
THE EFFECTIVENESS OF USING AUDIOVISUAL MEDIA IN LEARNING TO WRITE INDONESIAN DRAMA SCRIPT

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Abstract:

This research aims to prove the effectiveness of using audiovisual media in learning to write drama scripts for students. The population in this research were students of class XII Social Science which collected 90 people from three classes. The sample was determined by purposive sampling technique in order to obtain 2 classes as the experimental and control classes. The research design was a quasi-experimental. The instrument used is a drama writing test. The collected data were analyzed using descriptive analysis and inferential analysis in the form of independent t-test. The results showed that the group using audiovisual media obtained better results than audio media. The results of the study were evidenced by a t-test which showed that audiovisual media was effectively used in learning to write drama scripts. The implication of this research is that teachers can improve students' ability to write Indonesian drama scripts using audiovisual media.

Abstrak:

Penelitian ini bertujuan untuk membuktikan keefektifan penggunaan media audiovisual dalam pembelajaran menulis naskah drama siswa. Populasi dalam penelitian ini adalah siswa kelas XII IPS yang berjumlah 90 orang dari tiga kelas. Sampel ditentukan dengan teknik *purposive sampling* sehingga diperoleh 2 kelas sebagai kelas eksperimen dan kelas kontrol. Desain penelitian adalah eksperimen semu. Instrumen yang digunakan adalah tes menulis drama. Data yang terkumpul dianalisis menggunakan analisis deskriptif dan analisis inferensial berupa *independent t-test*. Hasil penelitian menunjukkan bahwa kelompok yang menggunakan media audiovisual memperoleh hasil yang lebih baik dibandingkan media audio. Hasil penelitian tersebut dibuktikan dengan uji-t yang menunjukkan bahwa media audiovisual efektif digunakan dalam pembelajaran menulis naskah drama. Implikasi penelitian ini adalah guru dapat meningkatkan kemampuan siswa menulis naskah drama bahasa Indonesia dengan menggunakan media audiovisual.

Keywords:

Audiovisual, Media, Drama Script

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INTRODUCTION

Drama is a powerful teaching tool for students because it can provide direct experience and perception (Idogho, 2018). Students have different abilities in writing drama scripts that are influenced by their motivation. In motivating students, the teacher

plays an important role, for example in the selection of learning media. Teaching must be adjusted to the needs of students and the curriculum by giving more communicative assignments (Wiyaka, Lestari, & Susanto, 2017; Zhang & Liu, 2014).

Writing drama is one of the competency standards for Indonesian language subjects for the writing sub-aspect for class XII which is carried out by taking into account the rules of drama writing and originality of ideas. Learning in these competency standards needs to pay attention to ways that students easily understand drama writing material. However, this has not been fully achieved in the XII social science class at Senior High School 3 Makassar, which is still low due to various things, including the methods applied by teachers, which are still conventional. It is proven that out of 30 students, there are still around 40% (12 students) who have not been able to reach the minimum completeness criteria (KKM) set at the school, which is 75. In addition, the causes that are quite influential are student's interest and the application of the models and media used.

Drama education can be a transformative vehicle for creative and innovative thinking because of its unique classroom environment and uniquely realized nature. Mreiwed, Carter, and Shabtay (2017) conducted a study on drama education that specifically encourages consideration of inclusion, collaboration, and empowerment in education. McCabe (2017) used drama as a methodology for the effects of involvement in sociodrama games. Focused on drama in the curriculum, space, and timeframe of language and movement in communication modes, considering historical lessons and drama in education that reflect the challenges of current school drama. Christopher Fry's drama deals with religion, especially the flow of Protestant theology (Church of England) and the importance of the text as a source (Brewer, 2017). Drama is related to black mimicry in rural America that depicts cultures represented through individuals (Mansbridge, 2018). The drama that elevates folklore into modern drama (Diamond, 2015). Agricultural development is packaged in the form of radio drama (Yusof, 2012).

