



Educational Management Strategies in Drama Learning: The Role of Role-Playing Models and Literary Reading Interest in Improving Students' Drama Performance Ability

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ABSTRACT

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Drama performance serves as an important medium for developing students' life skills, including adaptability, social interaction, and problem-solving abilities through experiential learning. This study aims to analyze the influence of the Role-Playing learning model and students' interest in reading literary works on drama performance skills within the framework of instructional management in schools. The research employed an experimental method using a 2x2 treatment by level design and was conducted at MAS Al-Nahdlah Depok. The sample consisted of two classes: an experimental class taught using the Role-Playing model and a control class taught using the ARIAS learning model. Data were collected through questionnaires to measure students' literary reading interest and performance rubrics to assess drama acting skills, including vocal ability, expression, emotional engagement, gesture, and improvisation. Data analysis was carried out using two-way ANOVA followed by Tukey's post hoc test at a significance level of $\alpha = 0.05$. The results indicate that students taught using the Role-Playing model demonstrated significantly higher drama performance skills compared to those taught using the ARIAS model, particularly among students with lower literary reading interest. These findings imply that effective instructional management, through the selection of appropriate learning models aligned with students' characteristics, plays a strategic role in enhancing drama learning outcomes. Therefore, educational management should integrate pedagogical strategies such as role-playing and literacy considerations into learning planning and implementation to optimize students' performance and life-skill development.

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INTRODUCTION

Drama learning deserves serious attention in schools because it plays a strategic role in developing students' intellectual, emotional, and social capacities (Dewi, 2025; Kusumawati, 2025; Najiburohman et al., 2025; Syafiih, 2025). Through drama performance, students are trained to sharpen reasoning, courage, self-confidence, empathy, and moral awareness, which are essential competencies for living in society (Biynazarova et al., 2024; Waewchimplee & Arjpru, 2023). Drama allows students to learn through experiential and expressive activities, enabling them to explore values, emotions, and social interactions in meaningful ways. Scholars argue that drama education supports holistic development by integrating cognitive, affective, and psychomotor domains, making it a powerful medium for character and life-skill education (Awawd, 2025; Widjaya et al., 2024). From a broader societal perspective, students who are trained through drama learning are better prepared to adapt, collaborate, and resolve personal and interpersonal problems constructively (Islamiah & Maulidiah, 2024; Maulidia, 2023; Ridlo & Yanti, 2023; Rohmatillah & Jannah, 2024; Zuhdi et al., 2024). Therefore, drama learning is not merely an artistic activity but a strategic educational instrument that contributes to human development. In this context, educational management plays an important role in ensuring that drama learning is planned, implemented, and supervised effectively so that its potential benefits can be optimally realized for students and society at large.

In the context of Indonesian education, drama learning has been formally recognized as an important component of language and literature education (Hasanah et al., 2024; Khoiroh, 2025; Nuriyah et al., 2024; Windiasari et al., 2025). The Ministry of Education and Culture, through the School-Based Curriculum (KTSP), has clearly formulated Standard Competencies (SK) and Basic Competencies (KD) that emphasize both drama appreciation and performance skills at the senior high school level. These competencies require students not only to understand drama texts and performances but also to actively perform roles using appropriate dialogue, gestures, facial expressions, and emotional engagement. However, despite this formal recognition, the societal problem lies in the gap between curricular expectations and actual learning outcomes. Many students graduate without adequate drama performance skills or appreciation, which indicates weaknesses in instructional planning and management. This situation reflects a broader challenge faced by schools in managing learning processes that involve complex, performance-based skills. Without effective educational management that aligns curriculum demands, instructional strategies, and student characteristics, drama learning risks becoming symbolic rather than transformative.

Field observations in schools reveal that drama instruction often remains at a theoretical level and rarely reaches the stage of appreciation and meaningful performance (Listrianti, 2020; Sanafiri, 2022). Teachers frequently prioritize written examinations and cognitive mastery over experiential learning, resulting in limited opportunities for students to practice drama performance. As a consequence, students tend to perceive drama as difficult, time-consuming, and intimidating. Many students struggle with character interpretation, vocal articulation, gesture, facial expression, and improvisation. These difficulties are exacerbated by limited instructional time, insufficient learning models, and a lack of structured guidance. In addition, students' low confidence and limited exposure to literary works further hinder their ability to internalize dramatic characters (Faisal, 2023; Faizin et al., 2023; Ikrimah, 2023). From a management perspective, this phenomenon indicates weaknesses in instructional supervision and learning strategy selection. Drama learning, which requires coordination, creativity, and collaboration, demands careful planning and classroom management. When such managerial aspects are neglected, learning outcomes remain suboptimal despite the availability of curriculum guidelines.

