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Analysis of the Effectiveness of Learning Models *Among Rasa* for Life and Inner Acting of Activating Material

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ABSTRACT

The purpose of this study is to test the effectiveness of the among rasa learning model for passion and inner acting of reactor material. This study uses data analysis in the form of percentage descriptive techniques and t-tests, namely (1) tests to determine the effectiveness of the among rasa learning model for passion and (2) tests to determine the effectiveness of the among rasa learning model for inner acting. The results of the study (1) the effectiveness of the learning model for the passion of calculating the significance value. A sig (2-tailed) of 0.000 or a significance of <0.05 (0.000 <0.05). (2) the effectiveness of the learning model for inner Acting obtained a Sig significance value (2-tailed) of 0.000 or a significance of < 0.05 (0.000 <0.05).

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The learning components in the electronic drama course still do not have a formulation in concocting a learning system with online modes, structuring learning designs that are in accordance with lecture needs and evaluation in the learning process. In the form of synchronous learning, explaining the material with power points contains many theories and narratives from lecturers, making students have not obtained knowledge and practice in accordance with the portion needed. Students get more theory than practice, the tendency of practice is left to students to do independent at home without any assistance and evaluation periodically and continuously to see the progress of practical abilities and skills in creating works of art. Asynchronous form lecturers give tasks of electronic drama theory with some practice of electronic drama. Making students unable to develop creativity in electronic dramas, both shooting techniques, acting quality, characterization, game techniques, acting forms, and staging forms. This is very influential on the passion and inner acting of students in creating film works in the form of digital monologues called digital monologues (Made et al., 2021; McAvoy, 2020).

A monologue that has been absorbed in the Indonesian of the English Monologue which is a public speaking activity carried out by a human being alone or a single playwright who plays a dialogue alone. Two sources are of course still the same in reinforcing the meaning of the monologue, when the monologue has been associated with a single staging. A long-duration monologue or drama monologue is an act performed by one performer. Monodramas can acquire a maximum of dramatic form. The theory conveys that there are long monologues and monodramas with two different forms, centered on old dialogue without using elements of acting and monodramas are single performances played with the rules of theatrical performances. The scientific and practical development of the theater world has developed that monologues have two sides of meaning as long dialogues as well as a complete theatrical performance played by one actor Monologue it is a one-act play/theater performance (Hazou et al., 2021; Welsh, 2017; Greer, 2017; Fişek, 2016)Pembelajaran Among Rasa untuk penghayatan dan inner acting materi keaktoran mata kuliah drama elektronik membutuhkan ruang digital, memerlukan perluasan pembelajaran dan teknologi digital di kelas, pelatihan, and the professional development of lecturers must transition to fully realize the potential resources to encourage student learning. This includes the use of technology, both to guide instruction and to measure, evaluate, and understand the learning of the Among Rasa learning model. In this shift in role, many lecturers are less proficient in technology. The gap in the role of lecturers in learning by producing environmental digital monologues and (Welsh, 2017) lecturers' technological skills in conducting digital learning and technology to be used effectively. To make the transition from the traditional role of disseminating knowledge content with instructional design in guiding student discovery and application of information, teachers need significant investment in time and learning. Lecturers have cited professional development as an important component of their preparation to use technology effectively in teaching, preparing teachers to make full use of technology for learning will require new professional learning content centered on some key ideas and skills. According to Tasa (2000), including (1) designing relevant and rigorous learning tasks that harness the power of technology and the internet; (2) develop facilitation and cooperation

strategies; (3) create classroom systems and routines that support collaborative and independent learning; (4) establish guidelines for the ethical and appropriate use of digital media and content; (5) using various technologies and the internet in instructional planning and decision making; (6) using digital technology in learning evaluation (assessment, data-driven decision making, portfolio) (McAvoy, 2020; Welsh, 2017a; Wayan et al., 2021).

In supporting the development of these skills and building the comfort of lecturers and students with technology, strong support is required, as well as a commitment to professional development. But the reality of creating and implementing professional development (Aguilera-Jiménez & Gallardo, 2020) systems to move towards the goal of all students becoming tech-literate and all faculty harnessing the power of technology in their classrooms will require an approach that goes beyond policy requirements and standard-setting. Effectively improving professional development for lecturers in the use of technology for instruction guidance will involve broad access, ongoing support and accountability. So the learning model among Rasa was developed which stands for syntax that has been compiled as follows (1) analysis and delivery of character material, (2) formulating the form of acting, (3) observation and exploration of acting, (4) practical design of characters on digital monologues and (5) conveying works and evaluation of digital monologue works (Sewagegn, 2020; Hartanto et al., 2022; Ackroyd-Pilkington, 2001; Stanislavski, 2008; Scheiffele, 2001; The Design of the Théâtre de l'espace, n.d.). This requires analyzing the effectiveness of the Among Rasa learning model, then the researcher conducts an Analysis of the Effectiveness of the Among Rasa Learning Model for Passion and Inner Acting of Activity Material in the Electronic Drama Course for students of the Sendratasik Education Study Program, Faculty of Language and Arts, Surabaya State University.

