

## Multiliteracies Pedagogy in Drama Learning

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### ARTICLE INFO

*Keywords:*

Drama Learning;  
Multiliteracies;  
Pedagogy

*Article history:*

Received 2021-08-11  
Revised 2022-01-19  
Accepted 2022-11-22

### ABSTRACT

The findings of this study describe the learning process of Indonesian Drama Studies courses that were taught using a multiliteracies pedagogy. Specifically, the theory used in the study, developed by Kalantzis and Cope (2008), is comprised of the following components: (1) Situated Practice/ Experiencing, (2) Overt Instruction/Conceptualizing, (3) Critical Framing/ Analysing, and (4) Transformed Practice/ Applying. The descriptive qualitative method was employed in this investigation. Objects are selected at random from five different classes and placed into a single class. The amount of research data collected in attendance, lecture materials, paper studies of drama scripts, and YouTube videos staging totalled 12 videos. The play was presented in the form of a short performance piece. The findings demonstrated that drama learning could be accomplished through the use of multiliteracies pedagogy. In learning drama, students develop various multiliterate skills, including reading scripts, practising for performances, and editing video recordings of their performances.

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### 1. INTRODUCTION

As Langeveld in Kurniasih (2017) explains, pedagogy is the deliberate act of achieving educational goals by providing transformative opportunities for learners to reach their full cognitive and character potential. In the same vein, Sadulloh (2018) defines pedagogy as the study of guiding children toward a specific goal of being self-reliant and capable of resolving life's problems. In other words, pedagogy is the study of how to assist in developing children's personalities, which is one of the primary responsibilities of educators, along with the transmission and modification of knowledge.

The definitions appear to be straightforward and concise. However, managing learning is a complex process that involves more than teaching and learning activities alone. Pedagogy serves a purpose and the desired outcome to achieve its objective. According to Kurniasih (2017), pedagogical purposes are to humanize man, mature a person for future happiness, and assist a person in living a happy life. For better or worse, pedagogical goals continue to be consistent with the nature of education

to encourage students to maximize their potential. Kurniasih (2017) adds the following pedagogical benefits: (1) Educate learners to humanize the man and then make them adults for life's happiness, (2) Enable learners to comprehend and live to support themselves later, live meaningfully, and glorify life, (3) Assist students in questioning and challenging dominant beliefs and practices, and (4) Develop a wholesome student personality.

Multiliteracies theory identifies four critical factors for developing multiliteracies pedagogical models (New London Group, 1996). The first factor they point out is that we should start with the students and their experiences, which they refer to as situated practice. As the first step in multiliteracies pedagogy, Situated Practice is described as follows: In addition to Overt Instruction (explicit teaching of design processes), Critical Framing (making connections between meanings and their socio-political contexts), and Transformed Practice, other discussed factors include the need for students to recreate and recontextualize meaning across contexts. Kalantzis and Cope (2008) renamed these terms in a subsequent publication to distinguish them from one another: Experiencing, Conceptualizing, Analyzing, and Applying. In addition, it is essential to note that the order in which these pedagogical factors are introduced does not necessarily have to follow a linear progression. "We have come to characterize the process of moving backwards and forward across and between these different pedagogical moves as 'weaving,'" they wrote, citing Luke et al. (2003) as inspiration. 2008, p. 28) (Kalantzis and Cope, 2008).

Rather than being a discrete component of this pedagogy, situated practice is at its core, simultaneously informing all of the pedagogical factors outlined by the New London Group (1996) and Kalantzis and Cope (1996). Throughout the course, students must consider their own experiences, interests, and perspectives and familiar forms of expression and ways of representing the world. Experiencing/Situated Practice Conceptualizing/Overt Instruction recognizes that knowledge is not merely transmitted but co-created by the students and the teacher. Learners engage in analytic/critical framing by situating specific knowledge or texts within a broader social, historical, political, and ideological context to expand their understandings of said knowledge or texts. According to the National Council on Learning and Teaching, Applying Creatively/Transformed Practice "involves making an intervention in the world that is truly innovative and creative, and that incorporates the learner's interests, experiences, and aspirations" (Kalantzis & Cope, 2008, p. 30).