Previous studies have explored the effectiveness of the Role-Playing learning model in improving students' drama skills, particularly at the elementary and junior high school levels. Research by Rawung (2022) and Supriyadi and Purnomo (2016) demonstrates that Role Playing can significantly enhance students' confidence and basic drama performance abilities. Similar findings were reported by Yanti et al. (2025), who found that Role Playing improves students' engagement and expressive skills in drama learning at the junior secondary level. These studies collectively confirm that Role Playing is an effective social interaction model that encourages students to actively participate, collaborate, and empathize with others. However, most of these studies focus primarily on affective outcomes such as confidence and participation, while technical drama skills receive limited attention. Moreover, the majority of prior research does not explicitly situate Role Playing within the broader framework of instructional or educational management.

Another limitation of existing literature lies in the research context and variables examined. Most studies are concentrated on lower education levels, leaving senior high school drama learning relatively underexplored. At the senior high school level, drama learning becomes more complex, requiring higher levels of creativity, critical thinking, emotional control, and technical mastery. Furthermore, previous research rarely examines students' interest in reading literary works as a moderating or influencing factor in drama performance ability. Literary reading interest is crucial, as drama performance depends on students' grasp of texts, characters, and narratives, yet learning

models often fail to align with students' literacy traits. From an educational management perspective, this gap suggests the need for instructional strategies that are not only pedagogically sound but also responsive to students' learning profiles and literacy habits.

The novelty of this study lies in its integration of the Role-Playing learning model and students' interest in reading literary works in explaining drama performance skills at the senior high school level. Unlike previous studies, this research examines drama performance skills in a more comprehensive manner, including vocal articulation, intonation, tempo, gesture, facial expression, emotional engagement, and improvisation. In addition, the study positions drama learning within the framework of instructional management by emphasizing the importance of selecting learning models based on student characteristics. This approach provides a more holistic understanding of how drama learning outcomes can be improved through strategic instructional planning. Addressing this issue is important because schools require evidence-based guidance to manage learning processes that involve complex artistic and social skills in line with curriculum demands.

Based on these considerations, this study focuses on analyzing the influence of the Role-Playing learning model and students' interest in reading literary works on drama performance ability at the senior high school level. The underlying argument of this research is that effective educational management, particularly in instructional planning and strategy selection, significantly affects students' learning outcomes in drama education. It is assumed that the Role-Playing model, when aligned with students' literary reading interest, can enhance students' ability to internalize and perform dramatic characters more effectively. The findings of this study are expected to contribute both theoretically and practically by enriching the literature on drama pedagogy and providing schools with managerial insights into designing more effective drama learning strategies.

RESEACH METHOD

This study employed a quantitative approach using a 2×2 factorial experimental design to examine the effects of the Role-Playing learning model and students' interest in reading literary works on students' drama performance skills (Fischer et al., 2023; Ghanad, 2023). A factorial design was selected to analyze both the main effects of each independent variable and their interaction effect on the dependent variable.

The research was conducted at MAS Al-Nahdlah Bojongsari, Depok. The population of this study consisted of all eleventh-grade students. The research sample was selected through purposive sampling, based on students' academic

background, initial drama performance ability, and interest in reading literary works prior to the treatment. The sample was divided into two groups: an experimental group, which received instruction using the Role-Playing model, and a control group, which was taught using the ARIAS learning model.

The independent variables in this study were the learning model (Role Playing and ARIAS) and interest in reading literary works (high and low), while the dependent variable was students' drama performance ability. The factorial experimental design is presented in Table 1.

Table 1. 2 × 2 Factorial Experimental Design

Interest in Reading Literary Works	Role Playing (A1)	ARIAS (A2)
High (B1)	A1B1	A2B1
Low (B2)	A1B2	A2B2

The data in this study consisted of primary and secondary data. Primary data were obtained through drama performance tests administered before and after the treatment, as well as classroom observations conducted during the learning process. Secondary data were collected from curriculum documents, syllabi, and relevant previous studies (Fraenkel et al., 2021).

Students' drama performance ability was assessed using a performance rubric covering five aspects: (1) pronunciation, (2) intonation, (3) facial expression and gesture, (4) improvisation, and (5) emotional engagement. The maximum total score was 100, as shown in Table 2.

