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The Stratta Strategy for Creative Drama Learning in the Corona Virus Pandemic

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Abstrak

Sebagai komponen penting dari karya sastra, drama merupakan salah satu unsur yang harus diajarkan di perguruan tinggi, khususnya pada program studi yang berfokus pada pendidikan bahasa dan sastra. Penelitian ini mendeskripsikan hasil proses pembelajaran mata kuliah Apresiasi Drama Indonesia yang dilaksanakan dengan menggunakan strategi pembelajaran *Stratta*. Seperti yang didefinisikan oleh ranah teori Waluyo, terdapat tiga tahap dalam strategi pengajaran sastra ini. Tahapan-tahapan tersebut adalah sebagai berikut: tahap eksplorasi, yang meliputi ranah kognitif; tahap interpretasi, yang meliputi ranah afektif; dan tahap rekreasi, yang terdiri dari ranah psikomotorik. Pendekatan penelitian yang digunakan dalam penelitian ini adalah kualitatif dengan metode deskriptif. Subjek penelitian adalah mahasiswa yang mengikuti mata kuliah apresiasi drama Indonesia semester IV, sebanyak lima kelas yang diminta untuk meneliti mata kuliah tersebut. Pengumpulan data penelitian merupakan proses pembelajaran. Temuan mengungkapkan bahwa pembelajaran apresiasi drama melalui strategi *Stratta* memungkinkan mahasiswa untuk lebih kreatif dan mampu beradaptasi dengan kondisi pandemi virus corona. Berbagai kegiatan pembelajaran drama yang diperkenalkan kepada mahasiswa, mulai dari pembacaan naskah hingga pementasan dan penyuntingan video pementasan.

Kata kunci: drama kreatif, pembelajaran, strategi strata.

Abstract

A significant component of literary works, drama is one of the elements that must be taught in college, particularly in study programs focusing on language and literature education. The findings of this study describe the results of the learning process for Indonesian Drama Appreciation courses that were conducted using the Stratta learning strategy. As defined by the realms of learning Waluyo theory, there are three stages in this strategy for teaching literature. These stages are as follows: the exploration stage, which encompasses the cognitive realm; the interpretation stage, which includes the affective domain; and the recreational stage, which consists of the psychomotor realm. The qualitative descriptive method was employed in this investigation. Students enrolled in Indonesian drama appreciation courses in semester IV, five classes, were asked to research the subject. The collection of research data is a learning process. The findings revealed that learning drama appreciation through Stratta strategies allows drama students to be more creative and adapt to the coronavirus pandemic. A variety of drama learning activities are introduced to the students, ranging from script reading to staging and editing staging videos.

Keywords: creative drama, learning, stratta strategy.

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INTRODUCTION

Language and literature are inextricably intertwined and cannot be distinguished. Literature is a type of art in which language is used as a means of communication. The author uses literature to communicate his ideas, taking advantage of the potential of language so that the reader will enjoy his work while also comprehending the message contained within it. Writers frequently do not express their intentions directly but rather through certain tropes, symbols, and other symbols instead. The ability to comprehend the language, including its style of expression, will aid the reader in learning the message contained within the literary work being read. An effective learning process is the only way to develop this ability over time (Suriasumantri, 2007).

A good teacher dedicated to language and literature learning will constantly question how literature should be taught in the classroom to manage the learning process with their students effectively. In recent decades, there has been a shift in the orientation of literary learning activities carried out. In recent years, traditional forms of text analysis and interpretation have been abandoned in favour of new patterns such as role-playing exercises, discussion forums, explanation sessions, etc. On the other hand, the teacher himself is not ready to accept the new paradigm of academic learning and is still entangled in old learning conditions that have resulted in academic learning becoming mediocre, if not unattractive, over time.

It is essential to recognize that studying literature is more than just a means of conveying information and facts; it should be viewed as a process that can engage students in the inner interpretation of literary works while also improving their language abilities. Further investigation reveals that literature, specifically for learning in formal educational institutions such as colleges, continues to be a challenge. Teachers are still primarily concerned with disseminating theories that link the creation and interpretation of literary works. Teachers are also frequently constrained by a rigid learning ethic, which is highly dependent on the textbooks and other learning devices, such as syllabuses, which prevents them from being creative in determining appropriate learning methods and techniques that can increase the motivation of learning students. As a result of this learning process, students will only be more inclined to understand literature in a tortious manner rather than appreciate it in its entirety.

