

# The Constructive Approach in Teaching Theater Arts

Agus Supriyatna, Tati Narawati, Juju Masunah, Imas Diana

Universitas Pendidikan Indonesia

Bandung, Indonesia

supriyatnagus\_88@upi.edu

**Abstract**—Under the 2013 Curriculum of Indonesia, theater art is an art subject that is taught in formal schools, especially in junior and senior high schools, public schools and special schools alike. Theater art can aid students who have special educational needs particularly deaf students to express themselves and enhance their communicative competence by way of a constructive approach. Learning approach of this type can foster a conducive learning environment, student-centered learning, participatory learning, problem-solving learning and develop children's potential in such aspects as knowledge, skills, and attitudes. The primary objective of this research is to examine the use of the constructive approach in theater art teaching in a deaf school in West Java. As a qualitative case study, the subject was a teacher in a formal deaf school in Bandung. Data were elicited through observations, interviews, documentation and literature study, and were validated through triangulation and member check. Findings reveal that the constructive approach in teaching theater arts can help the students boost the fluency of their speech.

**Keywords**—*constructive approach; theater art teaching; deaf students*

## I. INTRODUCTION

The implementation of the 2013 curriculum with a scientific approach, which is based on constructive views, is a new era of education implementers in Indonesia in the face of sustainable development with the priority of implementing the 4.0 industrial program.

Constructive views on learning with an emphasis on social and interpersonal interactions students have the main characteristics centered on students. The role of the teacher is placed as a facilitator, administrator, manager, etc. thus creating an atmosphere of active, innovative, creative, effective and fun learning (PAIKEM) to grow and develop all potential students.

The source related to constructive views in learning, Ernst in his essay says the following. A constructivist perspective, learning is not a stimulus-response phenomenon. Self-regulation and development of conceptual structures are needed through reflection and abstraction. The problem is not solved by taking the "right" answers learned by memorizing [1].

Ernst's opinion on that student in learning through cognitive concepts is not limited to memorizing by choosing right or wrong. Far from that students are expected to be able to solve problems faced actively and involved. Thus building the

concept of knowledge carried out by students is the result of accumulated learning experiences facilitated by the teacher.

Journal sources related to constructive views in learning, Nugroho and Wulandari in the article explained. Using the constructivist learning paradigm appropriately will stimulate the creation of a good and competitive academic learning environment, active learning participation, and stimulating education that encourages students to be responsible for their learning which ultimately ends positively in the development of knowledge [2].

Underlining Nugroho and Wulandari's opinion that constructive views in learning cannot be doubted in an effort to optimize learning by providing space for activity and creativity in developing all potential students. Not only build the concept of active learning culture of students, involved, foster healthy competition. But learning with a constructive approach is able to instill the concept of sense of responsibility, both personally and in groups in solving a problem of students by involving the teacher component.

Referring to the opinion of Ernst, and Nugroho and Wulandari regarding constructive views in learning, in addition to the position of students that the role of the teacher needs special attention. Teachers as the spearhead in the education field, should not be ignored and need to be given an understanding of constructive views. Teachers in practice have different tendencies in school. Teacher competency ideally has 4 domains of competence; religious, social, pedagogical and professional. Therefore, the availability of adequate numbers and quality of teachers is an absolute demand for the government when constructive views in learning in formal schools can be realized as an effort to accelerate the achievement of national education goals.

Ernst, in his final essay, provided input for teachers about constructivism's view of education. Especially in learning at school. The best teachers always know and use all this information, but they already know and use it more or less intuitively and often conflict with official teaching theory ... Constructivism does not claim to have made a surprising discovery in the field of education; only claims to provide a strong conceptual basis for a number of things which, until now, inspired teachers must be carried out without a theoretical basis.

Ernst's opinion through his essay can at least provide input for teachers as executors of education and the government as policyholders. Primarily in learning in formal schools, both

schools with normal students in general or schools with special needs.

The reality of constructive views in learning with all the complexity of the problems faced does not only occur at the level, the level of education in general. But it is felt in the issue of the implementation and implementation of education in special schools that has reached the accepting stage as Mulyadi said, as follows. Indonesia is one of the first countries to ratify the UN Convention on the Rights of Persons with Disabilities (UNCRPD) in the Republic of Indonesia State Law Number 19 of 2011. The Convention establishes the rights of persons broadly namely that every person with disabilities must be free from torture or treatment cruel, inhuman, degrading human dignity, free from exploitation, violence and ill-treatment, and has the right to get respect for their mental and physical integrity based on similarity with others [3].

