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Author Name(s): Ece Sukmana, Asep Saeprokman, Dedi Irawan

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# Assessment strategy based on authentic assessment to identify high school students' ability in assessing drama texts and drama performances



**Ece Sukmana<sup>\*)</sup>, Asep Saeprokman, Dedi Irawan**

Universitas Sebelas April, Sumedang, Indonesia

## ABSTRACT

Drama learning plays an important role in training students to sharpen their expressive abilities in performing arts. This study aims to develop and implement an authentic assessment-based assessment strategy to identify high school students' ability to assess drama texts and drama performances. The research method used is research and development (R&D) which involves several stages, namely needs analysis, instrument design, and assessment model development. The R&D model used in this research is the ADDIE model (Analysis-Design-Develop-Implement-Evaluate). The results showed that the developed authentic assessment model can improve students' ability to assess drama texts and performances. Teachers who use this model find it helpful in developing more effective and comprehensive assessment instruments. In addition, students showed improvement in critical thinking and evaluation skills, as well as the ability to identify and assess important elements in drama and performance texts. This study suggests that the implementation of authentic assessment strategies can make a positive contribution towards improving the quality of assessment in a secondary school setting.

## Keywords:

Assessment strategy  
Authentic assessment  
Assessment ability

## Corresponding Author:

Ece Sukmana,  
Universitas Sebelas April  
Email: [ecesukmana\\_fkip@unsap.ac.id](mailto:ecesukmana_fkip@unsap.ac.id)

## Introduction

Drama learning in the Indonesian language subject is one activity that not only trains students to understand character and perform them according to script instructions, as described by Syukron, Subyantoro, and Yuniawan (2016, p. 49) that drama is a literary work aimed at depicting life by conveying conflicts and emotions through performed movements and dialogues, but also trains students' language skills. The most dominant skill in this learning is speaking skill according to the dominant element of drama, namely dialogue. Irawan, Sudiana, and Wendra (2014, p.2) explain that speaking skills must be developed through practice. One form of practice in developing speaking skills is through drama. In drama playing, there is an activity of portraying characters in the drama script. Portraying characters in the drama is done primarily through conversation (dialogue). Education in the contemporary era demands the development of assessment methods that are more holistic and relevant to real-world needs. At the high school level (SMA), success in developing critical, creative, and communicative skills is a necessity. One form of artistic expression that can explore this potential is through teaching and staging drama in schools.

Setiaji (2014, p.115) explains that drama learning plays an important role in training students to hone their expressive abilities in performing arts. Drama learning also serves to train students' character sensitivity in facing various issues. Portraying characters in playing drama activities can sharpen students' mental faculties. Still on the same page, Marantika explains the factors causing the failure of drama learning, namely many teachers still do not understand well how to teach drama. Drama is often only seen as a spectacle that is difficult to teach in class due to various constraints. Setiaji (2014, p.116) adds another issue in drama learning, which is the lack of material related to the ability to portray drama characters. Students must seek and practice drama playing techniques on their own. Examples of role-playing techniques demonstrated by teachers are still not maximized. The learning models used are also very limited. The problems in drama learning are actually not much different from the problems in literature learning in general. Problems in literature learning are expressed by Suryatin (1999, p. 52-53), who explains that there are three causes of problems in literature learning, namely teachers, students, and learning facilities. Regarding teachers, Suryatin explains four factors that cause these problems, namely (1) low reading interest of teachers towards literary works; (2) lack of teacher experience in studying literary theory, (3) lack of teacher experience in appreciating literary works, and (4) the breadth of the curriculum that makes teachers overwhelmed in managing time with limited plot time.