The drama has a link between the script and the show (Rahayu, Priyatna, & Pauji, 2016) in which there are performers, acting, and dialogue. The drama process is a term used to describe a particular style of educational improvisation drama (Freebody, 2013), as well as to help restore the totality of the situation by reversing the learning process, starting with meaning and moving towards language forms (Refa, 2017). Students actively involved in drama practice seem to help them learn and maybe get the language that appears in the drama (Rew & Moon, 2013). During the drama assessment, students have a unique relationship with the audience. Students not only achieve pleasant results for assessment but also impress the audience with a strong performance. The concept of authentic assessment has been found in the task of evaluating drama performance (Jacobs, 2016). The drama depicts social life as told through the show (Anzar, Anshari, & Muhammad, 2018). Drama for Schools (DFS) is an applied theater professional development program in partnership with schools interested in changing the culture of learning in the classroom (Dawson, Cawthon, & Baker, 2011). All participants (including teachers) take on different roles and are involved in story-making, experiencing dramatic

contexts for educational purposes (Piazzoli, 2012). "Drama" is a general term for the show. Actors disguised as actions and utterances of fictional or historical characters (or non-human entities) for audience entertainment on stage (Hermaniar, 2014). Drama contributes to creating life in the classroom by discussing pedagogical implications (Cremin, Flewitt, Swann, Faulkner, & Kucirkova, 2018). A drama was revealed as a series of episodes. Each episode begins with setting the scene and moving through interactions to the climax, resolution, and dénouement (Evans, 2018). Drama for educators more generally builds professional identity (Kempe, 2009). Many drama teacher candidates are very motivating. The personal construction process of drama as a subject changes during the period of teacher education, and the main key is student-teacher developing knowledge of drama pedagogy (Pitfield, 2012). Drama is the expression of the body, words, gestures, and writing. Drama helps develop self-perception and creative thinking abilities (Bayraktar & Okvuran, 2012). The ability to perform skilled movements with general movements leads to motor movements (Horovitz, Gallea, Najee-ullah, & Hallett, 2013). Contemporary drama illustrates that emotions can function as constructs of meaning for individuals or collectives (Brusberg-Kiermeier, McKenzie, & Schabler, 2019).

Some studies have been conducted related to writing drama script. Writing involves cognitive, affective, social, and psychomotor aspects. Through sociodrama, students are guided to make their own drama scripts. Conflict and the development of actions are shown through social conflict in drama. Characters can be discussed and formulated by students. The length and short length of the drama script can be adjusted according to the available time allocation. Writing drama scripts and reviewing after doing drama (Widyahening, 2013). Drama provides opportunities for students to use language meaningfully and appropriately (Refa, 2017). The writing of a drama script is related to performance (Dobson & Stephenson, 2020; Fryer, 2015; Hudi, 2014; Jacobs, 2016; Mohzana, 2017).

There are eight steps to writing a drama script. Those steps are: 1) exploring ideas, 2) doing research, 3) determining the conflict of stories, 4) making a synopsis, 5) determining the characters, 6) determining the plot, 7) determining the story setting, and 8) composing the story (Suryani & Rasdawti, 2018). The structure of drama discourse has two levels of discourse: the writer-audience/reader level and characters (Jaafar, 2016). Media for learning to speak and by seeing messages from the target language in Videocast, teachers have many creative choices when planning interactive speaking activities with the students (Pradana, 2016).

The following studies show the findings on audiovisual media, Arsyad (2007) proposed that learning through the use of the double-sight and hearing senses would benefit students. Students will learn more if the subject matter is presented only with visual stimuli or only with auditory stimuli. Experts have the same opinion about it. There is a very prominent difference between the acquisition of learning outcomes through the sense of sight and the sense of hearing. About 90% of a person's learning outcomes are obtained through the sense of sight, and only about 5% are obtained through the sense of hearing and 5% by other senses (Achsin, 1986). Meanwhile, Dale (1969) estimated that

the acquisition of learning outcomes through the sense of sight is around 75%, through the sense of hearing about 13%, and through other senses about 12%. This type of media has a better ability as a teaching medium that will be used by teachers because it is able to display audio and visual elements simultaneously.