By referring to Mulyadi's opinion that students with the disorders they suffer from, they must still be served by the teacher and implemented without discrimination referring to the equal rights of education for all.

Constructivist views in practice have penetrated the learning of art and culture, Martadi said that learning art and culture is very impossible to be released from the context of regional culture, considering that art is one of the cultural products. On the contrary, with the learning of aesthetic expressions constructed based on culture, it will create more meaningful learning, and children will not be deprived of their cultural roots [4].

Referring to Martadi's opinion related to constructivism's view through learning art and culture, emphasizing the importance of meaningful learning [4]. Cultural arts learning will be meaningful to students, not measured by the number of students mastering the material that must be learned. But students are invited to understand the existence of themselves and the environment by being involved as a source of creativity for students in expressing art.

The importance of learning art, cultural arts or aesthetics to be taught, to students, Rohidi revealed that artistic education is idealized to have a key role in developing the creativity of students. The inherent characteristics of art education include imagination, sensibility, and freedom, providing opportunities for the creation of a process of developing creativity. The role of art education both ideally and factually in an effort to improve and develop creativity [5].

Understanding Rohidi's opinion, art education through learning is assumed to be able to provide space for the activities and creativity of students, without any coercion or formation of becoming an artist but children are facilitated to grow and develop with all their potential. This is in accordance with the peculiarities of art learning which include appreciation and creation which implies that learning should be created actively, creatively, effectively and pleasantly and end full of meaningfulness. In the end encourage and develop other abilities in creating excellence and achievement of students.

The fundamental problem in art learning, especially theater art learning as embodied in the formal school education curriculum (KBK: 2004, KTSP: 2006 and Kurtilas, 2013) in

Indonesia can be said to get enough attention. But the realization of education and its implementation is not optimal, constrained by several factors that influence it.

Underlining Ernst's opinion about the role of the teacher Based on the description of the problem through observations in the field about the conditions of art learning in deaf students. The researcher considers it important to discuss the case study topics that occur in theater art learning with a constructive approach in accordance with the expectations of the 2013 curriculum applied in Indonesia. Materials related to the topics discussed have the purpose to discuss; (a) The concept of theatrical arts learning with a constructive approach carried out by teachers in the research target schools. (b) The process of learning theater art with a constructive approach conducted by teachers in the research target schools.

One theoretical foundation of modern education is the constructive learning theory. This learning approach basically underscores the importance of students construct their own knowledge through active participation in the teaching and learning process. The teaching and learning process is more dominated by student-centered rather than teacher centered. Most of the time the teaching and learning process takes place based on student activities [6].

In addition to providing a creative environment for the students, teachers can use an approach, one of which is a creative approach. Among techniques subsumed under this approach are problem-solving, team storming, inquiry, and role-playing [7].

In the learning process, there are two most prominent aspects, namely teaching methods and teaching media [8]. Of numerous teaching methods with a constructive approach, role play is an alternative [9]. Role-playing emphasizes the fact that students are included in playing a role and dramatizing social relations problems. The method consists of nine stages, namely; (1) Stimulating group spirit, (2) Choosing roles, (3) Preparing observations, (4) Preparing role stages, (5) Characterization, (6) Discussing and evaluating their roles and sides, (7) Replaying, (8) Discussing and evaluating repetition, (9) Assessing its benefits in real life through mutual exchange of experience and withdrawal of generalizations [10].

Media is one learning component that is considered important. The Association for Education and Communication Technology (AECT) defines media as any form used for distributing information. In a similar vein, the Education Association (NEA) defines media as objects that can be manipulated, seen, heard, read or discussed along with instruments that are used properly in teaching and learning activities, can affect the effectiveness of instructional programs [11,12].

Student learning experiences have different classifications, ranging from the most concrete to the most abstract. Teachers take this into account in determining what tools are suited to certain learning experiences. The experience classification is better known as the Cone of Experience [11].