Drama texts and drama performances are key elements in theater arts education in high school. However, assessments often focus on written exams and standardized tests, which may not fully reflect students' abilities to apply their knowledge in real-world contexts. Therefore, a more authentic assessment strategy is needed to identify students' abilities in assessing drama texts and drama performances. The Authentic Assessment approach emerges as a potential solution. Authentic assessment emphasizes evaluating students' performance in real-life situations similar to real-world demands. By implementing authentic assessment, teachers can ensure that assessments cover critical aspects such as text understanding, character interpretation, collaborative skills, and performance skills.

Authentic assessment prioritizes both process and outcome assessment. Thus, all student performances throughout the learning activities can be objectively assessed, based on their true abilities, and not solely on the final results (products) alone. Moreover, there are many student performances displayed during the learning activities, so assessments must be conducted continuously and in line with the ongoing learning process. From the perspective of Bloom's theory—a model used as a reference for assessment development in several curricula in Indonesia before—assessment must encompass cognitive, affective, and psychomotor domains (Nurgiyantoro, 2008, p.251). This shows that assessment is very important in drama text and drama performance. The importance of authentic assessment strategies lies not only in evaluating student performance but also in developing 21st-century skills needed in an ever-evolving society. Through authentic assessment, students can learn how to apply their knowledge in creative and relevant ways, as well as develop deep communication and teamwork skills.

To develop authentic assessment strategies in identifying high school students' abilities in assessing drama texts and performances, various aspects of authentic assessment need to be considered. Authentic assessment aligns learning with real-world tasks, creating correspondence between university assessment and workplace demands (Villaroel et al., 2017). This approach emphasizes the importance of assessing students based on their competencies and skills, not just focusing on knowledge acquisition (Efendi, 2020). However, implementing authentic assessment in schools may face challenges, such as teachers' lack of understanding of authentic assessment formats and difficulties in categorizing affective and psychomotor assessment criteria (Arsita & Fathoni, 2022). In the context of drama assessment, the use of authentic assessment can be highly beneficial. Authentic assessment allows for meaningful measurement of student learning outcomes in terms of attitudes, skills, and knowledge (Dasmalinda & Hasrul, 2020).

The gap in this study lies in understanding the specific strategies required to assess secondary school students' ability to authentically evaluate drama texts and performances. While existing

literature describes the implementation and challenges of authentic assessment in education there is still a lack of focus on drama evaluation in the secondary school setting. Previous research has explored authentic assessment in various subjects and contexts, but not in depth on how such strategies can be applied in drama education. This underscores the need for research investigating the formulation and application of authentic assessment strategies tailored to drama education in secondary schools (Asante et al., 2023; Inayah et al., 2019; Surya & Aman, 2016; Zaim et al., 2022).

The novelty of the proposed research lies in its emphasis on developing strategies for authentic assessment specifically designed to evaluate secondary school students' ability to assess drama texts and performances. While previous research has touched on authentic assessment practices in education, the unique aspect of this study is its focus on drama, a specialized area that requires different evaluation methods. This specialized approach adds a new dimension to the field of authentic assessment and addresses a specific need within the field of arts education. Involving students in the evaluation process, self-assessment promotes a reflective approach to learning and assessment. Furthermore, the use of project-based learning models such as the use of the noveltoon application has been proven to enhance students' ability to write drama scripts (Simbolon et al., 2022).

This indicates that project-based approaches can be integrated into authentic assessment strategies to improve students' performance in drama-related tasks. In summary, the synthesis of these references shows that the development of authentic assessment strategies to evaluate high school students' abilities in assessing drama texts and performances should consider the challenges and benefits of authentic assessment, the potential adaptation of authentic assessment in various subjects, and the integration of peer assessment, self-assessment, and project-based learning models. By focusing on research on authentic assessment-based strategies to identify high school students' abilities in assessing drama texts and performances, it is hoped to provide concrete guidance for teachers and curriculum designers in enhancing a more contextual assessment approach and empowering students to develop their artistic potential and skills more optimally. This study aims to develop a comprehensive and effective authentic assessment model for teachers in assessing high school students' abilities in drama texts and performances, which includes identifying needs, designing integrative assessment instruments, and implementing assessment strategies that include formulating objectives, providing authentic tasks, and formative observation and assessment.

