

The Effectiveness Of Learning Drama Based On Mandar Local Wisdom Of High School Students

Ernawati¹, Husain Syam², Muhammad Rapi³

State University of Makassar Email: ernawatisail@gmail.com, husainsyam@unm.ac.id, m.rapi@unm.ac.id

Abstract

This study aims (1) to describe the ability to identify the intrinsic elements of conventional drama, (2) to describe the ability to identify the intrinsic elements of the drama Ka'useng by Amru Sadong using Mandar local wisdom, and (3) to prove the effectiveness of Mandar local wisdom in learning the Ka'useng drama by students at class XI of SMA Negeri 1 Majene.

The design in this study used a Randomized Pretest-Posttest Comparison Group Design. There were 266 students of class XI SMA Negeri 1 Majene as the research population. The sample was divided into two groups, namely the control and experimental classes, each with 31 people. The sampling technique was random sampling. The data collection technique is through tests. This study compares the results of the treatment in the control group using print media and the experimental group using the Mandar local wisdom media through the t-test.

The results showed that (1) the ability to identify the intrinsic elements of conventional drama in the control group fulfilled the minimum completeness criteria with an average score of 75.57. (2) The ability to identify the intrinsic elements of Ka'useng drama by using the media of Mandar local wisdom in class XI achieved the minimum completeness criteria with an average score of 89.55. (3) The drama based on the Mandar local wisdom was effectively applied in learning the Ka'useng drama of class XI students of SMAN 1 Majene. This is proven by the results of hypothesis testing using inferential statistical analysis Statistical Package for Social Science (SPSS) version 18 for windows type t-test independent sample test obtained t-count value of 6.053 and $> t\text{-table}(t_{(df=64,0.05)})$ of 2,000. Then the null hypothesis (H0) is rejected, and the alternative hypothesis (H1) is accepted.

Keywords: Effectiveness, Mandar local wisdom, Ka'useng drama.

I. INTRODUCTION

Regulation of the Minister of Education and Culture of the Republic of Indonesia Number 103 of 2014 concerning learning in primary education and secondary education in article 1, paragraph 1 stated that learning is a process of interaction between students and between students and educators and learning resources in a learning environment. In line with that, the Indonesian language and literature are subjects

that must be studied, especially at the high school (SMA) level. One form of appreciation for the state is in preserving culture in Indonesian society. The main function of language is as a means of communication. Therefore, language learning, especially Indonesian, must be oriented towards communication skills. Language skills include four areas: listening, reading, speaking and writing.

The 2013 curriculum was implemented starting in 2013, where curriculum tools were compiled, one of which included the 2013 Curriculum for Senior High Schools/Madrasah Aliyah. Education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious and spiritual strength, self-control, personality, intelligence, noble character, and skills needed by themselves, society, nation and state. Those were in Article 1, paragraph (1) of Law Number 20 of 2003 concerning the National Education System. The learning process is held interactively, fun, challenging, and motivates students to participate actively, and provides sufficient space for initiative, creativity, and independence following students' talents, interests, abilities, and physical and psychological development. The law on National Education and Literature Appreciation was under the Regulation of the Minister of Education and Culture (2014: 6).

Indonesian language and literature lessons at the high school level are contained in the 2013 Curriculum, which includes twelve subject matters and is translated into forty Basic Competencies. One of these materials is drama material. There are four basic drama materials. The first was 3.18 identifying the storyline, act by act, and conflict in the drama that is read or watched. The second was 4.18 showing one of the characters in the drama that is read or watched orally. The third was 3.19, analyzing the content and language of the drama read or watched. The fourth was 4.19 demonstrating a drama script by paying attention to content and language (SMA/SMK class XI 2020-2021 syllabus). Related to this, it can be concluded that "drama material is one of the important elements that students must learn and master optimally".

Literature lessons are integrated with Indonesian language lessons, as written in the previous paragraph, and literature is material that should be interesting to learn. However, the fact found in the initial observation is that the value of student learning outcomes is far from what is expected. One of the interviewed subject teachers said, "students are not interested in the drama material presented, so only 25% of students are able to achieve the KKM standard score. Therefore, the writer is interested in researching how to make drama learning effective through the drama of local wisdom Mandar with the title drama Ka'useng by Amru Sadong.