METHOD

Determining the effectiveness of the learning model is carried out through an assessment of effectiveness in the field. Nieven (1999) explained that the model is said to be effective if it meets the indicators that have been set, in this study the occurrence, increase in passion in electronic drama courses, increase in passion after participating in a set of learning activities. The achievement of inner acting in the electronic drama course can be measured through student work including (1) Action (Painting how the author or actor can take action on events), (2) imagination (Painting thoughts or thinking power in the form of wishful thinking based on experience or reality, (3) concentration of Attention (Doing the ability to focus attention in one particular object or event), (4) direct author analysis (the author directly analyzes the character of the actor), 5) Adaptation (Adjustment of the actor to everything that is part of the actor), (6) inner Motive Forces (The ability of power in bringing out the emotional that corresponds to the characteristics of the actor)the views of other actors in a story towards the main actor, and (7) the Inner Creative State (describing the emotional or mental state possessed by the play). The data analysis technique used uses the t-test. The t-test is a test of the partial regression coefficient, this test is carried out to determine the partial significance of the role between independent variables and dependent variables by assuming other independent variables are considered constant (Sugiyono, 2014).

In line with this opinion Ghozali (2012) suggests that the t-test difference test is used to test how far independent variables are used individually in explaining dependent variables partially. The basis for decision making used in the t-test is: 1) if the probability value > 0.05 then the hypothesis is rejected. The hypothesis is rejected to mean that independent variables have no significant effect on dependent variables. 2) If the probability value is significant <0.05, then the hypothesis is rejected. The hypothesis is not rejected to mean that independent variables have a significant effect on dependent variables. The design of this statistical hypothesis test is to test whether or not there is an influence between the independent variables of the learning model (X) on inner acting (Y2). The selection of learning models is based on the development, that digital monologues based on monologue learning, namely the form of learning for individual acting is maximized by digital learning. Digital learning is a system that can facilitate learners to learn more broadly, more, and varied.

Sampling for the effectiveness of the model in this study using random sampling techniques. This sampling is intended to provide an equal opportunity for each subject to be selected as a sample. According to Sugiyono (2011) states that sampling by random sampling in the population is carried out randomly without paying attention to the strata or levels present in the population, in terms of the population is considered homogeneous as for the research design to test the effectiveness of the model is as follows (Table 1).

Tabel 1. Pretest-Posttest Control

Group	Pretest	Treatment	Posttest
Adan B (Eksperimen)	O1	X	O2
C dan D (Kontrol)	O3	-	04

Information:

A : Experimental class with learning model Among Rasa
C-D : Control class with conventional model
O1 : O2 experimental class pretest value: O3 experimental class posttest value: Control class pretest value
O4 : Value Post Test Class Control

In Table 1, it can be explained that the experimental group was given treatment (X) in the form of using the Among Rasa model, while the control group without treatment or using conventional learning models. The data used as pretest values are the learning outcomes of students of the class of 2020 C and D using conventional learning models while the data used as postes values are the learning outcomes values of students of the class of 2020 A and B where in electronic drama learning using the 2020 Among Rasa learning model. The reason is used to compare the passion and inner acting of students in taking electronic drama courses with different treatments.

RESULTS AND DISCUSSION

Effectiveness of Learning Model Among Rasa for Passion for Activity Material in Electronic Drama Course

The effectiveness of the among taste learning model, judging from the value of the passion performance test after the among taste learning model is given. Performance test of the passion of the actor according to the role in the selected monologue script to the practice of staging digital monologues by paying attention to the passion of the role. The following is presented to improve the process of practicing the passion of reactor material in the electronic drama course in 2 trial classes in class A and class C is an experimental class while classes B and D are student control classes of the class of 2020 semester 4 of the sendratasik education study program, FBS, UNESA (Putu et al., 2021).

Class A and C passion performance Figure 1 presents the average scores of pretest and post-test performance tests for the exercise of passion for the material of acting and passion in the staging of digital monologues, supplemented by pre-test values and post test values for class a how much improvement in the experimental class of passion of the reactor material and low scores in the control class of the passion of the reactor material after being given the Among Rasa learning model for each component, It can be seen from comparing the pre-test and post-test scores.

Significant or not the increase in passion for each component is seen from the values based on Figure 1, there are 4 values less than 0.30, which belong to the low category and there are 9 values more or equal to 0.30 which belong to the Medium category. There is one component in the experimental class of the passion of the reactor material of the electronic drama course which shows a significant improvement and the control class of the passion of the reactor material shows low results.

The experimental class of passion of the reactor material and the control class of the passion of the reactor material and the value for the entire component (Clement & Brenenson, 2013; Luh et al., 2021; Twigg, 2003). The improvement of the experimental class for the passion of reactor material in the electronic drama course as a whole after being given learning among taste, can be seen from the scores by comparing the pre-test and post-test scores. The value of the Activity material passion experimental class is 0.43 This value belongs to the Medium category and for the Activity material passion control class, the value is low with 0.25. This value belongs to the Low category.