Learning to read and write in multiple languages is one of the learning designs used in the context of the 2013 curriculum. The concept of multiliterate is intended to meet the demands of 21st-century skills by addressing a variety of issues. Multiliterate learning aims to connect four different multiliteracies (reading, writing, spoken language, and Information and Technology skills). Based on several preceding definitions, multiliteracies refer to learning that integrates diverse forms of literacy into a cohesive and challenging whole. Literacy is demonstrated by processing information from various disciplines that require recall thinking, such as criticizing, analyzing, and evaluating. David Booth, a prominent scholar in both drama education and literacy education, explores the specifics of reading, writing, listening, and speaking and expands this connection to include multiple modes of meaning-making in various contexts (Booth, 2005b, 2008, 2011).

Booth (2011) describes the dynamic interaction between students in drama classrooms. Specifically, he explains that "collaboration among learners takes advantage of Vygotsky's zone of proximal development" (p. 10). Learners are challenged to achieve goals that are slightly above their current level of development. In essence, he believes that "learning must be transformed into an active process, in which students make discoveries while developing skills in prediction and intuitive thinking; in which students can choose challenging tasks, initiate activities, exert intense concentration, and exert considerable effort" (p. 10).

Booth asserts that situated practice is essential in both literacy and drama education because "when students experience the freedom that comes from having a say in what they read and write, as well as interpret and construct, they have a stake in creating and maintaining a classroom that stimulates and supports deep learning" (p. 11). Booth (2008) argues that the shift from literacy to literacies has altered

the definition of literacy in contemporary society because it has "created possibilities and reconsiderations of pedagogies that look at literacy in various ways" (p. 12). Specifically, he states that "literacy practices, which are numerous, shift in response to contextual factors such as the speaker, text, and function of the literacy event" (p. 12). Booth observes, citing Cummins, that schools frequently fail to reflect the shift in literacy and the social nature of literacy.

In North America and Europe, urban settings have a diverse student population. Students are exposed to and engage in various literacy practices outside of school. In schools, however, literacy instruction is narrowly focused on the literacy of the dominant language. It frequently fails to acknowledge or build on the multilingual literacies or the technologically mediated literacies that constitute a substantial portion of students' linguistic capital (Booth, 2008; Cummins, 2006).

Kalatzis and Cope (2008) and the New London Group (1996) argue for the significance of considering learners' subjectivities and identities by proposing a situated practice in which students can reflect on their own "experiences, interests, perspectives, familiar forms of expression, and ways of representing the world in one's understanding". As the authors point out, "in this regard, learners bring their own, invariably diverse knowledge and experiences to the learning situation," as well as their own "interests, life-stories, and life-texts," to the learning situation (Kalatzis & Cope, 2008, p. 28).

Drama, one of the most popular literary genres, is a literary work that depicts life by conveying conflict and emotion through action and dialogue. The action and dialogue of drama are analogous to those of everyday life (Kosasih 2012:132). Waluyo (2001:1) asserts that drama is the projection of human life onto the stage. When viewing the drama, the audience appears to witness community-based events. Occasionally, the conflicts presented in the play mirror the conflicts the characters are experiencing internally. Drama is a portrait of human life, a portrait of sorrow, bittersweet, black and white human life, and it is a portrait of human life in general. Waluyo (2001) states that a play is a play about a play. The physical structure (language) and inner structure of a drama script, one of the literary genres, work together to create the script (semantics, meaning). A manuscript takes the form of dialogue or a variety of speech in its physical manifestation. Similarly, the diversity of literature reflects the diversity of speech. Therefore, both language and its meaning are subject to literary conventions.

A play has two essential components: the story and the staging, related to acting or theatre. In reality, there are three dimensions to drama: (1) literature, (2) movement, and (3) speech or speechless performance. As a result, the play is not specially prepared to be read aloud, as a short story or novel would be; however, aspects of the staging were considered during the play's creation. Almost every play's script includes a narrative, dialogue, and rehearsal or performance instructions (Hasanuddin et al., 2009).

The drama can be presented in various formats, including role-playing and those previously mentioned. When students are instructed in dramatic performance, the psychomotor domain is automatically included. Psychomotor achievement manifests itself in how the body moves and exercises. The program employs socio-drama to teach students how to cultivate bravery and interpersonal skills. It is in line to the findings of Srisudarso & Nurhasanah's (2018) study, stating that drama can influence character education in school extracurricular activities. Maspuroh & Nurhasanah (2020) also affirm that the use of the role-playing method in a community service program in special needs schools has increased students' self-confidence to participate in activities and social life actively. In addition, research on teaching adaptation drama during the pandemic in the Drama Appreciation course suggests that drama is adaptable to new technologies and circumstances. Nurhasanah, Chaerul, Maspuroh, Hartati, Adibah, Kaspin & Nordin (2021) found that appreciating drama performances through the YouTube video channel helped students appreciate drama performances in their respective homes during the Covid-19 pandemic. Therefore, according to the findings of the studies, drama learning experience can boost students' confidence through public performances; through Covid 19's online learning, drama education can adapt to the evolving technological landscape; and importantly, deep learning is advantageous when combined with multiliteracy skills.

