analysis Related to Module Component Aspects

In the analysis of needs related to the module's component aspects, it can be seen in three parts, namely the introduction, content, and conclusion. From the needs analysis results in the introduction section, 28 students need covers on the module with a percentage of 90.3%. 31 students need a table of contents with a percentage of 100%, meaning that all students in the

staging module need the table of contents. Furthermore, 26 students needed a preface with a percentage of 83.9%. Students also need instructions for using modules with a total of 29 students. While the percentage reaches 93.5%, in the introductory section, KI and KD are also needed by 27 students with a percentage of 87%.

In the content needs analysis section, 25 students need learning objectives with a percentage of 80.6%. Students who need concept maps are 21 students with a total percentage of 67.7% in a module with learning instructions. In this case, 23 students need them with a percentage of 74.1%. Then, 30 students need learning material in modules with The total percentage is 96.7%, 22 students need training in modules with a total percentage of 70.9%, 23 students need formative tests with a percentage of 74.1%, need a bibliography of 29 students with a total percentage of 93.5% and students who need a glossary of 24 with a percentage of 77.4%.

Analysis of the Need for Aspects of Monologue Performing Materials

In the analysis of the monologue performance module's material aspects, 15 students needed material about the meaning of monologue drama with a total percentage of 48.4%. Students who needed material on the history of monologue drama were 19 students with a percentage of 61.3%, students who needed material about characteristics monologues totaled 18 students with a percentage of 58.1%, students who needed material about the structure of monologue dramas totaled 12 students with a total percentage of 38.7%. In comparison, students who needed material about the types of monologue drama were 17 students with a percentage of 54.8%, 29 students need material on monologue drama techniques with a percentage of 93.5%, and students who need material about monologue drama examples.

Analysis of the module material aspects' needs in the monologue staging exercise section, 29 students needed vocal training with a percentage of 93.5%. 23 students need exercise with a percentage of 74.2%, students who need concentration training are 27 students with a percentage of 87.1%, and 30 students need expression training with a percentage of 30%. All of these are needed by the students, especially concerning monologue drama, reaching a percentage of 96.7%.

Needs Analysis for Module Design Aspects

There are three components of the module design's needs analysis aspects: cover, module content, and the modules used. On the light-colored cover, 28 students needed it with a percentage of 90.3%, 2

students who needed dark cover with a percentage of 6.5%, 14 students who needed a lot of cover writing with a percentage of 45.2%, and students who need a cover with lots of pictures are 25 students with a percentage of 80.6%. In the module content, students need light-colored module content totaling 27 students with a total percentage of 87.1%. There is 1 student who needs dark-colored module content with a percentage of 3.2%. 10 students need a lot of writing with a total percentage of 32.

In the module the section used, 31 students need communicative modules with a total percentage of 100%, students who need modules according to PUEBI are 31 with a percentage of 100%, and students who need modules that are easy to understand are 30 students with a total percentage of 96.7%. Analysis of the module design aspects' needs obtained the highest percentage, 90.3%, like the light-colored cover. The happy module content is bright in color with a percentage of 87.1%, and the teaching materials used are communicative, according to PUEBI with a percentage of 100%, and the easy to understand module reaches a percentage of 96.7%.

4. CONCLUSION

Based on the results of the product module needs analysis in the form of a monologue module, it can be concluded that this monologue module can help students in doing monologue exercises until they finally do a monologue performance. Students are taught exercise, vocal, and expression exercises during monologue performance exercises. In this monologue, the language used is simple, communicative, and structured to learn it easier. The module's material helps students study monologues, and the appearance of the cover and module writing is very interesting. The module needs analysis is carried out by determining the title, objectives, selecting materials, preparing the framework, and collecting materials related to the monologue and the steps in conducting the monologue. In assessing the product's feasibility, a validation test was carried out by experts involving expert lecturers and 31 students in class 3A. The feasibility assessment is carried out in two aspects, namely the language and media aspects. This monologue module is based on local wisdom using role-playing methods and 3M techniques. Validation in this module is carried out in two stages, and the first is that there are still some revisions from expert lecturers so that it is categorized as sufficient. After making revisions, the monologue module has increased so that it is categorized as very good. The module is analyzed based on two aspects and is declared fit for use. This monologue module is based on local wisdom using role-playing methods and 3M techniques. Validation in this module is carried out in two stages,

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