

**AN IMPROVEMENT ON LEARNING QUALITY OF TRADITIONAL  
SONGS THROUGH SOCIO-DRAMA METHOD TO THE STUDENTS OF  
GRADE VII OF RSBI 3 STATE JUNIOR HIGH SCHOOL 2 OF  
PURWOREJO**

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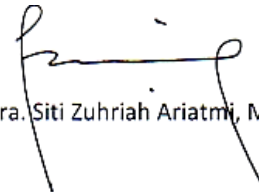
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**AN IMPROVEMENT ON LEARNING QUALITY OF TRADITIONAL SONGS THROUGH SOCIO-DRAMA METHOD TO THE STUDENTS OF GRADE VII OF RSBI 3 STATE JUNIOR HIGH SCHOOL 2 OF PURWOREJO**

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*Abstract*

*This study aims to know (1) the characteristics of traditional songs learning after being applied the socio-drama method on the Seventh Grade Students of State Junior High School 2 of Purworejo; (2) to know whether there is an increase of learning achievement in the traditional songs music after being applied the sociodramatic method on the Seventh Grade Students of State Junior High School 2 of Purworejo. The result of this study showed that (1) student learning condition that previously passive became more active. Students 'motivation to participate in learning activities has increased, it can be seen from the students' respons / attitudes toward instructional media, instructional model, and instructional material that showed a more serious attitude and enthusiasm. (2) Students learning achievement of Class VII RSBI 3 State Junior High School 2 of Purworejo increased with the application of socio-drama method. This was evident from the increase in student learning achievement before and after the given action. Before the given action, the average of student learning achievement was 73.06 with a percentage of learning mastery of 75%. After being given the action in the first cycle, it increased to an average of 81.25 with a 83.33% percentage of learning mastery. Similarly, in the second cycle also increased an average of 86.88 with a percentage reached 91.67%.*

*Keywords: music, song, local, socio-drama*

## **INTRODUCTION**

Education (in the formal sense) is an essential effort to change the behavior of learners to become more advanced and better in the affective, psychomotor, and cognitive scales. Arts education is an effort to change the behavior of students by using art media. In this sense, the thing needed to be considered seriously is that "the art given in school is not as an educational goal but as an educational tool" (Wagiman Joseph, 2003: 76).

Cultural art education is one of the subjects content of primary and secondary education programs, which refers to the Competency-Based Curriculum (CBC), and then refined again in the Education Unit Level Curriculum (SBC). In general, the purpose of cultural art education is to provide an aesthetic experience to students in the hope of making a significant provision for students to meet the challenges in their lives as individuals and human groups (Rahayuningtyas, 2009: 1).

Music education in schools especially in junior high school based on the Minister Regulation No. 22 of 2006 of the content standard states:

“Musical art education is the part of cultural art subject which has several objectives, among others, (1) to understand the concept and importance of art and culture, (2) to show appreciation attitude towards art and culture, (3) to show creativity through arts and culture, and (4) to display participation in arts and culture in the traditional, regional and global levels. ”

Development of Education Unit Level Curriculum of School based curriculum refers to national education standard which is to ensure the achievement of national education goals. Those standards consist of content standards, processes, graduate competency, educational staffs, facilities, management, financing and educational assessment.

Law of the Republic of Indonesia Number 20 of 2003 (Law 20/2003) of the national education system and the Indonesian Government Regulation No. 19 of 2005 (PP 19/2005) of National Education Standards mandated curriculum at SBC for elementary and secondary education organized by education units refers to Content Standard and Graduate Competence Standard and guided by the guidelines prepared by the National Education Standards Agency (BSNP). In addition, the preparation of the SBC must also follow other provisions relating to the curriculum in Law 20/2003 and Government Regulations No. 19/2005.

In Curriculum Education Unit of 2006, music is part of cultural art lesson. Schools should carry out cultural arts exist (e.g., music and art) in accordance

with the available teachers. Students are given the freedom to choose art that suits their interests in the Education Unit Level Curriculum. For cultural art lesson in the music area, the Education Unit Level Curriculum includes competency standards and basic competence that must be mastered by students.

The success of the Central Java Music learning is determined by a school environment which is safe, comfortable and orderly, optimism and high expectations of the entire school community, school health, and student-centered activities. It is a condition that is able to generate lust, passion and enthusiasm for learning. The conducive learning condition is the backbone and driving factors that can give a special attraction for the learning process, rather less pleasant learning climate will lead to burnout and boredom.

The role of the music teacher is to create a conducive musical condition, so that students can experience and understand a complete music creation. For that, the understanding of music teacher in interpreting the music education curriculum should be critical and creative in developing models of teaching music, of course, something that fosters students' understanding social and cultural values through the ethical and aesthetical of their art (Suprpto, 2011: 2).