The Mandar drama entitled Ka'useng, and the author chose it as the subject of discussion in the material because, at this time, students were more interested in appreciating foreign cultures than their own culture. As a member of the Mandar tribe, I feel sad about what happened. Therefore, through literary learning, the researchers chose the Ka'useng drama because, in the drama, it was implied that the local Mandar culture would be able to lead students to have knowledge about the culture in the surrounding environment.

II. LITERATURE REVIEW

A. Literary Theory

Purba (2011: 2) suggests that "the word literature in Indonesian comes from Sankerta. The root of the word is "cas" which means to instruct, direct, and teach. Therefore, literature can be interpreted as a tool for teaching, manual instruction or teaching. While Wellek and Warren (2016: 3) say literature is a creative activity, a branch of art. Literature is anything that is written or printed. Literature is an imaginative work".

Oemarjati (2012: 37), in line with Purba, reveals that "literary learning basically carries out an effective mission, namely enriching students' experiences and making them more responsive to the events around them. The ultimate goal is to cultivate, grow, and develop sensitivity to human problems, recognition and respect for values, both in individual and social contexts. Literature should not be grouped into aspects of language skills because it is not a similar field. However, literature learning is integrated with language learning, both with writing, reading, listening, and speaking skills. In practice, teaching literature is in the form of developing the ability to write literature, read literature, listen to literature, and speak literature. Based on the above, literary learning includes the following: (1) Writing literature: writing poetry, writing short stories, writing novels, and writing plays (2) Reading literature: reading literary works and understanding their meaning, both for literary works in the form of poetry, prose, and drama scripts (3) Listening to literature: listening to and reflecting on reading poetry, fairy tales, short stories, novels, drama performances (4) Speaking literature: reciting rhymes, declamations, storytelling, role-playing, based on scripts, retelling the contents of literary works, respond orally to the performance of literary works.

It can be concluded that "literary learning is learning as a part of the implementation of national education involving creating an atmosphere and learning process. Thus, students actively develop their potential to have spiritual, religious, control, personality, intelligence, noble character and skills needed by students, individual, community, nation and state".

B. Definition of Drama

The word drama comes from the Greek word 'dramas', which means an act or collection of

performances of someone's life. In English, the word drama is paired with the word action or a thing done. This drama is nothing but life presented in action or an aspect of life that is served with motion (Tarigan, 2000).

Furthermore, Atmadjaki (1990: 31) explains that "drama can be specifically classified, as follows: First, what determines that a literary work is called drama is dialogue. Dialogue consists of at least two characters; Second, drama is not created to be enjoyed through reading but for performance; Third, if a literary work in prose tells an event, then drama or theatre is the event itself, an event on stage.

C. Mandar Local Wisdom

The Mandar tribe was originally part of the South Sulawesi Province which was divided into four main tribes/tribes, namely the Bugis, Makassar, Toraja and Mandar tribes. Administratively, the Mandar tribe is now an indigenous population of West Sulawesi. However, culturally it is still listed as one of the four major tribes in South Sulawesi. The Mandar people are skilled fishermen and sailors who dare to sail the high seas, just like Bugis/Makassar sailors. In addition, the Mandar community has great potential in terms of culture, including its traditional arts, known as expressive culture, which always adhere to social values, religion and customs and are familiar from generation to generation (Gunawan, 2017: 110).

The value of local wisdom in the Mandar area is exciting to know because of its unique characteristics, including malaqbiq, siwaliparriq, pappair, siriq, and ussul. In addition, there are various elements of art, including Kacaping, parrawanana, and others. Mandar is one of the tribes in Indonesia, precisely in West Sulawesi. Formerly this tribe was a kingdom where the people were firm and

brave, but over time this tribe no longer became a kingdom because of the more significant influence of state law compared to the law in the Mandar tribe. (Mandra, A. M. 2004).