During the Covid19 era, however, there were obstacles to drama learning in college and the staging of drama. To address the issue, instructors must select the most suitable learning strategy. As YouTube is an excellent resource for learning acting and videography techniques that involve the creativity process and promote multiliteracies pedagogy, utilizing YouTube content was the best option in this case. Despite their limited abilities, students in semester V of the 2020/2021 academic year of the Indonesian Language and Literature Education program at the Faculty of Teacher Training and Education at a university in Karawang were instructed to use YouTube media to perform monologue dramas in groups. On this basis, this study attempted to describe the learning process of Indonesian Drama Studies courses implementing multiliteracies pedagogy.

## 2. METHODS

Among the characteristics of qualitative research, according to Bogdan & Biklen (2003), are the following: (1) the data source in qualitative research is a natural setting, and researchers are vital instruments; (2) qualitative research is descriptive; (3) qualitative research pays more attention to process than results or products alone; (4) qualitative researchers tend to analyze data inductively; (5) meaning is an esoteric concept. This research is a descriptive qualitative study in a research situation that is a staged monologue drama broadcast via YouTube video.

Based on the characteristics listed above, researchers can communicate directly with the subjects under investigation and observe them throughout the entire research process. The facts or data that have been discovered will be analyzed. According to Bogdan & Biklen (2003), a qualitative approach seeks to understand and interpret the meaning of an event and human interaction in specific circumstances. The information in the field pertains to a student in semester V of the 2020/2021 school year, which is comprised.

In the words of Arikunto (2002), sampling is a process that carries outlets and collects samples. As defined by the United Nations, random sampling is a sampling technique in which all individuals in a population, either individual collectively, are given the same chance to be chosen as sample members. The research object, which was chosen at random to serve as a research sample. Class E had a total of 32 participants. The staging is freed up and adapted to the play script during the production. For more extended plays, a group is formed; for shorter plays, a single student can perform the entire play independently. Class E created 12 videos of dramatic monologues that were posted on YouTube channels. The videos included both individual and group performances.

According to Sutopo (2002), "In qualitative research, the data source can be human, questions and behaviours, documents and archives, or other objects." Humans, questions and behaviours, documents and archives, and other objects are examples of data sources "...Lofland, on the other hand, believes that "In qualitative research, words serve as the primary data source, with the remainder of the actions consisting of supplementary data such as documents." (Moleong et al., 2001.) According to Kirk and Miller (2002), qualitative research is a particular tradition in social science that is fundamentally based on human observation within its region, and that communicates with those people using their language and terminology. It is referred to as descriptive qualitative research because the data analyzed does not accept or reject any hypotheses due to the data analysis.

According to the opinion mentioned above, qualitative and descriptive research methods will be used in this investigation. Research that describes the object at the heart of a problem is known as descriptive qualitative research, and it is presented in the form of a report. It addresses current problems by collecting, compiling, analyzing, and interpreting data from various sources. The researchers collected attendance data and materials from Google Classroom, videos from Zoom meetings, analysis papers of each group's scripts, and videos of drama performances from YouTube channels.

### 3. FINDINGS AND DISCUSSION

The following is an analysis of multiliteracies pedagogical models (Anonymous, 1996; Kalantzis & Cope 2008) through the study of Indonesian drama studies courses:

#### 3.1. *Situated Practice/ Experience*

The first step has been completed by each group, which has chosen a monologue drama script that will be performed and then uploaded to YouTube. Following the selection of the group members, each member of the group reads the script that was chosen. Students engage in Situated Practice/Experiencing activities as they indirectly read the script during the reading process. By engaging in a collaborative creation process, when the student reads what they have written out loud, if their goal is to help the listener understand, then as they are reading, they become aware of an inconsistency between what they meant to say and what they have written. As Booth (2011) explains that what people look are the informed opinion, ideas that can push us beyond our limitations and stretch and enrich us, so that we can add more depth to what we have already experienced.

