Kota Kata Kita #3: Interpret the City Through the Perspective of the Performing Arts

Dedi Warsana [a,1,*], Hery Supiarza [b,2], Erik Muhammad Pauhrizi [c,3], Irwan Sarbeni[d,4]

[a] Film and TelevisionStudy Program, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia, Indonesia
[b] Film and Television Study Program, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia, Indonesia
[c] Film and Television Study Program, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia, Indonesia
[d] Film and Television Study Program , Faculty of Arts and Design Education, Universitas Pendidikan Indonesia, Indonesia
[1] dediwarsana@upi.
* Corresponding Author

ABSTRACT
This study discusses the Dramaturgy lecture process using a direct acting practice approach in a theater performance project where the city is positioned as object material, then interpreted and articulated by students through the process of creating theatrical performances. The creation process went through collaborative learning from research on cities, script writing, to creation of works, while Dramaturgy is placed as a theoretical approach in theater creation. This research is an effort to provide empirical experience to students in creating teamwork as a basis for film and television work patterns. This study uses a participatory action research method where the author is involved in all actions taken by film and television (FTV) students. This study found that through project: 1) students gain an understanding of dramaturgy as a science of analyzing drama with all kinds of derivatives related to it, 2) it is more effective to gain empirical experience as a real provision when creating film and Television works, 3) students can create works based on real cases. This research is expected to be able to strengthen KBK in FTV study program and become a treasure trove of intellectual property particularly in Universitas Pendidikan Indonesia and generally become a strategy for developing dramaturgy learning for Indonesia Society.

1. Introduction

Dramaturgy is a science that studies, unravels, and analyzes drama holistically. It is an expertise of a dramaturg or drama advisor to analyze drama scripts or play literature, both in terms of anatomy, physiology, form, and style (Segal 2002). Aristotle defined drama as a manifestation of human life, originating from human daily reality which are represented on stage (Aristotle, 2011). It is bounded by the rules of the show, providing value, measuring, bridging and closing the distance between drama and its audience (McCormick 2007). It is composed for theatrical performances that describes the reality of human life and consists of dialogues among characters that articulate their behavior, desire, strong motivation to act that fosters conflict in solving their problems in the story (Pestana, Valenzuela, and Codina 2020).

Drama is a presentational work that has a two-dimensional nature, both as a literary work and as a performing art (show). This duality makes it unique requiring one special approach to study it (Hasanuddin 2021). Drama also use distinctive speech and storytelling pattern to refer the story, made it to be essential to any art that prioritizes stories as the basis for its presentation. In its application, playwrights use dramaturgy approach to achieve not only a perfect story, but also being able to be well presented and understandable to audience (catharsis). The ultimate perfection of drama is when it is staged to be performed. While, *Sastra Lakon* or Drama Scripts is its semi-finished form of works (Thorkelsdóttir 2016). Drama can be presented in the performance room as collective work of the director, artistic, and the actors who will establish the story feels. Actor should be able to humanize the idea by interpreting the drama script to make the story life and dramatic (Thorkelsdóttir 2016).

gelar@isi-ska.ac.id

Today, the representational space for drama has come in big screen and television (Film and Television), even entering private spaces such as social media and smartphones (Hansen, Kortbek, and Grønbæk 2008), allow us to re-play it at any time. Therefore, film recently requires dramaturgical principles as a reinforcement in the context of film practice (Stutterheim 2016).

In most university with theater or film study program, dramaturgy is one of main theory in learning curriculum (Suratni, Wy 2017). Likewise, Film and Television (FTV) Study Program, Universitas Pendidikan Indonesia, dramaturgy is given to 1st semester students to hand them a systematic study of drama, in which they not only study for achieving the results but also study the process of behavior. Student should be able to modify their personality in any conditions, role functions and demands, as well as insights and experiences of their environment. The study of dramaturgy does not stop at purely aesthetic aspects but is also related to other aspects such as the context of communication, economy, social, politics, culture, and religion, in which there lies a concept of connectedness between the individual and the audience in a certain time and place (Benford and Hunt 1992). Hence, the author assumes that some efforts should be made to improve students' understanding of dramaturgy. The development of high-level cognitive skills in students emphasizes the need for student involvement in this, and this is one of the objectives of the *project-based learning* (Yulianto, Fatchan, and Astina 2017). This type of learning method makes students the center of learning, which focuses on the teamwork process on a project that results a product. The method work lies in the students activeness (Yulianto, Fatchan, and Astina 2017).

In the context of theater, dramaturgy discusses how theater is produced (Hasanuddin 2021), from the selection of a qualified script, story relation to the current situation and conditions, number of characters required, to analyzing the vision and mission author. Dramaturgy also analyze what and how directors work, how actors prepare and interpret scripts (McCormick 2007). Dramaturgy also rules how the artistic organizer (including the packaging of theatrical productions), music arranger and coreographer support theatrical performances (Schreyögg 2001).

