

## CHAPTER I

### INTRODUCTION

#### A. Background

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 School-Based 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 is intended to:

“(1) understand the concept and importance of art and culture, (2) show appreciation attitude towards art and culture, (3) to

show creativity through arts and culture, and (4) display participation in arts and culture in the local, 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 standard of content, 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 successful achievement of the learning process lies in the hands of teachers, as well as the success of arts education, teacher's role to be critical. In the process of learning the art, many art teachers are delightful and approachable by students, it shows that the art lessons is not intimidating.

The reality shows that there are a lot of arts especially music that 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.

Musical art which becomes part of the culture and art subject is one of the subjects favored by students of State Junior High School 2 of Purworejo, because in addition to the existence of theory, the students are also able to practice in the music room. For the local music songs, especially Central Java, it becomes unpleasant because some students are less familiar in terms of language or notation. Therefore, it needs an interesting method for the students to grasp maximum lesson.

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.

Based on the previous descriptions, it can be assumed that learning socio-drama method is basically able to improve students' linguistic creativity which is manifested in the form of a role play or a certain figure characterization. Thus, it becomes the sufficient result for the writer to undertake the research activities that are designed in the form of classroom action research (CAR) entitled "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".

## **B. Problem Identification**

Problem identification is closely associated with the problem of what to study. Identification of problems in this study includes:

1. Lack of student participation in classroom learning. The opportunity provided by the teacher to the student to acquire the subject matter is not utilized well by students.
2. Teachers teach using a monotonous method, a lecture, so the students tend to get bored in learning.
3. Students' abilities in answering and completing the tasks are poor.
4. The quality of students' singing, especially in musical learning is still poor and still need to exercise more.

5. Lack of teachers' attention to the importance of the implementation of socio-drama method in the musical learning.
6. Various factors resulting in low student achievement include the low student interest in learning the traditional songs, lack of facilities and infrastructure, passive students in learning activities, and poor students attention.

### **C. Problem Limitations**

In line with the results of the previous identification of problems, in this study the problems to be examined are: 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.

### **D. Research Focus**

Some of the problems associated with research background can be identified as follows:

1. How are characteristics of traditional song learning after the socio-drama method is applied to the Seventh Grade Students of RSBI 3, State Junior High School 2 of Purworejo?
2. Is there an increase of learning achievement 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?

## **E. Research Objectives**

Based on the previous problems, the purposes of this action research were as follows:

1. To describe 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.
2. To describe an increase of learning achievement 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.

## **F. Benefits of Research**

### **1. Theoretical Benefits**

In theory, the results of this research can be a valuable input in developing the concept of learning or teaching and learning strategies in the subjects of music, especially traditional songs.

### **2. Practical Benefits**

- a. For students of class VII, RSBI 3, State Junior High School 2 of Purworejo, the results of this research can encourage them to improve their learning achievement in learning the traditional songs through the implementation of socio-drama method.

- b. For music teachers in class VII, RSBI 3, this study can enhance their professionalism in managing the learning process with lesson materials.
- c. For schools, the results of this research can be valuable information for the principals, to take the right policy in teaching activities by utilizing instructional model, in order to create a conducive learning condition, effective and efficient for teachers in Junior High School.

#### **G. Glossary**

1. Music is defined as a form of presenting that is the circuit with the tones or sounds that can make the presenter and lover feel satisfied.
2. Sociodrama is a method by which a group of individuals select and spontaneously enact a specific social situation common to their experience.
3. The Central Java songs are the folk songs that grow and develop in Central Java society circulated directly among members of a particular collective, traditional shape, and have many variations.