In connection with this, more strategic, operational literary learning steps are required to elicit the creativity and imagination of students. In addition to providing learners with knowledge and language skills, it is expected that they will be able to develop their vision and fantasy power due to their learning. It may begin with searching for the message's meaning in the literary text that the student is presented with. Then it will be developed to associate the substance with everyday life to raise the student's intellectual level. To achieve this, teachers must be able to motivate students in terms of the story itself and the creative way in which the story is revealed in a literary work.

Drama is one of the literary genres that is taught in both elementary and secondary schools, as well as in colleges. Drama education in Indonesian schools and universities is, according to reports, still unsatisfactory at this time. Several issues that have an impact on these conditions are still linked to the point of ineffective learning strategies, even though it is widely acknowledged that the study of drama, as well as other literary genres, is not solely intended to prepare students to become reliable writers or playwrights, but rather to develop an appreciation for drama in general.

Students who can appreciate it will be more interested in and optimistic about drama due to their experience. In the context of foreign language learning, the ability to comprehend texts, analyze the meaning contained within them, and express their thoughts and opinions will all be highly beneficial in developing their language skills. The problem is that many teachers are still unsure of how to teach drama effectively. Drama can only be understood as a play, making it challenging to teach in the classroom due to various obstacles. Contrarily, in the context of learning a foreign language, drama texts should be used to assist students' efforts

to improve their language skills significantly. In connection with this, the teacher must thoroughly understand everything about the nature of drama, including didactics and medical learning techniques.

In light of the previous facts and dawn of the importance of drama in the development of the individual and the development of the nation's young generation, it is past time for drama learning to be managed professionally to achieve its objectives. The result of adequate and appropriate drama learning methods and techniques is critical for teachers to improve students' literary skills. Teachers should research to help them do this.

One of the most distinguishing characteristics of drama in education is how students create an imaginary world to expand their knowledge. The knowledge and experience gained as a result of this assist them in navigating the complex world of reality (Bruner, 1966).

Group work is frequently used in the teaching of drama. Students must collaborate to come up with standard solutions. In role-playing exercises, students draw on their own life experiences to supplement their existing knowledge. This aligns well with the ideas of social constructivism, which is why drama education is so popular. Communication and discussion in group work exercises help participants gain a better understanding of the subject matter. Eisner (2008), an education specialist, emphasizes the importance of incorporating arts into the classroom. He believes that students' minds are not uncultivated fields of wheat. He contends that students are susceptible to the seeds sown by their teachers rather than the other way around. Students' attitudes and skills, such as talent, initiative, creativity, imagination, and work habits, are developed through artistic methods in the classroom. They also gain a sense of accomplishment for a job well done.

Students take part in drama productions and have the opportunity to interact with the material in a hands-on fashion. They bring their lessons to life with dramatic expressions in their presentations. The philosopher John Dewey emphasizes the benefits of learning by doing, in which students are active participants in the quest for knowledge rather than simply passive recipients of the information. According to Dewey (2018), every child possesses an untapped potential, and the teacher's role is to create environments in which this potential can be realized to the benefit of both the child and the community. Students' understanding grows when they are placed in situations where they can relate to personal experiences that are important to them.

To teach and authentically assess science, creative drama adheres to a social constructivist model, which replicates the process of teaching for conceptual understanding. Students learn to communicate ideas, reason critically, and work cooperatively with others in a social group through creative drama in science (Braund, 1999). As defined by Davis & Behm, (1978), the practice of creative drama can be defined as an improvised, non-exhibition, process-centred form of drama in which participants are guided by a leader through the process of imaginatively imagining, enacting, and reflecting on the human experience. Role-playing, improvisation, pantomime, and scriptwriting are all examples of what is known as creative drama. In science, the innovative drama becomes a structured lesson tool that allows students to explore abstract and sometimes challenging concepts through dramatization (Braund, 1999), (Kamen, 1991), (Osmond, 2007).

In addition, the creative drama uses kinesthetic awareness to help students better understand disciplinary content (Osmond, 2007). What researchers have published about creative drama and its artistic component supports the use of creative drama as an instructional strategy for encouraging students to engage in higher-level, critical-thinking skills while performing (Hendrix, Eick, & Shannon, 2012), (Kamen, 1991). To develop deeper conceptual learning in students, current effective instructional practices call for teachers to use meta-cognitive strategies, or the skill of knowing how to learn, such as monitoring progress and practising self-evaluation (Council, 2000).

