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REQUIREMENTS ANALYSIS: DRAMA EDUCATION IN HIGH SCHOOL

Safinatul Hasanah Harahap¹, Dadang Sunendar², Sumiyadi³, Vismaia S. Damayanti⁴

Article History	Abstract
<p>Article Submission 20 July 2022</p> <p>Revised Submission 10 August 2022</p> <p>Article Accepted 11 September 2022</p>	<p>Drama education is a fascinating subject. However, the learning objectives of drama have not been met optimally, which has become a significant issue. As a result, the goal of this research was to assess the need for drama learning using drama teaching materials, drama learning models, and drama learning evaluations. This is a qualitative study that employs the descriptive analysis method. Data were collected by distributing questionnaires on drama learning problems and questionnaires on drama learning needs to students enrolled in Indonesian language and literature education programmes at three universities in North Sumatra. The study's findings included students who did not understand drama theories, drama learning that was more theoretical than practical, students who were not confident, drama learning that took a long time, students who had difficulty concentrating while playing drama, and limited learning media. The price is quite high, and the learning method is not yet effective. According to the findings of this study's analysis of drama learning needs, students require complete, practical, interesting, new, and a lot of drama material, both theoretical and drama practice material. Second, students require a learning model that can improve understanding of drama concepts through drama learning goals; students also require a learning model that can foster imagination, creativity, and logic; and students require learning that does not require a lot of conceptual</p>

¹ Department of Indonesian Language Education, Universitas Pendidikan Indonesia, Indonesia, finahrp@gmail.com

² Department of Indonesian Language Education, Universitas Pendidikan Indonesia, Indonesia, dsunendarr@gmail.com

³ Department of Indonesian Language Education, Universitas Pendidikan Indonesia, Indonesia, ssumiyadi54@gmail.com

⁴ Department of Indonesian Language Education, Universitas Pendidikan Indonesia, Indonesia, vsdamayanti84@gmail.com

	<p>understanding but instead directly practise playing. Drama in groups, technical training to increase confidence and concentration in playing drama, direction or guidance from lecturers in drama learning and drama learning models that can maximize the limited time to understand drama theory and practice playing drama so that learning objectives drama can be met Third, the needs of students necessitate a collaborative evaluation of learning, as well as a tool for measuring the ability to play drama to achieve the goals of learning drama for all students.</p> <p>Keywords: Needs Analysis, Drama Learning, Higher Education.</p>
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Introduction

Drama is a miniature of a community's social life, views, and culture that is staged at a specific location and time. Drama has life values and is rich in meaning. Drama is a fascinating subject that is taught from elementary school to university, particularly in the Indonesian Language Education Study Program.

Drama learning is appealing to students because it involves not only learning theory but also putting it into practice through performances. According to Setiaji (2014), students, in this case, students, can be trained to hone their expressive skills, sensitivity, and abilities in dealing with and overcoming problems through drama learning. However, this learning has its own set of challenges in terms of meeting learning objectives. The goal of studying drama in higher education at the Indonesian Language and Literature Education Study Program is not only to understand drama theory, meaning, and value but also to play characters and perform dramas. However, this goal has not been met optimally, which has become a significant issue in learning and playing drama.

The problem of learning and playing drama, which is related to several factors, has been studied, but no solution has been found. To find the best solution to these problems, an analysis of drama learning needs is required. The study was conducted on students from the Indonesian language education study program in this case.

Needs analysis is the process of gathering information to create something that will meet the needs of a group of students (Songhori, 2008). Needs are classified into two types: objective needs and subjective needs. Objective needs are associated with factual information about students, whereas subjective needs are associated with cognitive and affective learning needs (Brindley, 1989). Needs analysis can be done in terms of teaching, history, theoretical foundation, approach, and so on. (West, 1994).