Table 2. Recapitulation of Class A and C passion results of activity material in electronic drama courses

Components Material passion experiment class				
	Reactor			
Passion for reactor material	Pre-test	Post-test	Pre-test	Post-test
Number of Students	22	22	22	22
Top Rated	50	100	50	60
Lowest value	30	30	30	40
Average	38,7	64,1	37,1	52,8
N-Gain	0,43		0,25	

The results of the paired t-test in the reactor material passion experiment class and the reactor material passion control class, the reactor material passion experiment class, got a p value of < 0.05, which means that there is a difference between the average score of the passion of the reactor material in the electronic drama course before being given the among taste learning model and the average score of the passion of the reactor material in the electronic drama course after being given the among taste learning model. The average score of passion for the material in the electronic drama course after being given the among rasa learning model is higher than the value that does not use the among taste learning model. The t-test paired passion for the reactor material in the electronic drama course in class A is presented in the Appendix. The performance of the passion of the reactor material in the class A electronic drama course, presented in Figure 2 for the experimental class of passion of the reactor material and Figure 3 and the control class of the passion of the reactor material.

Description	Group	Exercises in the passion of the reactor material		N
		Pre-testPost-test		
Physical description (depicting the birth form of the plays)	Experiments	0,192,77		0,30
	Control	0,00	3,32	0,64
Portrayal of thought stream or of conscious thought (depicting the way of the actor's mind or what crosses his mind)	Experiments	2,37	10,69	0,26
	Control	2,33	7,62	0,21
Reaction to events (depicting How to react the performer against the events)	Experiments	5,13	11,34	0,24
	Control	1,52	8,92	0,39
Direct author analysis (author with instantly analyze character of the performer)	Experiments	1,00	7,16	0,31
	Control	5,00	10,62	0,32
Discussion of environment (author depicting the surroundings of the performer)	Experiments	0,00	1,70	0,23
	Control	-	-	-
Reaction of others to character (author describes how the views of other actors in a story against the main performer)	Experiments	9,69	31,28	0,33
	Control5,618,260,32			
Conversation of others about character (others in a stories discussing the state of the actors main	Experiment1	8, 79	4,50	3,5
	control actors1	3,27	0,8	0,32

Figure 1. Recapitulation of average scores of passion in class A and C trials of each component

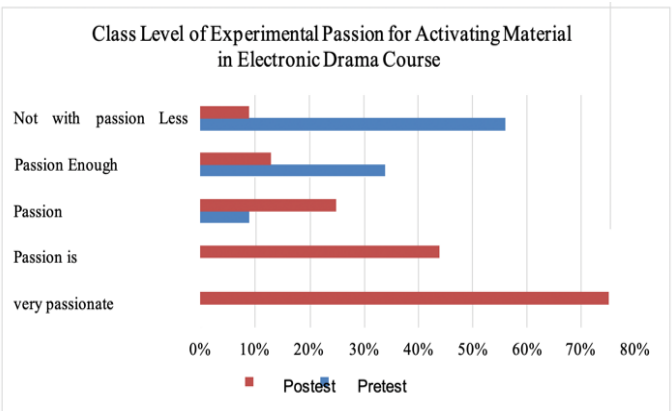


Figure 2. Level of experimental class on the passion of reactor material in the electronic drama course in class A

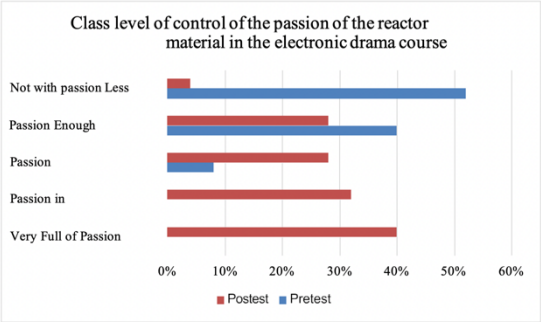


Figure 3. Level of control control of the application material in the electronic drama course in class C

Trend Figure 2 shows the increase in the level of the experimental class for the passion of the reactor material in the electronic drama course from not using passion and less passion to a higher level, which is quite passionate, passionate and very passionate. More than 75% of students are at a level of passion, passion and passion after being given the amongrasa learning model.

Figure 3 in the material of the control class on the passion of the reactor material in the electronic drama course shows a low trend in the passion of the reactor material in the electronic drama course, namely a decrease in the level of passion for the reactor material in the electronic drama course, students are classified as not using passion and lacking passion. More than 40% of students are at a level of passion enough, lack of passion and not with passion by not using the learning model. Performance of passion classes B and D.

