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Implementation Of Improvisation Techniques In Theater Extracurricular Training At SMAN 1 Babat

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Abstract: Extracurricular activities are activities outside the main school curriculum (as a companion curriculum) that provide students with the opportunity to develop the potential, talents, interests, skills, personalities, and independence of students optimally. Similarly, SMAN 1 Babat gathers various extracurricular activities as supporting media to support the development of students' skills, interests, and talents. One of them is the Teater Air Extracurricular. In the training, this extracurricular applies exercise patterns with improvised techniques. The use of this technique is because trainers look for methods that are easy to be accepted by members as well as methods to encourage student creativity to foster self-confidence. The method in this study is a field research that uses a qualitative descriptive method approach with a phenomenological approach. Training in improvisation techniques in extracurricular activities consists of five types, namely: Solo Improvisation, Furniture Improvisation, Pair Improvisation, Story Series Improvisation, and Sound Improvisation, which are presented in the form of role play. The results of using improvisation techniques affect student creativity to foster self-confidence with stages of practice that support the development of creativity, artistic skills and student communication skills.

Keywords: Technique, Improvisation, Extracurricular Theater Training

1. INTRODUCTION

The school environment is a learning environment and the learning process carried out both in classical form and outside the classroom. In its implementation, there are three types of activities that support the learning process of students at school, namely intracurricular, extracurricular and co-curricular. These three types of activities have an important role in the process of delivering knowledge to students in creating learning experiences that support overall student development. School activities can also help increase student potential, encourage students to have competitiveness, creative thinking and character.

Extracurricular activities are divided into two main categories, namely compulsory extracurricular or in the field of national defense and elective extracurricular in the field of interests and talents. Similarly, SMAN 1 Babat, this school collects extracurriculars in these two fields. In the field of national defense, it is accommodated by scouting education. While in the field of interests and talents are accommodated with extracurriculars in three categories: 1) Academic club categories, including science clubs, English clubs, mathematics and other academic clubs that focus on developing knowledge and skills outside the main curriculum, 2) Sports categories, including athletic clubs, or physical exercise programs that vary according to student interests, such as football, basketball, badminton, swimming, and so on, 3) Art categories, including choirs, fine arts clubs, dance, music, and theater arts.



Extracurricular theater is one of the activities outside school teaching and learning hours to accommodate students' potential in the field of theater arts (Rubiyanika Astutiningtyas, interview, July 28, 2023). The activity aims to improve skills, creativity, experience, and self-confidence. Can be a means of developing students' personal potential, developing talents, interests and abilities to adapt and innovate students. The implementation of exercises in this extracurricular is used to prepare the player's body and increase the space for student creativity. This is useful for students or members when participating in competitions or performances.

Teater Air in its training implements improvisation techniques which are one of the important methods in developing students' skills both as actors and theater crews. The search or exploration process to find a form of characterization that each actor wants to play requires several stages and requires appropriate techniques (Rangga, Rizqi. Apron Blog, 2018). Implementing improvisational techniques in theatrical rehearsal patterns, it is necessary to ensure that the actors can smoothly adapt to spontaneously occurring situations. It requires creativity, sensitivity to fellow players' reactions, as well as the ability to collaborate effectively. The application of improvised training techniques is used by trainers in undergoing various training processes and facing obstacles to achieve goals. Seeing this, the author is interested in studying how the implementation of improvisation techniques during the training process and the author wants to know the results of implementing improvisation techniques in extracurricular training at SMAN 1 Babat Teater Air on the development of students' creativity, artistic skills and communication skills.

2. LIBRARY STUDY

Implementation

Etymologically, the concept of implementation according to Webster's dictionary comes from English, namely to implement. The term implementation is often used to refer to the means to achieve or realize something (Badriyah, Siti. Gramedia Blog, 2021). Implementation means providing the means to carry out something to cause an impact / effect on something. Implementation is an action carried out by an individual or official, government or private groups directed at the creation of goals that have been outlined in policy decisions (Solichin, 2001: 65).

Improvisation Techniques

Technique is a conceptual structure composed of interconnected functions and works as an organic unit to achieve something (John Mc Manama, 2010). Stanislavsky gives a view on improvisation in the book "Preparation of an Actor" translated by Asrul Sani (2001) reveals that improvisation is a means to develop creativity and authenticity in the actor's performance. Improvisation techniques are basic game techniques without any preparation or are spontaneous (Santosa, 2008: 232). John Caird (2010) revealed that improvisation can be considered as an art form of drama that materializes without prior preparation. In a similar view, Rendra (2013) also expresses improvisation as instantaneous spontaneous creation.

