

Conference Paper

Analysis of Musical Drama “*Udin and the Magic Book*”

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Abstract

Primary school students are generally happy if given the opportunity to perform on the stage. The role of teachers is crucial in building the students' positive characters and competencies in the 21st century, to be ready to show their interests and talents. Therefore, the researchers will analyze the musical drama performance by primary school students of Mutiara Bunda Bandung. This study aims to analyze the Sundanese musical drama performance entitled “*Udin and The Magic Book*”. This study used descriptive qualitative method which the results of the data analysis shows that the content of the musical drama “*Udin and The Magic Book*” aims to invite the students to know the traditional Sundanese songs and games, persuade them to help their parents, encourage the students to diligently read books, teach them about the 21st century competence which is to love the nation and country, to have a global perspective, and be proud of their local culture. Based on the performance of the students during the show, the students looked confident, were capable of improvisation, and could control the stage area. The significance of this show is that the children were trained early to develop their 21st-century competence through artistic performances.

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1. Introduction

Performing arts are part of performance activities to demonstrate student creativity. Not infrequently some schools presenting artistic performances as an effort to assess the artistic abilities of children displayed at the end of the semester. Featuring art performances requires maximum preparation and training process in order to be able to show performances that bring value to the benefit of the show connoisseur. The characteristics of unique and diverse primary school students require teachers to have the creativity and ability to manage students in the training process. Students who are always given the opportunity to appear in public will begin to build their confidence to face an uncertain situation. Currently, the world of education has the challenge to create an educational order that can contribute to generating the resources of thinkers who are

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able to participate in building social order and knowledge-conscious economy like the citizens of the 21st century (BSNP, 2010). Therefore, in classroom learning activities, the teacher seeks to develop the ability of the 21st century. Art learning is part of the effort to develop the 21st century.

SD Mutiara Bunda is one of the primary schools that regularly held art performances by students from grade 1 to grade 6. The performances are called the assembly. The performances are usually performed every Friday alternately for every level. The performing arts are part of the learning process to develop the 21st-century students' interests and talents, characters, and competencies that are now desperately needed to prepare themselves for the future. The performances that will be played are based on the agreement between the teacher and the students in each class. In the preparation, the students are involved to design the show, so it is embedded that the later performances are by students rather than by the teacher who is predominantly designing and preparing. The examples of performances that have ever displayed by the students include musical poetry, pantun, drama, dance, singing together, and so forth. Students' involvement in the process of practicing will certainly develop their ability of creativity, critical thinking, communication, and collaboration. These four abilities are the 21st-century competencies the students must possess. Various attempts were made not only to sharpen students' cognitive skills but also to sharpen the students' affective and psychomotor abilities. In November 2017, SD Mutiara Bunda presented the musical performances of *Udin and The Magic Book*.

Sumaryadi (2006) revealed that drama is a strategic media for education and learning. With intense drama work, both as the audience and as a player, the students unknowingly include the messages and values contained in the drama. Drama is believed to improve language skills and strengthen the character of students. The results of research conducted on the 5th grade of elementary school students in Taiwan show that contextual learning based on drama can improve English speaking skill in learning English foreign language (EFL). Communication, collaboration between scenes and English dialogue can develop students' EFL abilities (Zhang, Hwang, Tseng, and Chen, 2018). In Indonesia, research related to drama conducted by Amri and Damaianti (2016). It shows that there is a significant influence of the use of drama through traditional theater of Randai based on self-confidence in the ability of drama appreciation. Based on these findings, the technique of playing drama through the traditional theater of Randai is highly recommended for use in learning the appreciation of drama in elementary school.

In addition, the use of music and dance in a drama is very helpful in strengthening the students' emotions and character. Thus, the researchers tried to analyze the musical

drama performances of *Udin and The Magic Book* which focused on the contents of the show and the issue of the performers associated with the development of 21st-century competencies that must be owned by students.

2. Method

The research approach used was descriptive research. Sukmadinata (2010) explains that descriptive research is a study that describes the condition as it is without manipulation or giving treatment to the independent variable. The descriptive research aims to describe facts and objects studied in a systematic and appropriate (Sukardi, 2013). In other words, descriptive research explains something with what is in the field. The results of descriptive research, only a descriptive research results without any treatment. The research was conducted in one of the public primary schools in Bandung on April 27, May 4, and May 14, 2018 in which the participants of the research, are 2 (two) students who act as a musical drama performers with age range between 9-10 years and 1 (one) teacher who acts as the director.

Moleong (2012) mentions the techniques used in qualitative research include observation, interviews, field notes, and the use of documents. The data were collected for approximately 2 months through observation of the musical performances of *Udin and The Magic Book*, in-depth interviews with informants, school visits, and documentation. Interviews were conducted unstructured and informally in various situations. Documentation was used to reveal the social reality that occurs, whether sourced in a document or non-document.