Figure 4 presents the average scores of pre-test and post-test experimental classes on the passion of reactor material in the electronic drama course for the reactor material passion control class and the reactor material passion experiment class on each component of the acting material passion in the electronic drama course equipped with pretest scores and post test scores for classes B and D. Based on Figure 4, there are 2 values less than 0.30, which belong to the Low category and there are 12 values more or equal to 0.30 that belong to the Medium category. All values of $p < 0.05$ which indicate a significant increase in the passion of the reactor material in the electronic drama course. Process the data on to get the value of each component in class B.

The practice of reactor materialin the course of electronic drama and the control class of the passion of the material of the reactor and value. The performance of the passion of the reactor material in the electronic drama course after being given a learning model among Rasa, can be seen from the scores by comparing the pre-test and post-test scores. The value for the passion of the reactor material is for the experimental class of the passion of the reactor material 0.42 This value belongs to the category of Medium, the value is not equal to 0.20 of the control class of the passion of the reactor material. This value belongs to the low category (Corral et al., 2022).

Table 3. Recapitulation of class B living results of activating material passion experimental class and actor material passion control class
Components material passion experiment class reactor

	Pre-test	**Post-test**	**Pre-test**	**Post-test**
Number of Students	22	22	22	22
Top Rated	50	100	60	40
Lowest value	20	40	20	40
Average	36,5	62,3	37,1	30,1
N-Gain		0,42	0,20	

The results of the paired t-test in the reactor material passion experimental class and the reactor material passion control class, obtained a $p<0.05$ score, which means that there is a difference between the average score of the performance of the passion of the reactor material in the electronic drama course before being given learning the learning model between taste and the average score of passion for the reactor material in the electronic drama course after being given the learning model among taste. The average score of the acting material passion experiment class in the reactor electronic drama course after being given a learning model among Rasa was higher than that of the low score passion control class. Performance of passion for reactor material in electronic drama courses before being given a learning model among Rasa Test t paired passion of reactor material in electronic drama courses in the experimental class of passion for reactor material. Improvement of the performance level of passion for reactor material in the electronic drama course of class B students, presented in Figure 5 for the reactor material passion experiment class and Figure 6 for the passion passion control class n reactor material.

Component				
Description	Group	Passion training		N-Gain (p)
		Reactor material		
		Pre-test	*Post-test*	
Physical description	Experiments	0,15	7,81	0,36 (0,00)
Portrayal of thought stream or of conscious thought	Control	1,33	6,12	6,25 0,00)
	Experiments	1,57	7,17	0,30 (0,00)
	Control	3,00	12,09	0,34 (0,00)
Reaction to events (depicts Control the performer to genesis-Genesis)	Experiment	1,58	7,83	0,34 (0,00)
	How to React	2,00	3,13	0,35 (0,00)
Direct author analysis (author by directly analyzing the character of the actor) *Discussion of environment* (the author describes the situation around the actor)	Experiments	0,00	2,61	0,31 (0,00)
	Control	5,48	12,91	0,36 (0,00)
	Experiments	0,56	1,80	0,43 (0,00)
	Controls	0,33	0,96	0,14 Experiments
Reaction of others tocharacter (author describing how view-view performers otherin a storyabout that main performer)	Experiment	17,62	29,58	0,31 (0,00)
	Control	5,04	21,26	0,35
Conversation of others about character	Experiment	1,96	9,81	0,40 (0,00)
	Control	1,30	4,56	0,33 (0,00

Figure 4. Presents the average conversion score of the experimental class pre-test and post-test

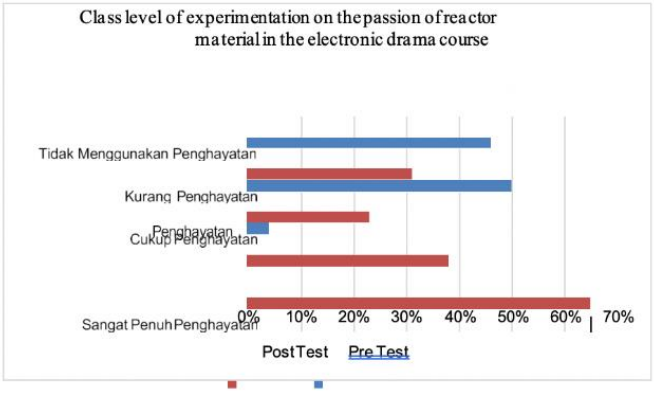


Figure 5. Level of experimental class on the passion of reactor material in the electronic drama course after being given the Learning Model Among Rasa in class B

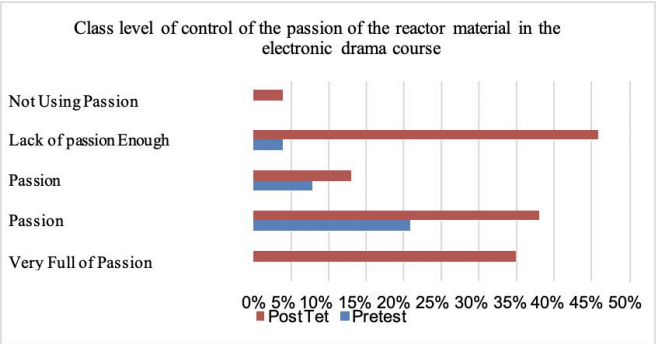


Figure 6. The level of the control class on the application material in the electronic drama course is not given the Among Taste Learning Model in class D