## Method

The method used in this research is the research and development method or also known as Research and Development (R&D). Research and Development (R&D) is a process intended to create new technology or improve something that can provide a competitive advantage at the industry, business, or national level. R&D (Research and Development) is research used to develop or validate products used in education and learning. From the description above, it can be concluded that Research and Development (R&D) is a type of research used to produce certain products and test the effectiveness of these products. The products to be made or improved are not always in the form of objects or hardware (hardware), such as books, modules, learning aids in the classroom, but can also be software (software), such as computer programs for data processing. In this R&D research, the author uses the ADDIE version (Analysis -Design - Develop - Implement - Evaluate).

The development stages of this ADDIE model are:



Figure 1. ADDIE Model

### Analysis

The analysis stage is a process of defining what is needed. In addition, this stage analyzes needs, identifies problems and conducts task analysis. The analysis in this study is the first on the identification of needs resulted that interviews and surveys with teachers revealed that the assessment of drama texts and drama performances in high school is often inadequate in reflecting students' abilities holistically. Second, curriculum analysis, namely curriculum review, shows that basic competencies related to drama are often not sufficiently integrated in existing assessments. Third, the identification of learning objectives with specific learning objectives has been set to improve students' ability to analyze, evaluate, and interpret drama texts and drama performances. And student analysis on student characteristics data highlighted variations in their initial proficiency in drama, as well as learning preferences which supported the development of diverse assessment strategies.

### Design

In this design stage, what must be done is to make a design or blueprint of the product to be made, namely by designing an assessment instrument: An assessment grid has been developed that covers important aspects such as text comprehension, character interpretation, collaborative skills, and overall performance. Design of Authentic Tasks: Authentic tasks have been designed that encourage students to apply their knowledge in real contexts through creativity and collaboration in drama. Design of Assessment Procedures: Assessment procedures have been designed that include steps to formulate clear learning objectives, conduct rigorous observations, and provide formative feedback to students.

### Development

This development stage is the process of realizing the blueprint or design that has been designed to be poured into reality, this stage is the Development of Assessment Instruments: The assessment instrument that has been designed has been made in a form that can be used by teachers, by testing its reliability and validity. Development of Learning Materials: Additional learning materials have been developed to support the use of authentic assessment instruments, including practical guides for classroom implementation. Prototyping: Prototypes of the assessment instruments and learning materials have been created for piloting in a secondary school setting.

### Implementation

Implementation is the real step to implement the system that is being created. That is, at this stage everything that has been developed is arranged in such a way that it can be implemented according to its role or function. Teacher Training: Teachers have received intensive training on the use of authentic assessment instruments and the implementation of assessment strategies in the context of classroom drama. Classroom Implementation: The assessment instruments and authentic assessment strategies have been implemented in a series of drama lessons, involving students in activities that

demand creativity and problem solving. Data Collection: Student assessment and teacher observation data have been systematically collected during implementation for further evaluation.

### Evaluation

Formative Evaluation: This is the process of seeing whether the product is successful, in accordance with initial expectations or not. Formative Evaluation: Formative evaluation continues throughout the development and implementation process to identify strengths and areas for improvement in the authentic assessment model. Summative Evaluation: Summative evaluation after implementation showed improvement in students' ability to evaluate drama texts and drama performances with more depth. Data Analysis: The data collected was analyzed to evaluate the effectiveness of the assessment model, with results showing significant improvements in students' understanding of drama and their assessment of performance.

