
Gender Perspective Learning Methods: An Alternative in Learning Drama Appreciation for Students

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Abstract: This article describes issues related to gender perspective learning methods. The aimed of this study is to improve drama appreciation learning for students. In the learning process of drama appreciation with a gender perspective, it gives students an understanding that the position and role of men and women in various family and community life are considered the same. The components that are the focus of the discussion in this article are namely the essence and the characteristics of drama appreciation learning and learning methods of appreciation of innovation drama thus the students feel they have new insights in the learning process, especially in drama appreciation learning. The students not only understand drama as a literary and performing arts, but they also understand that gender issues are something that can be used as a reference or model in drama appreciation learning. In learning process, the lecturer should also be able to choose or obtain the drama texts that place the position of women at least equal to men.

Keywords: method, learning, gender perspective, drama appreciation learning

1. Introduction

Learning drama appreciation in universities often does not get attention compared to poetry and prose learning. The lack of attention of students in this learning is due to difficulties in understanding the drama script. Sometimes the text chosen by the lecturer does not describe life according to the current situation. The description of multifunctional characters in drama scripts sometimes complicates the student appreciation, so their understanding of the text weakens. In addition, the teaching methods that are carried out by lecturers are still not varied, drama learning is still theoretical, not appreciative, drama appreciation activities have not touched the substance, that is why learning drama appreciation becomes less attractive, cannot stimulate the emergence of creativity and imagination, and is less contextual.

If this is left continuously, then learning activities are not attractive and student learning outcomes are low. For this reason, modifications need to be made especially regarding teaching methods and the selection of drama script material. One through a gender perspective learning method. Drama literary work can be used as one of the learning media which is large enough to convey the spirit of gender equality. Especially related to figures who have equal rights between men and women in the field of life.

This is in line with Tinker stated (2000) that women are seen from various sides to often get unfair treatment because the position of women, especially in Indonesia, there are still many experiences subordination, humiliation, neglect, exploitation, and sexual abuse, even violence.

Many cases are related to women's exploitation that occur both in the regions and at the urban level. Let's say it is a case of selling underage girls under the pretext that they will be employed as migrant workers, drug cases that make women a tool to launch their activities, and other criminal cases. Meanwhile, to get a job, women are often at the lowest level such as domestic helpers, cleaning services, waitresses, with salaries sometimes also lower than men.

The same thing is found in plays, where the position of women is often in marginalized positions, weak positions, and positions that are very contrary to the position of men. What is described in the drama is actually a representation of a real life. It seems that the issue of women needs to be examined in a gender-oriented point of view and provide a place to prioritize women according to the needs they hope to change the reality for gender equality. To change these conditions, a gender perspective is needed in looking at women's issues and finding a solution "Gender" as the liberation of women to return women to their essence (Whelehan, 1993: 15). Social changes that have been endocentric so far can be seen as structural inequality in a gender perspective. The fundamental difference from the biological category between men and women is essentially unquestionable, but at the socio-cultural level, these fundamental differences seem to be accepted as "truth". Whereas culture is the result of a consensus and every consensus is never finished or stops at the final point, including the relationship between men and women. The difference between men and women is final, but if it is applied at the socio-cultural level, what will happens is distortion, bias, or even inequality and injustice (Noerhadi, 2003: 126).

Talking about the problem of bias if it is related to gender learning, it will provide an understanding that even in learning material there is sometimes a deviation or imbalance between the roles of men and women. For example, if we talking about the role and position of women, they will always in a weak position under male authority. Women are made not to do things when they are dealing with men. Likewise, learning materials find gender bias. Such gender injustice is brought in through educational institutions. The schooling world, admittedly or not, has become a slaughterhouse and killer element of gender elements to grow and develop naturally. When there is a female student who does a little deviation, the stigma that is gender biased is unconsciously often thrown out, such as the utterance that "women do not deserve to do that"; "It is a man's work", as if there is powerlessness for women in this condition. In fact, women are 'forced' to accept, succumb, passively, depending on men and others. Also in the drama script, bias is found that female characters are weak figures, working to take care of families, not allowed to leave the house because they are considered taboo, while men have the role of workers outside the home. Even if there are female leaders as leaders, still their position is never the same as men. With the meaning of the word, the figure of a woman as a figure who is marginalized in the social environment. For this reason, through this paper, we will try to explain how a gender perspective learning method is an alternative in drama appreciation learning.

Learning drama appreciation with a gender perspective as an effort to provide the better understanding to students is the position and role of men and women in various family and community life which are considered the same. Thus, how can a study on gender perspective be included in a drama text manuscript to provide a real understanding to students that between men and women have the same rights in social life. This is considered important especially in welcoming the industrial revolution 4.0, gender equality is also demanded so that men and women get the same rights to compete in the world of work.