This research aims to apply 'learning by doing' and team-work concept to gain understanding and experience of creating the theater show. By this method, we may observe how students construct the idea and interpret the surrounding environment phenomenon as a basic story of their theater work. This method also allows us to map the competencies possessed by each student which can be fostered and developed for their future interests, including in the context of efforts to build student character, to become strong, competitive, brave, critical, intelligent, skilled, and creative, as well as to prepare graduates who are qualified and ready to compete in professionally.

'Study of Human' in the concept of drama as a body of scientific study is positioned as an entry point to understand the essence of dramaturgy (Romanska 2014). Given that the subject of drama is human, the content of the study will continue to develop more comprehensively and deeply related to the human dialectical process. Humans as cultural social creatures, popular creatures, impressive creatures, urban creatures and so on, who are autonomous, who have a will, who have certain motives in an effort to achieve their goals, also have certain attitudes when facing a situation (Eccles and Wigfield 2002). This dialectical wealth should be explored deeply to know human nature and their 'products'. Dramaturgy learning begin by the discussion about the concept of motives that underlie their daily behavior and causal relationships that build an event, exploring students' understanding of a drama component in the context of the basic science of acting introduced by Stanislavski, namely 'I as a Self, I as an Actor, and I as a Role' (Watson 2006). As an actor, they must first know himself. An actor who doesn't know his true self will find it difficult to act other character. Therefore, the concept of 'I' will always be present, and from themselves all possible interpretations of the characters will emerge based on their biography.

After understanding the concept of 'I', students are then introduced a dramaturgy theory of Erving Goffman. Goffman theory explores all kinds of interaction behaviors that occur in everyday life, where each person as an individual presents himself or herself in almost the same way as the actor perspective when presenting other people's characters in a drama performance (Merunková and

Šlerka 2019). Goffman's dramaturgical theory explains that human identity is unstable and each of these identities is an independent part of their psychology (Praptiningsih et al. 2019). Human identity can change depending on interactions with other people. Goffman's concept is expected to change the way students view their social relationships meaningfully, both at the family and wider environmental level. From this study of social relations, the gates of understanding drama are expected to be more open, since in social interactions, interaction motives may be found, even forming a heterogeneous causal relationship or law of logic.

The rest of the drama concept references are discussed intensely using Aristotle's concept of drama which generally lays the legal basis of conflict as the main characteristic of drama. Basic key components that build conflict with its dramatic tension in drama includes story theme, plot or storyline, characters and characterizations, building of the story dramatic structure, story time and space setting, and style of storytelling. These 6 components are highly required to understand the drama scripts or plays, and to understand the structure of story building and storytelling methods, both when appreciating or creating drama scripts. They have to understand that the story doesn't just flow as it is, but has to roll by considering the logic of the plot which emphasizes cause-and-effect relationships, conflicts in building tension, and dramatic structures.

Referring to the statement (Grammatas 2007) that drama is created to be performed on stage, the discussion continues on the context of drama as a performance. At this stage the practice of drama becomes an option by using an organizational approach to the creation of theater performances as well as introducing the basics of acting as one of the competencies that FTV gives to its students, assuming that empirical experience or direct involvement in this theater practice has stronger potential to sharpen perspectives and students' understanding of dramaturgy in the context of drama with all the aspects in it, as well as how this knowledge can be applied in their later work.

It is necessary to have an agreement among students that the course output is the creation of a theatrical performance. In order to realize the concept of the show, students must go through three stages of the creation process including: Pre-production, Production process, and Performance. And, to achieve the quality of process and output, students should carefully consider and manage their class resources. Ultimately, the dramaturgy learning output will be performed by the tittle "Kota Kata Kita #3: New Normal or Prayer for Our City" that is related to the two previous shows which were established earlier as the effort formulate an effective dramaturgy learning technique. The two previous shows became the first step used in this research, where the scheme of the implementation method for the dramaturgy course was also applied and produced the same output of a theatrical performance with the title "Kota Kata Kita #1: Hometown" in 2020, and "Kota Kata Kita #2: City in the Period of a Pandemic" in 2021. So, the Kota Kata Kita #3 is a refinement of the implementation formulation of dramaturgy lectures given to FTV students in stages.

