

REALIST ACTING APPROACH USING STANISLAVSKI CONSTANTIN ACTING METHOD IN EXTRACURRICULAR THEATER IN MAN 1 PALEMBANG

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Abstract

The purpose of this study was to identify and describe the approach of realist acting with Konstantin Stanislavski's acting method. In this study conducted at MAN 1 Palembang with the number of students who actively participate in extracurricular theater, this study uses a qualitative research method with a descriptive approach. The data collection technique in this research is by observing, documenting, interviewing data to the supervisor and students. This study examines whether the theater extracurricular has applied a realist acting approach with Konstantin Stanislavski's acting method. The results of this study after observing this extracurricular application quite well with a realist acting approach with Konstantin Stanislavski's acting method, can be seen when students carry out the role training process seriously. into the roles they play.

Keywords: Stanislavski's Acting Method; Theater Extracurricular; Realist Approach to Acting

INTRODUCTION

Cultural arts is a subject that aims to introduce various kinds of arts and cultures that exist both domestically and abroad. In addition, the existence of cultural lessons can add insight and channel talents and interests to students. Cultural arts are not only used as subjects at school, but are also included in extracurricular activities in schools. Each school must have many extracurricular activities which are additional hours or lessons that are carried out outside school hours and according to the procedures designed by the school, MAN 1 Palembang itself has one of the extracurricular activities in the theater extracurricular arts and culture. (Wijaya Supriyadi, 2013: 3) The meaning of theater originally

meant the stage where the audience was, namely a building that was built to be a place for a spectacle to take place. In the next journey, the meaning of theater is more on the performing arts drama and the name of a drama group.

According to the Ministry of Education and Culture (2013 Revised Edition of Class X Cultural Arts Book) Acting is an important element in art theater, the term acting is also called acting or acting. An actor in carrying out his role is known as an actor, actress, actor and character. In its development of roles, especially in world filmmakers, cinematography is better known as "acting" in Indonesian which is written as acting, from the derivative of the verb "to act" meaning, to act, as if or become something. Something in the form of a

person (with his personality identity) or a living being originating from real life is then raised to the stage in the form of acting or acting with the character / character played.

Realist in art that is, everything that is real and everything that is equal to reality. One who studies the flow, style and form that produces performance as well as in the realities of everyday life that everyone experiences. Realist in theater, namely creating something on the stage like a real "reality". Creating an illusion on stage as if the audience is watching what is happening as in real life. (seen from lumbungperan.blogspot.com accessed on 3 March 2010).

Realist genre acting is acting that basically aims to express the feelings that exist in everyday life. Realist / Realism was first popularized by Stanislavski in the 19th century in Moscow, Russia. Stanislavski himself owned a theater company and often did not feel comfortable with the methods of acting that were common at that time. Stanislavski invented an unusual method of acting and underlined the honesty of every acting expression, such as "the magic if" which encourages actors to put the word "if... .." "if" on a case and relates to emotions personal. Realist acting is also called presentation acting, which is acting that tries to give human behavior through the actor, through self-understanding with the results of understanding the character he plays, including the fixing of blocks or lines, gestures, movements, business, then a form of character will created. Playing a character and having a dialogue with words that are natural and known to the community. (viewed from

ulasteater.wordpress.com accessed on 3 March 2020).

In extracurricular theater activities at MAN 1 Palembang. According to the supervisor, Mrs. Halimah Tusadaa S.Pd, "this extracurricular is given the name Jejak theater because the meaning and meaning is a good impression that lives in every person and makes an impression so that it will be remembered forever. This extracurricular theater is in great demand because it becomes a forum for members of the extracurricular theater to develop their talents and interests in acting ". Based on preliminary observations made, this evening theater extracurricular activity is carried out twice a week, namely on Thursdays and Saturdays. With 2 hours in one meeting, the members of the Jejak theater totaled 25 active students. The aim of the researchers was to take research on theater extracurricular activities at MAN 1 Palembang, because this extracurricular is quite famous as seen from the achievements that have been obtained by theater extracurricular at MAN 1 Palembang. So that researchers are interested in observing and finding out the methods used by theater extracurricular coaches at MAN 1 Palembang. From the results of preliminary observations, the researcher saw that this was quite good because there were several methods used in the process and work, one of which was Konstantin Stanislavski's acting method.