## Results and Discussion

Based on the findings of this study, which examined the following models: (1) assessment activity model, (2) authentic assessment model in assessing high school students' drama texts and performances. Before the product was developed, an analysis and design stage was conducted first. In the analysis stage, a needs assessment was carried out. The results of the analysis showed that the biggest need for teachers in developing authentic assessment that integrates character is in the preparation of assessment instruments. Teachers found it to be too complex and complicated. The problems encountered in preparing the instruments are as follows:

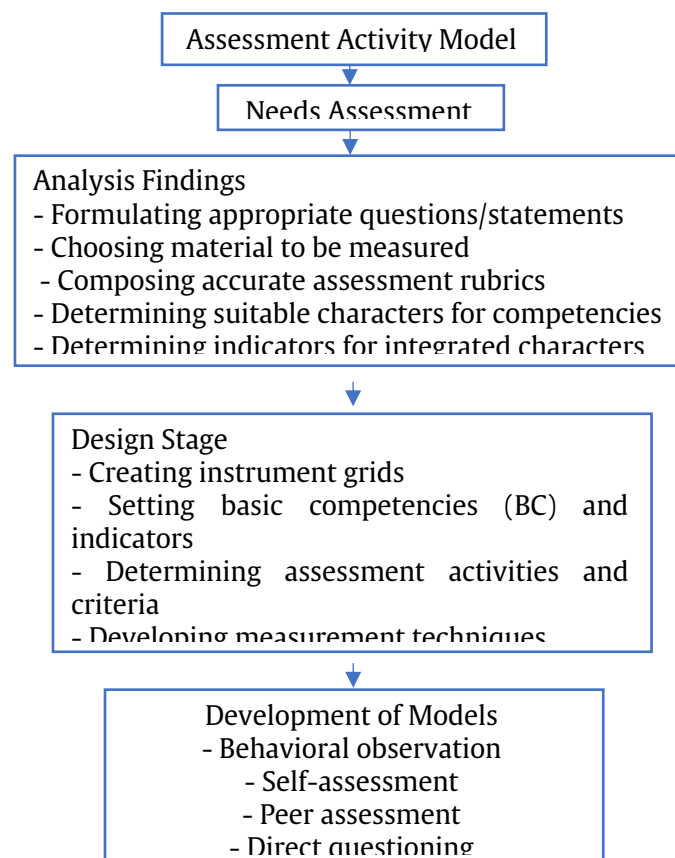


Figure 1. The Research Model that Illustrates The Entire Process

The following is a chart of the research model that illustrates the entire process from analysis to the development of an authentic assessment model for assessing drama texts and drama performances of high school students: (1) Assessment Activity Model: The assessment activity model



used in the study. (2) Needs Assessment: Needs assessment to determine the greatest needs of teachers in developing authentic assessment that integrates character. (3) Analysis Findings: Findings from the needs analysis that include difficulties in formulating the right questions, selecting the material to be measured, developing accurate assessment rubrics, determining the appropriate character traits, and determining indicators for integrated character traits. (4) Design Stage: The design stage that involves creating an instrument grid, determining basic competencies and indicators, determining assessment activities and criteria, developing measurement techniques, and determining the assessment scale model. (6) Development of Models: Development of assessment models that include behavioral observation, self-assessment, peer assessment, direct questioning, and personal reports.

Several activities were carried out to design the design of authentic instruments, including the creation of instrument grids which have set basic competencies (BC), indicators, determination of assessment activities, assessment criteria, determination of measurement techniques, and determination of instrument scales. This is because the assessment conducted is within the learning process, assessment activities need to be designed for the BC and indicators. Furthermore, to clarify what will be measured, assessment criteria are determined. The measurement techniques developed in this research include behavioral observation, self-assessment, peer assessment, direct questioning, and personal reports. After determining the measurement techniques, the assessment scale model is then determined. Scale theorists have developed several scales utilized to assess attitudes, such as Likert Scale, Guttman Scale, Rating Scale, Semantic Differential, and Thurstone Scale. Below is an example of the research results in the design stage through the preparation of measurement grids.