2. Method

2.1 Action Research Model

This study uses a qualitative method with an action research model, particularly research and development models in participatory among people in a community or social sphere (in this research context, the community is students), better known as participatory action research (Supiarza and Sarbeni 2021; MacDonald 2012). This choice considering the author as a researcher that directly involved in the process of organizing a performance entitled *Kota Kata Kita #3 with the title "New Normal or Prayers for Our City".*

2.2 Research Steps

This research was applied to FTV students, batch 2021, who contracted courses with a total of 90 students, who were given a workspace together by carrying out a theater production. They were divided into some working groups based on the ideas appeared in the script written based on their own interpretation of 'City at this time' as the main idea frame, with a work cycle pattern of groups as follows:
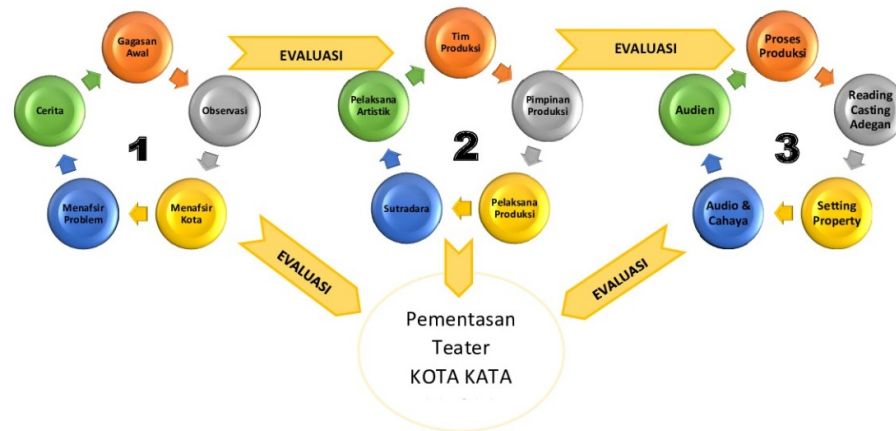
Fig. 1. Research Flow

The cycle is described as follows:
1. Dramaturgy Implementation Cycle Stage 1: Script Writing
    a. Determines Initial Idea: City at this time and its problems.
    b. Conducting observations and data collection related to the current city. In this case, students are encouraged to find data related to the city at this time.
    c. Interpret city based on found data to find sub-themes.
    d. Interpreting sub-themes into sentences or dialogues.
    e. Create a story thread.
2. Evaluation of Dramaturgy Implementation Cycle Stage 2: Determining Stakeholders Production
    a. The Production Team is divided into two: the Production Team and the Artistic Team.
    b. The Production Team is headed by a Production Leader.
    c. Production Executive: Secretariat, Finance, Production Executing Divisions.
    d. Artistic Team, headed by a Director.
    e. Artistic Executor: Assistant Director, Performers, Decoration Set Team, Make-up and Costume Team, Light Team, Sound Team (Music) and sound system, Motion Composition Team.
3. Evaluation of Dramaturgy Implementation Cycle Stage 3: Theatrical Performance Production Process.
    a. Reading and Script Analyzing.
    b. Casting.
    c. The Process of Acting, Compositi of Motion, and Scenes.
    d. Production Process Setting and Property
    e. Evaluation

3. Results and Discussion

3.1 Pre-Production Theater Performance

The script writing stage is the initial stage in the mechanism for creating theatrical performances. Given that the practice of writing drama scripts is quite difficult and requires special skills, a strategy is needed in the process. Students were then directed to use the collaborative text method where the

script was created based on the thoughts of a group members which were compiled into one and then elaborated into a drama script (Saputra 2019).

In order to stimulate the creativity of students in issuing ideas, including those who were not used to writing scripts, a big theme was created, namely 'The City Currently with All Its Problems'. The city theme was seen as close to student life that almost all students were born and live in urban areas. This theme was also able to narrow the area of observation and provide convenience for students to obtain data related to the city and all things associated to it.

The agreed theme was then set as the main theme consisting of several main ideas. The results of their interpretation were then written in the form of words or short sentences, spontaneous and simple, but still refer to the main theme. These interpretations were then collected and recorded by groups' note taker, then grouped according to certain points of thought. This set of ideas resulted sub-themes related to cities during the pandemic, as shown in the image below.
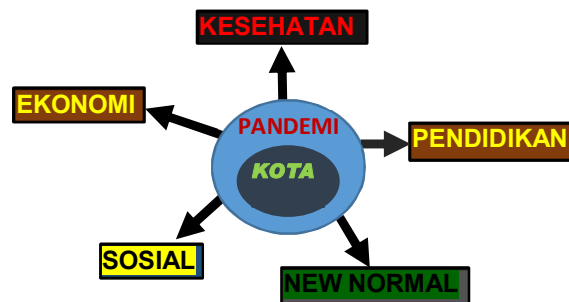

Fig. 2. Mind Mapping

The phenomenon of 'city conditions during Covid-19 pandemic' became a reference and rationale for creation which arouse several sub-themes including Social Relations, Economics, Education, Health, and *New Normal* (Supiarza and Sarbeni 2021). These 5 sub-themes were then broken down into keywords based on the interpretation of each sub-theme. This interpretation was obtained based on student observations of the city in their surroundings, enriched by literacy studies of books, magazines, newspapers, bulletins, television, radio, and social media.