According to Langeveld (in Sadulloh, 2017:2) argues that education is guidance provided by adults to children who are not yet mature to reach maturity.

According to Asmani (In Lestari 2016: 137) Extracurricular is an educational activity outside of subject hours and counseling services to assist the development of students according to their

needs, potential, talents, and interests through activities specifically organized by educators and educational staff authorized in school.

Realist in art that is, everything that is real and everything that is equal to reality. One who studies the flow, style and form that produces performance as well as in the realities of everyday life that everyone experiences. Realist in theater, namely creating something on the stage like a real "reality". Creating an illusion on stage as if the audience is watching what is happening as in real life. Realist flow acting is acting which basically aims to reflect the feelings that exist in everyday life. Realist / Realism was first popularized by Stanislavski in the 19th century in Moscow, Russia.

Konstantin Stanislavski, he is a very successful Russian actor, teacher, director, writer and co-founder of the Moscow Art Theater was born in Moscow on January 17, 1863. His real name is Konstantin Sergeyevich Alexeyev. The stage name "Stanilavski" was adopted since 19884 to hide his activities in theater from his father. Stanislavski's family background came from the bourgeoisie. His family owned a factory that processed gold and silver for military uniforms and knick-knacks, but it was not possible for him to make art openly. At that time the actor profession was a profession that lacked a good social status in society, not only in Russia, but throughout Europe.

One of the influential figures in the development of realist theater is Stanislavski. Stanislavski focuses on acting training with psychological search for behavior. In his famous writing *The Method*, he sought to find realist acting that convinced the audience that what an

actor was doing was real acting. Basically, the Stanislavski method as a whole is used to perfect the profession of an actor. In principle, actors must be physically fit, flexible, actors must be able to observe life, actors must master their psychic powers, actors must concentrate on the image, atmosphere and stage identity, and actors must be willing to work continuously and seriously explore training for their own abilities. and the appearance of his role. Based on these principles, it appears that Stanislavski focuses on the problems of the actor's body and mind, to accommodate the psychology of the actor and the character of the script. Stanislavski unified several previous performance production conventions by emphasizing the dominance of visual motifs. He determined the method of eclecticism (philosophizing with existing theories but in line with the concepts to be taken).

So, Stanislavski intends to bring back the normalcy in the actor as he approaches the role. He wants "honesty" in the actor's creative process. He wants actors to live out their roles in a way that maximizes "emotional honesty and intellectual honesty". Why? Because honesty, both emotional and intellectual, is the main fuel for living the characters he will play on the stage. Stanislavski repeatedly said that the main foundation and this system is to return actors to their "normal as human beings".

Stanislavski believes that System development essentially means applying natural and biological laws to theatrical convention ... when spontaneity takes over and "human life and inner self" comes on stage, says Bella Marlin. And for that, Stanislavski conducted a very long and intensive study to find systematic and

universal steps for actors to perform their roles.

First, bringing to the actor's self-awareness both through the inability of the body to be shielded by the physical mask of expressing feelings of shame and because the mask changes the shape of the self before the self has had a chance to realize the change. When actors consciously cannot choose their existence, there will be no question of their resistance. They only know and accept the state of self-change in order to maintain the appearance and change of form that appears suddenly.

Second, when feelings are understood, the body is clear so that it is easy to live with. Actors tend to prefer to deal with physical behavior rather than taste because behavior presents aspirations for reality through their appearance. Having a physical experience displays integrity which directly fosters the actor's confidence.

Third, references to solid material also have the advantage of being easier to repeat. The task of the actor is not only to multiply the feeling but also to refrain from the tendency to overdo it, the body has the advantage that it is much easier to discipline itself than the changing feelings.

Finally, the work of the body has the advantage of being able to create experiences that no one can remember. So far, when belief functions as an experience as a result of recognition rather than mere disclosure, in theory, this suggests that actors accumulate knowledge naturally during their lifetime to become a series of behaviors and feelings.