After data was collected, the next procedure was data analysis. In Satori and Komariah (2014), data analysis explained as a process of searching and compiling data that systematically obtained from observations, interviews, field notes, and documentation, then organizing the data into categories, units, arranging into patterns, choosing which are important and make conclusions, so that it is easily understood by the researchers or others.

3. Findings

3.1. Activities before musical drama performance

Udin and The Magic Book musical drama performances were presented by kindergarten and elementary school students of Mutiara Bunda, ranging from grade 1 to grade

5 students. The beginning of this drama was the initiation of the teachers' team in commemorating the world children's day and literacy awareness. The musical drama of *Udin and The Magic Book* was first shown on November 18, 2018. The musical was a charity show, as part of the ticket sales and merchandises used to build a school in the Cileueur village, Ciwidey. The charity was collaborating with the *Community Social Work* program conducted by high school students of Mutiara Bunda. The goal is to sharpen the potential of leadership, independence, and help solve problems in the surrounding community. The second time *Udin and The Magic Book* musical performances were featured on April 27, 2018. It was revisited in commemorating national education day with the tagline of #semuamurid #semuaguru. The second show was performed openly without any purchase of tickets first. The audience can openly enjoy the educational feast held by the SD Mutiara Bunda.

The performers who were involved in the musical drama were strictly selected from the auditions for the students who really wanted to be involved in the show. No wonder some of the performers who were interviewed expressed their pride when they were selected as part of the performers. To facilitate the search for the performers in accordance with the needs of the role, the team of the teachers headed by Mr. Fauzi Rachman as a director conducted the audition to select the needed role. The role needs of the musical performances include: the host, the main character (Udin), Udin's parent (Ambu and Abah), Pak Ustadz, Udin's friends, supported characters such as Al Razi (soap inventor), Betawi people (a role depicting Betawi culture), allied forces and Surabaya forces (roles depicting Surabaya's fighting performances on November 10, 1945), as well as the dancers and singers reinforcing every scene in the musical. The students who registered in the audition would show their interest and talent in accordance with the desired role. However, the jury provided intervention to assess the ability of the students, so that there were students who got the role according to their desire and ability and there were also the students who got the role according to their ability but not in accordance with the wishes during the audition. Basically, the students continued to accept and run a commitment to be responsible for the mandate that has been given.

Udin and The Magic Book musical performances are performances that require a lot of preparation ranging from editing drama script, song accompaniment, property supporters, decorating the stage, and so forth. To accomplish this, the director divided several teams to focus on training according to the division of roles. The performers were also involved in editing drama script, determining the movement of dance, song, and making the property. Disclosed by the director, in the process of training there was up and down condition of the performers' spirit so it affected the preparation before the

stage. The director and the team again reminded the performers' commitment when they were selected by the audition which could exactly improve the performers' spirit in practice. In addition, the director and the team made sure that each performer the importance of working together, responsibility, and confidence to give the best performance to the audiences. Occasionally, the directors and teams provide positive reinforcement in the form of speech, joint meal activities, and additional task assignments for additional practice for performers who have not maximized in their practice.

3.2. Activities during musical drama performances

Udin and The Magic Book musical performances were opened by two students who served as MCs. The MCs opened the show with pantun, two languages opening dialogues that were Sundanese and English. Beside Bahasa Indonesia, the dominant languages used in the songs and the musical drama dialogues of *Udin and The Magic Book* were Sundanese and English. Then proceed with the musicalization of Surah Al-Fatihah. This musicalization reminds to always start every activity by remembering and calling Allah Subhanahu wa Ta'ala. *Udin and The Magic Book* musical performances were divided into 6 (six) scenes, each of it had a distinctive characteristic of the message to be conveyed to the audiences.

In scene 1, it told about Udin figures who just relax and playing flute, could not do many things and lazy to do various jobs. So Ambu (Udin's mother) was angry at Abah (Udin's father) who often defends Udin when Udin played and did not want to learn. When playing guess words with friends, Udin could not at least answer and guess the word, so Udin ridiculed by his friends and went home leaving his friends in shame and sadness. The music and the accompaniment song of sadness made the atmosphere more and more felt that Udin became a child who alone and could not do anything compared to his friends. It ended by Sundanese pantun. The pantun contained Udin who became cranky and go away. Then, it continued on scene 2 which told that Udin who lamented on his inability and suddenly when he was walking, his flute hit a box. Out of curiosity, Udin finally opened the box which contained the book. Udin was confused because he could not read the contents of the book. Udin was afraid to ask Ambu and also embarrassed to as his friends. Then, Udin urged to meet Pak Ustadz to ask about the contents of the book. In Udin's thought, Pak Ustadz would be kind enough to help Udin. The end of scene 2 was when Udin went to find Pak Ustadz. In scene 3, Udin met with Pak Ustadz and told him the book he found. Pak Ustadz gave an advice to Udin to practice reading diligently and study as the first revelation that came down from Prophet

