

The Use of Dramatic Monologue *Kidung Sri Bedhaya* by Trisno Santosa as an Alternative Teaching Material in the SMA Learning Curriculum 2013

Hartikaningsih, Andayani, Prasetyo Adi W.W.

Graduate Program, Universitas Sebelas Maret
ningsihhartika@yahoo.com

ABSTRACT

In accordance with the syllabus contained in the 2013 curriculum, performance arts learning is given in the second semester of XI grade. Through the performance of the performing arts, students will gradually form into a good person. Performing arts are given to students in drama form. Drama is an interesting object of study, since its presentation not only stops until the stage of disclosure of events to be enjoyed artistically imaginatively by its readers, but must be passed on to the possibility of being exhibited in a concrete action and concrete behavior that can be witnessed. The art of drama performances in Javanese language subjects used as teaching material is usually in the form of dialogue. However, the use of drama in the form of monologues can also be used as an alternative choice of teaching materials in the class. Monologue becomes an interesting conversation in the world of education. The monologue not only deals with intrinsic and extrinsic elements, but also discusses the educational values contained in the monologue. The value of education in the monologue can be used as learning in life. Learning has a role as a form of attitude, personality and habits in accordance with the norms that exist in a community life. As the drama performance of Trisno Santosa *Kidung Sri Bedhaya* can be used as teaching material in Javanese language lesson.

Key Words: drama, monologue, education, curriculum 2013, java language.

BACKGROUND

A literary work can also be a fictional work. Nevertheless, the literature born of human desire to express itself remains interested in the real-world or realistic place of life in the imaginary world imagined as the real world (Hardjana 1991: 10). Literary work is born from the expression of the soul of an author of what he experienced. Yudiono (2000: 3) argues that literary works are created by the author to be enjoyed, understood, and used by many people. Meanwhile, according to Budianta (2006: 19) the purpose of the creation of literary works is between entertaining by creating beauty, giving meaning to life (anger, misery, or joy) or can provide release to the world of imagination.

In essence, appreciation of the drama is more complicated and requires carefulness and thoroughness compared with other literary works, so most researchers are reluctant to use drama script as the object of research. The learning of performing arts in the syllabus contained in the 2013 curriculum, given in the second semester of XI 2. Usually, teachers provide teaching materials in the form of kethoprak, or Javanese drama with packs of dialogue. It is rare to find the use of teaching materials of performing arts in the form of monologues.

FORMULATION OF THE PROBLEM

Based on the background of the problem, the main problem in this study focused on the disclosure of the ruling hegemony of women in the show *Kidung Sri Bedhaya* by Trisno Santosa and its relevance to high school level teaching materials. Related to this matter, problem formulation in this research is as follows:

1. What is Trisno Santosa's *Kidung Sri Bedhaya*?
2. Can a monologue be used as an alternative teaching material?
3. Is *Kidung Sri Bedhaya* by Trisno Santosa can be categorized into good high school teaching materials?

DATA AND DATA SOURCES

This research is a qualitative descriptive research with literature study and not tied to the place of study. Data used in this research include primary data and secondary data. The first primary data is the transcription of *Kidung Sri Bedhaya* show which contains the intrinsic elements of literary works covering themes, mandates, characterizations, plots, backgrounds, corners, mandates, conversations, and aspects of feminism. The second primary data is interview text with Trisno Santosa as author.

While the secondary data in this study there are also two. The first secondary data is the result of similar research that has been done by some students majoring in Language Education and Literature of Java, books and references related to the research topic, and data obtained from the internet that can provide relevant infoemasi with the subject in this study. The second secondary data is the result of an interview with a Javanese teacher at a high school level school.

There are two types of data sources, namely primary and secondary data sources. The first primary source of data in this study was a transcript of the video show *Kidung Sri Bedhaya*. While the second primary data source is Trisno Santosa as the author. Sources of secondary data in this study are two. The first source of secondary data is books, articles, journals, theses, dissertations related to the object of research, namely drama, hegemony and feminism. The second secondary data source is a two-level high school teacher, Septi Puwanita, S.Pd., M. Hum. as a teacher of Javanese Language SMA N 1 Karanganom and Niken Faridayanti, S.S. as a teacher of Javanese Language SMA N 1 Polanharjo.

DISCUSSION

***Kidung Sri Bedhaya* Karya Trisno Santosa**

Kidung Sri Bedhaya is a Javanese monologue show performed in Javanese Monologue race in Yogyakarta in 2013. The show won the best championship at that time. *Kidung Sri Bedhaya* is about a woman whose life has many sad stories. Central figure in the story is named Sri Ngabekti, who then familiarly called Sri Bedhaya. The name of bedhaya behind his first name is due to his expertise in bringing and teaching Bedhaya dance in Keraton complex.

Sri Ngabekti, the main character in this story, became a victim of the power of a ruling monarch at that time. Sri Ngabekti was framed in a state that inevitably he must obey

the King's wish to serve his lust. After it all happened, Sri Ngabekti preached to Sinuwun, that he had conceived Sinuwun's child. Not the responsibility, but the wrath he got. Sinuwun told Sri Ngabekti to abort his womb, on the grounds that Sinuwun did not want to have a child from a lowly servant. Trisno Santosa is one of the most famous authors of the drama in Surakarta. In addition to profession as a lecturer at Institut Seni Indonesia Surakarta Prodi Theater and Karawitan, he is also a practitioner who is still active in the world of theater, be both an actor and a director. Society recognizes it through his works in the form of manuscripts ketoprak or in other forms. Until now, he is better known as this Pelok, still productive and active writing especially ketoprak script.