Giving encouragement or generating students' interest in the learning process is positively associated with their level of success in cultivating their potential through learning. The

student need of encouragement or motivation in learning renders teachers as the spearhead in formulating strategies and learning steps in the form of preparation of stimuli or incentives for students.

Another component of learning that is no less important and needs to be understood by the teacher is assessment, i.e. assessing student knowledge, attitudes, and performance. Assessors are not only necessarily teachers, but they can be anyone but teachers. Assessment characteristics encompass (1) Implementation takes place during and after the learning process; (2) assessment can be formative or summative; (3) assessment measures skills and performance, not remembering facts; (4) assessment is continuous, (5) assessment is integrated; and (6) assessment can be used as feedback [12].

Deaf students are part of the society that begs recognition. They do not want to be considered as people who are alienated from their environment. They have certain characteristics: (a) Deaf students are more egocentric; (b) Deaf students are more dependent on others and what they know; (c) Attention to deaf students is more difficult to divert; (d) Deaf students pay more attention to concrete things; (e) Deaf students are poor in fantasy; (f) Deaf students tend to be more plain, simple, and without any problems; (g) The feelings of deaf students tend to be extreme without many nuances; (h) Deaf students are more easily upset and irritable; (i) Deaf students have a fear of a bigger life [13]. Deaf students are individuals who lose their hearing ability, and this covers all levels of hearing from the very mild to the very heavy, which consequently inhibits the process of verbal information or language information they hear. Hopefully, through art learning, their skills and talents can be cultivated.

Basically, every student has a different level of intelligence or ability, which is strongly influenced by students' tendencies in learning styles; haptic/kinesthetic, auditoria and visual [14]. Of multiple intelligences, linguistic intelligence is vital. It is in the left hemisphere, while music, spatial and interpersonal intelligence tend to be in the right hemisphere. Physical kinesthetic is concerned with the motor cortex, basal ganglia, and cerebellum. The frontal lobe plays an important role in intrapersonal intelligence [15].

The importance of learning art to foster student potentials is unquestionable as advocated by several education experts and education practitioners [16,17]. Furthermore, art education is considered essential to be taught to students, including deaf students as mandated by the government [18,19].

Previous studies, both in the form of research journals and research reports, reveal that the use of art and teaching art (theater/drama, dance, and performance) may reduce the level of conflict tension and cultivate student potential (students with special needs) [20-25].

Similarly, drama/theater has been reported in a number of studies as a media for the integration of scientific disciplines, entertainment and relaxation of employees and patients in hospitals and prison inmates [26].

As aforementioned, the focus of the present study is at Special School (SLB), a formal public school which is tailored for students with disabilities. National Education System

(Efendi) through Law No. 20 of 2003, Article 32 states that "Special Education is a type of education for students who have difficulty in attending the learning process due to physical, emotional, mental, social abnormalities" [13].

Students with disabilities can be grouped into two categories: those without below-average intellectual abilities, and those with below average intellectual abilities. The content standard of the Curriculum dictates that a special program contains activities that vary according to the type of disability: (1) Orientation and mobility for blind students; (2) Development of Communication, Perception of Sounds and Rhythms for Deaf students; (3) Self-Development for mild and moderate mental retardation students; (4) Self-Development and Motion Development for quadriplegic people students; (5) Personal and Social Development for unsociable students; and 6) Self-Development and Motion Development for Moderate and Multiple Handicapped Students [9].

As regards the implementation of teaching theater art to deaf students, one of the factors that help determine the success or failure of art learning in special schools for deaf students is the use of appropriate methods and approaches. Equally important is a method oriented towards the way students actively acquire the skills. The purpose of learning is not just to convey information, but to enable students to learn and enrich themselves with the necessary knowledge and skills in accordance with the learning objectives to be achieved. Thus, the task and role of teachers are different from this view. When teaching, the teacher functions as the informant, while in the learning process, the teacher is a motivator, facilitator and environmental designer in order to boost the passion, desire and awareness of students to learn [27].

Teachers, in this case, are required to master strategies that allow deaf students to understand the lessons to be taught, one of which is theater arts lessons. Every effort a teacher makes in the theater teaching and learning activities should venerate the use of the appropriate method, both in general and in the delivery process. The provision of educational services for students with disabilities should not focus on their disabilities (obstacles), but must take into account the competencies that may still be improved.

