

## INTERNALIZING THE CULTURAL VALUES OF ANDE-ANDE LUMUT FOLKLORE THROUGH THE SOCIODRAMA METHOD IN NARRATIVE TEXT LEARNING IN SENIOR HIGH SCHOOLS

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### ABSTRAK

Mata pelajaran Bahasa Indonesia pada Kurikulum 2013 bertujuan agar siswa mampu mendengarkan, membaca, memirsa, berbicara, dan menulis. Kompetensi dasar dikembangkan berdasarkan tiga hal yang saling berhubungan. Ketiga hal tersebut adalah bahasa, sastra, dan literasi. Makalah ini bertujuan mengapresiasi karya sastra Indonesia berupa teks folklor *Ande-Ande Lumut* dengan menggunakan metode sosiodrama. Manfaat menggunakan metode sosiodrama, diantaranya: (1) mempertinggi perhatian siswa melalui adegan-adegan; (2) membuat siswa mengerti persoalan sosial psikologis dan ikut merasakan perasaan dan pikiran orang lain; dan (3) membuat siswa dapat menempatkan diri pada tempat orang lain dan memperdalam pengertian mereka tentang orang lain. Penulisan makalah ini menggunakan metode kualitatif deskriptif dengan teknik kepustakaan. Hasil dari penulisan makalah ini diharapkan dapat menjadi salah satu rujukan bagi para guru atau praktisi pendidikan Bahasa Indonesia, utamanya pembelajaran teks folklor Indonesia dalam menghayati nilai-nilai budaya yang terkandung di dalamnya.

**Kata Kunci:** Nilai Budaya, Folklor, Sosiodrama

### ABSTRACT

*In general, the 2013 Indonesian Language curriculum aims to enable students to listen, read, view, speak and write. Basic competencies are developed based on three things that are interconnected and mutually supportive in developing students' knowledge, understanding, and having the competence to listen, read, view, speak, and write. These three things are language, literature and literacy. The purpose of this paper is to appreciate Indonesian folklore Ande-Ande Lumut by using the sociodrama method. Some important benefits using this method are (1) heightening students' attention through scenes, which does not always occur in the lecture or discussion method, (2) making students understand psychological social problems and participate to feel the feelings and thoughts of others, and (3) making students put themselves in other people's places and deepen their understanding of others. The writing of this paper uses a descriptive-qualitative method with library study. The results of writing this paper are expected to become one of the references for teachers or practitioners in the field of Indonesian language education, especially learning folklore texts in living the cultural values contained in them.*

**Key words:** Cultural Values, Folklore, Sociodrama

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## INTRODUCTION

### Background of the Problem

Law Number 20 of 2003 concerning the National Education System, Article 1 number 1 states that education is a conscious and planned effort to realize a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, and skills needed by the students themselves, society, nation and state.

Process Standard is a criterion regarding the implementation of learning in an education unit to achieve the Competency Standards of Graduates. Developed Process Standards refer to the Standards of Competency of Graduates and Content Standards that have been established in accordance with the provisions in Government Regulation Number 19 of 2005 concerning National Education Standards as amended by Government Regulation Number 32 of 2013 concerning Amendments to Government Regulation Number 19 of 2005 concerning National Standards Education.

The Learning Process in the education unit is organized interactively, inspiratively, fun, challenging, motivates students to actively participate, and provides sufficient space for initiative, creativity, and independence in accordance with the talents, interests, and physical and psychological development of students. For this reason, each education unit conducts learning planning, implementing the learning process and evaluating the learning process to improve the efficiency and effectiveness of the achievement of graduate competencies.

Based on the explanation above, the challenge of education is at least 2, namely the impact of communication/internet technology, the deterioration of the human environment so that the planting of attitudes through the learning process is needed. The advancement of science and technology can transform human information into an industrial society, post technology into Hi-technology, and the national economy into the world economy. The advancement of science and technology also has a very broad impact on influencing human behavior. to the existing environment. Logging, forest fires occur everywhere without any human being feeling guilty, in other words awareness, concern for the surrounding environment is questionable.