Furthermore, 90 students participating in the dramaturgy class reinterpret all keywords into longer sentences in form of dialogues, opinions, or other written forms, including in the form of expressions of their heart. Each of them could only interpret a maximum of two keywords. Thus, 180 dialogue sentences were created and compiled into a drama script. The 180 sentences were then grouped again into sub-themes which eventually became 5 main portraits of drama scenes.

To facilitate the work of writing the script, the 90 students were divided into 5 groups according to the number of sub-themes created. Each group member discussed rearranging the sentences collected, then articulated into dialogues. This was to bring all sentences closer to the basic concept of a drama script as a written work which contains a collection of interconnected dialogues to form a story event. Some things to consider in writing a drama script are; *Text*, *Context*, and *Subtext*.

To get around the discussion process regarding the script during the covid-19 pandemic (when the research was in progress), then one student in each group wrote a status that referred to the sub-theme on his social media channel, while other group members were required to respond. by providing comments that resulted new data. No member of the group is allowed to direct other group members to avoid leading the opinions and loss of spontaneity in commenting. Question-and-answer, action-reaction, and mutual thought-response were communication patterns that were expected so that the essence of honest dialogue could occur.

Furthermore, each group manifested their discussions result into complete dialogues that built the structure of the story using the principles of Dramaturgy, both in terms of the theme and plot of the

story, characterizations, dramatic structure, event space, storytelling style, taking into account the message of the story based on the main theme and *grand design* agreed. The discussion result were then presented to seek constructive responses and evaluations from class members. Each class member could suggest additional poetry quotes, poems, arguments or statements to the script presented by other group to improve the text by prioritizing academic citation ethics. Then the script was re-written again until it found the expected structure and could become a complete script. From the presentations, evaluations, and revisions made, the sequence of scenes was obtained as follows:

Table 1. Scene Sequence

NO	NAME SCENE	DESCRIPTION OF EVENTS
1.	Political Strategy of Chess	Positioned as *Gimick*. Illustrate the point of view of two residents who are playing chess while arguing about government policies regarding the social restriction system during a pandemic that makes a big difference to the lives of small people.
2.	Our City	Illustrate the condition of the city in the last two years during the pandemic. Delivered by two narrators who questioned when the pandemic condition would end
3.	Frame	Illustrate the way people think, talk, and behave regarding the city based on the eyes of each character.
4.	Gossip	The attitude of people in seeking the truth about the current conditions.
5.	Studying in Schools	Illustrates the reality of education today where schools have lost their role as education providers.
6.	The *Bebegig*	City portraits and self-criticism of various policies related to the pandemic.
7.	Gloves	Illustrate the anxiety of citizens as people most affected by the pandemic policy in almost all macro and micro sectors.
8.	Laundry and drying	Illustrates the impact of the pandemic on families, and the fate of those who hang like clotheslines. Voiced by women.
9.	Prayer and Hope	Message and Conclusion of the story. It is proper for all problems to be returned to God, because only with His power, the problems that humans face can be resolved.

These nine scenes are a collection of city portraits. There find no linearity of narrative stories like conventional dramas since what connected one scene to another is not the linearity of the story by placing one main character as the driving force of the story (*Protagonist*), but the main theme.

This script was then realized in the form of a performance titled "KOTA KATA KITA #3; NEW NORMAL OR PRAYER FOR OUR CITY" as a continuation of the performances of Kota Kita Kata #1 and Kota Kata Kita #2. The story of Kota Kita Kata #3 focused on current city issues highlighting the 'New Normal in Society' narrative along with the contribution of thoughts and hopes for a better condition of our city in the future.

3.2 Determining the Production Stake Holder

Theatrical production requires a team that can manage the entire creation process (Schreyögg, 2001). The heterogeneity of the work sector in theatrical production required the work frame to be divided into two, namely the production team and the artistic team. Of the nine predefined scenes, each scene required at least 10 actors, except for scenes 1 and 9 (see table-2). To facilitate the division of rehearsal time, the director appointed an assistant for each scene, as well as a rehearsal coordinator in each scene group. To ensure a smooth production process, students who experienced in managing the production of performing arts or events were appointed and placed as members of the production team. The number was set at 20% (15 people) of the total class members. Likewise, those who work in artistic areas that required quite a lot of workers (Stollberger, West, and Sacramento 2017). One of them responsible as production leader, assisted by the secretariat team, funding management team, logistics team, publication team, ticket and invitation officer, licensing team, and documentation team.

For actors, in addition to serving as players, they were also required to assist at least one production work unit or artistic work unit to lighten the portion of work in each work unit. Production work mechanisms like this required students to be mature when facing problems, democratic in determining work teams, coordinative in production management, including financial management, bureaucratic systems, and marketing strategies so that performance products could be accessed by many people.