Video is one of the most popular multimedia tools in language classes because it not only helps display content and deepen understanding, but also improves lexical learning and grammar (Wang, 2012). The useful video facilitates student learning by the teacher. Multimedia visual sources integrate a series of images that are processed electronically into a digital format and displayed on the screen with moving images. Giving negative feedback seems to encourage media use that is not related to student lectures (Gehlen-Baum & Weinberger, 2014).

According to the results of the study by Bozavli (2017), students are more successful in learning efficiency and retention through audiovisual methods than through conventional methods. Simultaneous actions of various sense organs and high motivation during the learning process are considered the main reasons for such success. Audio-visual aspects try to provide sound presentations and images simultaneously to students to facilitate understanding of messages (Bozavli, 2017). The use of the first video is in response to the participants' desires and enthusiasm for recording the aural and visual aspects of speech, movement, and setting. The video acts as a site to explore the meaning and anchor of our dialogue with users, settings, and perspectives. Video content and participant interactions during recording can be "bold," describing discursive and realizing interactions. To enrich our dialogue, we record participants' interpretations in various activities involving video and other media (Bidwell, Winschiers-Theophilus, Koch-Kapuire, & Chivuno-Kuria, 2011). The use of media is highly recommended in developing learning.

RESEARCH METHOD

A quantitative research method (Somers, 1996) was applied in this study. Audiovisual learning media is an independent variable and the ability to write drama texts is a dependent variable. The design of this study is quasi-experimental research. This research design involved two groups, namely the control group and the experimental group, and was named the Posttest-only Control Group design. The population of this study was all students of class XII Social Sciences at Senior High School 3 Makassar, a total of 90 people, consisting of three classes. The sampling technique used is a purposive sampling technique. Data collection techniques are in the form of a test instrument for writing drama. The instrument, before being circulated, was tested for validity and reliability. The data analysis technique is an analysis with descriptive statistics and inferential analysis that is independent t-test.

RESULTS AND DISCUSSION

Descriptive Statistics Analysis

The results of data analysis class XII, social science group 1, with a total of 30 students, illustrate that none of the students scored 100 as the maximum value. The highest score was only obtained by one student, who scored 75, and the lowest value was achieved by one student, who scored 33. The descriptive statistical value of the control class data is summarized in the following table 1.

Table 1. Summary of Control Class Descriptive Statistics

Control Class (N= 30)	Score
Mean	58.51
Range	25
Minimum	49
Maximum	60

Based on table 1, it can be concluded that the grades that can be achieved by the control class students in writing drama scripts are in the range of grades 49 to 60, and the average value is only 58.5161, or 59. Furthermore, the value is confirmed in the minimum 75 completeness criteria that have been set. It is possible to conclude that the level of minimum criteria for the value of control class students in writing drama scripts is insufficient because the majority of students continue to fall below the predetermined KKM scores. Only 11 (36.66%) students successfully passed. Even then, only in the medium category, while 19 students (63.33%) had not yet reached the KKM.

The results of data analysis class XII social science 2 with a total of 30 students gave an illustration that none of the students got a score of 100 as the maximum value. The highest score was only obtained by six students, namely 96, and the lowest score was obtained by one student, namely 77.

The results of classifying the writing value of drama texts of experimental class students showed that there were no students in the low and very low categories. Students are in the very high category, obtained by eleven people (36.66%), the high category is obtained by eighteen (60%), and the medium category is obtained by one person (3.33%). So, student learning outcomes in the experimental class are in the high category. The descriptive statistics of the experimental class are summarized in table 2 below.

Table 2. Summary of Control Class Descriptive Statistics

Experiment Class (N= 31)	Score
Mean	89.22
Range	36
Minimum	85
Maximum	96

According to table 2, it can be concluded that the scores achieved by the experimental class students in writing drama scripts range from 85 to 96, with a mean

score of 89 for the Minimum completeness criteria. Furthermore, the value is confirmed to meet the minimum completeness criteria that have been set at 75. The frequency distribution and percentage of completeness criteria minimum grade of experimental class students concluded that the minimum level of completeness criteria of students in the experimental class in writing a drama script was adequate because most of the students' scores were greater than the predetermined KKM value. 29 students who graduated (96.66%) out of 30 students, while only 1 student had not yet reached KKM (3.33%).