Correspondingly, the trend of education in the 21st century is more oriented to the development of human potential and not to focus on technical capabilities in the exploration and exploitation of nature. The point is how teachers can optimize the potential of mind and brain to achieve civilization achievements quickly and effectively.

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The 2013 curriculum develops two modes of learning processes, namely the direct learning process and the indirect learning process. The process of direct learning is an educational process in which students develop knowledge, thinking skills and psychomotor skills through direct interaction with learning resources designed in the syllabus and lesson plan in the form of learning activities. In direct learning, students learn to observe, ask questions, collect information, associate or analyze, and communicate what they have found in the analysis activity. The direct learning process produces direct knowledge and skills or what is called instructional effect.

Indirect learning is an educational process that occurs during a direct learning process but is not designed in a specific activity. Indirect learning deals with developing values and attitudes. Unlike the knowledge of values and attitudes carried out in the direct learning process by certain subjects, the development of attitudes as a process of moral and behavioral development is carried out by all subjects and in every activity that occurs in class, school, and society. Therefore, in the 2013 Curriculum learning process, all activities that occur during learning in school and outside in kokurikuler and extracurricular activities occur learning processes to develop morals and behaviors associated with attitudes.

Direct learning and indirect learning occur in an integrated and not separate way. Direct learning with regard to learning concerning Basic Competencies (BC) developed from Core Competencies-3 (CC-3 = Knowledge) and Core Competencies-4 (CC-4 = Skills). Both, developed simultaneously in a learning process and become a vehicle for developing BC in CC--1 (Spiritual) and CC - 2 (Social). Indirect learning is related to learning concerning Basic Competencies developed from CC--1 and CC--2. The learning process consists of five main learning experiences, namely: (a) observing; (b) questioning; (c) collecting information; (d) associating; and, (e) communicating.

### **Formulation of The Problem**

From the elaboration above, the writer formulates the problem as follows.

1. How far does sociodrama technique improve students' attention in internalizing cultural values of Ande-Ande Lumut folklore?
  2. How far do students understand the psychosocial problems and participate to feel the feelings and thoughts of others?
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3. How far do the students put themselves in other people's places and deepen their understanding of others.

### **Purposes of the Research**

There are at least three purposes of this research, namely:

1. to reveal how far the sociodrama technique can improve students' attention in internalizing cultural values of Ande-Ande Lumut folklore?
2. to evaluate how far the students understand the psychosocial problems and participate to feel the feelings and thoughts of others?
3. to examine how far the students put themselves in other people's places and deepen their understanding of others.

### **Review of The Related Literature**

In Educational Ministerial Decree No. 24 of 2016 concerning Core Competencies (CC) and Basic Competencies (BC) Lessons on the 2013 Curriculum on Primary Education and Secondary Education, Indonesian language lessons for Senior High School and Vocational High School are listed in appendix 3. Especially for learning narrative texts there are class X starts BC 3.7 and BC pair 4.7. Please note that code 3 refers to knowledge competence, while 4 refers to skill competency. The total number of BC in class X 18 pairs, starting from BC 3.1- BC pair 4.1 to BC 3.18 - BC 4.18.

The following is the Basic Competencies (BC) pair as mentioned above which is a BC learning narrative text including folklore / folklor prose stories:

3.7	Identifying the values and content contained in folklore both oral and written	4.7	Retelling the contents of folklore that is heard and read
3.8	Comparing the values and language of folklore and short stories	4.8	Developing folklore (saga) into short stories by paying attention to the contents and values.
3.9	Identifying important points from two nonfiction books (enrichment books) and one novel that reads the values and language of	4.9	Compiling an overview of two nonfiction books (enrichment books) and summaries of one novel that is read

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On this occasion in accordance with the focus of this paper, a narrative text study of folklore/Ande-Ande Lumut stories will be presented through the Sociodrama Method to live up to the cultural values contained in it.