The reality shows that there are a lot of arts especially music have not been able to answer the expectations as outlined above. Learning the art is still limited on common practice that focused on providing materials that are easy to do such as the students are assigned to sing a song without seeing how the correct technique in singing. If this case occurs, it is feared that music lessons are limited on the concept of entertainment. Implementation of music learning seems unremarkable.

One method that can be used in teaching music of traditional songs that can increase the students' interest is socio-drama method. This method is a method of teaching where students can dramatize behavior gestures or facial expressions of a person in social relationship between people (Naidra, 2010: 5).

The use of socio-drama method in music learning has been shown to be effective as mentioned by Suparno (2011: 1) where the implementation of socio-drama method in music learning can improve the quality of learning either seen from the aspect of students' activity or the aspect of students' learning outcome.

There are several previous researches about the socio-drama play such as a research of Cristie and Stone (2009) entitled "*Collaborative Literacy Activity In Print-Enriched Play Centers: Exploring The "Zone" In Same-Age And Multi-Age Groupings*", discussed about the socio-drama play in learning. The results showed that the socio-drama learning created a two-way learning interaction.

Research conducted by Deveries (2004) entitled "*The Extramusical Effects Of Music Lessons On Preschoolers*". The purpose of this study was to investigate the effects of extra-musical of music education programs in a preschool classroom for six weeks. The results showed that 1) the involvement in music activities allowed the children to release energy, 2) involvement in music-movement activities to develop motor skills of children, and 3) a variety of musical activities to increase students' socialization properties, 4) providing music activities opportunities for children to express themselves, 5) Music has a contribution in socio-drama play activities, and 6) music activities focus on improving the skills of the children.

Research conducted by Fein and the Stork (2005) entitled "*Sociodramatic Play: Social Class Effects in Integrated Preschool Classrooms*", discussed about students' activity in socio-drama play. The results showed that there were differences in the younger age students and language skills when doing drama or portray the characters in a drama. It could be argued that with the socio-drama method, teachers are easy to socio-drama to assess students' ability especially the indicated activities.

Research done by Howie (2010) entitled "*Using Sociodrama and Sociometry to Create Group Environments*", discussed about the implementation of sociodrama. Described in this study that socio-drama can be done to the big

and small classes. Research conducted by Mcloyd (2005) entitled "*Social Class Differences in Sociodramatic Play: A Critical Review*", discussed the socio-drama learning that helped all the children to do activities. The findings showed that the socio-drama play was able to overcome any differences of students either from poor families or not so that students can do activities optimally and highly motivated.

Some of the problems associated with research background can be identified, among others, are (1) How are characteristics of traditional songs learning after the socio-drama method is applied to the Seventh Grade Students of RSBI 3, State Junior High School 2 of Purworejo?; and (2) Is there an increase of learning outcomes in the traditional songs learning after the socio-drama method is applied to the Seventh Grade Students of RSBI 3, State Junior High School 2 of Purworejo?

Based on the previous problems, the purposes of this action research are (1) to determine the characteristics of traditional songs learning after the socio-drama method is applied to the Seventh Grade Students of RSBI 3, State Junior High School 2 of Purworejo; and (2) to determine an increase of learning outcomes in the traditional songs learning after the socio-drama method is applied to the Seventh Grade Students of RSBI 3, State Junior High School 2 of Purworejo.

## **METHOD**

In this study, the researcher used a class action research approach (CAR). Class action research is a research in a social field. To respond to social problems, this class action research used the self-reflection with the demonstration method in order to improve or enhance the achievement of learning professionally.

This study was conducted at State Junior High School 2 of Purworejo, class VII RSBI 3 with 24 students. The study also involved a partner teacher.

There were two variables that became the research objects of this study: (1) learning outcomes, and (2) students' learning activities.

This classroom action research consisted of two cycles. Each cycle had three meetings. Each cycle was planned sustainable, meaning that the process and results of the first cycle was followed up in the second cycle. The class action research procedures in each cycle include planning, action, observation and reflection.

To collect valid and reliable information from the implementation of this class action research, it is necessary to the completeness of data, quality of data collection tool and the precision of analysis tool. Required data in the form of student learning outcomes data collected through test results, the students' learning activity data collected from the observation sheet that had been made before and the results of student questionnaire responses.

To determine the effectiveness of a method in the learning activities, it is necessary to hold the data analysis. In this research used a qualitative descriptive analysis, a research method that is describing the fact in accordance with the data collected in order to determine student achievement and also to obtain students' response to the learning activities and the activities of the students during the learning process.

To analyze success rate or percentage of student success after the teaching and learning process for every cycle is done by giving an evaluation in the written test at the last cycle.