One of the multiliteracies pedagogical models skills is reading plays, which has become one of the skills for reading plays. According to Damayanti's research, students' reading motivation can be increased by implementing a dramatic presentation strategy during reading instruction (Damayanti, 2021). This strategy has been shown to increase reading motivation in both groups of students, whether used with groups of students who have high-level reading skills or with groups of students who have low-level reading skills. Improvements in reading skills and the ability to interact with others are two of the most critical factors driving reading motivation nowadays. Several studies have discovered that participating in drama classes can improve the reading abilities of high school students and their social skills, which are also beneficial.

According to Wilhelm (2001), we need to assist students in hearing their thoughts about a text "out loud" (as cited in Booth, 2005a, p.45). Through the retransmission of written text into oral and then embodied modes of performance, "drama forces participants to consider the content and context of the statements, and provides a forum for communication, restating, and subsequent interaction," according to the American Dramatic Society (Booth, 1991, p. 95).

The script serves a purpose and occupies a specific position in staging as a source of narrative and inspiration. The play, which serves as the story's source, must be interpreted by the director, performers, and other artistic staff members before the performance to avoid causing problems during the presentation. "Script surgery" is the term used to describe the process of interpreting a play. The term "script surgery" refers to the process of studying or reviewing the content of a manuscript from beginning to end. Script surgery is an early activity that must be completed after a decision has been reached on the play that will be performed.

The following topics are discussed during "script surgery": (1) the concept of a play (realist, absurd, surreal, and so on); (2) the concept of drama (musical, lenong, opera, and so on); and (3) any difficulties that may be discovered in the manuscript to be staged. (4) Infrastructure facilities that are necessary for staging. (5) The duration of the staging period; (6) the training schedule; and (7) the desired level of staging success. Script surgery can be performed as many times as necessary until the end of the play in order to achieve the tremendous possible success during the preparation and training process.

Before it reaches the directors, actors, and other artistic workers, the play in preparation for staging will be a crucial and critical element in the process. The play serves as the story's text, which anyone who chooses to read is open to interpretation. Similarly, for a director, choosing a script, determining a script, or writing his or her script to perform is a complicated task because it will go through the process of interpretation in a specific format: for the director of the play, the script will be a medium of interpretation and development of ideas; for the director of the play, the script will be a medium of interpretation and development of ideas. An actor's interpretation and expression of the casting and its affirmation will be facilitated through the performance. As a medium of activity and creativity in

structuring the stage, the play script will serve as a medium for artistic workers throughout the show. It is clear from this description that the position of the play in staging as a source of the story should be interpreted by directors, performers, and other artistic workers involved in the production. When it comes to preparing for a show, the play script inspires the director, performers, and production staff (including the artistic director), allowing them to be as creative as possible while putting in the most effort possible.

Group members discussed the manuscript online while taking notes on key elements of the manuscript's content to use as a reference for staging as they understood its content and structure. Students become more aware of their writing weaknesses and problems due to reading and writing assignments. Students would have missed out on the opportunity to learn from their classmates' knowledge and mistakes if the feedback had only come from the teacher. Collaborative writing is given voice by the multiple voices that appear in the text of the collective creation.

### 3.2. Overt Instruction/ Conceptualising

In the second step, the members of the group brainstorm ideas for the elements of the play script that will be performed. The playscript to be staged can be obtained in two ways: first, by selecting and determining the script based on the work of a writer (writer or playwright) who has been or has been frequently used by existing theatres; and second, by creating a script from scratch. Writing directors and theatre members who can write plays are joint among those who work in the entertainment industry. Theatre groups, particularly directors, who wish to stage a play must, of course, be familiar with and understand the play in question. Their understanding of the play's intrinsic elements (title, theme, setting, plot, assertion, dialogue, and mandate) and extrinsic elements (character status, character position in the story based on the educational, social, economic, psychological, and identity background of the character) is critical.

**Picture 1. Online learning of Indonesian Drama Study courses.**



Each group developed a virtual staging concept through paper writing based on the outcomes of script surgery. Multiliteracies pedagogical models include writing abilities as one of the skills. According to one student, Cara, this type of physical and dramatic character exploration made students find it much easier to write about their characters due to their experiences. For character development and enhancement, students employ a strategy known as "deepening the role-play," in which they challenge one another to think about and write about questions such as "Is your character kind or rude? In which age group does your character belong? Is your character capable of quick decision-making? etc. Because this is a monologue and video-recorded drama, the staging is minimal, and the concept developed by the students focuses on developing the character's depth and personality. Because students learn about video staging, which is based on video recording and editing rather than on traditional staging elements such as stage layout, lighting, background, and so on, the other elements of staging become less critical in the end.