Stanislavski emphasized that actors must know that the objects around them

are only stage properties, fictional objects in the world of engineering. Actors must master the audience that everything on the stage is clear, honest, and straightforward. Imaginary truth on stage - the truth of the character's words. Stanislavski also doesn't want the actor to express the word "if I" to Stanislavski the value "if" is when you are able to achieve the directional need between yourself and characterization that is your own and characterization that is yours. Stanislavsky wrote that at the beginning of his success in his work Dostoevsky the village of stepanchikovo, I finished being myself. I became another man, a man like rostanov. He said that art began when there was no role, when there was only me as a result of being sublimated if I were to be me. It is the unsettling condition of honesty that in fiction becomes.

Method comes from the Greek "Methodas" which means the way or the way to go. In connection with scientific efforts, the method involves the problem of working in order to understand the object that is the object of the science concerned. Function method means as a means to an end.

Lecture, is the oral narrative of learning material. This method is not always bad if its use is really well prepared, supported by tools and media, and observes the possible limits of its use.

The demonstration method is a method used in presenting lessons by demonstrating how to make, use and practice an object or tool, both original and imitation, or how to do an act or action which is accompanied by verbal explanation. (Syarifudin, 2010: 145-146).

The role-playing method basically involves students to act out or demonstrate

human behavior in relation to social problems. (Syarifudin, 2010: 147).

RESULTS AND DISCUSSION

The extracurricular activities of Theater MAN 1 Palembang are described here starting from the schedule of activities, basic education and basic training materials to evaluation. The description will be explained as follows:

1) Schedule of Extracurricular Activities at MAN 1 Palembang

Theater extracurricular activities are carried out routinely every 2 times a week, namely Thursday and Saturday from 13.30 WIB to 16.00 WIB, or it could be closer to there are activities such as competitions or filling events. Theater extracurricular training at MAN 1 Palembang, begins with doing it first, after doing the extracurricular theater students divide the script about titles that will improve or edit. After all students get their script they read and memorize the script based on the vowels based on the roles they get. With the understanding gained, the students started doing the exercises by demonstrating them directly. Evaluation is carried out at the end of the training activity to correct deficiencies during training.

The schedule of activities is usually reproduced when the school will hold a theater performance both within the school scope and outside the school. This was explained by Mrs. Halimah Tusaada S.Pd as the Extracurricular Theater coach at MAN 1 Palembang, who said that "before the performance the schedule will be multiplied, in one week you can practice four times, this is done so that students will really understand what

which will be staged". Based on the results of interviews conducted by researchers to Mrs. Halimah Tusaada S.Pd., through Zoom meetings and face to face. Mrs. Halimah Tusaada S.Pd., also has hopes in the future, especially for the theater extracurricular during the Covid19 pandemic, she continued to say that "currently theater activities are being rested first because of the Covid19 outbreak that has hit at this time, I hope that the Covid19 outbreak will soon disappear. and students can return to their usual activities and students can follow the next stage".

In the early stages, the researcher made observations to observe the habits carried out in the extracurricular activities of the theater MAN 1 Palembang until it was finished. Based on the results of observations that have been made, the implementation of theater extracurricular exercises at MAN 1 Palembang can be said to be quite good because some students have applied a realist acting approach technique with Konstantin Stanislavski's acting method. This can be seen from the training process carried out by students.

a. Initial activity

The training activities carried out by students at each meeting began with a warm-up which was followed by all students who took part in the extracurricular theater activities.

Heating that is done includes:

- 1) Facial Exercise Movement
- 2) Movement of the hands, shoulders, and muscle joints
- 3) Movement of the stomach, hips.
- 4) Foot movement

The warm-up was carried out so that students were not easily injured and could also make students more

relaxed in participating in the exercise.

b. Core activities

After warming up at the first meeting, all students were given a script. The script given to students is in the form of a script containing Realist Acting, the Realist script in question is a script that tells about stories of everyday life or about stories that actually happen like real life. After students get the script the students start memorizing the script that has been distributed, this memorization of the script is done so that students can approach the realist script. Students are also asked to enter their imagination on the characters they get by doing research on the characters that will be played. Doing research so that students can really understand and become the roles or characters that they each get.

The main activity at the second meeting, after students memorized the script at the first meeting. Furthermore, at the second meeting the students did vocal exercises according to the roles they each got. Vocal training includes the high and low intonation of a sentence that emphasizes certain words in a sentence and pronounces them according to the characters or roles they get.

