



Creation of *Dhemit* Theater Works as a Character Education Media for Generation Z at the Palangka Raya Mapas Studio

Ichyatul Afrom, Marrisa Aulia Mayangsari, Nawung Asmoro Girindraswari, Endah Yusma Pratiwi¹

¹ University of Palangka Raya

Email¹: ichyatulafrom0@gmail.com

Abstract: *This study aims to examine efforts to instill character education for generation Z in the Mapas Palangka Raya studio through the creation of Dhemit theater works. Generation Z is people born in the 2000s to 2010s. The challenge that is being faced by the world of education today is to implement the right strategy to be able to provide academic knowledge while forming strong characters and positive personality qualities for generation Z. The research method used is a qualitative method with an approach to creating artworks, namely searching for ideas, designing works, and realizing works. Data obtained through field notes, observations, and library studies. The results of this study found that the aspects of the PPK (Strengthening Character Education) program from the Ministry of Education and Culture, namely teaching the values of Integrity, Religion, Nationalism, Independence, and Mutual Cooperation, were all obtained by members of the Mapas studio through the process of creating Dhemit theater works.*

Keywords: *Creation of Theater Works, Generation Z Character Education*

1. INTRODUCTION

Generation Z is a group of individuals born in the 2000s to early 2010s. Growing up in the digital era and technological breakthroughs have made Generation Z accustomed to using gadgets and the internet from an early age. Generation Z is known to be more independent than previous generations. They do not wait for their parents to teach them things or tell them how to make decisions (Fitriyani, 2018). This significantly affects the way this generation learns, interacts, develops, and understands the world. These factors then give rise to new challenges in the world of education about how to provide relevant and effective education for Generation Z.

The Ministry of Education and Culture implements the strengthening of the character of the nation's successors through the Strengthening Character Education (PPK) movement which has been rolled out since 2016. There are five main character values sourced from Pancasila, which are the priority for the development of the PPK movement; namely religious, nationalism, integrity, independence and mutual cooperation. Each value does not stand and develop independently, but interacts with each other, develops dynamically and forms a personal wholeness (Source Kemdikbud.go.id)

The challenge that is being faced by the world of education today is to implement the right strategies to be able to provide academic knowledge while forming strong character and positive personality qualities for generation Z. In reality, the education needed by generation Z not only teaches theory but education should also help them to develop skills, foster a sense of empathy, tolerance, discipline, self-confidence, and other moral values. Character education provides the foundation of moral values and can help develop the social and emotional skills needed by Generation Z in facing future challenges.

The process of creating theater works is a series of creative processes that involve many aspects of character education that can be instilled in the current generation Z. Among them are discipline,



responsibility, confidence, critical thinking, teamwork, honesty, intellectual intelligence, and creativity. Innovative approaches such as education through the creation of theatrical works can provide solutions to meet the diverse and complex learning needs of Generation Z.

The script of the play "Dhemit" has many deep messages and meanings both textually and conscriptively. The author sees that the creation of theater works with the play "Dhemit" can be a medium for the right character education approach for members of the Mapas Palangka Raya studio who belong to generation Z.

2. METHOD

In this study, the object chosen by the author is a member of the Mapas Palangka Raya studio. The research method carried out by the author is a qualitative descriptive method. In this study, the author approaches the creation of theater works according to Isnanta (2020) which is described in several parts as follows: (1) Ideas; (2) Planning; (3) Manifestation of artworks.

Data collection techniques carried out by the author include observation, group discussion, reading and taking notes. The presentation of the data analysis that will be carried out is displayed as a theatrical performance and disseminated on social media as documentation of the work. The method of creating *Dhemit's play script works* is in the form of searching for ideas, designing performances and manifesting works of art.

3. RESULTS AND DISCUSSION

Analysis of Dhemite Manuscripts

Script analysis is the initial stage in designing a performance. The script analysis process is carried out so that the director can really understand the content and meaning contained in the script to be staged. Before performing a theater performance, a director must first analyze the play to be played. This is done so that the understanding of the director and actors will be directed and produce a good performance (Mayangsari, 2023).