**Table 1.** Measurement Grid

Basic competencies & Indicator	Assessment Activities	Assessment Criteria	Instrument Type and Scale
<b>Basic competencies</b>			
Mastery of Drama Material	Written exams, research projects, or group discussions	Deep understanding of drama concepts and ability to apply that knowledge	Self-Assessment - Guttman Scale
Creativity in Script Writing	Manuscript presentation and creativity discussion	Unique ideas, original storylines, and the ability to describe characters in depth	Observation Guide - Differential Semantic Scale
Ability to Convey Meaning Through Performance	Live performance in front of an audience or video recording	Ability to convey emotions, messages and meaning of text through expression and staging	Self-Assessment - Likert Scale
Ability to Assess and Receive Feedback	Peer review and self-reflection evaluation session	Ability to accept criticism openly and willingness to make improvements	Rating Scale
Adaptability in Live Performances	Simulation of staging situations with challenges or sudden changes	Participants' resilience in facing change and the ability to adapt creatively	Self-Assessment - Guttman Scale
Communication and Collaboration Skills	Observation of interactions in groups, discussions and presentations	Ability to communicate effectively and contribute positively in a collaborative context	Self-Assessment - Thurstone Scale

### Measurements/Indicators

Comprehension of Dramatic Texts	Written examination or personal analysis of a dramatic text detailing the dramatic elements and overall meaning	Ability to identify characters, conflicts and main themes in drama texts	Self-Assessment - Likert Scale
Ability to Compile Manuscripts	Assessment of the scripts produced by participants, including clarity of structure, dialogue and character development	Creativity in writing, ability to develop plots, and effective use of language	Observation Guide - Differential Semantic Scale
Character and Staging Analysis	Direct observation of the performance and group discussion about character interpretation	The participant's ability to convey the character with confidence, in-depth interpretation, and convincing expression	Rating Scale
Collaboration Ability	Collaborative projects in groups to plan, organize, and present plays	The level of contribution of participants in the group, communication skills, and teamwork	Self-Assessment - Likert Scale
Speaking and Expression Skills	Drama performance in front of the class or audience, followed by an evaluation session	Participants' ability to control vocals, intonation, and facial and body expressions	Self-Assessment - Thurstone Scale

Discussion This journal focuses on authentic assessment-based strategies in identifying high school students' abilities in writing drama texts and performing drama. Authentic Assessment is an assessment approach that emphasizes measuring students' real abilities in situations that are relevant to everyday life. This discussion will explore the concept of Authentic Assessment, its application in the context of writing drama texts, and high school students' drama performances. In the context of identifying high school students' abilities in assessing drama texts and performances, the Authentic Assessment Activity Model will involve specific steps. Firstly, assessment begins with the formulation of clear objectives related to assessing drama texts and performances. These objectives should encompass critical aspects such as text comprehension, character interpretation, writing skills, as well as acting and teamwork abilities. Next, students will be given authentic tasks or projects that reflect real-world situations related to drama texts. For example, they may be asked to adapt drama texts into theater performances or conduct in-depth analyses of characters and plots. These activities should reflect everyday life and enable students to demonstrate their abilities holistically.

The next process involves teacher or assessor observation of the performances and projects conducted by students. At this stage, teachers can observe not only aspects of acting and performance skills but also students' understanding of the text, character interpretation, and their ability to respond and collaborate with fellow students. Additionally, authentic assessment can also involve ongoing formative assessment, allowing teachers to provide continuous feedback throughout the learning process. This can help students continually improve their abilities over time. By implementing the Authentic Assessment Activity Model in identifying high school students' abilities in assessing drama texts and performances, the evaluation process becomes more relevant to real life,



providing a comprehensive overview of students' abilities, and motivating them to develop skills appropriate to the performing arts context.