Table 2. Scoring Rubric for Drama Performance Skills

No	Assessed Aspect	Maximum Score
1	Pronunciation	24
2	Intonation	18
3	Facial Expression and Gesture	28
4	Improvisation	10
5	Emotional Engagement	20
Total Score		100

Students' interest in reading literary works was measured using a structured questionnaire in the form of a Likert scale ranging from 1 to 5. The questionnaire was used to classify students into high and low interest categories.

Table 3. Scoring Scale for High Interest in Reading Literary Works

No	Assessed Aspect	5	4	3	2	1
1	Desire to explore literary texts					
2	Attention to literary reading					
3	Reading frequency of literary works					
4	Engagement in reading-related activities					
5	Enjoyment of literary reading					

Table 4. Scoring Scale for Low Interest in Reading Literary Works

No	Assessed Aspect	1	2	3	4	5
1	Desire to explore literary texts					
2	Attention to literary reading					
3	Reading frequency of literary works					
4	Engagement in reading-related activities					
5	Enjoyment of literary reading					

Note: Strongly Agree = 1; Agree = 2; Neutral = 3; Disagree = 4; Strongly Disagree = 5

The data were analyzed using two-way Analysis of Variance (ANOVA) at significance levels of $\alpha = 0.05$ and $\alpha = 0.01$ to examine the main effects and interaction effects of the independent variables. When a significant interaction effect was found, a Tukey post hoc test was conducted.

Prior to hypothesis testing, assumption tests were performed, including a normality test using the Kolmogorov–Smirnov test and a homogeneity of variance test using Levene’s test, both at a significance level of $\alpha = 0.05$.

Research Hypotheses

The null hypotheses of this study were formulated as follows:

There is no significant difference in drama performance skills between students taught using the Role-Playing model and those taught using the ARIAS model.

There is no interaction effect between the learning model and students’ interest in reading literary works on drama performance skills.

Among students with high interest in reading literary works, there is no significant difference in drama performance skills between students taught using the Role-Playing model and those taught using the ARIAS model.

Among students with low interest in reading literary works, there is no significant difference in drama performance skills between students taught using

the Role-Playing model and those taught using the ARIAS model.

Statistical Hypothesis

To provide direction in data analysis, the hypothesis needs to be stated in a statistical formula. To test the null hypothesis (H_0), this statistical hypothesis is stated as follows:

First Hypothesis

$$H_0: \mu_{A1} = \mu_{A2}$$

$$H_1: \mu_{A1} > \mu_{A2}$$

Second Hypothesis

$$H_0: A \times B \text{ Interaction} = 0$$

$$H_1: A \times B \text{ Interaction} \neq 0$$

Third Hypothesis

$$H_0: \mu_{A2B1} \leq \mu_{A2B2}$$

$$H_1: \mu_{A2B1} > \mu_{A1B2}$$

Fourth Hypothesis

$$H_0: \mu_{A1B2} \leq \mu_{A2B1}$$

$$H_1: \mu_{A1B2} > \mu_{A2B1}$$

Note:

μ_{A1} = Average score of students' drama performance using the role-playing model.

μ_{A2} = Average score of students' drama performance using the ARIAS model.

μ_{B1} = Average score of students with a high interest in reading literary works.

μ_{B2} = Average score of students with a low interest in reading literary works.

μ_{A1B1} = Average ability of students learning using the role-playing model who have a high interest in reading literary works.

μ_{A2B1} = Average ability of students learning using the ARIAS model who have a high interest in reading literary works.

μ_{A1B2} = Average ability of students learning using the role-playing model who have a low interest in reading literary works.

μ_{A2B2} = Average ability of students learning using the ARIAS model who have a low interest in reading literary works.

$A \times B$ = Interaction between learning model and interest in reading literary works on drama performance

RESULT AND DISCUSSION

The results of this study are organized into eight descriptive data groups based on the factorial design: (1) drama performance ability of students taught using the Role-Playing model (A1); (2) drama performance ability of students taught using the ARIAS model (A2); (3) students with high interest in reading literary works (B1); (4) students with low interest in reading literary works (B2); (5) students taught using the Role-Playing model with high reading interest (A1B1); (6) students taught using the Role-Playing model with low reading interest (A1B2); (7) students taught using the ARIAS model with high reading interest (A2B1); and (8) students taught using the ARIAS model with low reading interest (A2B2).

A summary of the descriptive statistics for drama performance scores across all groups is presented in Table 5.