2. Methodology

The concept discussed in the problem about gender perspective learning methods an alternative in learning drama appreciation for students is a conceptual study. This is done based on observations in the process of learning drama appreciation. Thus, there are several alternatives that can be implemented in the process of learning drama appreciation so that learning is more varied.

3. Result and Discussion

a. The Essence of Gender Perspective

Talking about gender is essentially talking about equality between men and women in all fields of life. Gender issues are formed based on social construction that is closely related to cultural issues, norms, and values adopted by local communities, so that one region with another region will be different in terms of gender perspective. Every community group, may have a different social construction in view of the position of men and women, so that it will continue to change and develop in accordance with the civilizations that shape it. Emotions, empathy, ratios, reason, or things that are not related to nature are elements of gender that can be possessed by men and women.

Gender refers to a trait that is inherent in both men and women who are socially and culturally constructed (Flax, 1990: 45;Fakih, 2006: 8). The concept of gender is distinguished from sex, which refers to biological differences in sex, although male sex is often associated with masculine gender and female gender related to feminine gender (Abdullah, 2000; Fakih, 2013: 8-9). In society, gender differences have caused various problems related to gender issues. Some of these gender issues are related to the stereotypes of the nature of women and men, gender roles, gender relations, and gender inequality experienced by women and men (Fakih, 2013: 8-19). The issues work, about gender work has very broad implications in social, cultural, legal, and even political life. Negative stereotyping is labeling a particular group or type of work. In a gender perspective, women are often labeled as pranking to provoke the attention of the opposite sex. Another form of stereotype is the assumption that the main duty of women (wives) is to serve their husbands, if women work are considered as part-time professions or help their husbands, because supporting their families is considered as a husband's duty (Fakih, 2013: 16). Thus, because it is the result of social construction, the characteristics of these traits according to Fakih (2006: 8) can be exchanged. That is, there are men who are emotional, gentle, motherly, while there are also women who are strong, rational, and strong. The history of gender differences between men and women occurs through a long process, through the process of socialization, strengthening, and construction of social, cultural, religious, and even through the power of the state (Fakih, 2013: 9). Gender differences have given birth to various injustices, especially for women. (Fakih, 2013: 12-19) argues that various forms of gender inequality for women include marginalization, subordination, stereotyping, violence, and a heavier workload on women. Gender views also lead to subordination of women in relation to gender relations. Women are considered more emotional, so they are considered unable to lead. Therefore, women are placed in an unimportant position. Examples of such subordination, for example if the financial household is limited and must make a decision to send their children to school, the first priority is the boy. Another example is the assumption that all jobs categorized as "reproduction" are considered inferior and become subordinated to "production" jobs controlled by men (Fakih, 2013: 15).

Some of these gender issues are related to the stereotypes of the nature of women and men, gender roles, gender relations, as well as gender injustice experienced by women and experienced by men. These gender issues have very broad implications in social, cultural, legal, and even political life. Negative stereotyping is labeling a particular group or type of work. In a gender perspective, women are often labeled as pranking to provoke the attention of the opposite sex. Another stereotype is the assumption that the main task of women (wives) is to serve their husbands, if women work, this work is considered a part-time job or helping a husband, because living is considered as a husband's duty, because it is the result of social construction, the characteristics of these qualities can be exchanged. That is, there are men who are emotional, gentle, motherly, while there are also women who are strong, rational, and strong. History of gender differences between men and women occurs through a long process, through the process of socialization, strengthening, and construction of social, cultural, religious, even through the power of the state (Fakih, 2006).

Related to this, the lecturer in the drama appreciation study can use the gender perspective drama teaching material, which is learning material that contains equality between the roles of male and female characters. although in all aspects both are very different, such as physical and cultural forms but still pay attention to the fact that both have the same rights. In addition, in learning process, the lecturer can convey that gender issues need attention. During this time, women always get roles in a weak position so when speaking gender it is no longer found. With the meaning of the word, all have the same rights to play.

The factors that cause gender bias are related to obtaining opportunities. The factors that influence gender bias related to access in the education process are as follows: (1) women's participation in the educational decision-making process is very low because women's access is also still felt low in the positions of policy-holders bureaucracy. (2) Men are more dominant in influencing curriculum content so that the learning process tends to be male (male bias). (3) The contents of textbooks that discuss the status of women in society will greatly influence the gender gap in the education process.

Furthermore, in drama appreciation learning, lecturers can begin learning by explaining gender problems to students, then the selected text should also be a text that contains gender equality issues, such as the roles of male and female characters who both struggle in their lives and finally they get what they stand for. Through this text, it is hoped that students will appreciate the equality of rights and responsibilities between men and women. Then, students are told to discuss in small groups how their understanding of the characters in the story. In the class discussion they will develop their own way of looking at the characters seen from the study of feminism. Thus, indirectly there has been a process of learning in-depth analysis of each character's role.