Trend Figure 5 shows an increase in the level of performance of passion for reactor material in the student electronic drama course from not using passion and less passion to a higher level, namely quite passion, passion and very passionate. More than 65% of students are at a level of passion, passion and passion after being given a learning model. The chart trend in Figure 6 shows a decrease in the level of passion for reactor material in the student electronic drama course from not using passion and less passion to a higher level, namely quite passion, passion and very passionate. More than 35% of students are at the level of not using passion and less passion to a higher level do not use the learning model (Ou et al., 2019; Sujarwo et al., 2022).

Effectiveness of Learning Model Among Rasa for Inner Acting of Activating Material in Electronic Drama Courses

The effectiveness of the among taste learning model, judging from the inner acting performance test scores after the among rasa learning model is given. Performance test of the passion of the actor according to the role in the selected monologue script to the practice of staging digital monologues with attention to inner acting. The following is presented to improve the inner acting exercise process of the electronic drama and inner acting courses in the staging of digital monologues of electronic drama courses in 2 trial classes in experimental class A and control C, experimental class B and control class D students class 2020 semester 4 of the sendratasik education study program, FBS, UNESA.

Class A and C Inner Acting Performance

Table 5 presents the average score of the pretest clan post-test inner acting performance test of the material for electronic drama and inner acting courses on the staging of digital monologues, supplemented by the pretest scores of the post test scores for classes A and C How much the performance of the Inner Acting experimental class of the Activating Material after being given the Among Rasa learning model for each component, It can be seen from normal by comparing the pretest score d an post-test.

Significant or not improvement in the inner acting performance of the electronic drama course material for each component is seen from the probability value (Sig. 2- tailed). Based on Figure 7, there are 4 values less than 0.30, which belong to the Low category and there are 12 values more or equal to 0.30 that belong to the medium category. There is one component in the Inner Acting Instrument experimental class that shows an increase in the performance of the Inner Acting Experimental Class of Actor Material and the control class of Inner Acting of Actor Material shows a decrease.

Description	Inner	*Acting* Group Description Material Reactor		
		Pre-Test	*Post-test*	
Action (Describes how the action is what the author can do or the performer of the incident – Genesis)	Experiment	0,15	7,81	0,36 (0,00)
	Control	1,33	6,12	6,25 0,00)
Imagination (Describes thinking or thinking power in the form of wishful thinking based on experience or reality)	Experiment	1,5	7,17	0,30 (0,00)
	Control	3,00	12,09	0,34 (0,00)
Concentration of Attention (Performs the ability to focusing attention in one object or a specific event)	Experiment	1,58	7,83	0,34 (0,00)
	Control	2,00	3,13	0,35 (0,00)
Direct author analysis by directly analyzing the disposition performer)	Experiment	0,00	2,61	0,31 (0,00)
	Control	5,48	12,91	0,36 (0,00)
Adaptation (Actor's adjustment to any something that becomes a part of the self actor)	Experiment	0,56	1,80	0,43 (0,00)
	Control	0,33	0,96	0,14
Inner Motive Forces (Power deep ability bringing out the appropriate emotional with the characteristics of the actor)view-views of other actors in a story against the main performer)	Experiment	9,69	31,28	0,33 (0,00)
	Control	5,6	18,26	0,32
The Inner Creative State (describes an emotional state or inner possessed by the play))	Experiment	1,87	9,45	0,35 (0,00)
	Control	1,32	7,08	0,32 (0,00

Figure 7. Recapitulation of average score of inner acting in class A and C trials of each component

Experimental class Inner Acting Activating Material and its normal gain value for the entire component. The performance of the inner acting material in the electronic drama course as a whole after being given learning Among Rasa, can be seen from the normal gain value by comparing the pre-test and post-test scores. The value for the inner acting experimental group of the reactor material is 0.42 belonging to the category Medium and for the inner acting control group of the reactor material, the value is equal to 0.25. This value belongs to the Low category (Rizal et al., 2021).