The things analyzed in the manuscript include: the social value of the manuscript, aspects of suitability, readiness, and contribution of the manuscript in the present day. The following are the results of the analysis of the script of Dhemit's play:

The Social Value of Dhemit Script

The script of Dhemit's *play* carries a social theme with a sub-theme of environmental issues in the community. This manuscript tells about the deforestation incident for a development project carried out by a contractor named Rajeg Wesi, the victims of this environmental destruction are not humans but are described as *Dhemites* or spirit creatures. The *Dhemites*, who were threatened by the presence of humans who planned to cut down the only tree, then resisted by kidnapping the project consultant. After mediation with the intermediary of the Village Elder, the project consultant was returned to the real world. However, the contractor broke his promise and blew up the tree until the entire area was flattened to the ground.

The figure of *Dhemit* is a picture of people who are in the poverty line whose place of residence is always evicted by irresponsible people. This manuscript contains social values that humans must

maintain customs, and preserve the environment for the survival of the next generation.

Compatibility between Characters and Actors

In the process of selecting the script, the author sees a compatibility between the characters and actors who will play this script. Some of the considerations from the author include:

First, the script of this Dhemit play has a medium level of difficulty. This is because the dialogues in this script are included in the category of long dialogues that require good memorization skills, so those who are able to play this script should be teenagers in the age range of 18-20 years.

Second, the characters in the Dhemit script have physical criteria that are close to the physical condition of the actors in the Palangka Raya Mapas Studio. This makes it easier for writers in the actor selection / casting phase. So that the writer can immediately appoint actors who are in accordance with the characters in the script.

Third, the use of Indonesian in this script facilitates the work process of the writers and actors. So that the author does not have to translate this manuscript first before the process.

Readiness

The writer's readiness in the process of creating the Dhemit play has been carried out carefully. Some of the things the writer does are preparing actors, determining rehearsal schedules, determining rehearsal targets, choosing artistic crews, preparing settings and properties, and determining performance dates.

Manuscript Contributions to the Present

After going through the stages of analysis and deepening of the content of the manuscript, the author sees that this manuscript will always be in accordance with the conflict of environmental and cultural issues of the current society. Some of the contributions of Dhemit manuscripts today include:

First, Dhemit is a representation of traditional cultural identities that are threatened by globalization and modernization. Second, Dhemit is described as a guardian of nature who is angry because of the environmental damage caused by modern human actions. This manuscript explores the increasingly tenuous relationship between humans and nature. Third, the presence of Dhemit is seen as a manifestation of the spiritual emptiness in the life of modern society. From some of the explanations above, it can be interpreted that the Dhemit manuscript carries many messages regarding environmental and social issues in today's society.

The process of creation of the theatrical performance "Dhemit"

Actor Selection

The actor selection process is a follow-up step after the writer selects and analyzes the script. Some of the author's considerations in choosing actors include: First, the basic abilities of the actors. Actors who have been trained in acting will undeniably ease the director's work in the training process. Therefore, this consideration is the main thing done by the author. Second, compatibility with the figure. Some of these conformities include the posture, gender, and basic character of the actor. The posture of the Jin character is not suitable if given to actors who have a small and short body shape. This will also build the audience's confidence in the actor's acting ability.

The actor chosen to play the character in the script of Dhemit is

a member of the Mapas Palangkaraya studio. Here are the names of the actors and the characters they play:

- Iwan as Rajeg Wesi
- Riska as Wilwo
- Lisca as Suli
- Zeni as Gendruwo
- Aristio as Genie Tree Preh
- Kristi as Egrang
- Dini as Kuntilanak
- Taufik as Sawan
- Agatha as a Village Elder
- Vita as a Village Elder Maid
- Daniel as the Dhemites

Casting Training

The implementation of actor training goes through several stages, including:

First, the author did the *reading*. The reading process does not only mean reading the script but also understanding the content of the meaning in the actors' dialogues. At this stage, actors are given commands to read the dialogue in sequence according to their respective roles. The reading stage lasted for 12 days, with the result that the actors were able to understand the content of the dialogue according to their roles. Actors can also provide distinctive voice colors and dialects that match the character they play.