Monologue as an Alternative Material Material

Teaching materials are all forms of material used to assist teachers in carrying out teaching and learning activities. Teaching materials or teaching materials is something that contains a message that will be delivered in the process of teaching and learning. The teaching materials were then developed based on the learning objectives. The ideal literary material is an authentic material, meaning literary literature. Literary works can be poems, short stories novels, drama's written by writers or writers themselves by teachers (Ismawati, 2013: 35).

Good teaching materials should be designed and written according to the instructional rules. This is necessary because teaching materials will be used by educators to assist their work in teaching and learning (Widodo, 2008: 40). Meanwhile, according to Winkel (2009: 261) teaching materials is a tool used in learning to achieve instructional goals. Teaching materials are expected to generate student motivation.

Lestari (2013: 7) explains the function of the material for teachers is to direct all activities in the learning process as well as a substance of competence that will be taught to students. As for the students will be a guide in the learning process in which there are competencies that must be achieved. From teaching materials students will have an overview of the learning scenarios that will take place. In addition, teaching materials also serve as a means of evaluating the achievement of learning outcomes.

In the drama, the conversations that occur between two or more people are called dialogue. In dramas, the conversations between two or more people are called dialogue. If the conversation happens alone a character (talking alone) is called a monologue (Satoto, 2012: 59)

Ismawati (2013: 83) argues that drama is the story of human conflict in the form of dialogue projected on the stage using the form of conversation (dialogue, monologue, aside, soliloquy) and action or characterization in front of the audience (audience).

Monologue becomes an interesting conversation in the world of education. The monologue not only deals with intrinsic and extrinsic elements, but also discusses the educational values contained in the monologue. The value of education in the monologue can be used as learning in life. Learning has a role as a form of attitude, personality and habits in accordance with the norms that exist in a community life.

***Kidung Sri Bedhaya* as a Good Teaching Material**

In relation to appropriate teaching materials, Ismawati (2013: 35) mentions several things to consider in the selection of teaching materials for students, including: (1) the material must be specific, clear, accurate, current, (2) the material must reflect diversity and togetherness, cultural development, science and technology and the development of thinking intelligence, subtlety of feeling and social civility.

When viewed from the content of teaching materials, Prastowo (2013: 43) argued that when viewed from the understanding of teaching materials that are broadly the knowledge, skills, and attitudes that learners should learn in order to achieve the standard of competence and basic competencies that have been determined, then teaching materials contain content whose substance includes three kinds, that is knowledge, skill, and attitude. Knowledge includes facts, concepts, principles, and procedures. Skills are related to the ability to develop ideas, whereas the teaching materials are the kind of attitude with respect to the scientific attitude.

In terms of the criteria for the selection of good and quality learning materials, Sunendar & Iskandarwassid (2011: 171 - 172) argues that there are several things that can be addressed, among others: (1) relevant to competence standards and basic competencies; (2) teaching material is the content of learning and elaboration of SK and KD; (3) to motivate students to learn more; (4) related to previous teaching materials; (5) teaching materials are arranged systematically; (6) practical; (7) useful for learners, (8) according to the times; (9) can be obtained easily; (10) interest the learners.

Furthermore, Sarumpaet (2002: 138-139) describes several references in the election criteria of literary learning materials, among others: (1) Valid to achieve the purpose of literary teaching, (2) Mean and useful when viewed from the needs of learners (need for ethical instinct development (4) Being within the limits of legibility and intellectuality of learners, meaning that the material can be understood, responded and processed learners so that they do not feel the teachings literature is a heavy teaching, (5) In the form of reading must be a whole literary work, not a synopsis, because the work of synopsis is only a problem of life without the weight of aesthetic values that become the subject or essence of literary works.

From some of the above criteria, *Kidung Sri Bedhaya* can be categorized into good teaching materials. This is because *Kidung Sri Bedhaya* includes specific material, clear, accurate, up-to-date, reflecting the development of culture, the development of intelligence of thought, the subtlety of feeling and social civility. In addition, *Kidung Si Bedhaya* is relevant to competence standards and basic competencies; is the content of learning and elaboration of SK and KD, giving students motivation to learn more, related to previous teaching materials, arranged in a systematic, practical, provide benefits for learners, in accordance with the times, can be obtained easily, and attract participants educate.

CONCLUSION

The learning of performing arts in the syllabus contained in the 2013 curriculum, given in the second semester of XI 2. Usually, teachers provide teaching materials in the form of kethoprak, or Javanese drama with packs of dialogue. It is rare to find the use of teaching materials of performing arts in the form of monologues. Therefore, the authors

are interested to make the performing arts in the form of monologue as a teaching material in class XI high school level.

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BIODATA

Hartikaningsih, born in Semarang, July 01, 1991. Addressed at Butuh 005/003, Blanceran, Karangnom, Klaten. Education history SD N Beku 1, SD N Blanceran 1, SMP N 4 Karangnom, SMA N 1 Karangnom, Sastra Jawa UNS.