With regard to gender issues, the gender-oriented teaching materials are: (1) teaching materials that are sensitive to gender issues, namely those that teach, treat, describe justice and equality between women and men in gaining access, participation, control and benefits in various aspects of life and mastery of scientific and information technology resources; (2) portraying portraits of dynamic women and men in relevant cultural *settings*; (3) leaving a false gender *stereotype*.

b. Drama existence as a two-dimensional work

Literature plays an important role in developing good values such as developing attitudes, morals, religion, and how to live in a society. This is because the story conveyed by the author through his work derives from the reality of the existing community life. Therefore, through literary learning, it can be seen as something important in an effort to instill humanitarian values in students. Learning material must be packaged in such a way as to adapt it to the demands of a developing era like today. Even literary learning also aims for students to gain new experience and knowledge about life through literature.

Based on the form, we know prose, poetry, and drama. Drama is a literary work in the form of a conversation or dialogue that describes human life and character through acting (acting) performed by performers on stage. In its development, the notion of drama shifts to theater, because when people speak drama in people's minds it is something that is staged in the form of theater. There are difficulties in finding the right formula about the true nature of theater. Two notions of theater which are sorted into understanding in a broad and narrow sense do not represent the meaning of theater. In a broad sense, theater is described as all the spectacles performed in front of many people, such as ketoprak, wayang orang, ludruk, reog, dagelan, acrobatics, and so on. While in a narrow sense, theater is defined as drama, life story and human life which is told on stage, witnessed by many people, with the media of conversation, movement and behavior, with or without decor (screens and so on), based on the written text (the results of literary arts) with or without music, singing and dancing.

According to Marantika (2014) dramatic or drama is the third genre of various literary works, in addition to Epic and Lyrik. Broadly speaking, the drama has two forms, namely the outer shape and the inner shape (Äußere and innere Form). Some of the main elements that support a drama from the inside or innere form are Handlung or events, Figures or figures, Ort or place and Rede, or conversation. While the outer form (äußere Form) consists of a closed form (geschlossene Form) and an open form (offene Form). The main forms of geschlossene Form are Tragödie, Komödie, and Schauspiel. While Fromm's offene form is Stationendrama.

In line with this, Boulton (in Widyahening, 2012: 1) states "drama as an art that moves or acts (literature that walks)". The life that is found in society is projected onto the performing arts, so when looking at drama, the audience seems to see events in society. Sometimes the conflicts presented in the drama are the same as their own inner conflicts. Drama is a reflection of human life, a mirror of sorrow and the dynamics of human life, so that people will easily understand the drama because as if events really happened. The same thing also said by Hasanuddin (2009: 8) states "Drama is a literary genre written in the form of dialogue with the aim to be staged as a performance art". The drama script as one of the products of literary works other than poetry and prose, in which there is dialogue or speech as well as being important in the drama script, dialogue in the drama script is inseparable from the problems of life and humanity. In drama scripts, the life and humanitarian problems that are presented are usually inseparable from the social aspects of society in human relations with other humans. The drama manuscript presents aspects of human behavior towards its type that relate to human values.

Basically, theater cannot be separated from drama. Even the two terms are often chaotic because of the difficulty in separating between them. There are several opinions that simply state that theater refers to the place of the show or the show itself, while the drama refers to the actions of humans on stage. The sorting is still too shallow without seeing the nature of differences and similarities between the two.

Based on some of these reviews, Rahmanto and Endah Peni Adji (2007: 1.4) provide conclusions about the nature of drama and theater that in the most common sense drama is every work made to be performed on stage by actors who describe the story of life and human life told in motion and behavior. While theater is another term of "drama" in a broader sense, including performances, audiences, and the theater.

Furthermore, Elan (2002: 2) said that drama is defined *as that mode of fiction designed for stage representation and constructed according to particular dramatic convention*, sedangkan teater diartikan sebagai, *with the production and communication of meaning in the performance it self and with the systems under lying it*.

c. Drama Appreciation Learning

Appreciation is an activity to truly engage in literary works so that understanding, appreciation, critical thinking sensitivity, and sensitivity of feelings to literary works grow (Effendi, 2002). The word intercourse or familiarity is usually related to social relationships, for example we try to strengthen relationships with new friends or neighbors. Therefore, literary appreciation is also understood as an effort to strengthen the relationship between us as readers of literary work and literary work itself so that there is an emotional, imaginative and intellectual relationship.