A new study in the field of language teaching needs analysis (Alfianika, 2019). Needs analysis research has included, among other things, an examination of learning requirements. Higher order thinking skills analysis (Heong et al., 2012), learning needs analysis of argumentative writing (Bipinchandra et al., 2014), analysis of Turkish students' language needs (Adiyaman, angal, & Yazc, 2018), analysis of risk literacy education learning needs (Bipinchandra et al., 2014), analysis of risk literacy education learning needs (Bipinchandra et al., 2014), analysis (Sata & Nara, 2017). However, unlike previous studies, this one focuses on analyzing the needs of drama learning. Needs analysis can be done from a teaching standpoint in terms of teaching materials, teaching models, and evaluations used. A needs analysis was performed in this study based on drama teaching materials, drama teaching models, and drama teaching evaluations.

Method

This is a qualitative study that employs the descriptive analysis method. This method is used in drama learning to describe and analyze data related to student learning needs. The qualitative research method involves analyzing data describing text to interpret meaning (Creswell, 2012).

In the Indonesian language and literature education study program, the research instrument is a drama learning problem questionnaire and a drama learning questionnaire. Students of Indonesian language and literature education who have studied drama are given the instrument. The questionnaire instrument was distributed online via the Google Form application to collect data. The sample for this study consisted of 45 students from three groups of the Indonesian Language Education Study Program at various universities, namely Medan State University, Prima Indonesia University, and North Sumatra State Islamic University. The focus of this study is on drama learning problems in both theory and practice, as well as an analysis of drama learning needs to be based on drama teaching materials, drama teaching models, and drama teaching evaluations.

The purpose of the descriptive data analysis was to determine the needs of students learning drama. Descriptive data derived from qualitative data are analyzed. The following is an example of descriptive qualitative data analysis. (1) Document all data in accordance with the research objectives. (2) The data is also classified based on the research objectives. (3) After the data has been classified, data analysis is performed, and conclusions are drawn based on the data analysis. Miles, Huberman, and Saldaa (2014) performed descriptive analysis by recording data, presenting data, drawing conclusions, and verifying.

Results

The findings of this study pertain to the drama learning requirements of higher education students studying the Indonesian language and literature. Data from the questionnaire instrument was used to conduct a needs analysis. Students of Indonesian language and literature education who had studied drama were given the research instrument.

Several problems in drama learning were discovered based on the distribution of drama learning problem questionnaires to three groups of Indonesian Language Education Study Program students at three different universities, namely Medan State University, North Sumatra State Islamic University, and Prima Indonesia University. The first problem was that students did not understand drama theories. This happens because students lack literacy and interest in learning drama. Furthermore, lecturers have not provided engaging learning resources that can boost motivation to learn drama. According to the collected data, the student's learning resources include the Language and Literature Teaching Studio book written by the subject lecturer, the diktat/module written by the lecturer and mostly sourced from the internet, the book Basic Drama Techniques, and the Sendratasik journal.

Second, drama education is theoretical rather than practical. Lecturers frequently provide drama theory without accompanying examples or direct practice by lecturers or drama practitioners, making it difficult for students to explore the characters played. Furthermore, not all students in the drama group participate in acting out drama characters. As a result, students do not have the same level of competence when performing drama.

Third, students lack self-assurance. Students must have the confidence to explore the characters and make them more lively and challenging. However, lecturers do not teach self-confidence in drama classes.

Fourth, students have difficulty concentrating while performing drama. As a result, students struggle to understand the roles and personalities of the characters in drama performances. Furthermore, students' difficulties memorizing drama scripts are related to their difficulty concentrating.

Fifth, learning drama takes a long time. Because drama learning differs from other literary studies in that it consists of two parts, namely theory and practice, learning methods that can accommodate both parts in a limited time are required.

The sixth point is about the limitations of learning media. Students struggle to develop creativity in playing dramas because lecturers do not provide references to drama theory and drama performances. The media can take the form of video examples of various genres of drama performances, information about the most recent drama performances, and so on.