To determine student learning outcomes, it is able to use an analysis that is calculated by using the simple statistics such as (a) to assess the formative test exam (daily exam) was by the formula: (The average value =  $\frac{\sum X}{\sum N}$ , in which  $\sum X$  = Number of all students' scores; and  $\sum N$  = Number of students); and (b) For Learning Mastery. Based on the guideline of the implementation of teaching and learning in 1994 curriculum (Department of Education, 1994), i.e. a student has mastery learning when it reaches a score of 70% or a score of 70, and the class is



called mastery in learning when there are 85% students who have achieved understanding  $\geq$  65%.

The performance indicators in class action research are the levels students' learning activities in traditional songs music learning are in the categories of excellent, good, sufficient and poor, and the levels of students' learning outcomes in the traditional songs material achieved the minimum standard score (the minimum standard score = 71).

## **FINDINGS AND DISCUSSION**

Based on the observation from the seventh grade learning of RSBI 3 State Junior High School 2 of Purworejo in the academic year of 2011/2012 on the traditional songs material before the action (Cycle 1), most of students in this class had less satisfactory scores. Motivation of some students was still low. This can be seen from the instructional process, such as: students' response to the material being taught was still poor, students got bored and less active in learning, resulting in the student learning outcomes that were not optimal. Student learning outcomes, at the beginning of the test before the action, only had an average score of 73.06 with the minimal mastery score of 71. From this condition, the researcher conducted a class action research to increase the learning motivation and optimize the students learning outcome of the Cultural Art subject in the traditional music material using socio-drama method.

After doing the traditional songs learning by using socio drama method, then teacher of socio drama subject in the seventh grade of RSBI 3 State Junior High School 2 of Purworejo conducted a test at the end of the first cycle. The results have were students who got score less than 71 decreased to 4 children (16.67%) than before the cycle were 6 children (25%). This means that an increase of the learning mastery classically achieved 83.33%, increased 8.3%. It is not in accordance with the classical learning mastery standard established on the

performance indicator of 85% with a mastery limit of 71. The average of students learning outcome in the first cycle achieved 81.25 means that there is an increase of 8.19 compared with test results before cycle only achieved 73.06 with the lowest score of 55 and the highest of 100.

The results of observation the motivation and activity of students in cycle I were 82.29% students who seen to be active and more motivated in the learning process. This was indicated by 87.2% of students had demonstrated seriousness in accepting the instructional materials, 82.29% students were active and able to carry out group work, although there were 17.71 % students who were not active because they felt ashamed. This may be due to socio-drama method is rarely used for learning of traditional music in class. The result of observation also showed that there were 75% students who have dared to ask and give opinions, expression, and creativity.

Working together in groups need to be cultivated again, it can be seen that there were 16.67% students who were less able to work together, especially cooperation in large groups, but to work together in pairs was good because most of students still have childishness (individualist) characteristics.

The result of the inspection of questionnaires intended for students in the last of first cycle of students' response for the learning traditional music using socio-drama method shown that there were 20 students who expressed delight, 18 students claimed to be more clear and 22 students expressed more interest towards learning art and culture who had been presented, the traditional music learning using socio-drama, while 4 students were not happy and 4 students were not too understand with the learning presented because they were still confused with the subject matter and lack of concentration on learning.

In the second cycle, the peer cycle tutors were maximized by exchanging the group members based on the result of reflection in the first cycle. In principle, all the activities of the second cycle were almost the same as the first cycle, but there were sustainable materials. Furthermore, at the end of the

second cycle, the researcher conducted the evaluation / test to collect data of the second cycle, in the third meeting, and got the result that students learning in the second cycle had a pretty good improvement with the average score of 86.88, the classical mastery learning achieved 91.67, the lowest score 67.5% and the highest score of 100. This result can be compared with the result of students' learning before the action that only got the average of 73.06 with the provision of classical learning of 75% and learning outcomes in the first cycle had the average score of 81.25 with a classical mastery learning of 83.33%.

The result of observation toward students showed that students had made progress in following the lesson, their responses seemed more serious, organized and more active. Students also looked more fun and enjoy the learning. It can be seen from the students' response to the learning activities that was very good up to 100%. The result of observing students through teacher's observation also showed that 83.34% of students had dared to inquire, express opinions and expression, and the cooperation among students in group learning was also very good up to 95.84%. So from observation data as a whole it appears that the motivation and activities of students had increased from fair to very good and achieved 91.67%.

From the inspection of questionnaire done by the students in the end of the second cycle of students' response in learning traditional music using socio-drama shown that all students felt happy with the given learning. All students also felt more understand to the material received and all students felt learning to become more attractive. Using socio-drama method in learning traditional music became more effective, exciting, and students more understand it and received the materials quickly. Students can help each other through discussion and role play.