III. RESEARCH METHODOLOGY

The approach used in this study is quantitative research because the researcher will compare students' ability to identify the intrinsic elements of a drama based on Mandar local wisdom entitled Ka'useng. According to Sugiyono (2015: 14). Quantitative research is research based on the philosophy of positivism, used to examine certain populations or techniques, sampling techniques are generally carried out by random sampling, data collection uses research instruments, data analysis is quantitative/statistical with the aim of to test the established hypothesis.

The design of this research is the Randomized Pretest-Posttest Comparison Group Design. The design is a comparison design between two groups. The experiment compares the initial test and the post-test in each experimental class. This design has two experimental classes: Group A and group B. The treatment in group A used conventional drama (X_1), while the treatment in group B used drama based on local wisdom (X_2). Before being given treatment, the control group was given a pretest ($X_{1.1}$). After that, the treatment was given a posttest ($X_{1.2}$). The experimental group was also given a pretest ($X_{2.1}$) after treatment and a posttest ($X_{2.2}$).

The population in this study is class XI SMA Negeri 1 Majene for the academic year 2021-2022, with 266 students from seven classes. The instrument used in this study was a test. The type of test used is an essay test in the form of ten numbered questions. Students are given the opportunity for 40 minutes to work on

questions related to the material that has been given. The sample was divided into two groups, namely the control and experimental classes, each with 31 people. The sampling technique was random sampling. Data analysis can be done using SPSS version 18 to reduce and classify data, determine the relationship between variables, and identify differences between variables. This can be done during the data collection process and after data collection. As for the research design, the researcher will compare the results of the treatment of the experimental group and the control group by using a parametric inferential statistical technique of the t-test type. (Freund, 1970: 331).

IV RESEARCH RESULTS AND DISCUSSION

A. Research result

The data obtained from the research results were then analyzed according to the data analysis techniques described in the previous chapter. Research data were obtained from two groups: the control and experimental groups. Following the random sampling results, the groups used as samples were the Mathematics and Natural Sciences group 4, amounting to 31 people in the control group and the MIPA 3 group, which amounted to 31 people as the experimental group.

The presentation of the results of data analysis consists of two, namely: descriptive statistical analysis and inferential statistical analysis on the pretest and post-test. The presentation is as follows.

1. Description of Ability to Identify Intrinsic Elements of Ka'useng Drama by Using Conventional Drama Scripts for Class XI Students of SMA Negeri 1 Majene

The data obtained in the control group consisted of two: (1) pretest results data, which

were obtained before students were given treatment and (2) posttest results data obtained after students were given treatment in the form of project-based learning. The pretest-posttest data was carried out by assessing the ability to identify the plot, chapter, conflict, characterization, and mandate of the Ka'useng drama. The following describes the results of the ability to identify the Intrinsic Elements of Drama by Using Conventional Drama Scripts for Class XI Students of SMA Negeri 1 Majene in the control group regarding pretest and posttest data.

a. Control Group Pretest Data Analysis

The implementation of drama learning at this stage applies the learning commonly used by teachers. The teacher and students make apperceptions about the material that has been studied and relate it to the drama material, then proceed with the pretest. This is done to determine the student's initial ability to identify the intrinsic element of Ka'useng drama. The results of the pretest can be seen in the following table.

Regarding the criteria for completeness of student learning outcomes in drama learning before being given treatment, they are grouped into two categories so that the frequency and percentage values can be seen in the following table.

Table 4.1 Distribution and Percentage of Control Group Learning Outcomes Criteria on Pretest

No	Score	Category	Frequency	Percentage (%)
1	≤ 75	Incapable	15	48%
2	>75	Capable	16	52%
Total			31	100

Table 4.1 explains that 15 students, or 48%, did not reach the KKM standard, with the presentation of, 52% or 16 students met the KKM standard. The pretest results show that the mastery learning in the control group in drama learning tends to be unable and does not meet the Minimum Mastery Criteria (KKM).

b. Control Group Posttest Data Analysis

The posttest in the control group in identifying the intrinsic elements of the Ka'useng drama was applied to print media-based learning with the aim that students have creative thinking and conduct investigations on topics related to the drama subject matter. The following summarises the statistical values of the control group's posttest results using conventional media.