3.3 Theatrical Performance Production, Reading and Casting

The production stage is the stage that determines the creation of theatrical performances (Saputra 2019). In simple terms, the production process goes through three stages. First, the process of training the players. Second, the artistic creation stage, such as stage making, hand property, costumes, make-up provision, music illustration creation, lighting, and multimedia. Third, the stage of staging.
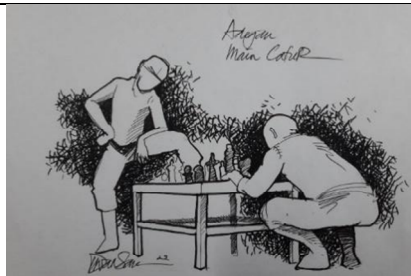
After an agreement was established between all production sectors, the entire work team then carried out the mission of creating theater performances simultaneously in order to create chemistry between them and build a unified aesthetic concept. The stages of this creation included the process of Reading, Casting, Blocking, Artistic Completion, and finally Staging.

Scripts reading were carried out by all performers to take a deeper look at the script, appreciate the story and characters, build the atmosphere of the event, and discover the essence of the story, including behavioral motives, character movements, and story scene motifs. The Collaborative-Text method really helped students understand the content of the story without bothering to memorize the script. The script reading activity was carried out to find out how far they had lived the dialogues. Some things considered in the reading process were: High and low voice, voice intonation, voice strength, and articulation technique, voice character, character selection, and appreciation in reading. The rules for reading the script closely related to efforts to manage audience empathy. These steps were carried out properly resulting expected atmosphere of events based on the director's interpretation of the script. From this, the director obtained a detailed picture of the characters he wanted underlain the director consideration in entrusting roles to the prospective players.

The determination of the role (*casting*) was adjusted to the character possessed by each student candidate player, both in terms of sound (vocals), physical (visual), and their daily behavior. In this phase, the director brought the daily characters of the prospective players closer to the role characters in the script. Then, determined the characters according to the demands of the script. Since the script type used did not adhere to the linearity system of the story, there are no prominent characters in the casting. All character positions were the same.
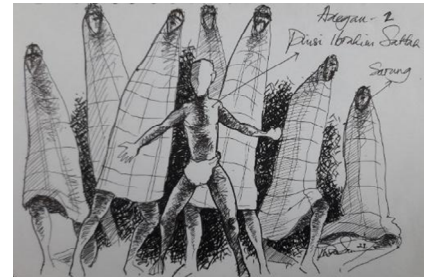
The *casting* ended with the determination of potential players who were considered talented enough and met the requirements for each scene so that the quality of the cast was evenly distributed throughout the scene. Based on the above considerations, the *casting* was then written as follows:

Table 2. Casting 9 Scenes

NO	SCENE NAMES	DESCRIPTION OF CASTING	SCENE SKETCH
1.	Political Strategy Chess (2 Actors)	Chess is a strategy game to beat each other. Interpreted by two characters discussing the government's decision to implement social restrictions. Where a figure critically questions all decisions taken by the government, while another is a representative of policy makers.	

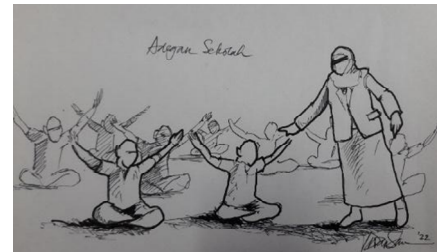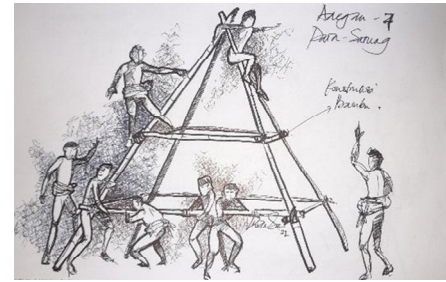| 2.	Our City (12 actors)	They are representatives of today's citizens. The composition of the sarong in the *jajangkungan* also serves as an artistic setting for the overall scene composition. Until a city interpreter who loves and is disappointed with the current condition of the city, seems to be a contrast. Likewise, when a pair of narrators appear explaining the pandemic and the city's problems.	
3.	Frame (10 actors)	Two men start the scene by discussing the city's problems during the pandemic from their respective perspectives (symbolized by a frame). Then 8 other framed people entered the arena to demonstrate the composition of the frame. As a symbol that the diversity of people's perspectives began to be uniformed, regulated, adapted to policies.	
4.	Goofing around (15 actors)	People use flashlights, trying to light up the darkness. The dark room is a reflection of the people's blindness to many things during this pandemic. While the flashlight and the minimal light it produces is a symbol of the truth they are looking for, as the only light they have. The dark conditions of education today are the main part of the story.	
5.	School Learning (19 actors)	3 old teachers, as a representation of today's education which is fighting with technology and the times. A condition that was never imagined before. They wish they could teach like they used to. The developing scene presents 15 students as representations of past education. A comparison of very different conditions in each era.	
6.	The *Bebegig* (12 actors)	7 people started the scene, seeing the current pandemic condition from their perspective. They insinuated some policies that only benefit the rich, while the poor suffer more and more. The appearance of 3 *pemecut* and 2 *kuda lumping* in a trance confirms the paradoxical position of being able to think healthy and logically in responding to the situation.	