In his book Waluyo (2011) explains that appreciation is typically associated with artistic pursuits. Drama appreciation includes understanding, appreciating, living, listening, reading, watching, and even staging plays and training drama reviewers, among other activities. Literary appreciation is the activity of genuinely caring for literary works to foster greater understanding, appreciation, critical mind sensitivity, and sensitivity to

positive feelings towards literary works in the reader. Literary appreciation is an assessment of the quality of literary works and the provision of fair value to them based on clear, conscious, and critical observations and experiences, as opposed to a subjective assessment.

Intelligence, smooth emotions, and a highly agile imagination were all required to appreciate the drama fully. In addition, to do it, as a result, we must capture the meaning of drama from dialogue-dialogue, which may at times employ language that is not colloquial and may even employ language with high aesthetic or philosophical significance (Waluyo, 2011).

Based on the preceding viewpoints, it can be concluded that appreciation of drama consists in understanding, living, and responding to it through listening, watching, acting, staging plays, and creating drama reviewers to assess and appreciate the work of the dramatist and his or her work.

According to Waluyo (2011), drama education can be divided into two categories: the teaching of drama theory and the teaching of the appreciation of drama. Both types of instruction are divided into two categories: learning theory about the text (playwright) and the teaching of drama staging theory. If theories are considered in the cognitive domain, appreciation is considered in the affective domain. If, on the other hand, the focus is on the staging of drama, the domain that is touched is the psychomotor realm, which is, of course, not isolated from the cognitive and affective aspects of the performance.

Stratta's learning strategy was developed by Leslei Stratta, an educational expert who worked in education. Precisely, this strategy consists of three main steps, which are as follows: explanatory, interpretation, and recreation deepening. That is, beginning with the student recognizing the reading, then interpreting the elements, and finally reworking the reading into a new work is what is meant (Endraswara, 2003). In Indonesia, the Stratta strategy has long been echoed by education experts, particularly in listening learning (Haryadi, 2013). It is also a strategy that is appropriate for writing aspects of learning. Stratta strategy is a strategy that is based on a pattern of processing teaching instruction. It is anticipated that this strategy will encourage students to participate actively, be creative, and be innovative throughout the learning process.

The drama learning strategy developed by Stratta was employed in this study. Lesli Stratta developed this strategy, which can be applied to both dramatic and fictional prose. Wardani in (Waluyo, 2011) explains that in the Stratta Strategy, there are three stages of learning, namely: (1) the stage of exploration, where the teacher must provide stimulation to prepare students to read or watch a play; (2) the level of interpretation, where the results of their readings or performances (students) are discussed with questions of interpretation; and (3) the level of application, where the teacher must provide stimulation to prepare students to apply what they have learned. These activities can be carried out in face-to-face classes or structured tasks outside of the classroom setting (Robinson & Aronica, 2015).

Indonesia has been experiencing an outbreak of the coronavirus Covid 19 since the beginning of 2019. Teachers are forced to come up with innovative and adaptive ways of teaching and learning. In the same way, when learning The Appreciation of Indonesian Drama, one must incorporate technology into the learning process. Utilizing YouTube as a virtual performance medium for drama allows students to engage in drama practice activities while still in school (Davis & Behm, 1978).

In the Drama Appreciation course, I researched how to teach adaptation drama during a pandemic in the classroom. This demonstrates that drama is capable of adapting to new technologies. The study found that appreciating drama performances through the YouTube video channel assisted students in appreciating drama performances at their respective homes during the Covid-19 pandemic, according to the findings (Nurhasanah et al., 2021).

It was determined that the formula for the problem in this study was: how to learn creative drama in pandemic times by utilizing stratta learning strategies? The use of creative drama learning with the Stratta strategy in the Indonesian Drama Appreciation course at Singaperbangsa Karawang University, Indonesia, during the Covid 19 pandemic period in students of Indonesian Language and Literature Education, Faculty of

Teacher Training and Education, Singaperbangsa Karawang University, Indonesia, the academic year 2019/2020 will be described descriptively in this discussion.

METHOD

The study used a quantitative as well as a qualitative approach in its methodology. This investigation will be conducted qualitatively; it was decided at the time of writing. Due to the qualitative approach used in this study, it was possible to describe precisely, and in-depth how-to learn creative drama during pandemics by utilizing Stratta learning strategies (Sugiyono, 2012). The qualitative research findings are consistent with (HB, 2006) assertion that qualitative research produces a detailed and in-depth description of the condition portrait of what occurred according to the subject being studied. Sugiyono; Faiz & Soleh, 2021) revealed that qualitative research can observe certain phenomena that are felt by research subjects empirically including behavior, perceptions, motivations and actions. A consensus was reached that the participating teachers would also create their research questions relevant to their students and their teaching situations.