The frequency of obtaining posttest scores of students in the control group can be shown in the following histogram image.

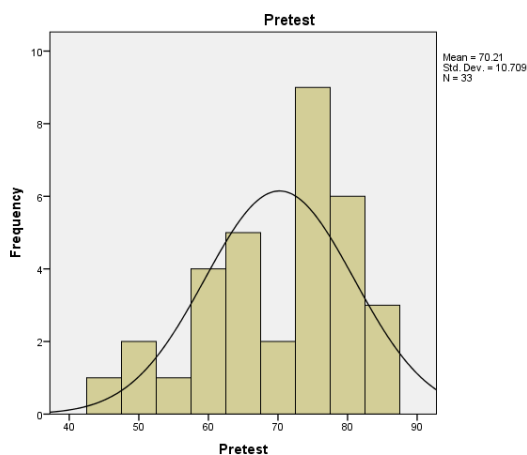


Figure 4.1 Histogram of Pretest Scores of Control Group

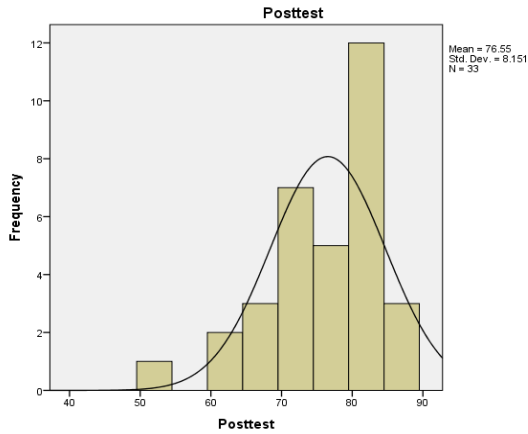


Figure 4.2 Histogram of the Posttest Scores of the Control Group

Regarding the criteria for completeness of student learning outcomes in drama learning after being given treatment, they are grouped into two categories so that the frequency and percentage values can be seen in the following table.

Table 4.2 Distribution and Percentage of Control Group Learning Outcomes Criteria on the posttest

No	Score	Categor y	Frequenc y	Percentag e (%)
1	≤ 75	Incapable	11	35%
2	>75	Capable	20	65%
Total			31	100

Table 4.2 shows that 11 students, or 35%, did not reach the KKM standard, with a presentation of 65% or 20 students who met the KKM standard. These results indicate that in the posttest, the mastery learning level in drama learning tends to be able and has completed the KKM.

2. Description of Ability to Identify Intrinsic Elements of Ka'useng Drama by Amru Sadong using drama based on Mandar

local wisdom in Class XI Students of SMA Negeri 1 Majene

The data obtained in the experimental group consisted of two, namely (1) data from the pretest results, which were obtained before the students were given treatment and (2) the data from the post-test results, which were obtained after the students were given treatment in the form of drama learning. The data from the pretest and posttest results were carried out by assessing drama learning. Following are the results of the ability to identify the intrinsic elements of drama in the experimental group regarding pretest and posttest data.

a. Experimental Group Pretest Data Analysis

The implementation of drama learning at this stage applies the learning commonly used by teachers. At this stage, they are learning without using audio-visual media. The teacher and students make apperceptions about the material that has been studied and relate it to the drama material, then proceed with the pretest.

The frequency and percentage of students' pretest scores in the experimental group can be shown in the following histogram diagram.

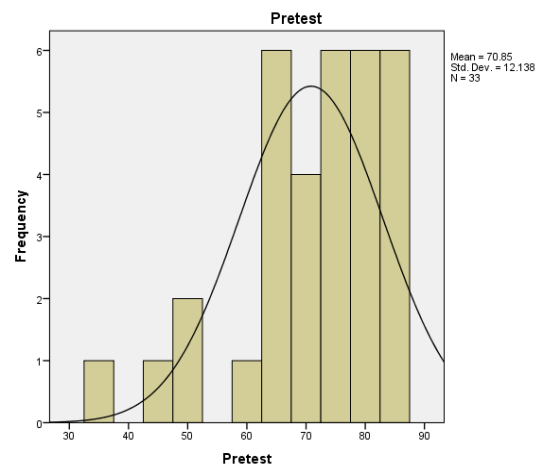


Figure 4.3 Histogram of the Acquired Frequency of the Experimental Group's Pretest Score

Regarding the criteria for completeness of student learning outcomes in drama learning before being treated, they are grouped into two categories so that the frequency and percentage values can be seen in Table 4.3.