## **A. Sociodrama method**

In the Indonesian dictionary, arranged by Poerwadarminta (2002: 649) method is an orderly way and thinks carefully to achieve the intent. Furthermore Shah (2002: 201) in his book "*Psikologi Pendidikan dengan Pendekatan Baru*" ("*Educational Psychology - a New Approach*"), suggests that the method literally means "way". In general, it is defined as a way to do activities or ways to do activities by using facts and concepts systematically. It is used by a teacher in carrying out teaching and learning activities in the classroom as an effort to achieve the learning objectives that have been set.

The concept of drama comes from the Greek *draomai* which means to do or act. Basically, drama aims to entertain. Over time, drama contains a broader understanding. Drama not only aims to entertain, but also as a place to channel art and aspirations, entertainment facilities and educational facilities (Bintang, 2012: 4). Drama is a type of action (Greek). While dramatic essay is the type of essay that is exhibited in a behavior, expression and deed. Sociodrama (role playing) comes from the word socio and drama. Socio means social or community shows in social activities, and drama means performance, spectacle. Social or community consists of people who need each other and relate to what is said to be social relations.

## **B. Steps of the Sociodrama Method**

### **a. Preparation**

- 1) Determine the topic or problem and the goals to be achieved.
  - 2) Provide an overview of the problems in the situation that will be played.
  - 3) The selection of cast can be done by appointing students who can dramatize in accordance with the purpose and objective of the implementation of sociodrama. Determine the players to be involved, the roles to be played and the time provided.
  - 4) Preparing the cast and audience, giving students the opportunity to ask questions especially for students who are involved in playing.
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**b. Implementation**

The cast plays sociodrama and the audience follows attentively.

**c. Follow-up**

Sociodrama as a way of teaching does not end in the implementation of dramatization, but should be continued with a question and answer session, discussion, criticism, analysis and evaluation (Sanjaya, 2012: 161--162).

The success of the role playing process is very dependent on intelligence and the ability of the director to help players carry out their roles. The director can be the head of the organization, the chairman of the meeting, or a group member who masters the role playing process. The role playing activity itself is actually one step from the role playing process. Other steps serve to prepare players and observers, or help interpret the game. Role playing as an educational process includes several steps. The director must master each step and notify the group members.

The steps commonly associated with the role playing process include:

**a. Determining Problems**

Group participants in choosing and determining problems are needed.

**b. Establish a situation**

The design of the role played or the situation depends on the desired outcome.

**c. Forming Characters**

The success of the role playing process is often determined by roles and players who are eligible to be chosen. The role to be played must be chosen carefully.

**d. Directing Players**

Spontaneous games don't require direction. However, planned role playing requires careful direction and planning.

**e. Understanding Roles**

Usually, it is a good thing for the observer not to know what role is being played.

**f. Stop / cut**

The effectiveness of role playing may be greatly reduced if the game is stopped too fast or left to last too long. Timing is very important. Old role playing is not effective, if it only takes a few minutes to play the desired role.

**g. Discuss and analyze the game**

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This final step must be a "cleanser". If the role is played well, the observer's understanding of the problem discussed will be better. The discussion must be more focused on the facts and principles contained than the evaluation of the player (Sanjaya, 2012: 120-122).

## **RESEARCH METHODOLOGY**

The research approach used is descriptive-qualitative research with a case study method which is a series of scientific activities that are carried out intensively, in detail and in depth about a program, event, and activity, both at the level of individuals, groups of people, institutions, or organizations to gain in-depth knowledge about the event. Usually, the events chosen hereinafter referred to as cases are actual (real-life events), which are taking place, not something that has passed (Rahardjo, 2017: 5).

This study was conducted in a natural, holistic and in-depth setting. Natural means data acquisition activities carried out in the context of real life (real-life events). There is no need for certain treatments for both the research subject and the context in which the research is conducted. Let everything go naturally.

## **RESEARCH FINDING AND DISCUSSION**

Below are the research findings in the implementation of learning Indonesian folklores, especially Ande-Ande Lumut in Senior High Schools in Indonesia.