To assess high school students' assessment abilities in assessing drama texts and performances, it is necessary to consider various models and approaches that have been developed and implemented in educational environments. The use of authentic assessment models has been proven to improve student learning outcomes and performance (Lestari, 2018). Furthermore, the development of assessment instruments such as critical thinking skills has also become a focus of educational research, highlighting the importance of evaluating students' cognitive skills (Astiwi et al., 2020; Nurmawati et al., 2021). Moreover, the implementation of authentic learning in writing activities has been proven effective in developing students' creative writing skills, with a specific focus on descriptive texts (Simbolon et al., 2022). In the context of drama and performance assessment, the use of means-end analysis and the application of ethics-based teaching materials have been shown to improve students' literacy skills and identification of persuasive texts (Telaumbanua & Harefa, 2022; Rahim & Suhariyanti, 2022).

Additionally, the development of automatic essay assessment models based on semantic similarity has been explored, showing the potential of innovative assessment methods in language and literature studies (Chamidah et al., 2022). It is also important to consider the impact of various learning approaches, such as contextual modeling and project-based learning, on students' writing abilities, including the creation of drama scripts and persuasive texts (Simbolon et al., 2019). Furthermore, the use of audio-visual media has been proven effective in improving students' explanatory writing skills, highlighting the importance of diverse teaching sources in language education (Suprianto, 2020; Tambunan et al., 2022). Overall, the synthesis of these references underscores the importance of authentic assessment models, development of assessment instruments, and implementation of innovative learning approaches in improving students' abilities to assess drama texts and performances in high school environments.

This research provides valuable insights into the development and application of an authentic assessment model to assess high school students' ability to assess drama texts and performances. However, there are some limitations that need to be noted. First, the study found that teachers had difficulty in formulating questions or statements that are truly appropriate for authentic assessment, suggesting that there is a lack of comprehensive guidance for teachers in developing assessment instruments. In addition, the large amount of material that needs to be measured often makes it difficult for teachers to select the most relevant and significant material, which can affect the focus and effectiveness of the assessment. Furthermore, developing comprehensive and accurate assessment rubrics is a major challenge due to the various types of instruments and measurement scales. This difficulty can result in inconsistent and unfair assessments. Determining the appropriate character traits for each competency that students must master is also a complex process and requires a deep understanding of the relationship between character traits and competencies. These difficulties reflect limitations in the design and implementation of effective character assessments.

This research also shows that determining the right indicators for each character integrated in the assessment is a significant challenge that can affect the clarity and accuracy of the assessment. In addition, this research has not fully explained the implementation and validation of the developed assessment model, a very important stage to ensure that the proposed model is truly effective and applicable in diverse educational contexts. Although this study developed various measurement techniques such as behavioral observation, self-assessment, and peer assessment, there is no detailed explanation of how these techniques are specifically applied in the context of drama and performance assessment. This could be a limitation in understanding the effectiveness and applicability of each technique.

In addition, this study has not explored in depth the use of audio-visual media in the context of drama text and performance assessment, although some previous studies have shown the effectiveness of using such media in improving students' skills. Limited resources and time are also constraints in the development and implementation of a comprehensive assessment model. The

results of this study may not be fully generalizable to all secondary school contexts due to differences in curriculum, culture and resources between schools. Further research may be needed to test this model in various educational settings to ensure its validity and reliability. Considering these limitations, future research should focus on providing more detailed guidance and support for teachers in developing authentic assessment instruments, as well as testing the model in various educational contexts to ensure its effectiveness and applicability.

## Conclusion

The conclusion of this research focuses on the development of an authentic assessment model for assessing drama texts and performances of high school students. The analysis of teacher needs indicates the complexity and difficulty in composing assessment instruments that integrate character. The study design involves creating instruments with grids that encompass basic competencies, indicators, assessment activities, criteria, measurement techniques, and instrument scales. The Authentic Assessment Activity Model is implemented by formulating objectives, providing authentic tasks, and involving observation and formative assessment. The importance of authentic assessment models, instrument development, and innovative learning approaches in enhancing students' abilities to assess drama texts and performances in high school is highlighted in this conclusion.

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