Muhammad Sallallahu Alayhi Wa salam which is to read Surah Al-Alaq. When Pak Ustadz tried to open the book, the book was glowing. The book turned into a great and special book. Dramatic music made the atmosphere vibrated as if the book was alive. Continue on the next scene that told the contents of the book.

Scene 4 (four) told the contents of the book that began on the first page of the book and there are the words “inventor of the soap”. Accompanied by the song *Penemu Al-Razi* or means “the inventor, Al Razi”, that told about the Muslim scientists who invented the soap in the 7th century AD. The first sheet gave a lesson to Udin that the soap inventor is a cool muslim scientist. Next, Pak Ustadz and Udin returned to the next page by reading basmallah. On the second page, there was the title of “Betawi culture”. On that page, it told the diversity of Betawi culture that was rich in various local songs, dance, rhyme art, and so on. This page also provided a lesson about Indonesia’s unique and cool cultural diversity. So that added the love of the people for the nation of Indonesia. The more curious, Udin opened the next page and there was a title “history”. On that page, it told the history of Surabaya forces struggled against colonial forces from the Netherlands. The message conveyed on the page was a message to appreciate the services of the heroes who have fallen against the invaders, and strive to defend their independence by continuing to learn to become a golden generation that embodies the goals of the nation.

Entering the scene 5 (five), Udin woke up and felt happy because reading a book was an exciting thing and could add his knowledge, such as knowledge of inventors, culture, history, and so forth. Pak Ustadz also emphasized the virtue of reading and continued with the Udin and Pak Ustadz’s scene learning together, accompanied by the song *akhirnya Udin tersadar* means “finally Udin realized”. The song described Udin’s current awareness of the importance of reading and seeking the information from various sources. Next was the scene 6 (six) as the closing scene. In this scene, it was told that Udin has turned into a diligent reader, learner, and love his parents more. Then, Udin had knowledge that could help him when playing guessing words. Finally, Udin came back, not as Udin who acted as before. Udin could return to play with his friends with confidence. Then, Udin and his friends sang the song *Rajin Membaca* (Reading Diligently). A simple, memorable song gave meaning that reading is a way to open a window of knowledge. The MCs entered the stage and closed the musical drama. After that, all the performers got together and closed by singing and dancing together. The song was sung titled “never give up”. The song gave a message to keep trying when facing failure because failure is not the end of everything. The agility of the performers’ movements invited the cheers and applause from the audiences who were amazed by

the performances of all the musical dramas of *Udin and The Magic Book*. The performers really enjoy the songs and dances so that they stayed on stage as if they did not want to move from the stage of the show. Finally, the performers stopped the action when the music accompanist stopped. Here is an example of a picture during a performance.

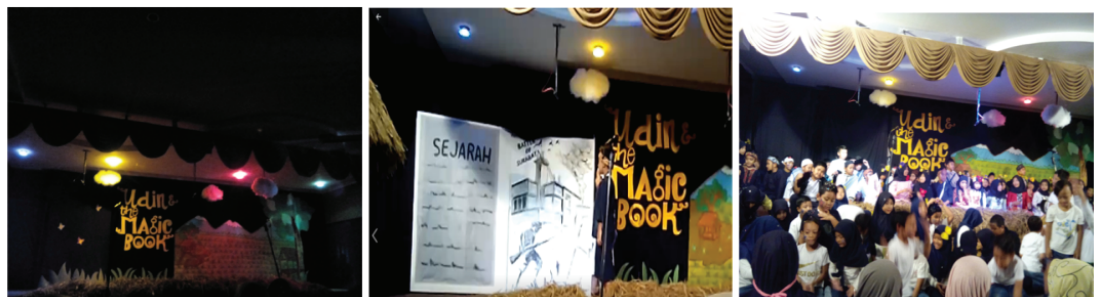


Figure 1: Conditions during the show.

3.3. Activities after musical drama performances

After enjoying the musical performances of *Udin and The Magic Book*, the audiences were allowed to give comment on the testimonial tree. Almost all the contents of the testimony tell the audiences' admiration for the performance of the musical drama *Udin and The Magic Book*. The researchers themselves felt appreciative of the ability of the performers who were able to improvise when there were dialogues and scenes which forgotten, and it did not reduce the confidence of the performers to try to perform optimally.