### **1. Introducing Ande-Ande Lumut**

Meeting 1 (2 x 45 minutes)

#### **A. Introduction**

##### **1. Pre-activity learning: apperception**

- a. Students respond to the greetings to give thanks for God's grace and pray.
  - b. Learners respond to questions from teachers related to previous learning.
  - c. Students receive information proactively about the relevance of previous learning to the learning that will be carried out.
  - d. Students receive information about things that will be learned and mastered especially about learning folklore.
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## II. Main Activities:

### Activity 1: Observing

- Watch and watch the Ande-Ande Lumut music video that is played and broadcast by the teacher.
- Pay attention to the dialog contained in the video. Teachers and students together listen to the expressions in the video, and if necessary translate the lyrics of the song into Indonesian.
- Sing with the song as in the video.

### Song lyric: Ande Ande Lumut

Singers	Javanese	Indonesian	English
<b>Perempuan/ Female</b>	Putraku si ande ande ande lumut	Putraku si Ande-Ande Lumut	<i>My son, Ande-Ande Lumut</i>
	Tumuruno ono putri, kang unggah unggahi	Turunlah ada seorang putri yang ingin bertemu	<i>Come down there is a daughter who wants to meet</i>
	Putrine ngger, kang ayu rupane	Seorang gadis nak, yang cantik parasnya	<i>A girl, a beautiful one</i>
	Kleting abang iku kang dadi asmane	Kleting Merah itu namanya	<i>Her name is Kleting Abang (Red Kleting)</i>
<b>Lelaki/Male</b>	Duh ibu, kulo dereng purun	Wahai ibu saya belum mau	<i>O... mother, I don't want to (love).</i>
	Duh ibu, kulo mboten medun	Wahai ibu saya tidak mau menemuinya	<i>O... mother, I don't want to meet</i>
	Nadyan ayu, Sisane si yuyu kangkang	Walaupun cantik sisanya si Yuyu Kangkang (hidung belang)	<i>Although beautiful, she was Yuyu Kangkang's mate</i>
<b>Perempuan/ Female</b>	Putraku si ande ande ande lumut	Putraku si Ande-Ande Lumut	<i>My son, Ande-Ande Lumut</i>
	Tumuruno ono putri, kang unggah unggahi	Turunlah ada seorang putri yang ingin bertemu	<i>Come down there is a daughter who wants to meet</i>



	Putrine ngger, kang ayu rupane  Kleting ijo iku kang dadi asmane	Seorang gadis nak, yang cantik parasnya  Kleting Hijau itu namanya	<i>A girl, a beautiful one</i>  <i>Her name is Kleting Abang (Green Kleting)</i>
<b>Lelaki/Male</b>	Duh ibu, kulo dereng purun  Duh ibu, kulo mboten medun  Nadyan ayu, Sisane si yuyu kangkang	Wahai ibu saya belum mau  Wahai ibu saya tidak mau menemuinya  Walaupun cantik sisanya si Yuyu Kangkang	<i>O... mother, I don't want to (love).</i>  <i>O... mother, I don't want to meet</i>  <i>Although beautiful, she was Yuyu Kangkang's mate</i>
<b>Perempuan/Female</b>	Putraku si ande ande ande lumut  Tumuruno ono putri, kang unggah unggahi  Putrine ngger, kang ayu rupane  Kleting biru iku kang dadi asmane	Putraku si Ande-Ande Lumut  Turunlah ada seorang putri yang ingin bertemu  Seorang gadis nak, yang cantik parasnya  Kleting Biru itu namanya	<i>My son, Ande-Ande Lumut</i>  <i>Come down there is a daughter who wants to meet</i>  <i>A girl, a beautiful one</i>  <i>Her name is Kleting Abang (Blue Kleting)</i>
<b>Lelaki/Male</b>	Duh ibu, kulo dereng purun  Duh ibu, kulo mboten medun  Nadyan ayu, Sisane si yuyu kangkang	Wahai ibu saya belum mau  Wahai ibu saya tidak mau menemuinya  Walaupun cantik sisanya si Yuyu Kangkang (hidung belang)	<i>O... mother, I don't want to (love).</i>  <i>O... mother, I don't want to meet</i>  <i>Although beautiful, she was Yuyu Kangkang's mate</i>
<b>Perempuan/Female</b>	Putraku si ande ande ande lumut	Putraku si Ande-Ande Lumut	<i>My son, Ande-Ande Lumut</i>