The characteristics listed above enable researchers to communicate directly with the subjects under investigation and observe them throughout the entire research process. The facts or data that have been discovered will be subjected to further investigation. Using a qualitative approach, (Bogdan, n.d.) state that qualitative research aims to understand and interpret the meaning of an event and human interaction in specific circumstances. A student enrolled in semester IV of the 2019/2020 school year, which is comprised, is represented by the information in the field. There were five different classes in this study: A, B, C, D, and E. Each class was divided into groups of one group between 5-6 students, with one group in each group. There are approximately 6-7 groups in a single class.

The Stratta strategy guides the learning process of drama appreciation, and after the learning process, students are required to create a short video of a drama performance. The video is approximately 15-30 minutes in length and has been uploaded to the YouTube channel for the learning to take place online.

RESULT AND DISCUSSION

It is called the stratta method because it is derived from Leslei Stratta in his book *Patterns of Language*, which is a book published in 1926. As defined by the realms of learning Waluyo theory, there are three stages in this strategy for teaching literature. These stages are as follows: the exploration stage, which encompasses the cognitive realm; the interpretation stage, which encompasses the affective realm; and the recreational stage, which encompasses the psychomotor realm. Each of the three stages in the Stratta method has its own set of stages, and the success of one stage is critical to the success of the subsequent stages in the method. The exploration stage is the first of the three stages and the foundation for the subsequent stages. Then there is the stage of interpretation, which is the halfway point. The re-creation stage is the final apex or completion stage before the re-creation stage. The stage of exploration is the stage of comprehending or experiencing a literary work in its entirety. Reading, asking questions, observing, and engaging in other activities to gain a better understanding of the literary work under consideration are all examples of exploration. It is the stage of interpretation of a literary work that has been explored, referred to as the stage of interpretation. The elements that make up a literary work can be subjected to different kinds of interpretation. A person's past experiences can also be associated with their present state. The deepening stage occurs during the re-creation stage. Following one's understanding and interpretation of previously read literary works, one's literary works are recreated or recreated in new ways.

Table 1

Stratta Strategy	Learning realm
Browsing	Cognitive
interpretation	Affective
re-creation	psychomotor

Stratta's approach to learning is divided into three main steps: an exploration in the cognitive realm, interpretation in the affective realm, and re-creation in the psychomotor realm, respectively.

Stage of exploration: cognitive realm

The appreciation of drama is not an abstract concept that never manifests itself in behaviour but rather a way of thinking about things that imply an activity that must be carried out in the real world. This stage is also the learning of the cognitive realm, and it is considered essential to introduce and provide basic skills of literary analysis of drama during this stage. Therefore, the development of drama structures that are intrinsic and extrinsic to a drama script must be completed as part of the educational process. The development of these fundamental abilities co-occurs as the emergence of a literary appreciation for drama. In addition to the creative process of drama authorship, appreciation encompasses a significant portion of the content contained in dramatic literature.

Exploration activities can be divided into two categories: those done directly and those done indirectly. Concerning the exploration stage, students use the strata strategy to conduct exploration activities against literary copyrights that are preferred or suggested by the teacher, using both direct and indirect activity behaviour to do so. Literary appreciation is the activity of directly reading or enjoying literary copyright, whether in a text or a performance, without an intermediary.

This stage takes place during the meeting of the second to fourth week. A teacher's job at this stage in drama education is to stimulate students' interest in reading a script or watching a performance. Students can engage in the following activities to direct appreciation during this stage of exploration: a) The script for the play that the group has chosen is read aloud or silently by the group members; b) Through YouTube videos, you can listen to, observe, and watch the presentation of drama performances.

Appreciation activities are also available, in addition to direct appreciation activities. Literature, in a roundabout way. Activities that promote appreciation of drama can be carried out indirectly in the following ways: a) Students study drama theory in small groups; students read articles related to drama in magazines and newspapers, both print and non-print; students participate in drama competitions; b) Students read books and essays that discuss and evaluate drama and books and essays that discuss and evaluate the history of drama; c) Students inquire about the drama they are researching from people who can be used as speakers in the drama.