Table 5. Descriptive Statistics of Drama Performance Scores by Group

		Statistics							
		A1	A2	A1B1	A1B2	A2B1	A2B2	B1	B2
N	Valid	10	10	5	5	5	5	10	10
	Missing	0	0	5	5	5	5	0	0
Mean		49,30	37,80	55,40	43,20	50,00	25,60	52,70	34,40
Median		50,00	35,00	56,00	44,00	52,00	26,00	53,50	33,50
Mode		37 ^a	20 ^a	51 ^a	37 ^a	40 ^a	20 ^a	40 ^a	20 ^a
Std. Deviation		7,454	13,661	3,050	4,764	5,874	3,647	5,250	10,102
Variance		55,567	186,622	9,300	22,700	34,500	13,300	27,567	102,044
Range		22	35	8	12	15	10	19	29
Minimum		37	20	51	37	40	20	40	20
Maximum		59	55	59	49	55	30	59	49

a. Multiple modes exist. The smallest value is shown

Descriptive Analysis of Each Group

For Group A1 (experimental group), consisting of ten students taught using the Role-Playing model, the mean score of drama performance was 49.30, with a median of 50.00 and a mode of 37. The standard deviation was 7.454, indicating moderate score dispersion. Scores ranged from a minimum of 37 to a maximum of 59.

In contrast, Group A2 (control group), consisting of ten students taught using the ARIAS model, achieved a lower mean score of 37.80, with a median of 35.00 and a mode of 20. The standard deviation was relatively high (13.661), reflecting greater variability in students' performance.

Students with high interest in reading literary works (Group B1) demonstrated stronger drama performance, with a mean score of 52.70 and relatively low variability (SD = 5.250). Conversely, students with low reading

interest (Group B2) obtained a lower mean score of 34.40, accompanied by higher variability (SD = 10.102), indicating inconsistent mastery of drama performance skills.

Further analysis of interaction groups shows that students taught using the Role-Playing model with high reading interest (A1B1) achieved the highest mean score (55.40), while students taught using the ARIAS model with low reading interest (A2B2) obtained the lowest mean score (25.60). These patterns suggest that both instructional strategy and students' literacy-related motivation play a critical role in shaping drama performance outcomes.

Assumption Testing

Before conducting hypothesis testing, assumption tests were performed to ensure that the data met the requirements for parametric analysis, including normality and homogeneity of variance.

Normality Test

The Kolmogorov–Smirnov test was applied to all eight data groups (A1, A2, B1, B2, A1B1, A1B2, A2B1, and A2B2) at a significance level of $\alpha = 0.05$. The results indicated that all groups produced significance values greater than 0.05, confirming that the data were normally distributed.

Table 6. Results of Normality Test Using Kolmogorov–Smirnov

Hypothesis Test Summary				
	Null Hypothesis	Test	Sig.	Decision
1	The distribution of A1 is normal with mean 49,300 and standard deviation 7,45.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.
2	The distribution of A2 is normal with mean 37,800 and standard deviation 13,66.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.
3	The distribution of A1B1 is normal with mean 55,400 and standard deviation 3,05.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.
4	The distribution of A1B2 is normal with mean 43,200 and standard deviation 4,76.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.
5	The distribution of A2B1 is normal with mean 50,000 and standard deviation 5,87.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.
6	The distribution of A2B2 is normal with mean 25,600 and standard deviation 3,65.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.
7	The distribution of B1 is normal with mean 52,700 and standard deviation 5,25.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.
8	The distribution of B2 is normal with mean 34,400 and standard deviation 10,10.	One-Sample Kolmogorov-Smirnov Test	,200 ^{1,2}	Retain the null hypothesis.

Asymptotic significances are displayed. The significance level is ,05.

¹Lilliefors Corrected

²This is a lower bound of the true significance.

Homogeneity of Variance Test

Homogeneity testing was conducted using Levene's test. The results revealed that variance between Groups A1 and A2, as well as between Groups B1 and B2, was not homogeneous (Sig < 0.05). However, the variance among the four interaction groups (A1B1, A1B2, A2B1, and A2B2) was homogeneous (Sig =

0.664 > 0.05), allowing for continued analysis using two-way ANOVA.