### 3.3 Critical Framing/ Analysing

The third step examines the requirements for staging the play using recording techniques, followed by a conclusion. In the words of Booth (2001), "writing as a result of having been in character allows students to enter a new sphere of attitudes and feelings." "Writing often becomes more intense as they strive for a more complex imaginative understanding of what has occurred in their drama (p.102). Students gain a deeper understanding of the situations/contexts or texts they will write about due to their extended engagement with these characterizations. The 'Literacy Engagement Framework' (2011b), according to Cummins, connects empirical evidence to the construct of literacy engagement (Guthrie, 2004) and the development of reading comprehension, explaining that Guthrie's construct of engagement incorporates the notions of "affect (enthusiasm and enjoyment of literacy)" and "deepness of cognitive processing (strategies to deepen comprehension).

Incorporating both of these concepts (affect and depth of cognitive processing) into embodied dramatic explorations helped students gain a deeper understanding of the texts, events, and characters they were going to write about, whether they were writing in response to a script that they were reading, as students did, or in response to a literature or language course, or response to other (multimodal) sources of information.

In addition, the ability to solve or decipher a material or information after making a single observation can be defined as analytical ability. One type of analysis is to summarize many data points gathered during the observation process to be further processed into interpretable information. The results can be learned and translated in a short and straightforward period in the art of drama in writing (play script) and drama performance. Analysis can be defined as a written examination of the script's content with care and an examination of all performance activities with all situations on the elements of the play in question.

Before the performance, each group presented the findings of their investigation into the play script they had chosen. When analyzing the play script, pay attention to intrinsic elements such as themes, plots, characters, settings, languages, etc. In addition to the intrinsic elements of the manuscript, students must be able to explain the extrinsic elements that are included in the manuscript. Group presentations are an example of multiliterate skills manifested in the form of speaking abilities.

### 3.4. Transformed Practice/ Applying

The last activity involves putting the results of the group analysis into a staging environment. During the Covid-19 period, lecturers and students are required to learn online, as well as to record and upload to YouTube performances that have been recorded on video. The lecturers will evaluate the results of the drama performance through a YouTube video. Students will collaborate, negotiate to mean, work in groups, and respond to one another during the activity, all of which have been essential aspects of educational research and literacy research in the past. In the field of drama, one of the most frequently discussed aspects of group work and cooperative learning is the idea that when students work together, they achieve a layered, more profound level of understanding. When we work as a group team, I try to figure out what the other students think. Peer groups help students discover new ways of reading and interpreting other texts through dialogue, collaboration and embodied explorations.

Through embodied drama pedagogy, teachers and students work together to make sense of texts, not only by "reading the word" but also by "reading the world" (Freire, 1985), connecting words to their worlds, and becoming active generators of their knowledge, according to Freire. Based on David Purpel's argument about the necessity of students becoming creators and re-creators of our world through a focus on both creativity and imagination, as well as a critical and sensory approach to education, Stinson (2004) writes about embodied learning connections and critical pedagogy connections: When it comes down to it, education's essence can be characterized as critical because its

purpose is to assist us in seeing, hearing, and experiencing the world more clearly, more thoroughly, and with greater understanding.

An additional important aspect of the educational process is the development of creativity and imagination, which allow us to not only comprehend, but also to build, make, create, and recreate our world (David Purpel, 1989, as cited in Stinson, 2004). It is much easier to create or re-create existing scripts in the form of staging when students use their imaginations to create a staging based on selected short plays because of the process of imagination they go through. The students' imagination allows them to comprehend the message that the author wishes to convey through voice, gestures, and facial expressions and the appearance of edited videos that results in the performance of the short drama. The collaborative process of imagination has a different effect on the staging of the play's monologue than the play's dialogue. A combined substantial effect can be felt when there are differences in character, character, gestures, facial mimics, and the use of sounds. The staging of the monologue, on the other hand, provides an overview of one character in the same play. The video of the group and individual performances are attempting to comprehend the script's content through a staging that has been uploaded to the channel's YouTube page.