Group components	Experiment *Inner Acting* Of Reactor Material		Control Group *Inner Acting* Of Reactor Material	
	Pre-test	*Post-test*	*Pre-test*	*Post-test*
Number of Students	22	22	22	22
Top Rated	50	100	50	50
Lowest value	20	40	20	20
Average	36.5	62.3	37.1	50.2
N	0.42		0.25	

Figure 8. Recapitulation of Experimental class and control class passion results inner acting of reactor material

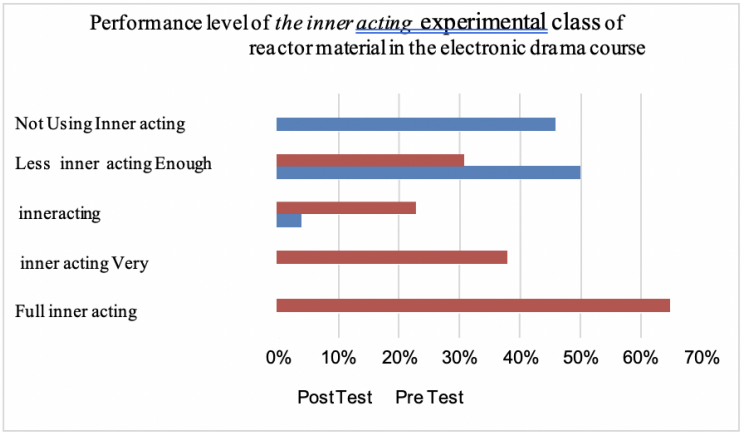


Figure 9. Levels of inner acting of reactor material in the electronic drama course on inner acting material of Before and After Reacting material Given a Learning Model Among Rasa in class A

Trend Figure 9 shows the increase in the level of inner acting of the acting material in the electronic drama course from not using inner acting and less inner acting to a higher level, namely quite inner acting, inner acting and very full of inner acting. More than 65% of students are at the level of quite inner acting, inner acting and very full of inner acting after being given a learning model. Figure 10 of the inner acting material in the performance of digital monologues, shows a downward trend with the inner acting of the acting material in the electronic drama course, namely the increase in the level of inner acting of the acting material in the electronic drama course of students from not using inner acting and less inner acting to a low level, namely quite inner acting, inner acting and very full of inner acting to a low level. More than 40% of students are at a level of less inner acting, inner acting and with treatment do not use the learning model.

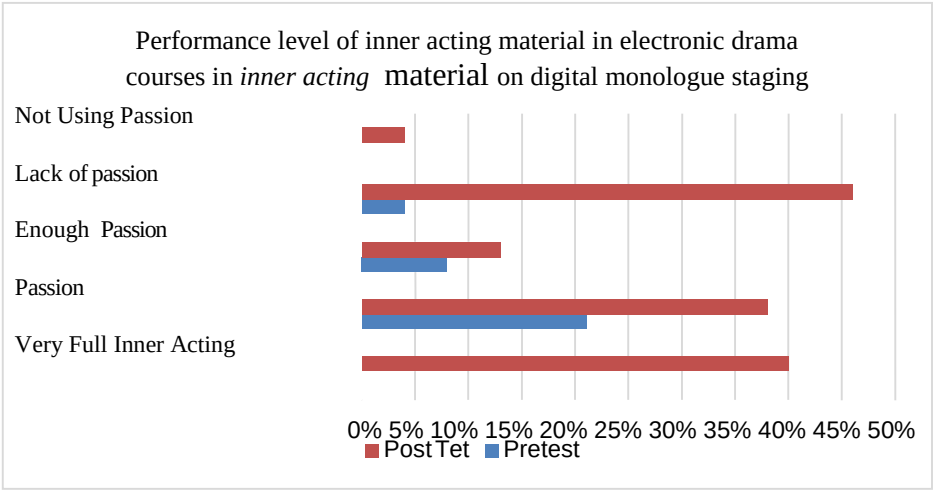
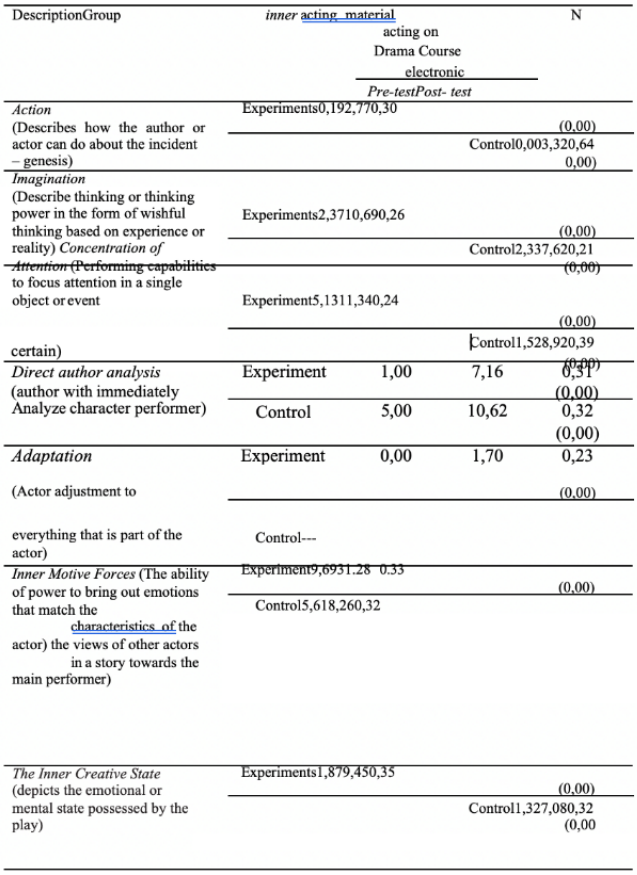


Figure 10. The level of inner acting of the acting material in the electronic drama course in the inner acting of the reactor material is not given the Among Rasa Learning Model in class A.