Improvisation is closely related to the performing arts, especially theater arts. In theater, an actor will encounter unwanted or out-of-control situations during the planning process or rehearsal. This is where an actor's improvisational abilities are tested, where they must quickly

respond and think about how to run the show in order to stay in line with the plan already made. Improvisation can be referred to as a work or creation of a person or group of people who are done spontaneously when they are playing a role (Rendra, 1993). Thus, it can be interpreted that improvisation is one of the activities in theater or drama that arises due to spontaneity by the creative power and imagination of a theater performer. Success in improvisation largely depends on the sensitivity of the performer to stimuli or situations that arise during acting with co-stars.

Rendra (1993) categorizes theatrical improvisation into five types, namely:

1. Solo Improvisation

Solo improvisation is a form of improvisation without a script or direction from the director. This means that the actor is entirely self-directed, acts as a monologue or self-directing, and plays without co-stars. The main difference with the solo type of improvisation is that it is either done without prior preparation or done spontaneously. Players who use solo improvisation must be very sensitive to the situation and environment to act well. It tests not only the sensitivity, but also the skill of an actor, of the strong mentality and courage required to perform alone on stage without co-stars.

2. Furniture Improvisation

Furniture improvisation is a form of spontaneity involving surrounding objects. Therefore, this type of improvisation is often referred to as furniture improvisation because it involves theater performers who must use surrounding objects as elements of play. In other words, a theater performer involved in furniture improvisation is expected to improvise his role by using the objects around him as a playmate, without relying on the script or direction from the director.

3. Improvised Pair

Pair improvisation is a form of improvisation that involves a partner or uses the opponent as improvised material for theater performers. This type of improvisation requires additional practice because each individual has their own thoughts, and it is important to be able to put those thoughts together for improvisation to work well. Therefore, thinking is needed in the application of this type of improvisation.

4. Improvised Story Series

Improvised story sequences are a form of theatrical expression that does not involve a script complete with conversation and dialogue as used in drama. Instead, this improvisation is enough to rely on the plot, plot, and concept of the story. The process of improvising a series of stories can be done individually or with other players, with or without the involvement of the director. Although the director is involved, his role is not to direct the player, but rather to provide the concept of the story or the framework of the storyline.

5. Sound Improvisation

Sound improvisation, also known as music improvisation, involves the player relying solely on the sound or sound of music. The sound of the music can be used as an element in the story game performed by an actor. In improvising sound, sensitivity to sound and surrounding conditions is needed that can be presented as an object to form a

story. The process of sound improvisation involves the player as well as the sound or sound that enters their ears, then responded to in order to create a creative narrative.

3. METHOD

This study used a qualitative descriptive method approach. Qualitative research has a number of characteristics, namely (1) having a natural background, (2) humans as tools and instruments, (3) inductive data analysis, (4) limitations determined by focus, (5) the existence of special criteria for data validity (Moleong: 2007: 16). This study used several data collection techniques, in the form of observation, interviews, and documentation. The combination or selection of certain techniques depends on the need to understand in depth the phenomenon under study.

4. RESULTS AND DISCUSSION

3.1 Theatre Training Process in Teater Air Extracurricular SMAN 1 Babat

Extracurricular theater is one of the activities outside school teaching and learning hours to accommodate students' potential in the field of theater arts (Rubiyanika, interview, July 28, 2023). Routine Teater Air Extracurricular training activities are carried out every Wednesday at 15.00 to 17.00 WIB. Sometimes additional training is done when approaching the time of the performance or competition. The activity was carried out at SMAN 1 Babat, precisely on the tennis court and football field. The exercise is carried out outdoors (outdoor), this aims to maximize the quality of the sound produced and the freedom of movement of students who are members of this extracurricular when doing exercises. This training was conducted directly by Mrs. Rubiantika Ningtyas, 37 years old who is a Teater Air Extracurricular coach and Cultural Arts subject teacher at SMAN 1 Babat. In the process of rehearsing the cast of actors with a predetermined script, the trainer uses improvisational techniques. The training covers aspects such as body processing, vocal processing, taste processing.

1. Body Exercise

Quoting from the book "Acting Handbook" by Rikrik EL Saptaria (2006), that the process of the body as a liberation process is the awareness of body elasticity as a visual tool of actors that leads to proportional gesticulation consciousness. Body processing is an important part done by theater performers, considering that a valuable asset in an actor is the body. From the interview with Mrs. Rubiyanika as a coach and trainer, the use of body exercise in warming up functions to increase circulation and stretch muscles gradually, preparing the body to carry out theater training activities while preventing injuries.