Table 7. Levene's Test for Homogeneity between A1 and A2

Test of Homogeneity of Variances

KBD

Levene Statistic	df1	df2	Sig.
10,492	1	18	,005

Table 8. Levene's Test for Homogeneity between B1 and B2

Test of Homogeneity of Variances

B1

Levene Statistic	df1	df2	Sig.
9,312	1	18	,007

Table 9. Levene's Test for Homogeneity among Interaction Groups

Test of Homogeneity of Variances

KBD

Levene Statistic	df1	df2	Sig.
,537	3	16	,664

Hypothesis Testing Using Two-Way ANOVA

Hypothesis testing was conducted using two-way ANOVA with SPSS to examine the main effects of learning models and reading interest, as well as their interaction effect on drama performance skills.

Table 10. Two-Way ANOVA Results

Tests of Between-Subjects Effects

Dependent Variable: KBD

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2521,750 ^a	3	840,583	42,135	,000
Intercept	37932,050	1	37932,050	1901,356	,000
MP	661,250	1	661,250	33,145	,000
MMKS	1674,450	1	1674,450	83,932	,000
MP * MMKS	186,050	1	186,050	9,326	,008
Error	319,200	16	19,950		
Total	40773,000	20			
Corrected Total	2840,950	19			

a. R Squared = ,888 (Adjusted R Squared = ,867)

The analysis revealed a significant main effect of the learning model on students' drama performance ($F = 33.145$, $Sig = 0.000 < 0.05$), indicating a statistically significant difference between students taught using the Role-Playing model and those taught using the ARIAS model.

A significant interaction effect was also found between the learning model and students' interest in reading literary works ($F = 9.326$, $Sig = 0.008 < 0.05$). This finding suggests that the effectiveness of a learning model depends on students' reading interest levels.

Post Hoc Analysis Using Tukey Test

Due to the presence of a significant interaction effect, a Tukey post hoc test was conducted to identify specific group differences.

Table 11. Tukey Post Hoc Test Results

Multiple Comparisons

Dependent Variable: KBD

Tukey HSD

(I) KELOMPOK	(J) KELOMPOK	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
1	2	12,200*	2,825	,003	4,12	20,28
	3	5,400	2,825	,262	-2,68	13,48
	4	29,800*	2,825	,000	21,72	37,88
2	1	-12,200*	2,825	,003	-20,28	-4,12
	3	-6,800	2,825	,116	-14,88	1,28
	4	17,600*	2,825	,000	9,52	25,68
3	1	-5,400	2,825	,262	-13,48	2,68
	2	6,800	2,825	,116	-1,28	14,88
	4	24,400*	2,825	,000	16,32	32,48
4	1	-29,800*	2,825	,000	-37,88	-21,72
	2	-17,600*	2,825	,000	-25,68	-9,52
	3	-24,400*	2,825	,000	-32,48	-16,32

*. The mean difference is significant at the 0.05 level.

Overall, the findings indicate that students taught using the Role-Playing model consistently achieved higher drama performance scores than those taught using the ARIAS model, regardless of their level of reading interest (Fitriya, 2023; Listrianti et al., 2023; Ni'am et al., 2025). Students with high interest in reading literary works demonstrated superior performance compared to those with low interest, highlighting the importance of literacy engagement in drama learning.

From an educational management perspective, these findings emphasize the importance of instructional decision-making, learning model selection, and alignment between teaching strategies and students' characteristics (Badriyah, 2025; Holid, 2025; Saleha & Sholihah, 2024). Effective classroom management is not limited to administrative control but also includes strategic pedagogical planning that accommodates students' motivation and learning readiness. The integration of interactive learning models such as Role Playing can therefore be viewed as a managerial strategy to enhance learning quality, student engagement, and instructional effectiveness in language and literature education.

CONCLUSION

This study provides important insights indicating that students' drama performance skills are influenced not only by the learning model applied but also by individual learner characteristics, particularly their interest in reading literary works. The key findings reveal that the role-playing learning model is more effective in improving drama performance skills, especially for students with low literary reading interest, as it promotes active participation, emotional expression, and experiential learning. Meanwhile, for students with high literary reading interest, the ARIAS learning model also demonstrates considerable effectiveness. These findings emphasize the importance of instructional flexibility and thoughtful pedagogical decision-making as part of effective educational management to accommodate diverse student needs and maximize learning outcomes.

In terms of scholarly contribution, this study enriches the field of Indonesian language education and drama instruction by providing empirical evidence of the interaction between learning models and literary reading interest. It also contributes to educational management studies by highlighting the role of strategic instructional planning in improving student performance. Nevertheless, this study is limited by its sample size, institutional context, and the scope of variables examined. Future research should involve more diverse samples, examine variables like motivation, creativity, and literacy, and explore long-term or combined use of instructional models for effective drama learning.

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