Seventh, the price is quite high. Because drama education is divided into two parts, theory and practice, it necessitates additional expenses. These costs include expenses incurred during drama rehearsals with the group as well as expenses incurred during drama performances, such as make-up, costumes, property, and accessories.

Eighth, the method of instruction is not yet effective. Lecturers' use of drama learning methods is often monotonous. Furthermore, lecturers have not been as effective in guiding students in drama. Lecturers typically allow students to practice independently in groups. This makes it difficult to achieve learning objectives, one of which is that each student's competence in playing drama is uneven.

Based on the results of the questionnaire, additional needs analysis and research regarding drama learning are required. A questionnaire is distributed to several drama students to conduct a need analysis. The following findings are based on the data analysis of the needs questionnaire that was completed.

Table 1 Questionnaire Analysis in Drama Learning

No.	Statement	Average value	Qualification
1.	I learned to act in a certain drama.	82,2	Always
2	I'm having a hard time deciding what stage decorations to use when playing a drama	82,2	Always
3	I have a hard time determining the story conflict in the drama.	68,8	Often
4	I'm having a hard time determining the characters, roles, and timing of the drama	66,7	Often
5	I find it difficult to determine the appropriate use of dialogue (volume, articulation, intonation, and rhythm) to improve my character.	80	Always
6	I have a hard time directing a drama.	80	Always
7	I'm having trouble finding references in drama learning	66,7	Often
8	I have a hard time determining the concept of stage arrangement (the suitability of stage decorations and composition of stage decorations) in playing a drama to improve my character.	82,2	Always
9	I have difficulty determining the concept of make-up (the suitability of make-up and the suitability of make-up for other parts of the body) in playing dramas to improve my character.	71,1	Often

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10	I have difficulty determining the concept of costumes (suitability of body clothes, leg clothes, head clothes, and accessories) in playing dramas to improve my character.	75,5	Often
11	I find it difficult to make appropriate expressions and movements (facial expressions, gestures, movement, business) according to the character's character in the drama to improve the character's character.	71,1	Often
12	I have difficulty improvising in drama.	84,4	Always
13	I have difficulty doing blocking procedures when playing dramas.	84,4	Always
14	I have difficulty determining the sound system (the suitability of the sound with the atmosphere) used in the drama.	75,5	Often
15	I need teacher guidance in	97,8	Always
16	play a drama character.	97,8	Always
17	I need inspiration in	100	Always
18	develop drama characters.	97,8	Always
19	I need a discussion group to discuss the material and the cast of the drama.	97,8	Always
20	I need concentration when learning drama.	68,9	Often
21	I need confidence when playing dramas.	35,5	Sometimes
22	I think that finding ideas and ideas to improve the cast of drama characters is very easy.	66,7	Often
23	I think that playing drama is very easy.	86,7	Always
24	I am active during the learning process.	95,5	Always
25	I'm nervous when I speak in public	86,7	Always
26	I need the lecturer's guidance in playing drama	62,2	Sometimes
27	I need drama learning materials.	62,2	Sometimes
28	Lecturers use drama learning models.	62,2	Sometimes
29	The lecturer gives an evaluation of drama learning	91,1	Always
30	There are not many references used in learning drama.	88,9	Always

In this study, a needs analysis was carried out based on drama teaching materials, drama teaching models, and drama teaching evaluations. Based on the analysis of drama learning problems and the results of drama learning analysis questionnaires, it can be found that students' needs in drama learning are as follows:

Table 2 *Student Needs in Drama Learning*

No	Viewpoint	Drama Learning Needs
1	Learning Teaching Materials	<ul style="list-style-type: none"> a. Students need complete and up-to-date drama teaching materials. b. Students need interesting teaching materials. c. Students need a lot of references related to drama. d. Student learning media are varied.
2	Learning model	<ul style="list-style-type: none"> a. Students need a learning model that can improve their understanding of drama concepts according to drama learning objectives. b. Students need a learning model that can foster imagination, creativity, and logic in thinking to facilitate students in playing drama. c. Students need learning that does not have much understanding of the concept, but directly practice playing drama. d. Students need technical training to increase their confidence and concentration in playing dramas. e. Students need direction or guidance from lecturers in drama learning. f. Students need a drama learning model that can maximize the limited time to understand drama theory and practice playing drama
3	Learning Evaluation	<ul style="list-style-type: none"> a. Students need an evaluation of learning that is carried out together. b. b. Students need an evaluation tool that can measure their ability to play drama so that drama learning goals are achieved for all students.

Discussion and Conclusion

The following analysis of student needs in drama learning is based on the study's findings. First, students require complete and up-to-date drama teaching materials, which include not only a collection of basic theory but also practical materials such as dialogue, expression, and motion, stage mastery, costumes, make-up, stage setting, and sound system. Furthermore, students require engaging teaching materials relating to dialogue, expression and motion, stage mastery, costumes, make-up, stage setting, and sound. Teaching materials that can increase student interest in drama studies. Furthermore, students require references and learning media related to drama, such as drama videos, drama performances, and so on.

Second, from the standpoint of the learning model, students require a learning model that can improve their understanding of drama concepts such as exploring dialogue material, expression and motion, stage mastery, costumes, make-up, stage setting, and sound. Students also require a learning model that encourages imagination, creativity, and logical reasoning. (Sezen & Bülbül, 2011) The ability to think logically is the cognitive ability that has the greatest influence on student success. Furthermore, students require learning that involves not only conceptual understanding but also group drama practice. It can also help people work better together in groups. According to Russell-Bowie, D, (2013), students will be happy to learn drama if they are part of a confident team. Thus, in addition to learning drama, students need technical training to increase their confidence and concentration when performing drama. Concentration, according to

Stanislavsky, is mental concentration, which is an important exercise in acting or drama (Nuryanto, 2014). The next most important aspect of drama learning is that students require direction or guidance from the lecturer, the teacher's role or that lecturer is critical in supporting the entire teaching and learning process (Forsström, 2019). This is because students are always given theory but lack practice, as well as direction and guidance from lecturers or practitioners who are competent in the field of drama. Teacher participation in learning improves the effectiveness of learning activities (Cviko, McKenney, & Voogt, 2014). Finally, students require a drama learning model that can maximize the limited time available to understand drama theory and practice playing drama to achieve drama learning objectives. Drama learning focuses more on the processes that engage students in exploring and creating drama than the final product. Students and lecturers collaborate in and out of roles in an imaginary world to create, develop, and explore fictional roles, themes, problems, and situations (Russel-Bowie, D, 2013). Thus, drama learning prioritizes an effective learning process, which influences the learning outcome.

Third, as seen from the evaluation of learning, student needs are related to the evaluation of drama learning; that is, students require an evaluation of learning that is carried out collaboratively. Furthermore, students require an evaluation tool that can assess their ability to play drama to achieve drama learning objectives for all students. Because evaluation can provide information about learning progress, it has a significant impact on learning outcomes (Watkins, Dahlin, & Ekholm, 2005). Learning success is determined not only by the type of evaluation provided, but also by the quality of the evaluation itself (Gerritsen-van Leeuwenkamp, Joosten-ten Brinke, & Kester, 2017).

Based on the discussion above, the research concludes that students have needs in learning drama, specifically a need for complete, practical, interesting, new, and a large amount of drama material, both theoretical and practical. Second, in terms of the learning model, students are more interested in the direct practice method of playing drama than in a thorough understanding of theoretical concepts. Students will also require a drama learning model that prioritises the practical process while providing maximum guidance from lecturers, which will have an impact on the final results of the learning objectives. Third, from the standpoint of evaluation, students require more collaborative learning evaluations as well as evaluation tools that can measure the ability to play drama to achieve drama learning goals for all students.

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