2. Vocal Exercise

Vocals are an important element in the art of theater. This concerns the auditive side or is related to hearing. A good voice/vocal will be able to express the character of the character being played. Voice / vocal processing can be interpreted as practice in pronouncing sounds clearly and loudly (vocals), it can also be interpreted as voice souling (Suwardi Endraswara, 2011). An actor's vocal ability is one of the factors to be able to play a role

proportionally, considering that vocals are one of the actors' media to convey information about their roles.

3. Feel Exercise

Taste processing is one type of exercise that uses feelings as the main object. An actor needs sensitivity because in living the character of the role, the emotions of the character played must be able to be realized. Taste processing is used to control emotions, expressions, movements, roles and feelings that are expressed in a script that actors play to convey to the audience.

A series of warm-up techniques above are carried out as preparation (preparation) of students to go to the script and the role to be played. Next, came when Mrs. Rubiyantika as the trainer led the students to the script to be staged. In this process, the trainer uses a structured concept to implement and helps the trainer and students produce the desired performance. The concept is structured in the training technique used by the trainer, namely improvisation techniques.

3.2 The Process of Implementing Improvisation Techniques in Teater Air Extracurricular Training SMAN 1 Babat

Based on the results of interviews with Teater Air extracurricular coaches, it shows that the use of improvisation techniques in this theater practice pattern is to improve the students' acting skills both as performers (actors) and crew and students' communication skills. Rendra (2013) states that improvisation exercises are useful for training the actor's inventiveness based on belief by eliminating shame and removing prejudice against reproach that will be received. The division of improvisation exercises by Rendra (1993) consists of five types, namely: 1) Solo Improvisation, 2) Furniture Improvisation, 3) Pair Improvisation, 4) Story Series Improvisation, and 5) Sound Improvisation. In the Teater Air Extracurricular exercise, the trainer implements the five types of improvisation by playing role plays in the form of dividing students into groups of six people each and determining certain roles in each group for each student will find his part of the five types of improvisation as follows:

1. Solo Improvisation

The exercise in the type of solo improvisation carried out by the Teater Air of SMAN 1 Babat is by the trainer instructing students to demonstrate a certain role alternately one by one. For example, if the trainer wants student A to be a depressed "beggar," student A is given 1 minute to think and 2 minutes to demonstrate in front of the trainer and other students. In this case, it requires students' sensitivity to the situation and environment as well as a strong mentality and courage to perform without an opponent.

2. Furniture Improvisation

In accordance with the name of this type of improvisation, in furniture improvisation the player needs to involve surrounding objects as elements of his play. For example, in the role of a depressed "beggar", the trainer gives the object around student B a bag as an element. Student B is given 1 minute to think and 2 minutes to perform with the bag as an object that is expected to improvise his role using the bag. This exercise serves for actors to be able to respond to surrounding objects to come to life during the performance. Role-

playing in the absence of co-stars, allows actors to respond to surrounding objects as objects with concentration.

3. Improvised Pair

In this form of improvised exercise, the coach instructs student C and student D to be co-stars. For example, student C plays a depressed "beggar", while student D plays a depressed office employee. Both need to perform together with their respective roles. In this type of exercise, students are given 2 minutes to think and unite thoughts so that improvisation goes well, and 3 minutes to demonstrate the roles in pairs. At this stage the trainer instructs one student to say one sentence and the other student responds.

4. Improvised Story Series

In this type of improvisation exercise, the trainer injects student E to think of piecing together the storylines of the previous three types of improvisation exercises to become a related whole story. Thinking time and discussion with the coach for 2 minutes to give concept and overview of the storyline and demonstration for 2 minutes. Theater performers need direction from the story concept from the director, and from there actors can think how to put the story together so that it is unified and grooved according to the director's vision.

5. Sound Improvisation

The form of exercise in sound improvisation, with the trainer involves sound or musical sounds. The involvement of this sound requires sensitivity to the sounds that appear and the surrounding conditions that can be used as objects to form a story. In this process, student F immediately acts out the role of a depressed "beggar" for 2 minutes with the need to respond to the sounds or sounds he hears to create a creative narrative.

The Function of Improvisation in Theatre

A theater actor is expected to improvise as a way to reduce the chances of mistakes. This is because improvisation has several important functions in the context of drama or theater. Functions in theater are used in case of the following:

a. Forget the Dialogue

In this context, improvisation has an important role when an actor faces mistakes such as forgetting dialogue. When a co-star forgets his lines, usually other actors will use improvisation to maintain the continuity of the scene, by following his own train of thought and helping the co-star who forgot the dialogue to re-interact according to the script.

b. Stage Accident

Sometimes improvisation is needed when a stage accident occurs, such as when a performer suddenly falls and has to be removed from the stage immediately. In this situation, other players will try to think of ways to keep the storyline going while helping the fallen player to exit the stage immediately.

c. Intermezzo

Usually, improvisation is used as a tool to break up the atmosphere, such as dialogue or deliberate ramblings spoken for the

purpose. Usually, this type of improvisation is often found in ludruk, lenong, and other performing arts.