Students' (dis)abilities apparently provide teachers with the opportunities to always be active and creative in making efforts to develop, improve and innovate in teaching. This is true both in special schools for deaf students and normal schools in general.

The first and foremost aspect of learning in theater arts teaching is acting, which refers to the basic concepts and techniques of role-playing [28-30]. And its application can be done theater art teaching. To learn the skill, a student must be diligent and disciplined to do body work as an important component in learning acting. Besides having adequate body capabilities for a character, students must be aware of how to potentially function their body in its totality. Their body organs and their senses can be used as a means of expression. Teaching theater arts in this respect needs to be performed in the form of training on the parts of the body related to breathing and pronunciation.

The element of appreciation in role play deserves special attention, for every actor in performing his/her role will feel different, even though the same characterization is derived from the same play. This is largely dependent on the extent of the experience in honing soul sensitivity. Consequently, this skill will raise awareness of self-sympathy and empathy for others and sensitivity to responding to events that occur in the surroundings. Exercises to get a sense of feeling or soul or an emotional setting for a student can be done through a sense exploration technique.

## II. METHOD

This article focuses on teaching theater arts using a constructive approach, which is qualitatively adopting a case study in Miles and Huberman [31]. Participants involved in the study were teachers of theater arts for deaf students. The research took place at a State-owned Special School (SLB) Tunarungu Cicendo Bandung, Jl. Cicendo No.2, Babakan Ciamis Village, Sumur Bandung District, Bandung City-West Java.

Data were collected by daily recording for one month with four meetings from July 4 to August 4, 2018. The data were obtained using such instruments as manuals, observations, unstructured interviews, and photos and videos documentation.

Data were processed by first categorizing field data in the form of description of research results, labeling, chart and photo documentation, which were then analyzed with the relevant theoretical sources. Finally, the results of the research data were compiled into a holistic description of the constructive approach to the teaching of theater arts by teachers of deaf students at a State-owned Special Public School of Cicendo, Bandung. All research activities in achieving the results of the research were carried out with validation techniques by triangulation and member check [31,32].

## III. RESULTS AND DISCUSSIONS

The results of research in the field related to the learning of theater art with a constructive approach by theater arts teachers to deaf students in the research target schools can be explained as follows.

### A. Learning Concept

The learning approach conducted by the teacher leads to what role the teacher holds in creating a learning situation that is centered on students. This student-centered learning benefits the teacher in terms of energy saving, more controlled situations and more meaningful learning outcomes for the students. To illustrate, the teacher did not have to stand and talk for hours in front of the class because it drains energy, time and mind. In contrast, conventional teaching approaches eventually render the students to experienced boredom, lack of enthusiasm, thus impacting the decline in results and interest in learning.

The teaching of theater arts in schools cannot be separated from several learning associated with it. One of them is a teacher's role as an important component in the

implementation of learning, including in choosing the learning approach to be used.

The selection and use of approaches and learning models with theater art materials capitalize social interactions (teachers with students, students with students, students with the surrounding environment) so it will create a teaching and learning situation that is able to provide space for activity and creativity to cultivate all student potentials in such aspects as cognitive, affective and psychomotor.

Theater art teaching with a constructive approach is the concept of teaching where a teacher views theater art materials as a medium in helping to cultivate the full potential of deaf students. This type of teaching with several learning components determines the level of students' success in achieving the learning goals. The components of learning include curriculum, school, learning goals, teachers, students, materials, methods, media, and evaluation.

The stages and steps of learning carried out by the teacher by setting the mastery of the materials through student learning activities can be mapped in the following figure 1.