gelar@isi-ska.ac.id

7.	Sarong (12 actors)	People gather, debate, discuss, articulate the voices of citizens during a pandemic. They are victims of policy. New Normal becomes a culture that must be lived. This scene represents the undercurrent of people's thinking. The conical bamboo construction is a symbol of submission and prayers are said.	
8.	Laundry and drying (16 actors)	The anxiety of mothers (women) facing the problems of living in the city during the pandemic. They voiced the affairs of the kitchen, stomach, and children. An RT appeared to represent the government, measuring happiness with BLT money. Interspersed with 5 people acting as children who do not have a playroom.	
9.	Prayers and Hopes (an actor)	A positive messenger in the midst of a pandemic, strengthens faith in the hope that this country can rise again from the slump of the pandemic. Only togetherness can solve various problems, and only prayer can build mutual confidence. And, we can!	

3.4 The Practice Process (Blocking) and Artistic Creation

The rehearsal process is a crucial stage in the theater creation (Ali, 2021). The three main rehearsals in exploring the game area (*blocking*) are; (1) Introduction of characters based on the script, (2) Seeking for qualified characters, (3) deepening of character traits. The Character Recognition Stage began with an analysis of the characters in each scene. Each actor interpreted his own dialogue to find out who the character really is.

Then, in the exploration of character search, observation methods and data searches were used including literacy studies combined with interpretations of prospective actors on the events practiced. This exercise was done repeatedly until the desired character type tendencies were found, such as friendly, cynical, arrogant, innocent, naive, knowing, and many more. Furthermore, the character deepening stage was carried out intensively. Each person or group interacted and cooperated with the opponent in interpreting the scene meaning to build a collectivity of events and an understanding of the importance of collectivity in equating the vision of the game.

In the process of deepening the role, the director provided an illustration of the scene (see table-2) which was then articulated by the actors into the movement motifs taking into account the logic of events where an actor should have a strong reason when acting on stage, presenting appropriate behavior, technically appropriate in narrating the dialogue, so as to be able to build *chemistry* between players to create a cause-and-effect relationship that fits the story in each scene.

The artistic concept of the theater performance Kota Kata Kita #3 was embodied in three pillars of artistic ideas including; *Prayer, Health,* and *Prevention*, as a representation of people's thoughts and attitudes on the pandemic that was adopted into the manuscript. The concept **Prayer** was

represented in the form of a pyramid (Artistic Figure-1) where the pointed part was interpreted as deity or the object of the prayer being submitted. The bamboo material used also represented the lower class of society.
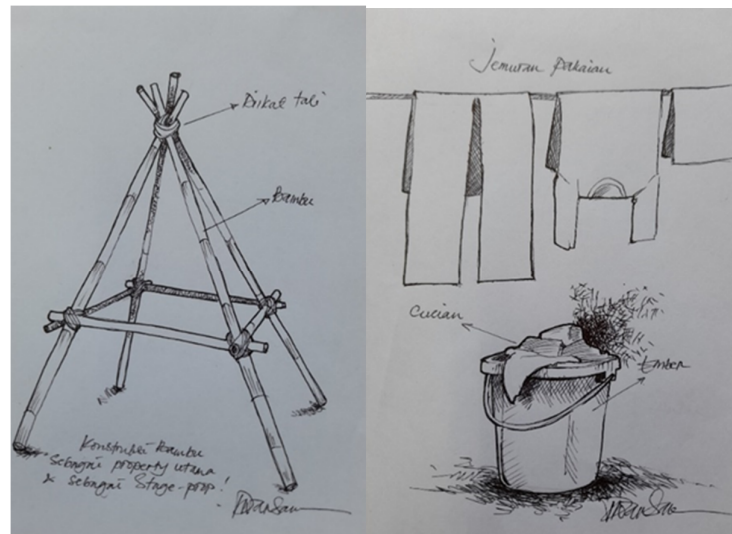