Here are the results of the video uploaded through the YouTube channel:

| No. | Group     | Script Title                                    | YouTube links                                                           |
|-----|-----------|-------------------------------------------------|-------------------------------------------------------------------------|
| 1.  | Group 1:  | "Bumerang" written by Putu Wijaya               | <a href="https://youtu.be/mJi0EtEICUA">https://youtu.be/mJi0EtEICUA</a> |
| 2.  | Group 2:  | "HP" written by Putu Wijaya                     | <a href="https://youtu.be/cPyeLiCmxQU">https://youtu.be/cPyeLiCmxQU</a> |
| 3.  | Group 3:  | "Mak" written by Putu Wijaya                    | <a href="https://youtu.be/KLLRWuMMoeI">https://youtu.be/KLLRWuMMoeI</a> |
| 4.  | Group 4:  | "Putri Ibu" written by Putu Wijaya              | <a href="https://youtu.be/W642ZTWgwNY">https://youtu.be/W642ZTWgwNY</a> |
| 5.  | Group 5:  | "Aeng/Alimin" written by Putu Wijaya            | <a href="https://youtu.be/pbS5Wul2P5o">https://youtu.be/pbS5Wul2P5o</a> |
| 6.  | Group 6:  | "Kucing Hitam" written by Edgar Allan Poe       | <a href="https://youtu.be/6Q68HXheoxo">https://youtu.be/6Q68HXheoxo</a> |
| 7.  | Group 7:  | "Anak Kabut" written by Putu Wijaya             | <a href="https://youtu.be/_LiCf-hsmrY">https://youtu.be/_LiCf-hsmrY</a> |
| 8.  | Group 8:  | "Kemerdekaan" written by Putu Wijaya            | <a href="https://youtu.be/7zQbqAeZsrU">https://youtu.be/7zQbqAeZsrU</a> |
| 9.  | Group 9:  | "Siapa" written by Putu Wijaya                  | <a href="https://youtu.be/QI3NPb57A5M">https://youtu.be/QI3NPb57A5M</a> |
| 10. | Group 10: | "Racun Tembakau" written by Anton Chekov        | <a href="https://youtu.be/7TLep-6H7yk">https://youtu.be/7TLep-6H7yk</a> |
| 11. | Group 11: | "Hati Yang Meracau," written by Edgar Allan Poe | <a href="https://youtu.be/1IdQlgBUKGI">https://youtu.be/1IdQlgBUKGI</a> |

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|---------------|--------------------------------------------------------------|-------------------------------------------------------------------------|
| 12. Group 12: | <i>"Marsinah<br/>Mengugat"</i> written<br>by Ratna Sarumpaet | <a href="https://youtu.be/Z397x36eaP0">https://youtu.be/Z397x36eaP0</a> |
|---------------|--------------------------------------------------------------|-------------------------------------------------------------------------|

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The learning process of Indonesian drama study courses demonstrates that pedagogy can be written in various languages. This is demonstrated in the learning phase of drama learning in the analysis of multiliteracies pedagogical models, which is illustrated in the learning phase of drama learning.

#### 4. CONCLUSION

Following the findings of the theoretical analysis, Kalantzis and Cope (2008, New London Group, 1996) applied multiliteracies pedagogical models in the study of Indonesian Drama Studies courses, namely (1) Situated Practice/ Experiencing reading plays in the form of script surgery, and (2) Situated Practice/ Experiencing reading plays in the form of script surgery. It is clear from the activity of reading plays that drama learning includes multiliterate skills; (2) Overt Instruction/Conceptualizing: At this point in the activity, each group began to develop a staging concept on paper, which was then discussed in class. (3) Critical Framing/Analyzing, the next activity is to present the study's findings in the form of a paper. This is related to multiliterate skills, explicitly writing; Group presentations are conducted online through Zoom meetings. This presentation activity helps students develop their multiliterate skills while also improving their speaking abilities; and (4) Transformed Practice/Applying, the last activity, which each group completes online in the form of videos uploaded to YouTube; and When it comes to information and technology skills, the process of embalming, editing, and uploading drama video are one of the most important (IT). A multiliteracy pedagogical model approach to drama learning in Indonesian Drama Studies courses equips students with a diverse range of essential skills in the twenty-first-century workplace. In order to prepare students for global competition, they need to have skills in pedagogical multiliteracies, which are a type of learning adaptation. Future studies are suggested to conduct the research in other courses since multiliteracy pedagogy is applicable to teach any subjects.

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