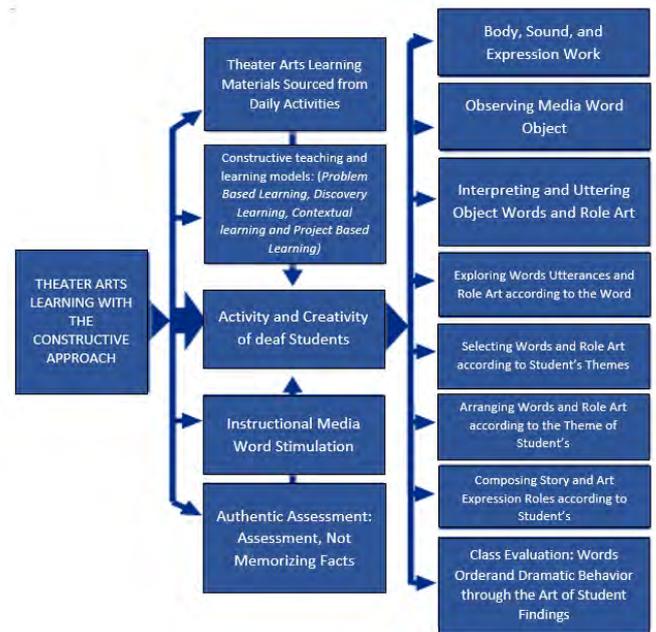


Fig. 1. Concept of learning theater art with a constructive approach.

The concept of theater arts teaching with a constructive approach revolves around learning components; acting as an art material, role-playing method, wordplay selected from daily activities and assessments; all of which were designed to assist deaf students to express themselves through arts, by not precluding the possibility of developing other potentials that may help them surmount the challenges they face. The learning activities were centered on observing, exploring, selecting, composing and expressing theater arts with the sensitivity of mind, motion, and sense to create a theater arts performance. This approach of learning is expected to help nurture other intelligence aside from student ability to train imagination and sharpen emotional memory. The students were first asked to

generate ideas of their own. They explored the role of their body in a simple repetition toward repeating the complex based on ideas they make individually to train their body flexibility while fostering cooperation, tolerance among friends, and increasing sympathy and empathy sensitivity. The students may grow as an independent soul, believe in themselves and embrace the presence of others to reduce excessive selfishness.

The concept of theater arts teaching with a constructive approach to deaf students provides us with: a) art learning materials that suit the characteristics, motoric potential, and learning style of deaf students; and b) alternatives to teaching theater arts with constructive approaches according to demands of art curriculum of 2013.

**B. Learning Process**

The learning process in mastering the concept of acting arts includes understanding the variety of types and elements in drama from word objects from student daily activities conducted using a constructive approach can be done through observing, perceiving, exploring, compiling, shaping, expressing, and evaluating. Through a constructive approach, the teacher in the learning process used several relevant learning models such as; collaborative learning models, problem-based learning models, discovery learning models, project-based learning models, and context-based learning models, etc.

The learning steps under this constructive approach to deaf students in this research were carried out with the following steps.

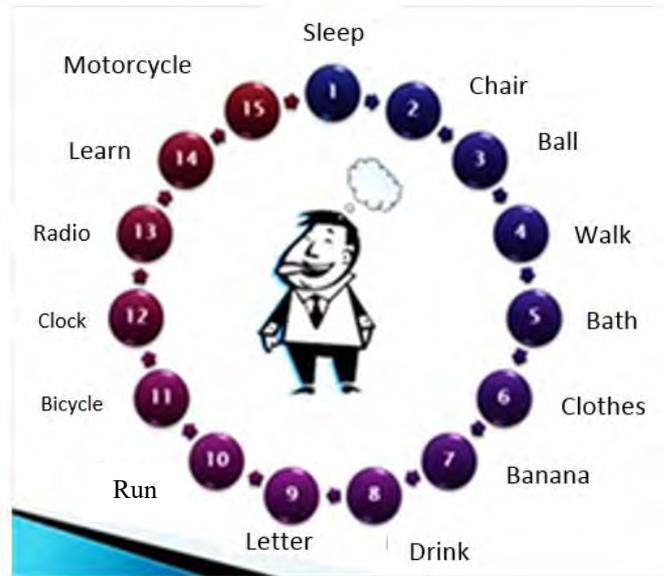
**TABLE I. STUDENT AND TEACHER ACTIVITIES AND CREATIVITY**

Learning Meeting		
NO	STUDENTS' ACTIVITIES ARE MOTIVATED AND FACILITATED TO DO:	TEACHER'S ACTIVITIES MOTIVATE AND FACILITATE STUDENTS TO DO:
1	Observation through word stimuli according to the word object refers to figure 1 by performing student assignments according to the stimuli of questions in table 2.	
2	Perceiving the Word Objects	
3	Uttering the word according to the Word Object	
4	Exploration Speech according to the Object of Student's Choice Word with Voice: Articulation, Intonation and Fluency.	
5	Word Interpretation with Role Art Activities according to Realistic Style with Taste and Space.	
6	Word Interpretation with Role Art Activities in accordance with the Comical Style of the Mini Word Theater	
7	Utterances Expressions according to Object words	
8	Role Art Expression matches the Word Object according to Student Choices in Theater Art Creativity	

Next meeting or returning to the initial meeting as a reflection of the results of previous learning outcomes.