	Tumurunono putri, kang unggah unggahi	Turunlah ada seorang putri yang ingin bertemu	<i>Come down there is a daughter who wants to meet</i>
	Putrine ngger, kang olo rupane Kleting kuning iku kang dadi asmane	Seorang gadis nak, yang jelek parasnya	<i>A girl, an ugly one</i>
	Kleting kuning iku kang dadi asmane	Kleting Kuning itu namanya	<i>Her name is Kleting Kuning (Yellow Kleting)</i>
<b>Lelaki/Male</b>	Duh ibu, kulo inggih purun	Wahai ibu saya benar- benar mau	<i>O... mother, I really want to (love).</i>
	Duh ibu, kulo bade medun	Wahai ibu saya mau menemuinya	<i>O... mother, I really want to meet</i>
	Nadyan olo, Meniko kang putro suwun	Walaupun jelek dialah pilihan saya	<i>Although ugly, she is my soulmate.</i>

[Sung by Waldjinah, translated by Taufik Nugroho]

### Activity 2: Observing

Read the following reading material. Identify social functions, text structures, and language features.

### ANDE-ANDE LUMUT

Long time ago in East Java, there stood twin kingdoms, Jenggala and Kediri. The kingdoms were once united under Kahuripan Kingdom. To avoid war, the kingdoms decided to reunite through a marriage of the kings' children. They were Raden Panji Asmarabangun and Dewi Sekartaji.

One day, Jenggala was attacked by a large number of people. When the war broke out, Dewi Sekartaji ran away and hid out in a desolate village. There she met a wealthy widow called Nyai Intan. Nyai Intan had three beautiful daughters, Klenting Abang, Klenting Ijo, and Klenting Biru. Then, Nyai Intan took Dewi Sekartaji as her child and gave her a name, Klenting Kuning.

"Klenting Kuning, as a good girl, you must do all the housekeeping and cooking in the house. While I and my lovely daughters will go to the market. Bye" said Nyai Intan.

Klenting Kuning was more like a servant than a child. Nyai Intan and her daughters often scolded her and treated her badly.

In the meantime in Jenggala, Panji Asmarabangun with his soldiers were looking for his wife, Dewi Sekartaji. Then, in one afternoon, a soldier came up to him.

“I have good news for you, Your Highness,” reported the man.

“Did you find anything?” asked the prince.

“I saw a girl that looked like the princess, Your Highness, in a small village. But I’m not sure yet that she was her because she was only a village girl who worked for a rich widow.”

In the next few days, Panji Asmarabangun and his soldiers decided to go to Dadapan, a village that not far from where Klenting Kuning lived. Under the name of Ande-Ande Lumut, Panji Asmarabangun stayed in a modest house of an old widow called Mbok Randa. He soon announced to the people that he was holding a contest to find a wife.

Klenting Abang, Klenting Ijo, and Klenting Biru were so happy to hear that. They dressed up as beautiful as possible to win the prince’s heart.

“We should always look pretty, sister. Mother will be glad if one of us becomes a princess,” said Klenting Abang.

On the due day, the girls seemed ready. They put on their best dresses and jewelry. When they were wearing their make up, Klenting Kuning came up to them.

“Wow girls, you look so beautiful!” said her.

“Hi, Klenting Kuning! Do you want to take part in the contest too?” asked Klenting Abang.

“That’s unlikely. You don’t even have a dress. You certainly can’t go out there in such a terrible look,” mocked Klenting Ijo.

“Hahaha! That’s right. You can’t go to the contest. You’d better stay home and finish your job. Go, do the laundry!” shouted Klenting Biru while pointing at a pile of their dirty clothes.