3.3 Results of Improvisation Technique Implementation on the Development of Theatre Arts Skills and Improvement of Student Communication Skills

Based on the results of interviews with coaches and coaches of the Teater Air Extracurricular SMAN 1 Babat, it was suggested that playing theater can help in the development of various language skills, such as reading, writing, listening, and speaking. In addition, playing drama can also increase creativity and productivity in presenting simple performances. The process of role-playing presented in the pattern of rehearsals with improvisation techniques carried out Teater Air extracurricular provides results on acting performance and increases activeness and theater arts skills as well as student confidence. This can be seen from the record of activities that members of the Teater Air participate in and data on the increase in the number of students who join the extracurricular Teater Air.

Table 1. Teater Air Extracurricular Activity Schedule
 (Source: Teater Air Extracurricular, 2023)

Not	Time	Activity	Participant
1	11 May 2023	Anniversary of SMAN 1 Babat (HJS Party) 40	Musical Drama, All crew
2	5 June 2023	Pancasila Day Celebration	Read Poetry by Salsa Ramadhani
3	7 July 2023	12th grade graduation	Mask theater by Fakhri, Salma, Rikha, Fitri, Zahra, Dini, Okta
4	10 November 2023	Hero's Day	Musical Drama, All crew
5	25 November 2023	Teacher's Day	Read Poetry by Vito & Indi
6	12 February 2024	Anniversary of SMAN 1 Babat (HJS Party) 41	Theater performance, All crew

Data on the increase in the number of members of the Teater Air is recorded in the attendance list of routine rehearsals of the Teater Air. In September 2022, before applying improvised techniques in his training, the number of members was five. Meanwhile, after implementing Improvisation Techniques in its training pattern, it was recorded that in December 2023 the number of members would be thirteen people. This is due to the fact that improvisation techniques provide a more relatable and applicable experience for the members of the Teater Air. Initially, improvisation techniques allowed them to learn in a more fun and interactive way. They not only sit quietly listening to theory, but are actively involved in the learning process by participating in various stages of improvisation exercises in the form of role play. Furthermore, improvisation techniques also provide space for freer and non-pressure self-expression. Members feel more comfortable in developing their creativity without fear of making mistakes. In addition, the results that can be seen directly from the application of improvised techniques are also a pull factor for students to join the extracurricular Teater Air. They can see advances in

communication skills that lead to increased confidence that is very applicable in theater performances as well as everyday life.

5. CONCLUSION

Extracurricular Teater Air is a forum for SMAN 1 Babat students who are members of Teater Air membership to be able to channel their interests, talents, skills in theater arts. The training pattern used in extracurricular training is also crucial as a support for developing the ability of members. Implementing Rendra's improvisation technique training is considered by the trainer to be more easily accepted by members who have participated in teaching and learning activities since morning. The presentation of improvised practice patterns with role play can easily encourage members to cultivate active, initiative, creative and innovative power in playing roles, hone imaginary creativity and skills to be able to play spontaneously on stage.



Figure 1. One of members do sound improvisation exercises

The improvisation training method of Teater Air Extracurricular includes the stages of improvisation exercises Rendra (1993). Through solo improvisation, members can individually improve their ability to speed thinking, create atmosphere, capture and unfold individually so as to eliminate nervousness. Likewise, the improvisation of furniture allows actors to respond to surrounding objects with concentration. In improvisation exercises, it is important to be able to unite the thoughts of each member so that improvisation goes well. The improvisation exercise stage of the story series exposes members to the challenge of improvising to form a story by utilizing the plot and plot as capital. Even so, with the sound improvisation stage, involving players and sounds or sounds that enter their ears, then responded to in order to create a creative narrative.

Training in improvisational techniques encourages members' ability to solve unexpected problems on stage, overcome forgetfulness of dialogue and play multi-role skills. The process of role-playing in the pattern of improvisational technique exercises carried out by the Teater Air extracurricular affects the creativity of members to foster self-confidence. This achievement can be achieved through the stages of theater training with improvisation techniques whose stages of practice encourage the development of creativity, self-expression skills, and improved students' communication skills.

AUTHOR CONTRIBUTIONS

In this writing, author 1 conducted research in order to fulfill his final assignment at Surabaya State University. In this case, author 2 was very helpful in guiding the writing and clear research direction.

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