Second, character deepening. According to Harymawan (1988: 30) in a creative theater, the target of an actor is human well-being. Role-playing, playing on stage is to give birth to the emotional character of the actor, both by practice and speech. In this exercise, the author uses the acting practice method from Richard Boleslavsky. Boleslavsky explained that actors have to go through a lengthy procedure to create a role. These procedures include, among others, the following: Concentration or concentration of the mind, emotional memory, dramatic practice, character development, observation, and rhythm (Haryanto, 2020). The author chose this method because it is easier for actors who are still beginners to learn. Boleslavsky's practice method is applied directly to actors in every training session with the author. The result of the training process using Richard Boleslavsky's acting method is that the actor has made significant progress in terms of character deepening. This process lasts for 20 days.

Third, it is a routine exercise that is carried out after the reading process and character deepening is carried out. The writer and actors do regular exercises with several techniques, namely *cut to cut* and *run trough*. *Cut to cut* was done to fix some parts that the author felt were lacking. Meanwhile, *run trough* is a method of practicing staging from start to finish without stopping. This method is done so that the writer can see the overall performance of the actor and then provide an evaluation at the end of the training session. Regular training is carried out for 3 months. As a result of this routine practice, the author saw that the actors were ready as a whole to perform a theatrical performance.

The entire process of casting training with actors is carried out for approximately 90 days. The result of this rehearsal process is that all actors are ready to perform theatrical performances. This can be seen from the fact that the actor has memorized and can dialogue naturally on stage. The actors have mastered blocking, composition, and leveling on stage. Actors can master and use properties according to

the needs of their roles. And lastly, the actors have been able to blend in with the sound system and sound signs according to the concept that has been designed by the author.



Figure 1. Dhemite Training Documentation

Creation of Artistic Arrangement

Artistic arrangement in theater performance is a global term to describe everything outside the actor. This can be in the form of settings, props, costumes, makeup, and lighting. The results of the author's artistic creation include:

Setting and property, the author created a setting in the form of a bridge construction project location. The author created several large props in the form of an excavator head and a banyan tree to convince the audience of the situation in this Dhemite performance.



Figure 2. Dhemite Settings and Properties

Makeup and costumes, Dhemite's script uses two types of makeup, namely corrective makeup and fantasy makeup. Corrective makeup is used for human characters, and fantasy makeup is used for Dhemite characters. The use of makeup and costumes in this case is to support the practice of actors in playing characters in the script. The costumes used by Dhemite characters are depicted as human clothes in general. The creation of this costume is one of the semiotic languages created by the author about the image of the *dhemites* who are the general public who feel disturbed by environmental damage.



Figure 3. Dhemit Character Makeup and Costumes

The creation of the lighting system in this Dhemit theater performance uses *led par lights*. In theater performances, the use of lighting is an important part. In addition to the lighting function, the lighting system in the theater serves as a depiction of the atmosphere in the scene. The author creates several colors of light, including: red, as a depiction of the atmosphere of conflict, tension, and crime. Green, depicting the world of dhemite. Yellow, depicting the human world.

Presentation of Work

The final process in a theater work is the presentation of the work. This is a tangible manifestation of all the long processes that have been carried out by directors and actors. In addition to actors, the writer, who in this case is the director, has a responsibility to the non-actor members who will help in the preparation of the show. Some of the crew that helped was divided into several divisions, namely, the Stage Manager who was responsible for stage circulation, in and out of the setting, props and actors. House manager, responsible for the circulation of spectators, ticketing, and arranging the entry and exit of vehicles outside the building. Lighting manager, responsible for stage lighting.

The performance of Dhemit's play was performed live on stage with a duration of 90 minutes. All the elements that have been designed by the writer work and display the best abilities in the performance. The actors were able to perform well, the entire crew had done their job well.

Theater as a medium of character education for generation Z

The author uses the theater process as an approach to character education for members of the Mapas Palangka Raya studio. Sanggar Mapas gathers several fields of art including drama, dance, music, and art. In the Mapas studio, active members are teenagers with an age range of 17 to 20 years. Looking at the background of the age and year of birth of the members of the Sanggar, the author sees that the members of the Mapas Studio belong to the Generation Z group.