Table 4.3 Distribution and Percentage of Learning Outcomes Criteria for Experimental Groups on Pretest

No	Score	Category	Frequency	Percentage (%)
1	≤ 75	Incapable	16	52%
2	>75	Capable	15	48%
Total			31	100

Table 4.3 shows that 16 students, 52%, did not reach the KKM standard, and 15 students met the KKM standard. These results indicate that in the pretest, the experimental group's learning mastery level in drama learning tends to be unable and has not met the KKM.

b. Experimental Group Posttest Data Analysis

The posttest in the experimental group in identifying the plot, chapter, conflict, characterization, and mandate of the Chinese drama Peputiq applied audio-visual media-based learning. The aim was for students to have creative thinking and conduct investigative activities on topics related to drama subject matter. The frequency of obtaining posttest scores of students in the control group can be shown in the following histogram diagram.

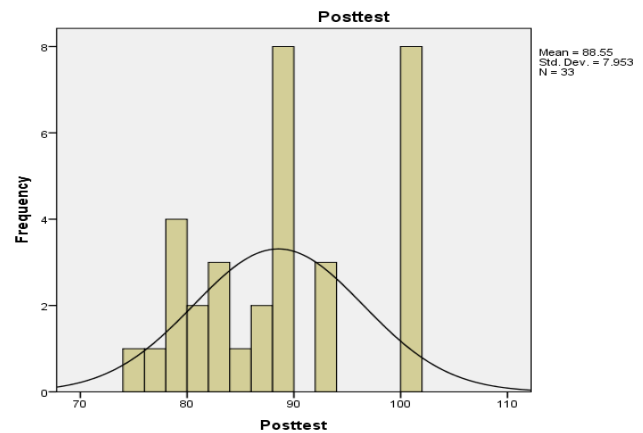


Table 4.4 Distribution and Percentage of Has. Criteria il Experimental Group Study on the Final Test (Posttest)

No	Score	Category	Frequency	Percentage (%)
1	≤ 75	Incapable	0	0%
2	>75	Capable	31	100%
Total			31	100

Based on Table 4.4, it can be explained that 100% or 31 students meet the KKM standard. These results indicate that in the posttest, the level of mastery learning in drama learning is all capable and has reached the Minimum Completeness Criteria (KKM).

3. Proving Effectiveness Based on Mandar Local Wisdom in Learning Drama Ka'useng for Class XI Students of SMA Negeri 1 Majene

a. Effectiveness Criteria

Based on the purpose of this study, it was found that the effectiveness of learning the Ka'useng drama based on Mandar local wisdom could be obtained from the data obtained by the researcher. It could be concluded that using the Ka'useng drama based on Mandar local wisdom (experimental) was more effective in terms of quality, reaching an average value of 89.55. in the high category. Meanwhile, the control class only got an average score of 75.57.

b. Inferential Analysis

Inferential statistical analysis was used to test the hypothesis. This hypothesis is prepared based on initial assumptions or temporary answers based on the theories that have been put forward previously. Furthermore, to ensure that the provisional answer or hypothesis is proven or not, a t-test analysis technique will be carried out, which aims to prove that the alternative hypothesis (H_1) is following the research results or that the null hypothesis (H_0) is following the research results. Previously, a t-test was carried out before a prerequisite test was carried out. The prerequisite test in question is the normality test and homogeneity test. This is done to find out that the data obtained from the results of the study meet the assumptions of normality and homogeneity.

c. normality test

The statistical hypothesis for the normality test is written as follows:

H_0 : Data comes from a population that is normally distributed

H_1 : Data comes from a population that is not normally distributed

The provision that H_0 is accepted if the P-value is (in this study, = 0.05). Then it is declared to reject H_0 if the P-value < 0.05 . From the results of the analysis, the P-value is more significant than 0.05, so it can be concluded that the data from the test results of students from both the control and experimental groups meet the assumption of normality so that further tests can be carried out.

d. Homogeneity Test

Table 4.5 Homogeneity Test Statistics with Levene's Test

Group	Levene's Test for Equality of Variances	
	F	P-Value.
Pretest	0.014	0.908
Posttest	0.069	0.794

The statistical hypothesis for the homogeneity test is written as follows:

H_0 : Homogeneous Variant

H_1 : Variant is not homogeneous

Provisions that H_0 is accepted if the P-value is and is declared rejected if the P-value is < 0.05 . Based on the analysis results in Table 4.5, the P-value is more significant than 0.05, so it can be concluded that the student test results data meet the homogeneity assumption, meaning that the student group is homogeneous.

e. Hypothesis test

The criterion for rejecting the null hypothesis is to reject the null hypothesis if the significance (probability value) is less than = 5% or the t-count $>$ t-table value. If the null hypothesis is rejected, the consequence is to accept the alternative hypothesis (H_1). t-table is obtained from the distribution table t, with degrees of freedom = 64 and = 5%, then obtained t-table = 2.00.

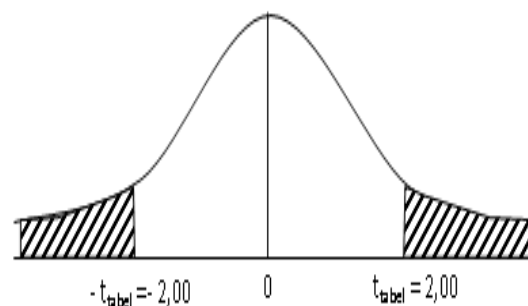


Figure 4.5 Criteria for Rejection of the Zero Hypothesis

B. Discussion

This study is based on the results of the data acquisition of the control and experimental groups. The data consists of the results of the pretest and posttest, which are used as material for researchers to describe and answer the three points of the problem formulation.

The posttest results showed good learning outcomes in identifying the intrinsic elements of Ka'useng drama in control and experimental groups. This can be seen in the posttest results, the maximum score obtained in the control group is 90 with an average value of 75.57, or an improvement of about 9.03% and the gain in the experimental group can be seen in the posttest results, namely the acquisition of a maximum score of 100 with an average value: 89.55 or an increase of about 24.98%.

The researcher concludes that the Ka'useng drama effectively attracts students' interest to participate in learning, can provide a kind of authority for students in choosing learning media according to their interests, and has the opportunity to enrich teachers' creativity in presenting learning using more varied learning media.

The effectiveness of the drama based on Mandar local wisdom with the title Ka'useng in the learning of class XI students of SMA Negeri 1 Majene is said to be effective because it can deliver students to a vehicle that maximizes activity in increasing learning motivation in drama learning and can bring the surrounding environment into the classroom through Ka' drama. It has been proven effective when tested on class XI students of SMA Negeri 1 Majene.

This statement is supported and strengthened based on the results of the test

calculations by showing that the value of $t_{\text{count}} = 6.053 > t_{((df=64.0.05))} = 2,000$. This shows that the proposed research hypothesis is accepted.

CONCLUSION

First, the ability to identify the intrinsic elements of conventional drama in the control group meets the minimum completeness criteria; namely, the average score reaches 75.57.

Second, the ability to identify the intrinsic elements of Ka'useng drama by using drama based on Mandar local wisdom in class XI SMA Negeri 1 Majene achieves the minimum completeness criteria with an average score of 89.55.

Third, a drama based on the Mandar local wisdom is effectively applied in learning the drama of Ka'useng for class XI students of SMAN 1 Majene. This is proven by the results of hypothesis testing using inferential statistical analysis Statistical Package for Social Science (SPSS) version 18 for windows type t-test independent sample test obtained t-count value of 6.053 and $> t\text{-table } (t_{((df=64.0.05))})$ of 2,000. Then the null hypothesis (H_0) is rejected, and the alternative hypothesis (H_1) is accepted.

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