4. Discussion

Udin is an iconic name of Sundanese which is used as the main character. Udin figures looks like Sundanese children wearing head band, flute as his favorite music instrument, trying to introduce the Sundanese culture which convey the audience to love the culture. Udin's character in the musical is the children who want to change himself. The message in every scene is reminding that it is never too late to learn, always involving and doing something just because of Allah Subhanhu wa Ta'ala and made the apostle a role model.

Udin and The Magic Book's musical performances made the audience entertained and added insight into history and culture. The power of the stage, the lighting, and the sound system make the audience easy to understand and enjoy throughout the musical performances. The guidance done by the teacher team has required the students to control the problems as a performer in the artistic creativity of this role. Boleslasky

(Hasanuddin, 2015) explains role play is giving the concrete shape to the actor's character and emotion, both in dramatic manner and in speech. Drama play techniques proposed by Boleslasky (Hasanuddin, 2015) contained in the contents of *Udin and The Magic Book* musical performances include:

1. Concentration. The performers of the drama, dancers, and singers are able to focus their minds on doing the scene according to the assigned task. The performers are able to control their condition when viewing the audience who continue to take pictures even with flash.
2. The ability to utilize emotional. The performers look able to play the role according to emotional characteristics in drama script, dancers and singers were able to show the experiment according to the strains played by the music team.
3. Dramatic behavior ability. In addition to being able to leverage emotionally, when they forget the line, the performers are able to do improvisation without any direction from the steering force. The other performers were not affected when seeing other performers forget the lines.
4. The ability to build the character. The performers are able to portray characters outside of their true identity. As Udin the main character who is able to demonstrate the character as a lazy child, likes to play and turn into a diligent child, different in everyday Udin cast members do have a positive character like Udin's character when it is changed.
5. The ability to observe. Some performers are able to observe human activities outside their everyday life. Like the role when behaving like scientists, humanists, and soldiers of Surabaya, as well as Dutch forces. The training process keeps the performers attached to the playable characters.
6. The ability to control the rhythm. The performers have been able to identify the rhythm of the instrumental music that expresses the expression, the atmosphere, the prefix of the song when it will start dance movements, and so on.

The messages delivered in *Udin and The Magic Book's* musical drama performances fit perfectly with the moments of the show conducted. The musical drama is pertaining to oral literary performances. Amir (2013) reveals that oral literary performances should consider several things, namely time, place, and situation. The show was held to coincide with the celebration of the world children's day and literacy awareness as well as the celebration of the educational feast on the anniversary of the national education day. At that

times and situations, it is appropriate to convey to the audiences about the messages contained in the musical. In addition, it can be motivational input to imitate the good character of Udin figure to love the country more, have a global perspective, and proud of the local culture. This show was slightly included in the commercial theater. According to the study team and the ministry of creative economy (2015), “commercial theater is a theater practice that is created and staged with profit objectives and profit-oriented, with professional standards in relative size based on their respective contexts”. In the first show held on November 18th, 2017, the show was held by selling the tickets but not absolutely for commercial activities. A portion of the ticket sales and merchandises of *Udin and The Magic Book* will be donated to build a school in Cileueur village, Ciwidey. In addition, the audiences got more benefit from being directly involved in donations for school construction. For audiences who bring children, it has an impact on parents to provide an understanding of sharing and mutual help.

Overall the contents of *Udin and The Magic Book* musical drama performances gave a deep impression to the audiences, especially the performers and the organizers. The audiences were satisfied, the performers and the organizers felt proud to have presented a thick entertainment show with educational value. The impressions of the performers when the researchers interviewed them were they felt more confident and wanted to perform again in the performing arts activities. There is no surrender behind the exhausting process of training, it becomes an experience to learn to cooperate and respect each other's differences. The researchers captured that the performance art is perceived to be an introductory bridge for students to find their own meaning behind the importance of obtaining the 21st-century competencies behind all the process, implementation, and after the show. Now the teacher team must be more ready in assisting and supporting the students in their work. Essentially every child who is a student in the educational unit has a way, a separate process to understand the purpose of education.

5. Conclusions

Udin and The Magic Book musical performances are rich in the meaning of 21st-century education. The campaign to make reading as a necessity confirms that reading should be a critical thinking process as well as selects valid information with creativity. This musical drama performance can be used as a child literature learning material in the classroom with a fun and interesting atmosphere for students from low to high class.

6. Suggestions

The performing arts become the attraction for students to learn and cultivate students' interests and potentials. The art of music, dance, and drama is caged in a musical drama can be used as an input for extracurricular learning activities as an option for elementary school students who like to perform and like art.

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