Inferential Statistics Analysis

The inferential statistical analysis aims to determine differences in the effectiveness of the use of audio and audiovisual media in learning to write drama scripts. Hypothesis testing used an independent t-test analysis technique. The rule used is that if $t_{\text{arithmetic}} > t_{\text{table}}$, then the alternative hypothesis (H1) is accepted and the null hypothesis (H0) is rejected. If $t_{\text{arithmetic}} < t_{\text{table}}$, then null hypotheses (H0) is accepted and the alternative hypothesis (H1) is rejected. The values that are used as calculations in the independent t-test are the final grades of students after a post-test in the experimental and control classes. The results of the independent t-test analysis can be seen in table 3 below.

Table 3. Results of Statistical Analysis of Inferential Independent Sample t-Test

	F	T	Sig.
Post test score	2.00	3.50	0.0001

The results of inferential statistical analysis show that $t_{\text{count}} = 3.500$, while $t_{\text{table}} = 1.667$, was obtained from the list of predetermined t_{table} . By following the hypothesis test rules for the value of $t_{\text{arithmetic}} = 3.500 > t_{\text{table}} = 1.667$, the alternative hypothesis is significantly accepted and the null hypothesis (H0) is rejected. Thus, it can be concluded that there are significant differences between classes using audio media and audiovisual media. So, audiovisual media is effectively applied in learning to write drama scripts in class XII, social science group 2 of Senior High School 3 Makassar.

The results of the data analysis of the value of control class students showed that student learning outcomes were categorized as low, with the average value obtained by the control class was 59 and the percentage of completeness was 36.66%. This shows that the writing skills of the control class students have not been completed. This data shows that the use of audio has not been meaningful for learning to write drama scripts. The findings show that the learning to write drama texts for control class students tends to be low. This is because there is no positive response in the learning process. In addition, students pay less attention to dialogue markers even though they speak, especially in the form of dialogue drama, and the marker plays an important role in staging drama (Juanda & Azis, 2018a).

The phenomenon experienced by students in the control class has an impact on evaluating learning outcomes. The ability of students to write drama texts, namely only 11 people (36.66%) who scored 7.5 and above, was also assessed. Based on the

acquisition of scores and the value of aspects of writing drama scripts in the conversation class, it can be concluded that of the thirteen aspects of assessment, students have the most difficulty achieving maximum scores on aspects of behavior or side text, then the narrative aspect. This is because students find it rather difficult to make narration in drama dialogues. Narrative writing can be sourced from students' autobiographies (Heinze, 2014) or cultural phenomena that exist in students' environments. Writing drama scripts requires analytical writing and reviewing after boarding can be maximized in writing drama scripts (McMillan, 2014; Widyahening, 2013).

Then, in getting a background score and diction, the students find it difficult to determine what settings are raised in certain dialogues, so that the choice of diction is ignored. Drama provides opportunities for students to use language appropriately (Refa, 2017). Language skills can be aided by contemporary drama (Heinze, 2014; Hermaniar, 2014) and smooth writing (Peng, Wang, & Lu, 2018). Furthermore, the aspects that get a low score are characterizations, mandates, dialogues, mechanics, sentences, plots, and themes and conflicts. Students have not maximally created conflicts in drama texts. Good drama can be achieved if it has conflict. Abbas, Jawad, and Muhi (2018) required conflicting drama texts as the content of the story. The purpose of writing dramatic texts is to create and develop conflict (Suryani & Rasdawi, 2018; Wahono, Rustono, Nuryatin, & Mulyani, 2018).

The results of the data analysis of the experimental class students' scores showed that the students' learning outcomes were categorized as high, with the mean score obtained by the experimental class being 89 and the percentage of completeness 97%. This shows that the writing skills of the experimental class drama scripts have been completed. Based on the scores obtained and the value aspects of writing the play script in experimental class, it can be concluded that out of thirteen aspects of assessment, most students have been able to obtain high scores on each aspect of the assessment. The aspect with the lowest score is the mechanical aspect. This is because students are not accustomed to and are not trained to use the Indonesian language properly and correctly. Then, a low score is the aspect of characterization, narration, rules, diction, setting, plot, conflict, sentence, dialogue, message, and theme. Drama emphasizes dialogue (Hidayahtulloh & Saksono, 2017).