Activities for drama appreciation will indirectly develop students' knowledge of drama while also increasing students' understanding of the importance of intellectual property in the literary arts. This indirect activity, which explores the literary relevance of the drama, must be considered when learning the appreciation of theatre. For example, in drama material, students who possess essential competencies reveal the plot of a play to the rest of the class. Students read the text of the play, but they also read books on the literary theory about drama, essay books discussing the play, and biographies of the author as part of the course. Another critical point to remember about this indirect activity is that the study of literary theories is only intended to support or contribute to the appreciation of the literary work in question.

Several principles must be considered in the study of literary appreciation in general, the most important of which are as follows: a) Literature education can help raise the sensitivity of a country's culture, particularly in the arts field; b) Academic learning is the process of learning to appreciate the human significance of literary works; c) Academic learning provides inner satisfaction and the ability to teach aesthetic skills to others through

the use of language; d) Academic learning is not teaching literary history, flow, or theory about literature; instead, it is teaching literature (Amina, 2013).

Things to keep in mind at this stage include the fact that to comprehend and live the literary work, students are expected to read the literary work directly rather than the summary. Developing a sense of appreciation for literature is closely related to training in the development of feelings, reasoning, and imagination and a sense of social, cultural, and environmental sensitivity. If students do not read the entire literary work, these tasks will not be completed. As a result, students will be unable to contribute about the values of beauty, exposure to events that can provide inner satisfaction to their audience, and viewpoints related to inner reflection or contemplation, amongst other things (whether related to religion, philosophy, politics, culture and so on). Language media, writing media, and a complete discourse structure are used to incorporate the content of literary meanings that are highly complex and various types of literary beauty into the literary work.

Stage of achievement: affective realm

Students interpret the script of the play they have been exploring at the meetings of weeks 5 to 7 after they have finished exploring. Q&A and discussion with a friend or teacher about the literary work he has read can interpret the work he has read. Students' responses to questions about their impressions, characters, background, and character, among other things, are discussed during the achievement stage's discussion of the results of reading or spectacle students. It can also be accomplished through an examination of the elements that comprise the literary work.

It is the stage of interpretation of a literary work that has been explored, referred to as the stage of interpretation. The elements that make up a literary work can be subjected to different kinds of interpretation. Alternatively, the interpretation stage can be understood as the child's marginalization of something that has happened to him or her—developing learning materials with the imagination of children according to ability, this aids in the concept of learning as taught by a teacher to students. Students gain a greater sense of significance from their learning outcomes during this stage. Furthermore, the learning stage of interpretation is progressed towards the affective realm as time goes on. The fundamental ability of drama analysis, which underpins the ability to appreciate drama, is directed toward the development of a set of affective competencies in students that are associated with their positive response to the author and the drama, as well as character formation, attitude, and emotional expression as a result of the process of analysis and appreciation of dramatic literature in the classroom.

At this stage, the learning process is organic because students can work with their imaginations to complete their assignments. As part of ongoing teaching and learning activities, students can apply critical thinking skills to help them develop their imagination. The teacher will typically use the students' imagination to fabricate and relate scenarios to the learning that is being taught at this stage: a) The teacher provides an outline of the material; students are expected to read and comprehend the material to be taught; students are asked to research and find questions related to the text read, and students are expected to participate in class discussions; b) Students are asked to pose questions that have been researched and comprehended by the teacher; c) Students are required to review examples of texts that have been provided by the teacher or by students who are looking for the text itself; students are asked to decipher the results of a review of an example of a well-understood text that has been provided by the teacher or by students who are looking for the text itself.

Students reveal that participating in drama lessons makes them more engaged in the lessons and can develop interactions between the characters they create. These individuals assume full responsibility for their assumed characters and provide solutions to their problems based on their own real-world experience. Textbooks are put aside, and students are allowed to express themselves creatively and imaginatively. When using drama, all students can feel on an equal footing. Non-native speakers have the same opportunities as everyone else because the variety of available methods is beneficial to those with reading and language challenges. As students take on the roles of various characters, they must employ a variety of linguistic

strategies. Because drama is primarily a group activity, students learn to work cooperatively with their peers. They learn to debate, be firm in their beliefs, and work together to solve problems.

Stage of recreation: psychomotor realm

The psychomotor component of the meeting during the 9th to 15th week is also significant. In addition to exploring this aspect of the skill through staging, learners can also be invited to elaborate on their ability to judge and give meaning to the play that is being read to them. Role-playing can be used to present the drama as well as other forms of entertainment. When students are taught to perform in drama, they are automatically engaging in the psychomotor domain. Body exercise and motion are a reflection of competence in the achievement of a risky objective. Learners are taught to cultivate courage and interpersonal skills through the use of sociodrama.