The main activity in the third meeting, after the students did the vocal exercises described during the second meeting. At the core meeting, the three coaches begin to lead students to the characters they will play. Students are asked to mimic the scenes they get by doing previous research. Students also do mastery of the stage so that students do not block at the time reenact the scene.

c. Final Activity (evaluation)

The coach conducts an evaluation of each meeting to provide an assessment to

students. In each meeting the initial assessment is carried out by observing the absence or absences of students, attitudes, and students' honesty towards the supervisor. For the assessment of the core activities that are carried out differently for each meeting, the first meeting is an assessment of the exercise, namely how students can understand and memorize the realist script they get.

The second meeting, which becomes the assessment of theater supervisors, is about the vocals they say, the high and low tones, and the clarity of pronunciation. Furthermore, the third meeting is an assessment of how students can demonstrate the characters they play and how students master the stage.

Based on observations made by researchers in the training process carried out from the first meeting to the last meeting or evaluation, in the training process demonstrating the role, it appears that the students have been able to follow the directions given by the supervisor, this can be seen because some students, when demonstrating roles, correctly true to be the role played. This proves that the theater extracurricular exercises carried out by the students have used Konstantin Stanislavski's method. This is obtained because according to Iswadi Pratama in his book, which states that according to Stanislavski, acting is an expression of emotions that is conveyed through physical and verbal behavior, so acting requires an honesty of heart for its extraction. Stanislavski emphasized that actors must know the objects around them, only stage props, physical objects in the world of engineering. Actors must master the audience that everything on the stage is clear, honest, and straightforward. Imaginary truth on the stage of the truth of

the character's words. Stanislavski also doesn't want his actors to say the word "if I" to Stanislavski the value "if" is when you are able to achieve the directional need between yourself and characterization that is your own and characterization that is yours.

The final activity carried out is the evaluation carried out by the supervisor. The evaluation carried out by the coach is in the form of suggestions that build students so that students can be even better.

In this discussion, the similarities and differences in the results of this study with the results of previous relevant studies, namely, research that is considered to have similarities with the research to be adopted is research conducted by Euis Heryanti (2016) with the title "The Effect of Stanislavski Acting Methods on the Ability of Senior High School Students. Playing Drama "in this study has similarities with the teaching method used, namely using the Stanislavki acting training method. But the difference is in the objects and research methods used, in previous studies using quantitative experimental research methods, whereas in this research the researchers used qualitative descriptive methods, even though it is the same as the research above this research also makes a positive contribution to the research that will be researchers do.

Furthermore, the similarity can be seen with the research conducted by Dewimasyita Syafrudin (2006), Student of the Faculty of Letters and Culture, Department of Dance and Music, University of Gorontalo, with the title of the thesis "Basic Learning of Theater Acting in Sound Exercise through Demonstration Methods for Class VII

Students. SMP Negeri 2 Bokan, Boul ". Based on this research, it was concluded that after the students followed the basics of theater acting the students were able to know how to pronounce sentences based on theater acting, the students experienced an increase in their skills to play a role by applying the demonstration method. The similarity of this study with previous research is that it is the same as researching acting, while the difference between this study and previous research is to use voice processing through the demonstration method, while in this study it is to determine the process of learning acting. And furthermore this research was conducted by Rezky Wahyu Ramadhani (2019), Student of the Faculty of Art and Design of the Performing Arts Department of the Dance and Music Drama Education Program, Makassar State University, with the title of the thesis "Student Character in Theater Training in the Extracurricular Activities of Pammarica Theater Arts. SMA Negeri 1 Polewali ".

Based on this research, it can be concluded that the character values in the extracurricular theater at SMA Negeri 1 Polewali experience many small changes that occur in members who follow the training process. The similarities of this study with previous research are both examining extracurricular theater activities. While the difference between this study and previous research was that previous research examined students' characteristics in theater training, while this study was to determine the process of learning acting

CONCLUSION

Based on observations and research conducted on theater extracurricular students at MAN 1

Palembang through direct interviews and to complement the missing data, researchers conducted research through the Zoom Meeting application with the coach / coach Mrs. Halimah Tusaada S.Pd, that the implementation of theater extracurricular activities at MAN 1 Palembang has applied the approach of Konstantin Stanivlaski's method of acting, so that students really appreciate the roles they play and really become the characters they play. Although not all students are following along well.

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