Appreciation has levels, from the lowest to the highest. The first level of appreciation occurs when we experience the experiences contained in literary works. We are involved imaginatively, emotionally and intellectually with literary works. The second level of appreciation occurs when our intellectual power works harder, for example by examining satra's work as a whole building which consists of a mixture of elements. If we also realize that there is a connection between literary work and aspects outside it, for example by linking it to aspects of life, then we have arrived at the highest level (Rusyana, 1980).

Based on an explanation of appreciation, it can be concluded that appreciation activities focus on intellectual power. If we can study and criticize literature, then it shows that we have literary competence, especially cognitive abilities. If after reviewing and criticizing literature there is a change in attitude within us, for example we become people who are sensitive to the feelings of others, then we have arrived at the competence of literary affective. Thus, the emphasis of appreciation lies in developing our attitudes and values towards literary works.

According to Waluyo (2007: 159) the teaching of drama can be interpreted in two kinds, namely the teaching of drama theory or the teaching of drama appreciation. Each consists of two types, namely teaching theory, about text (drama script), and teaching about drama staging theory. If theories are included in the cognitive area, then appreciation focuses on the affective domain. Conversely, if the orientation is on drama performance, then the realm of touch is the psychomotor domain, which of course cannot be separated from cognitive and affective aspects. Appreciation of drama can be concluded as an effort to study drama to understand, appreciate, and foster sensitivity to critical thoughts and good feelings. Furthermore, According to Bolton (1979: 2-5) divided three types of ways of presenting drama teaching, namely: (1) type of *exercise*, (2) type of *dramatic* playing, and (3) type of *theater*. These three types can be applied together and also separately, depending on learning needs. Therefore, in choosing the presentation it is necessary to consider several things. If drama teaching is integrated with other material, in a relatively short time, the use of the first and second types becomes more relevant. Conversely, the third type can only be applied if you want to invite students to perform, even if only on a small scale. This type of theater, obviously requires special training time because it

requires a mature design. Maybe, it can be done once in a semester or quarterly, or in certain contexts.

Meanwhile, on the other hand Moody (1971: 62-66), describes the stages of presenting drama teaching related to appreciation to expression, namely: (1) preliminary tracking, revealing the vortex of the drama to be presented; (2) the determination of a practical attitude that is explaining the features and strength of the drama to be presented; (3) introduction, namely introducing drama structure; (4) presentation in the form of staging, reading scripts and drama expressions; (5) discussion that is discussing strengthening, strengths, weaknesses and beauty (6) inauguration, namely reporting staging, writing dialogues, creating scenes, finding short stories or novels that can be changed in the form of drama, (7) further discussion with a deep socio-psychological level, philosophy, religious and demonstrating; (8) experimental practice in the form of role playing or imitating scenes; (9) pronunciation training dialog, sound dynamics exercises; (10) acting; and (11) drama performances.

d. Gender Perspective Learning Methods as an Alternative in Drama Appreciation Learning

One of the courses contained in the curriculum in the Indonesian Language and Literature Education Study Program is the Indonesian Drama Appreciation which contains learning outcomes namely providing knowledge about the elements that build drama and theater, aesthetic and extra aesthetic structures, which include external elements and elements in the history of the development of drama and theater, understanding the elements of drama and theater with full understanding. The final goal of this course is that students are able to present a drama show in accordance with the script chosen by the student or chosen by the lecturer and then processed together according to the situation and condition of the student. Related to the manuscript chosen by the lecturer, the alternative method in learning drama appreciation is to include gender issues in the drama script. The study of gender problems can touch the field of analysis of the text of the text and bring up a form of study called feminist literary criticism.

Feminist literary criticism according to Tirmeke Hellwig (2003: 217) is one component in the field of women's studies, which in the West began as a social movement for grassroots communities because women's studies were considered a part of the feminist political agenda. For feminist literary critics, all interpretations are political. Therefore, at the present time, female instructors and literature must first clarify their position.

From a feminist perspective, literature must not be isolated from context or culture because literary work is one part of that context or culture. A literary text invites its readers to understand the meaning of being a woman or a man, then encourages them to approve or oppose the cultural norms prevailing in society. So, it is clear that the work of criticizing literary texts with a feminist perspective requires critics' assessment of other aspects outside of the text.

4. Conclusion

Learning to appreciate drama with a gender perspective can be used as an alternative method of drama learning. Students not only understand drama as a literary and performing arts, but they also understand that gender issues are something that can be used as a reference or model in drama appreciation learning. In learning, the lecturer should also be able to choose or obtain drama texts that place the position of women at least equal to men. No longer a drama that speaks of a weak, oppressed, resigned woman with the situation and "nrimo" but women who

are able to fight for themselves even without the help of men. Later, of course this gender problem is expected to be a concern especially in teaching material.

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