Overall, in the learning process students were motivated and facilitated to understand the concepts, techniques, and procedures of role play. The activities ranged from simple thinking to critical thinking, from realistic role plays (everyday styles) to the artistic style of comical role with the emphasis on body motion as a communication medium. Communication took place not in the form of a dialogue or wordplay or a log, like that of normal students. To provide optimal learning, the

teacher is required to have an understanding related to the characteristics of deaf students with classifications and barriers they encounter. The type of teaching with a constructive approach through understanding the concepts, techniques, and procedures of role play is expected to be a learning medium to help students' ability in the expression of theater art with stimulus through word objects.



**Fig. 2. Objects of words sourced from daily activities.**

The teaching of theatrical arts is expected to help students understand the concepts, techniques, and procedures for role-playing learning with creative stimulation of word media derived from daily activities that students are familiar. The learning stages comprised the teacher motivated and facilitated students with creative activities to help them with the ability to speak with these steps; observe, interpret (to train perception and memory), explore words (mainly to train articulation and expression of word utterances) based on word objects as learning media by using stimuli of questions as follows.

**TABLE II. STIMULATE QUESTIONS**

STIMULATING QUESTIONS
1. Which words indicate the daily activities that you do? Students' responses/answers are very diverse and unique with a tendency to be strongly influenced by the obstacles they experience, the experience of perception, the memory and emotions of deaf students.
2. Can you speak words based on word object impressions? Students' responses/answers are very diverse and unique with praxis tendencies are strongly influenced by the categories of obstacles suffered, experiences of perception, memory and emotions of deaf students.
3. Can you demonstrate body movements with everyday styles and the style of theater art sourced from word object impressions? Students' responses/answers are very diverse and are praxis of body flexibility with a tendency not to be influenced by the obstacles suffered by deaf students.
4. Can you compose words into sentences based on the theme of the story sourced from the experience of everyday life? Students' responses/answers are very diverse and are cognitive analysis with a tendency to be strongly influenced by the constraints suffered, the experience of perception, memory and emotions of deaf students.

**Table 2. Cont.**

5. Can you speak the sentence according to the theme of the story you made?
Students' responses/answers are very diverse and unique with a tendency to be strongly influenced by the obstacles they experience, the experience of perception, the memory and emotions of deaf students.

Furthermore, students were motivated and facilitated to do activities and exhibit creativity in theatrical arts by observing, interpreting (to train emotional and imaginary memories), exploring and expressing role play in theatrical arts (realistic styles constructed in the form of theater arts) based on word objects as learning material. Afterward, students were motivated and facilitated in communicating orally, in writing, demonstrating and role-playing according to the theme of students' findings through word stimulation, role-playing methods, and word objects taken from their daily activities.

The stages of learning were formulated by the teacher by first selecting a variety of the theater art materials through stimulating questions where students were invited to observe, interpret, explore, select, compile and express their thoughts, movements, and feelings into a theater art presentation.

The teaching of theater arts/silent drama/mini word drama is expected to help foster and nurture other intelligence in addition to the ability to move the body as a learning target. The students experienced a learning process where they interpreted a number of visual messages/stimuli by observing word objects to train imagination and sharpen emotional memories. They found ideas of their own. They explored repetitive body movements from simplex to complex ones based on the story ideas that they make individually to train their flexibility while facilitating cooperation, tolerance among friends, sympathy, and empathy. The deaf students expressed silent drama (pantomime) and individual mini-drama/groups to allow them to grow as an independent soul, believing themselves and embracing the presence of others to control their ego.

The evaluation was undertaken with an authentic assessment, an assessment directed at evaluating the appearance of student expressions, not in memorizing facts. The objective of the assessment is to measure the level of student motion expression by looking at how they can interpret and analyze word media in the form of motion analysis, disclosure of story ideas, exploration of body movements based on story ideas they created, and creative expression into theater art forms with the diversity of theater motion motives they made.