This stage is a step in the process of deepening. After they have completed the interpretation stage, students are asked to recreate what they have learned. Students are taught to read their parts and attempt to stage them if at all possible. This activity can be completed by recording a video and then uploading it to the YouTube channel of your choice. The following are examples of activities that can be carried out during this stage: a) Students should practice reading a play script. The theme of the play and its interpretation are briefly explained by the teacher, as is the staging of the play. It is also explained how to read the appropriate loudness for the character based on their personality; b) Blocking (the movement exercise of each perpetrator). Every gesture, mimicry, and imitation must have a specific meaning in the context of the play's expression. Students should be familiar with the background situation or setting that the stage director attempts to create for the performance; c) Following extensive practice, students have memorized the dialogue and its accompanying motions. They have then synchronized and developed their interpretation, which includes small gestures that add character; d) Perform scenes one by one, rounds one by half, and so on until the entire play can be trained entirely and continuously without an intervening or interfering actor. Students will receive continuous training until the staging is ready, with video footage being recorded and uploaded to YouTube as evidence; e) The final exercise is general training. At this point, the performers and stage assistants have one last opportunity to double-check and perfect their respective tasks. This exercise is held to familiarize the actors with the response and reaction of the audience so that they are not taken by surprise during the actual performance.

The method by which each step in the strata strategy is implemented is determined by the techniques that the teacher wishes to employ and the conditions of the class. This strategy enables teachers to work with students in groups or one-on-one, depending on their needs. When strata strategies are used to teach the Indonesian language and literature, they open up new possibilities for incorporating four aspects of communication skills as characteristics into the lesson plan. Reading, writing, speaking, and listening are the four components of language proficiency. The stage of student creativity while recreating a literary work is no less attractive than the strategy itself.

According to the United Nations Educational, Scientific, and Cultural Organization, the role of arts education in meeting the need for creativity and cultural awareness in the twenty-first century, with a particular emphasis on the strategies required to introduce or promote arts education in the learning environment (UNESCO). However, because this mechanism is not well documented, the argument is not well received by policymakers. The assumption is that Arts Education is one of the best media for nurturing creativity (provided that the teaching and learning methods support it). As a result, additional investigation into this area is required. UNESCO 2006 and UNESCO (Ragnarsdottir & Thorkelsdóttir, 2012).

Students who are adept at collaborating with others, applying their knowledge, insight, and creativity, and critical users of the information will be in high demand in the future society. School systems must produce competent students who are self-motivated and able to express themselves with confidence and creativity to meet these expectations. These individuals must be flexible and cooperative, as well as possess strong communication and cooperation skills. Among the essential characteristics of civil consciousness are empathy

and the ability to resolve disagreements with others. In his opinion, drama can develop these characteristics of democratic societies, as stated by (Eisner, 2008).

As a result of social changes and research, we hope that the role of drama in education will become more prominent in response to these changes. Students who are empathetic and inventive will benefit us all because they will be able to approach tasks in various ways, offer a variety of solutions, and reach successful conclusions.

CONCLUSION

A significant component of literary works, drama is one of the elements that must be taught in college, particularly in study programs focusing on language and literature education. Consequently, learning about drama appreciation cannot be separated from the study of literature in general. It is necessary to introduce the subject of literary appreciation before moving on to learning about drama appreciation. Thus, before learning about drama, students must be able to analyze material about drama, both in terms of script, characterization and other aspects of the performance. Students are expected to perform drama through staging because drama is considered imperfect if not performed with staging.

According to the realm of learning Waluyo theory, there are three stages in this strategy of teaching literature: stage (1) exploration, which includes the cognitive realm; this stage is held at the meetings of weeks 2 to 4, during which students read a script or watch a play; stage (2) interpretation, which includes the affective realm; this stage is held at the meetings of the 5th to the seventh week, during which students conduct intuition; and stage (3) application, which includes the affective realm.

Drama education necessitates the hiring of teachers who are truly capable of instructing drama in the classroom. Teachers must guide students in meaningful drama because students understand the nature of drama very well. In addition, teachers must have a thorough understanding of what drama is, both traditional and contemporary, and the benefits of drama and the methods of teaching it. Teachers are given the space and time to express themselves creatively when it comes to teaching drama. Various supporting facilities, such as teaching media in the form of books and various equipment for performing drama, are available in conjunction with this. It is past time for education organizers, schools, and colleges to consider solutions to problems in drama education for drama learning to have a significant impact on students' ability to improve their acting or drama skills, which is currently lacking.

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