Fig. 3. Artistic Sketches **(1)** and **(2)**

The next concept was Health which refers to students' interpretations that health could be realized by maintaining cleanliness. This concept was then represented by a clothesline installation, where clothes that were dried under the sun light were interpreted as a symbol of the cleaning process of something dirty (Picture Artistic-2).
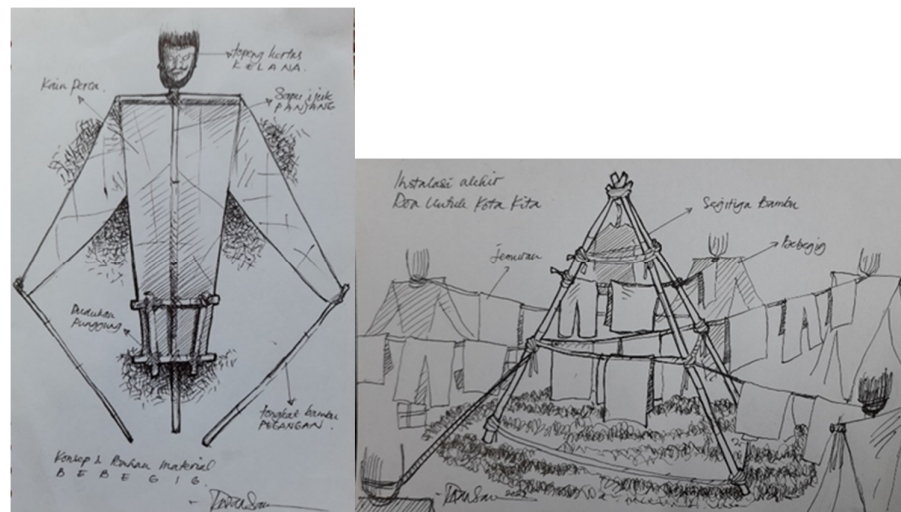

Fig. 4. Artistic Sketches **(3)** and **(4)**

The last concept is **Prevention**. This concept emerged from the issue of preventing the Covid-19 virus outbreak. So, *Bebegig* or a scarecrow as a bird scarer in the fields was chosen to inspire this concept of Prevention (Artistic Figure-3).

These three artistic concepts were presented in stages through a scene-by-scene presentation. Each scene produced a basic concept of artistic construction, the process of which was deliberately shown to the audience during the performance, which marked the community's efforts in dealing with the pandemic (Artistic Figure-4).

This gradual artistic presence produced a dynamic of events so that the stage setting was formed by itself by the movement of players who brought artistic elements to the stage. The dynamic composition of the movement of these actors was actually part of the artistic concept itself before the visual composition represented by the three pillars of the artistic concept appears later.

The concept of costumes used in the show portrayed the figure of the general public. Therefore, the make-up of the public figures was also made more natural simple (Artistic Figure-5).

Fig. 5. Artistic **(5)**

3.5 Performances and Evaluation

Performances were carried out when all stage preparations were considered complete, both in terms of scenes, acting, artistic, as well as the organization of the performance. To measure the readiness of the stage, a final rehearsal was conducted. On the final rehearsal, any shortcomings related to the performance would be seen and should be immediately covered to maintain the ideal of the show.

The theatrical performance 'Kota Kata Kita #3: New Normal or Prayers for Our City' has been successfully completed with good cooperation from the students. It was seen from the ability of students to translate concepts based on the director's interpretation of the script that was carried, with the approach and perspective of students who were considered beginners in their work. However, their perspective indicated that the implementation of understanding the basic science of acting in dramaturgy courses has been well absorbed by them. Another indicator was that students could realize collaborative concepts and ways of working in theater performances as the basis for film and television work. This collectivity is one of the goals evaluated from the dramaturgy course and the appreciator at the end of the show also responds to get constructive inputs.

4. Conclusion

Based on the work process of creating a theater that requires a structured creation mechanism, cross-disciplinary art (drama, visual/visual, musicality, gesticulation), as well as aesthetic sensitivity, the author believes that Project-Based Learning with this role-playing approach is the right method for classroom learning of dramaturgy even goes beyond the aims of lectures. Students are proven to be able to create drama scripts collectively by raising social issues based on their intellectual sensitivity and reasoning power, as well as being able to translate aesthetically created drama scripts according to the agreed grand design. In addition, students have an insight into the organization of theater performance management, as well as an insight into the marketing publication strategy of art works.

The positive thing obtained from this lecture method, apart from gaining an understanding of dramaturgy as a science of analyzing stories (drama), is also having empirical experience in creating works based on studies on real cases and close to their lives. This is very important to understand as a real provision for them when doing analysis work and creating works in the future, since in it they

have gained experience in finding solutions to problems they face, as well as learning to work in a *team-work* as a foundation of Film and Television.

This achievement is used as a standard for the success of the lecture methods offered, and is further recommended to be determined as the method used in courses at the Film and Television Study Program, as well as to enrich treasures of students, the author himself, and performers of the arts, especially performing arts and films, as well as art academics in general.

Acknowledgment

References

Benford, Robert D., and Scott A. Hunt. 1992. "Dramaturgy and Social Movements: The Social

Construction and Communication of Power." *Sociological Inquiry* 62 (1): 36–55. https://doi.org/10.1111/j.1475-682X.1992.tb00182.x.

Eccles, Jacquelynne S., and Allan Wigfield. 2002. "Motivational Beliefs, Values, and Goals." *Annual Review of Psychology* 53 (February): 109–32. https://doi.org/10.1146/annurev.psych.53.100901.135153.