Inner Acting Performance Class B and D

Figure 11 presents the average scores of pre-test and post-test inner acting of reactor material in the electronic drama course for the inner acting experimental class of the reactor material and the control class of the inner acting of the reactor material on each component of the inner acting of the reactor material in the electronic drama course equipped with experimental scores and control class scores for classes B and D. Based on Figure 11, there are 2 values less than 0.30, which belong to the Low category and there are 12 values more or equal to 0.30 that belong to the Medium category. All values of $p < 0.05$ which indicate the inner acting performance of the acting material in the course of significant electronic drama. Processed the data on to get the N value and probability of each component in class B.



DescriptionGroup	*inner* acting material acting on Drama Course electronic			N
		Pre-test	*Post- test*	
Action (Describes how the author or actor can do about the incident – genesis)	Experiments	0,19	2,77	0,30 (0,00)
	Control	0,00	3,32	0,64 0,00)
Imagination (Describe thinking or thinking power in the form of wishful thinking based on experience or reality) *Concentration of Attention* (Performing capabilities to focus attention in a single object or event	Experiments	2,37	10,69	0,26 (0,00)
	Control	2,33	7,62	0,21 (0,00)
	Experiment	5,13	11,34	0,24 (0,00)
certain)	Control	1,52	8,92	0,39 (0,00)
Direct author analysis (author with immediately Analyze character performer)	Experiment	1,00	7,16	0,31 (0,00)
	Control	5,00	10,62	0,32 (0,00)
Adaptation (Actor adjustment to everything that is part of the actor)	Experiment	0,00	1,70	0,23 (0,00)
	Control	---		
Inner Motive Forces (The ability of power to bring out emotions that match the characteristics of the actor) the views of other actors in a story towards the main performer)	Experiment	9,69	31.28	0.33 (0,00)
	Control	5,61	8,26	0,32
The Inner Creative State (depicts the emotional or mental state possessed by the play)	Experiments	1,87	9,45	0,35 (0,00)
	Control	1,32	7,08	0,32 (0,00

Figure 11. Average scores of inner acting in class B and D trials of each component

Figure 12 presents the average conversion scores of pre-test and post-test inner acting of reactor material in the electronic drama course for the inner acting experimental class of the reactor material and the control class of the inner acting material of the reactor and grades. The performance of the inner acting material in the electronic drama course after being given a learning model among Rasa, can be seen from the scores by comparing the pre-test and post-test scores. The result of the value after treatment for the inner acting experiment of the reactor material is 0.43. This normal value belongs to the category of Medium and the control class of inner acting material of the acting, the value with 0.28. This normal value belongs to the Low category.

Components of *Inner acting*	exercises Reactor material		Skor Rata-rata *inner acting* pada	
	Pre-test	*Post-test*	*Pre-test*	*Post-test*
Number of Students	22	22	22	22
Top Rated	50	100	40	48
Lowest value	30	30	30	30
Average	38,7	64,1	37,1	48,5
N-Gain	0,43		0,28	

Figure 12. Recapitulation of inner acting results of inner acting experimental class of actor material and control class of inner acting material of reactor

The results of the paired t test on the material of the inner acting experimental class of the reactor material and the inner acting control class of the reactor material, obtained a $p<0.05$ score, which means that there is a difference between the average score of the inner acting performance of the reactor material in the electronic drama course before being given the learning model among rasa and the average score of the inner acting of the reactor material in the electronic drama course after being given the learning model among taste. The average score of inner acting of reactor material in the electronic drama course after being given a learning model among Rasa is higher than the average score of the performance of the inner acting of the reactor material in the

electronic drama course is not given a learning model among the senses Test t paired inner acting material in the electronic drama course in the inner acting experimental class of the reactor material and the inner acting control class of the reactor material, in class B. Improvement of the level of performance of inner acting material in the electronic drama course of class B students, presented in Figure 13 for the inner acting experimental class of the material of the acting of class D students and Figure 14 for the control class of the inner acting material of the student.