The process assessment for these sub-materials includes three basic aspects, namely knowledge, attitude, and skills. Student assessment in learning was carried out during the learning activities in each meeting with a score of 0-100. This score range describes students levels in understanding learning in the following aspects: (1) Cognitive—analysis of observations through the stimulation of word objects, understanding role-play techniques according to the object of the word and understanding the utterance of words and the role of acting according to the object of the word; (2) Skills—have the courage to express opinions, respect the creativity of role

play, and respect the opinions/expressions of friends; and (3) attitude—seeking information, sincerity in practicing speech and role play, and expression of speech and role play according to the theme they picked.

Quantitative assessments were done in the form of numbers and qualitative assessments by describing student behavior, with a score range of 76-100 = good, 61-75 = fair, and 0 - 60 = poor. Assessment of the student learning outcomes was carried out using oral speech tests and role-playing practices in the form of words, sentences, and thematic stories/short plays.

After participating in all learning processes under examination, students are expected to possess the knowledge, attitudes, and skills in theater arts with the material constructed from the understanding of simple thinking concepts to critical thinking, with role play style ranging from realistic everyday ones to comical role play. Stylization and distortion techniques in the form of theater art expressions can be illustrated in a concept map of theater art teaching with a constructive approach.

Finally, the present research offers an alternative approach of teaching theater arts for deaf students conducted by teachers directed in group learning in order to foster a sense of togetherness and respect for other people's opinions and mold students who have high self-confidence and learn to be themselves.

#### IV. CONCLUSION

The teaching of theater arts with a constructive approach in the context of deaf schools can take place when teachers possess the competence of scientific professional pedagogy and theater arts skills to create a student-centered, passionate and meaningful learning situation according to the 2013 curriculum requirements. Among the apparent implications of the present research are (i) Theoretically, findings of this study suggest that constructive approaches in theater arts learning are applicable in formal schools with special needs, inclusive schools and normal schools in general in Indonesia; (ii) Practically, the findings can serve as reference for teachers in teaching theater arts with a constructive approach in accordance with the 2013 curriculum; (iii) Policy wise, the findings can be input for the government/educational offices in their measures of developing integrated learning across fields: arts and culture, special programs of PKPBI (Communication Development, Perceptions of Sound and Rhythm) and Indonesian/regional languages/foreign languages in an effort to improve the speaking skill of deaf students in formal schools in West Java and Indonesia in general.

#### ACKNOWLEDGMENT

We also thank Mr. Anton Taufik as the teacher and theater arts trainer in this study who has shared knowledge with researchers, and all parties involved whose names we cannot mention one by one.