Klenting Kuning took the dirty clothes and went to a nearby river. She actually did not want to go to the contest because she loved her husband so much, Raden Panji Asmarabangun. Suddenly a bird approached her. It talked like a human and grabbed a whip in its feet.

“O princess! Quickly, go to the contest in Dadapan. There you will meet your husband. Take this whip, you may need it,” said the bird, putting the whip on a stone next to Klenting Kuning.

Klenting Kuning rushed back home and dressed up for the contest. By that time, Nyai Intan and her three daughters reached the bank of Bengawan Solo River. But they could not get across a river that deep and wide.

“Mother, how can we get across?” asked Klenting Ijo in confusion.

“Yes, mother. What do we do now?” added Klenting Biru.

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“Wait, wait. Look at that! What is that?” said Kleting Abang.

Suddenly, a giant crab floated upon the stream. They did not know that the crab was Yuyu Kangkang, Ande Ande Lumut’s henchman assigned to test the participants. Yuyu Kangkang would help them to across the river if they kissed him. You know? Klenting Abang and her two sisters agreed. One by one they kissed the crab. After that, Yuyu Kangkang told them to get on his back and took them across.

Not long afterwards, Klenting Kuning showed up at the river bank.

“Do you need help, girl?” asked Yuyu Kangkang.

“Can you get me across?” asked Klenting Kuning.

“Ha... ha... ha!! I can do that, but I have a condition. I want you to kiss me.”

“What! Impossible! I don’t want to kiss you because I have a husband.” refused her.

Klenting Kuning lashed the stream with her whip, making the river water dwindle.

“Hey, don’t be angry. Well, get on my back! I will take you across and even to Dadapan Village.”

“Thank you, sir”

In Mbok Randa’s house, the ladies showed off their beauties in front of Ande Ande Lumut. But he did not seem impressed by any of them. Nyai Intan went forward and got on her knees before the prince.

“Take one of my daughters, prince. They are all beautiful, aren’t they?” Nyai Intan begged.

“They are indeed charming. But I am not going to pick any of them,” said Ande Ande Lumut. “Guards! Lead that lady in yellow dress here!” commanded him, referring to Kleting Kuning.

“Am I, Your Highness?” said Klenting Kuning.

“I will take you as wife. Will you say yes?” asked the prince.

Everyone in the place was surprised, moreover Nyai Intan and her daughters.

“I’m sorry, Your Highness! Why do you pick that rakish woman instead of my daughters?” asked Nyai Intan.

“Nyai Intan! Just so you know why I don’t choose your daughters. It is because they have been disgraced by Yuyu Kangkang, the giant crab. I pick this lady because she is still clean. She refused to kiss the crab.”

Afterwards, Ande-Ande Lumut revealed to Kleting Kuning who he really was. So, they went back to the palace and lived happily ever after.

Okay guys, what we can learn from the story? Oh! As a good human, we have to keep our honor and never do a cruel thing. Well, this is my story. Thanks for your attention. See you next time and bye.

[<http://bopaesaa.blogspot.com/2016/01/story-telling-ande-ande-lumut.html>]

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**Below are the important activities related to activity two, questioning.**

### **Activity 3 :Questioning**

- 1) The teacher guides the students to ask about the Ande-Ande Lumut text theme.
- 2) The teacher guides the students to ask about the structure of the story's text.
  - At the orientation stage, it can be asked when, where, who are the characters involved, who is the main character, and the nature / characteristics of each character
  
  - At the conflict stage, the conflict can be asked about what happened to the story; who are the conflicting figures, who are the figures involved; in which part of the climax (peak of conflict).
  - At the resolution stage can be asked which part of the story shows the completion.
- 3) The teacher guides the students to ask about the linguistic features of the text of Ande-Ande Lumut.
  - what time information is often used in this type of text.
  - grammar that is often used
  - what language style is used
  - what dialects appear
- 4) What cultural values / cultural moral messages can be learned from the Ande-Ande Lumut text.