This data shows that in-class students use audiovisual media effectively. Unlike the phenomena occur in learning to write drama scripts using audiovisual learning. Students' ability to write drama scripts is rated as 29 (87%). It appears that all students do not experience obstacles in writing drama texts. The teacher can facilitate students' asking questions, discussing, and solving problems. In addition, students also share their opinions, solve learning problems together, and they position the teacher as a resource if they cannot solve the problems. Especially in the choice of diction and language learning (Piazzoli, 2012). Students are more flexible in exploring the ideas they have and the motivation of students also increases. In addition, the ideas in the form of drama scripts related to their culture also increase (Dawson, Cawthon, & Baker, 2011; Diamond, 2015;

Gabbert, 2018; Reynolds, 2015). This learning process is effective in luring students to be active because the presentation of the material is more interesting.

Based on the description above, it can be concluded that the use of audiovisual media is effective in learning to write drama scripts. Writing is a fine motor skill (Freebody, 2013). Learning with video can increase students' writing ability (Devi, 2012). The National Curriculum for Drama impacts on government education policies and measures of school progress (Alaba & Tayo, 2014; Hennessy, 2016).

The experimental class shows that the average value obtained is 89. The percentage of completeness reached 97%. This proves that most of the test results of the experimental class students have reached the completeness criteria. All the results of students' writing drama scripts during the lesson are completed, even though some of the students are present in class. This is due to the enthusiasm of students in learning by using a conducive new atmosphere that they have never encountered before in learning and writing drama texts related to experience (Dobson & Stephenson, 2020). Even so, there is a small proportion of students in the experimental class who have anxiety about the presentation of texts that have been made (Djumingin, Weda, & Juanda, 2019).

When teachers use media that are familiar and positive with students, it means that two indicators of learning effectiveness are achieved. This happened in the experimental class because students are very familiar with technology. In this case, laptops and LCDs are easier and more interesting than paper or books. The use of this media will also ease the task of teachers who have to lecture and encourage students to explore their ideas because they will feel comfortable, refreshed and secure with new media in learning. Even so, group speech with other groups must pay attention to the cumulative factor (Juanda & Azis, 2018b).

According to the results Bozavli (2017), student research is more efficient in terms of learning and retention through audiovisual methods than through conventional methods. Simultaneous actions of various sensory organs and high motivation during the learning process are considered the main reasons for such success (Bozavli, 2017). The use of audiovisual media certainly has weaknesses in learning. Teachers who are not familiar with this media will surely assume that these media are not effectively applied. Drama is a powerful teaching tool for students because it can provide direct experience and perception (Idogho, 2018). Teaching must be adapted to student needs and the curriculum (Wiyaka, Lestari, & Susanto, 2017; Zhang & Liu, 2014). However, the results of the research and the discussion of the results of this study are sufficient to prove both quantitatively and descriptively that audiovisual media is effective in learning to write drama script texts for students of class XII social science group 2 at Senior High School 3 Makassar as access to quality drama education (Prentki & Stinson, 2016). Writing is also a motor skill (Horovitz, Gallea, Najee-ullah, & Hallett, 2013). Therefore, learning to write drama scripts uses audiovisual media to make it easier for teachers and students during the learning process. The use of media is highly recommended in developing learning (Hakim, 2018).

CONCLUSION

The drama script writing skills of control class students who use audio media are in the range of grades 49 to 60, and the mean score is only 59. The number of students who meet the completeness criteria is only 11 people (36.66%), and those who do not complete are 19 people (63.33%). Therefore, the use of audio media is not effective in learning to write drama scripts. The writing skills of experimental class drama scripts that use audiovisual media are in the complete category in the range of grades between 85 to 96, with the mean score of 89. The number of students who meet the completeness criteria is 29 (96.66%), and the incomplete is 1 person (33.33%). So, the use of audiovisual is effective in learning to write drama scripts. The use of audiovisual media is effectively applied in learning to write drama scripts. This is also strengthened by proving the results of inferential statistical analysis. The follow-up to the future of this study can be extended to foreign learning classes in Indonesia.

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