**REFERENCES**

- [1] E. Von Glasersfeld, A constructivist approach to teaching. In *Constructivism in education*. Routledge, 2012, pp. 21-34.
- [2] K.Y. Nugroho and D.F. Wulandari, "Constructivist Learning Paradigm as the Basis on Learning Model Development," *Journal of Education and Learning*, vol. 409, no. 4, pp. 410-415, 2017.
- [3] S. Mulyadi, "Hak Asasi Penyandang Disabilitas: Antara Harapan dan Pencapaian," *The 2nd International Conference on Special Educational Needs*, 02 December 2017.
- [4] Martadi, "Pendekatan Konstruktif dalam Pembelajaran Seni Budaya," *URNA, Jurnal Seni Rupa*, vol. 1, no. 1, p. 9, Juni 2012.
- [5] T.R. Rohidi, *Kesenian Dalam Pendekatan Kebudayaan*. Bandung: STSI Press, 2000.
- [6] Trianto. *Model-Model Pembelajaran Inovatif Berorientasi Konstruktivistik*, Surabaya: Prestasi Pustaka Publisher, 2007, pp. 101-115.
- [7] J.B. Weil and Marsha, *Model of Teaching*. United States of America: Allyn & Bacon. 2000.
- [8] N. Sudjana, *Dasar-dasar Proses Belajar Mengajar*. Bandung: Sinar Baru, 2006, pp. 1.
- [9] Mulyasa, *Kurikulum Berbasis Kompetensi, Konsep Karakteristik dan Implementasi*, Bandung: PT Remaja Rosda Karya, 2004, pp. 96-286.
- [10] D.M. Dahlan. *Model-Model Mengajar* Bandung: CV. Dipenogoro, 1990.
- [11] Asnawir and B. Usman. *Media Pembelajaran*. Jakarta: Ciputat Pers, 2008, pp. 11-14.
- [12] Harjanto, *Perencanaan Pengajaran*. Jakarta: Penerbit PT. Asdi Mahasatya, 2005, pp. 77.
- [13] M. Efendi, *Pengantar Psikopedagogik Siswa Berkelainan*, Jakarta: PT. Bumi Aksara, 2008, pp. 84.
- [14] G.V. Dryden. *Revolusi Cara Belajar. Sekolah Masa Depan*. Bandung: Kaifa, 2000.
- [15] N. Cowell and R. Garner, *Teknik Mengembangkan Guru dan Siswa*. Jakarta: Grasindo, 1995.
- [16] P. Wijaya, *Seni Teater. Buku Pelajaran Seni Budaya Kelas XII, Edisi Percobaan*. Jakarta: PSN, 2007.
- [17] M. Jazuli, *Paradigma Kontekstual Pendidikan Seni*. Semarang: Penerbit Unesa University Press, 2008, pp. 47-48.
- [18] Direktorat Pembinaan Sekolah Luar Biasa, Dirjen. *Manajemen Dikdas dan Dikmen. Standar Kompetensi dan Kompetensi Dasar*, Jakarta: Depdiknas dan BSNP, 2001, pp. 8.
- [19] *Kurikulum Pendidikan Luar Biasa. Pedoman Kegiatan Belajar Mengajar*. Jakarta: Departemen Pendidikan dan Kebudayaan, 2007, pp. 1.
- [20] M. Gervais, "Exploring moral values with young adolescents through process drama," *International Journal of Education and the Arts*, vol. 7, no. 2, 2006.
- [21] G.W. Lea, G. Belliveau, A. Wager and J.L. Beck, *A loud silence: Working with research-based theatre and art autography*. *International Journal of Education & the Arts*, vol. 12, no. 16, 2011.
- [22] P. Sextou and S. Hall, "Hospital theatre: Promoting child well-being in cardiac and cancer wards," *Applied Theatre Research*, vol. 3, no. 1, pp. 67-84, 2015.
- [23] S.W. Cawthon and K.M. Dawson, "Drama-based instruction and educational research: Activating praxis in an interdisciplinary partnership," *International Journal of Education and the Arts*, vol. 12 no. 17, 2011.
- [24] J. Dunn, P. Bundy and M. Stinson, "Connection and commitment: Exploring the generation and experience of emotion in a participatory drama," *International Journal of Education & the Arts*, vol. 16, no. 6, 2015.
- [25] H. Komalasari, "Pengembangan Model Pembelajaran Tari untuk Meningkatkan Kreativitas Siswa Tunanetra dan Tunarungu, Disertasi, Program Studi Pendidikan Kurikulum Sekolah Pascasarjana UPI, 2004.
- [26] A.F.A. Wong, "Internalizing the ephemeral – Impact of process dramas on teachers' beliefs about drama education," *Asia-Pacific Journal for Arts Education*, ISSN 1683-6995, vol. 14, no. 3, April 2015.
- [27] B. Delphi, *Program Pembelajaran Individual Berbasis Gerak Irama*, Bandung: Penerbit Pustaka Bani Quraisy, 2005, pp. 82.
- [28] R. Boleslavsky, *Enam Pelajaran Pertama Bagi Seorang Aktor*, Pustaka Jaya: Jakarta, 1975, pp. 179.
- [29] *Stanislavsky, Persiapan Seorang Aktor, Terjemahan Asrul Sani*. Pustaka Jaya: Jakarta, 1980.
- [30] W.S. Rendra, *Tentang Bermain Drama*. Bandung: Pustaka Jaya, 1985.
- [31] J.W. Creswell, *Research Design, Pendekatan Kualitatif, Kuantitatif dan Mixed*, Edisi Ketiga, Yogyakarta: Pustaka Pelajar, 2010, pp. 20, 267 and 286-287.
- [32] D. Hopkin, *Teacher's Guide to Classroom Research*. Buckingham: Open University Press, 1993, pp. 157.