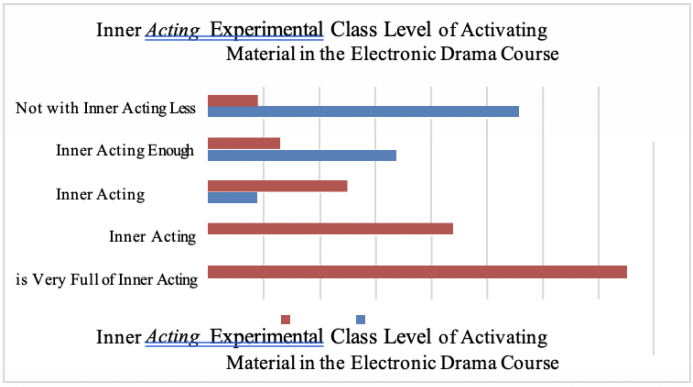


Figure 13. Class Level Inner acting experiments on acting material in the electronic drama course in class B

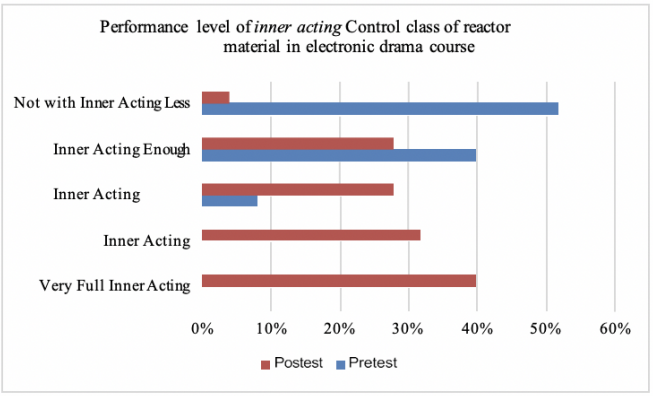


Figure 14 Level of inner acting material in electronic drama course on inner acting

The chart trend Figure 13 shows the increase in the level of inner acting of the acting material in the electronic drama course from not using inner acting and less Inner acting to a higher level, namely quite inner acting, inner acting and very full inner acting. More than 75% of students are at the level of quite inner acting, inner acting and very full of inner acting after being given a learning model.

Figure 14 in the inner acting control class of the reactor material, shows the same trend as in the inner acting of the reactor material in the electronic drama course, namely the increase in the level of inner acting of the acting material in the electronic drama course of students from not using pinner acting and less inner acting to a higher level, namely enough inner acting and less inner acting. More than 40% of students are at a level of less inner acting and not with inner acting by not using a learning model.

CONCLUSION

Based on the results of data analysis and discussion, it can be concluded that this development research has succeeded in obtaining an effective learning model. The following is a breakdown of the effectiveness of the resulting learning model: 1) the learning model among the sense of effectiveness for the passion of reactor material in the electronic drama course, is proven significantly and consistently, with a = 0.05 can be the passion of the reactor material in the electronic drama course for students of the class of 2020 semester 4 of the sendratasik education study program, Faculty of Language and Arts, Surabaya State University with grades included in the moderate category and more than 90% of students gave a positive response. 2) The learning model among the sense of effectiveness for inner acting of reactor material in the electronic drama course, is proven significantly and consistently, with a = 0.05 can inner acting of the acting material in the electronic drama course for students of the class of 2020 semester 4 of the sendratasik education study program, Faculty of Language and Arts, Surabaya State University with grades included in the moderate category and more than 90% of students gave a positive response.

Some suggestions can be given (1) the use of the development of learning models for the community (lecturers and teachers) for passion and inner acting can pay attention to the components needed, namely (a) preparing the skills of lecturers or teachers in the practice of passion and inner acting, (b) preparing students or students to place an acting orientation on passion and inner acting, (c) prepare adequate facilities and infrastructure to carry out practices on campus and schools (open spaces, recording devices, supporting musical instruments, audio and performance stages), (d) prepare time for passion training and inner acting on campus and school, (e) prepare student and student group work to become directors, art directors and actors. 2) Dissemination of the development of learning models for passion and inner acting requires completeness and deepening of the model book in which there is introduction that contains a) monologue learning conditions, b) efforts to improve monologue learning, c) Among Rasa learning, (2) Digital monologue learning model supporting theory, which contains a) discussing constructivism theory, b) Among Rasa, (3) Among Rasa learning model in it contains, a) understanding, b) principles, c) syntax, d) social systems, e) support systems, f) the impact of training on learning outcomes; (4) Implementation of Among Rasa learning, which contains a) planning tasks, b) class organizing, c) motivating student activities, d) learning assessment. next the user needs to study RPS during 4 meetings by paying attention to the syntax of learning Among Rasa (Analisis and Delivery of Character Material, Obreservation and Exploration Akting, Rancangan Practice of characters on videography monologues and Sampaikan works and evaluation of digital monologue works). Furthermore, studying the among rasa learning video in detail according to the stages practiced in two videos (among rasa learning model for passion and among rasa learning model for inner acting) and finally need to study and apply assessment sheets based on assessment needs for the achievement of passion and inner acting well based on the rules or stages that must be completed (among rasa learning model for passion and among taste learning model for inner acting). (3) It is necessary to conduct further research related to face-to-face learning with passion and inner acting of electronic drama learning courses that can improve maximizing the ability and skills of acting arts. (4) It is necessary to conduct further research on the development of learning tools in the electronic drama course. (5) Research needs to be done to learn how much collaboration supports passion and inner acting with the application of learning models.

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