Grammatas, Theodoros. 2007. "Theatricality before the Theatre . The Beginning of Theatrical Expression ." *Antropologia e Teatro* 3 (3): 193–213.

Hansen, Frank Allan, Karen Johanne Kortbek, and Kaj Grønbæk. 2008. "Mobile Urban Drama - Setting the Stage with Location Based Technologies." *Lecture Notes in Computer Science (Including Subseries Lecture Notes in Artificial Intelligence and Lecture Notes in Bioinformatics)* 5334 LNCS: 20–31. https://doi.org/10.1007/978-3-540-89454-4_4.

Hasanuddin. 2021. *Drama, Karya Dalam Dua Dimensi*. Bandung: CV. Angkasa.

MacDonald, Cathy. 2012. "Understanding PAR: A Qualitative Research Methodology." *Canadian Journal of Action Research* 13 (2): 34–50. file:///C:/Users/Christelle/Downloads/37-Article Text-89-1-10-20120913.pdf%0Ahttps://pdfs.semanticscholar.org/3b78/ecfe0b4a0a7591d2ea068c71e8ea320ff451.pdf .

McCormick, Donald W. 2007. "Dramaturgical Analysis of Organizational Change and Conflict." *Journal of Organizational Change Management* 20 (5): 685–99. https://doi.org/10.1108/09534810710779108.

Merunková, Lucie, and Josef Šlerka. 2019. *Goffman´s Theory as a Framework for Analysis of Self Presentation on Online Social Networks*. *Masaryk University Journal of Law and Technology*. Vol. 13. https://doi.org/10.5817/MUJLT2019-2-5.

Pestana, José Vicente, Rafael Valenzuela, and Nuria Codina. 2020. "Theatrical Performance as Leisure Experience: Its Role in the Development of the Self." *Frontiers in Psychology* 11 (June): 1–12. https://doi.org/10.3389/fpsyg.2020.01439.

Praptiningsih, Novi Andayani, Ami Kusuma Handayani, Dinda Agustina Putri, Aghitsna Putri Subhiat, and Dwi Putri Handayani. 2019. "Implications of Gay Dramaturgy in Self-Disclosure Behavior." In *Advances in Social Science, Education and Humanities Research, Volume 307 1st*, 307:413–21. https://doi.org/10.2991/sores-18.2019.96.

Romanska, Magda. 2014. *The Routledge Companion to Dramaturgy*. *The Routledge Companion to Dramaturgy*. New York: Routledge Taylor & Francis group. https://doi.org/10.4324/9780203075944.

Saputra, Andi Taslim. 2019. "Analisis Dekonstruksi Peristiwa Teater Tu(M)Buh Karya Tony Broer." *Gelar : Jurnal Seni Budaya* 16 (2): 139. https://doi.org/10.33153/glr.v16i2.2485.

Schreyögg, Georg. 2001. "Organizational Theatre and Organizational Change." In *Paper Presented at the 60th Annual Meeting of the Academy of Management*, 1–17.

Segal, Eyal. 2002. *Exploring the Language of Drama: From Text to Context*. *Poetics Today*. Vol. 23. https://doi.org/10.1215/03335372-23-2-360.

Stollberger, Jakob, Michael A. West, and Claudia Sacramento. 2017. "Group Creativity in Team and Organizational Innovation." *The Oxford Handbook of Group Creativity and Innovation*, no. July 2018: 1–47. https://www.researchgate.net/publication/318877760_Group_creativity_in_team_and_organizational_innovation.

Stutterheim, Kerstin. 2016. *Modern Film Dramaturgy*. Vol. 15. PETER LANG.

Supiarza, Hery, and Irwan Sarbeni. 2021. "Teaching and Learning Music in Digital Era : Creating Keroncong Music for Gen Z Students Through Interpreting Poetry." *Harmonia: Journal of Arts Research and Education* 21 (1): 123–39.

Suratni, Wy, Ni. Susanthi Lia Nyoman. 2017. "Pengajaran Dramaturgi Perfilman Yang Efektif." *Prabangkara* 21 (1): 38–49.

Thorkelsdóttir, Rannveig Björk. 2016. *Understanding Drama Teaching in Compulsory Education in Iceland: A Micro-Ethnographic Study of the Practices of Two Drama Teachers. Online Submission*. https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eric&AN=ED575964&lang=es&site=ehost-live&custid=s6088100.

Watson, Ian. 2006. *Science and the Stanislavsky Tradition of Acting (Review). Modern Drama*. Vol. 49. https://doi.org/10.1353/mdr.2007.0014.

Yulianto, Aris, A Fatchan, and I Komang Astina. 2017. "Penerapan Model Pembelajaran Project Based Learning Berbasis Lesson Study Untuk Meningkatkan Keaktifan Belajar Siswa." *Jurnal Pendidikan: Teori, Penelitian, Dan Pengembangan* 2 (3): 448–53.