Generation Z has been familiar with information technology since birth, therefore they are very well versed in the use of the internet through gadget media, and other social media. They do activities, play and learn with androids/gadgets or with computers/laptops. They are

very good at surfing cyberspace, searching and exploring science, games, and so on by utilizing the internet (Andika, 2022). Generation Z was born and grew up when the development of global science and technology was very advanced. Therefore, it is necessary to inculcate the basic values of life, namely divinity, character and morals to generation Z, so that they do not become victims of the adverse effects of knowledge and technological advances.

In this study, the author took the object of Mapas studio members as a sample of generation Z in the community. Members of the Mapas studio who take part in this process play the role of actors and artistic teams. Here are some of the methods carried out and the results obtained during the process of approaching character education with generation Z at the Mapas Palangka Raya studio:

A Sense of Empathy

In theater, actors are required to understand and deepen the characters they play. This involves developing empathy, which is the ability to understand the feelings and perspectives of others. In the process of training, the author applies examples of mutual help between fellow studio members to foster a sense of brotherhood and tolerance towards fellow studio members. This process teaches Generation Z to step out of their comfort zone and empathize with others, helping them develop a sense of care and tolerance.

Collaborate

The theater process is a community work that requires solid teamwork. Collaboration between directors, actors, and artistic teams requires people who are ready to work together to achieve a common goal. Some of the things that are done to train actors and crew to establish good teamwork are, through the training process, the process of building settings and properties. The entire actor and artistic team worked well together in this whole process. This creation process teaches the skills of cooperation, communication, and responsibility, which are important in character education, especially in shaping a team-oriented personality.

Conflict Resolution Ability

The process of creating a theater requires strong energy and mentality. Not infrequently in the process, this process gives birth to sparks of conflict between crew and actors, actors and actors, or crew and crew. During this theater process, the author provides a stimulus to conduct an evaluation session at the end of each rehearsal, so that the actors and crew can establish good communication. And if there are conflicting things, then the evaluation session becomes an official forum that can be used as a forum to reach a mutual agreement. From this process, they learn to think critically, overcome obstacles, and adapt to these changing situations are very important skills to form a strong character for Generation Z.



Figure 4. Evaluation Process After Training

Confident

Public appearances are not an easy thing to do, it requires a high level of confidence and enough practice. This theater process trains all members of Sanggar Mapas to be confident and dare to display their works. Training in open spaces such as the field, can train confidence. The author makes training patterns where actors always have a place to display the results of their exploration every training session.

Discipline and Responsibility

Involvement in theater, both on stage and behind the scenes, demands discipline and commitment. Consistent practice, punctuality, and responsibility for their respective roles form a tough and disciplined character. The author applies the mandatory rules to come on time during training. This rule applies to actors and artistic teams. In the regulations, there are also sanctions that must be undergone if violated. This rule then became a habit of discipline that was good for both actors and artistic teams.

Creative

Generation Z is known to have high creative abilities and is more open to various forms of self-expression. Theater provides a space for them to express ideas, emotions, and perspectives through the process during the practice and creation of artistic arrangements. The author provides freedom for actors and artistic teams to pour their imagination and creativity to develop the process of this theatrical work to be more interesting. The actors and the artistic team in this case provided many ideas in terms of setting development, as well as the realization of costume makeup.

4. CONCLUSION

The creation of *Dhemit's* theater work as a character education medium for Generation Z is an innovative and effective approach to be applied to teenagers at Sanggar Mapas Palangka Raya. *Dhemit*, who is often known to the public as a spirit being, can be raised in theater works to convey moral and ethical values that are relevant to the state of life in this era. Generation Z, who are used to living in the age of visuals and technology, can engage deeply in this creative process, while

learning about the importance of empathy, responsibility, cooperation, and self-reflection.

Using theater as a character education medium for Generation Z at Sanggar Mapas is an effective approach because theater provides direct experience for actors and artistic teams in the form of creative activities. Through theater, Generation Z at Sanggar Mapas can develop empathy, cooperation skills, discipline, responsibility and confidence. The author considers that every process that has been carried out by the actors and crew in the process of creating Dhemit's theater work has made them a generation Z who is trained and educated in character. This is because the theater work process that they have gone through indirectly forges their mentality and mindset to be better prepared to live in society in the future

AUTHOR CONTRIBUTIONS

Write down the contribution and description of each member's duties in the research conducted briefly and clearly. This does not apply if the study is single or there are no study members.

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