From the observations/ monitoring conducted by the teacher as researcher, assisted by an observer/ analyst on students' attitudes toward instructional materials for learning took place, in the fair category to very good

category showed a significant improvement, in cycle 1 reached 87.5% to cycle II reached 100%. Students did not indicate boredom during the learning and their attention always focused on the students' artwork displayed. The observations about the motivations and activities of students as a whole included: Attitude of the acceptance of materials, activities/ ways of working, collaboration and the ability to inquire, express opinions and give expression during the learning process for the fair to very good categories also a significant increase. In the first cycle only gained 82.29% and in the second cycle increased to 92.71%.

The previous achievement showed that learning the traditional music using the socio-drama method could be more motivating students in learning. Students were free to do several activities regardless of family background, so with the socio-drama method, students' aspect of social was trained to support their motivation in learning. This is suitable with the research conducted by Mcloyd (2005) entitled "*Social Class Differences in Sociodramatic Play: A Critical Review*", Research results showed that the socio-drama learning packed with a play can overcome any differences of students either from poor families or not so the students can do activities optimally and highly motivated.

While from the result of students' questionnaire in the first cycle, although there were still 4 students who expressed less happy and 2 students were less interested in learning traditional music with socio-drama method because they were not talented and less confident, the result of questionnaire for the cycle II showed that all students amounted to 24 students agreed and glad to the learning of traditional music using socio-drama method. The existence of questionnaires supported by the observation sheet facilitated teachers to assess student response in cultural art learning especially traditional songs.

All students also said that learning traditional music using socio-drama method was easier to understand the material presented since they can practice immediately so that they can express themselves, show their creativity and

express the elements contained in the traditional music in real. With the accompaniment of music made the learning condition to be more fun and enjoyable thus making students to be more comfortable in learning and easier to understand the concepts that exist.

The results of tests conducted in the first cycle and second cycle also showed an increase, that is, before the action (before the first cycle) only gained an average score of 73.06 with 75% classical mastery learning. In the first cycle was gained an average score of 81.25 with a classical mastery learning achieved 83.33%, up on the second cycle had a pretty good improvement, got an average score of 86.88 with a classical mastery learning reached 91.67%. This showed that students were more familiar with the material covered, so the use of socio-drama method can assist students in understanding the traditional music materials.

In addition, the material prepared by constructivism learning stages made learning to be more meaningful. The materials finished in groups could foster a sense of brotherhood, work together and give each other suggestion of materials, as well as for weak students become more aware because of the peer tutor. This created self-confidence in students, thereby increasing their learning motivation. It can be said that there was an interaction among students and also between teachers and students in learning the traditional music using socio-drama method. The result achieved using socio-drama method at State Junior High School 2 of Purworejo according to research conducted by Cristie and Stone (2009) entitled "*Collaborative Literacy Activity In Print-Enriched Play Centers: Exploring the" Zone "in Same-Age And Multi- Age Groupings"*". Activity shown by students in socio-drama learning was a mutual collaborative between one student and other students. They discussed, informed each other and the teacher acted as a facilitator. The results showed that the socio-drama learning created a two-way learning interaction.

The average the percentage of students' activity and motivation in the first cycle and second cycle had increased to 10.42%, from 82.29 to 92.71%. The average of students' learning outcomes from cycle I to cycle II also increased to 5.63, from 81.25 to 86.88. Similarly, the number of students who scored > 71 (provision of classical learning) from cycle I to cycle II experienced a significant increase of 8.33%. In the first cycle gained 83.33% up to the second cycle gained 91.67%. Thus it can be said that the use of socio-drama method in learning traditional music can increase student motivation and students' understanding of the traditional music materials.

## **CONCLUSION**

Based on the previous discussion, it can be concluded that learning of traditional songs music using socio-drama method can improve learning motivation and an understanding of the elements contained in the traditional songs of seventh grade students, RSBI 3, State Junior High School 2 of Purworejo. This is proved by: (1) Student learning condition that was previously passive became more active; (2) Students 'motivation to participate in learning activities has increased, it can be seen from the students' response / attitudes toward instructional media, instructional model, and instructional material that showed a more serious attitude and enthusiasm; and (3) Students learning outcome has increased.

There are such recommendations addressed to teachers, such as (1) In an effort to increase students' motivation in learning traditional songs music, the teacher can use socio-drama method adapted to the condition of students, school, and the learning environment; (2) Considering the traditional songs learning using socio-drama method can improve student learning outcomes (understanding the elements of the song), the teacher / school can implement the same instructional model and approach to encourage students to be more

creative and to think more critically; and (3) Learning traditional songs using socio-drama is still to be explored and used to develop self-confidence and creativity of students.

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