### **Activity 4 : Collecting Information**

- In groups, look for the text of the Ande-Ande Lumut folklore besides the example above or another version can be in the form of both classic and modern videos, ketoprak, or animated forms.
  - Identification of social functions, text structures, and linguistic features of the version of the Ande-Ande Lumut story found.
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## **2. Introducing Ande-Ande Lumut Texts**

### **Meeting 2 (2 x 45 minutes)**

#### **Activity 5 : Processing information (Associating)**

1) Change the information about the Ande-Ande Lumut text obtained during previous learning by transferring to the script scenario drama.

#### **Activity 6: Associating**

In this activity the sociodrama method is used with the following steps:

- a. The teacher gives direction to all students before playing a role. Learners are divided into several groups to play roles in accordance with the character scenario and characterizations (characteristics) they make. Determine who is who, for example
    - Student 1: Ande-Ande Lumut: firm, loyal, smart, handsome
    - Student 2: Nyai Intan: hard, opportunist, adventurer
    - Student 3: Mbok Rondo: wise, wise, loyal
    - Student 4: Kleting Abang: beautiful, agile, justifies any means
    - Student 5: Kleting Ijo: beautiful, comprehensive, pragmatic
    - Student 6: Kleting Biru: beautiful, bitchy, adventurous, cunning
    - Student 7: Kleting Kuning: faithful, simple, honest, brave, humble
    - Student 8: Yuyu Kang Kang: sneaky, aji is good, justifies all means, rude
  - b. The teacher explains in detail about the theme, plot, character, and characterizations that the current becomes a reference for each group must choose an urgent problem, so that it attracts the interest of the child. He was able to explain interestingly so that students were stimulated to try to solve the problem.
  - c. In order for students to understand the event, the teacher must be able to tell while arranging with the first scene (modeling).
  - d. If there is voluntary willingness from the student to play a role, please respond but the teacher must consider whether he is right for his role. If it is not appointed, students who have the ability and knowledge and experience as played by it.
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- e. Explain to the actors as well as possible so that they know the role of the role, master the problem, be good at talking or dialogue.
- f. Students who do not appear (other groups) become active audiences, in addition to listening and seeing them must be able to give advice and criticism on what will be done after the sociodrama is over.
- g. If students are not accustomed to need to be assisted by the teacher in generating the first sentence in the dialogue.
- h. After a climax situation, it must be stopped so that the possibilities of problem solving can be discussed in general. So that the audience has an opportunity to argue, judge the game, and so on. Sociodrama can be stopped if you are deadlocked.
- i. As a follow-up to the results of the discussion even though the problem may not be resolved, it is necessary to open a question and answer session, discuss or make an essay in the form of a similar drama / drama.

#### **Activity:7: Communicating / Presenting**

- a. Each group performed the drama Ande-Ande Lumut according to the scenario and directed by their respective group directors.
- b. Other groups observed the appearance of other groups to record important and unique things in the scenes that were presented as discussion material.

## **CONCLUSION**

From the description above, it can be concluded that the Ande-ande folklor learning can be implemented in accordance with what is mandated in the 2013 Core Competence (CC) curriculum and Indonesian Basic Competency (BC) subjects. As we all know, the 2013 curriculum emphasizes an activity-based approach or with other terms the scientific approach, with steps: observing, asking questions, gathering information, processing information, and communicating.

This approach is supported by learning models: problem-based learning, project-based learning, discovery-based learning, and inquiry learning. However, because in the world of teaching and learning there are many approaches, methods, models and techniques, the 2013 curriculum allows utilizing other approaches, methods and techniques as long as it relates to the spirit of the 2013 curriculum inspired by 21st century learning, namely critical thinking and solving problems, creative and innovative thinking, collaboration, and communication.

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Regarding with the description above, the sociodrama method can be used to achieve the Core Competence (CC) and Basic Competency (BC) set in the 2013 curriculum. Through the sociodrama stages, students can be stimulated to achieve optimal learning outcomes, in this context the focal learning of Ande-ande lumut by acting out characters and characterizations (appreciation of the nature and cultural values) that exist in the folkloor.

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