

# Directing and Acting Designs in Yusril's Theater Work "Bangku Kayu dan Kamu yang Tumbuh Di Situ"

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## Abstract

The theater work entitled "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" by Yusril takes as its starting point the problem of education in Indonesia which is yet to find the right concept and always changes from one year to another. This phenomenon of education is presented through the symbols of the actors' body movements and the properties of wooden benches that are constantly changing function. The directing design of this performance is to combine the traditional Minangkabau art of *randai* with the modern art of hip-hop to create a contemporary performance. The result of the collaboration is packaged in the concept of *paco-paco*, which is a concept that unites artistic fragments to become a structured form. The acting design of Yusril's "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" focuses on the territorial aspect of the wooden bench (*bangku kayu*) and the actor's body as a personal space that creates a natural enclosure. The actors help to create the work through their elastic bodies that move as their conscience desires.

**Keywords:** design, directing, acting, theater

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## 1. Introduction

"*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" (The Wooden Bench and You who Grow There) metaphorically points to the symbolic meaning that can be understood as a classroom where human beings grow and develop. In the beginning, human beings are born as individuals who subsequently enter an environment where they are viewed as creatures who must exist or interact with their surroundings, and learn about the way human beings function when they are consciously present in this world. "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" is a concept which thinks about the concrete human being. It is characterized, *first*, by always looking at the way human beings are in their own self-existence, which is interpreted here dynamically so there is an element of doing and becoming; and *second*, by viewing human beings as an open and incomplete reality that is based on the concrete or empirical experiences that we already know.

"*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" is marked by an idea that uses and deals with objective knowledge in such a way that human beings become conscious of themselves and look back at their own identity. "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" focuses on human existence that is not rigid and static but constantly being shaped, in which human beings constantly make an effort to achieve something that is no more than speculation, striving towards a more certain reality, in an endeavour to achieve their future goals and dreams.

A person who exists is a creature who lives and exists consciously and freely for his or her own self. "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" regards human beings who are put to the test as people who are inclined to pass through steep paths along their life journey and people who have the desire for power. In order to gain this power, they must become super human and develop a creative frame of mind so that they do not simply remain silent in their own state of comfort. "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" is about centering everything on the person and returning all problems, wherever they may lead, to the person who is the subject or object of the problem.

A theater performance is a realm of communication between the event on the stage and the audience. The manifestation of communication in theater can be understood as aesthetic or semiotic communication. This communication is of course realized through language. Language is the main factor that aims to communicate the ideas and events on the stage. This language can be realized in two aspects, namely: (1) in the embodiment of verbal language (utterances in the form of dialogue in the drama script) through realist acting; and (2) in the embodiment of non-verbal language through body language (the actors' movements) in the context of non-realist acting.

A theater performance that is oriented towards verbal language is based on a drama script that contains dialogue spoken by two or more characters. The characters present in the drama script are subsequently embodied by the actors through an exploration of character in accordance with the theme or the message of the writer contained in the script. An awareness of understanding the dialogue and the different characters will reinforce and underline each scene and reproduce the dramatic events of the script in a holistic manner.

Therefore, when the dialogue spoken by the actors on the stage is presented with clear diction, intonation, and articulation, it will give rise to a sense of suggestion and empathy in the audience who are watching the theater performance. The theater practitioner who developed the acting method through verbal language in the form of realist acting was Constantin Sergeyevich Stanislavsky (1863-1938).

The non verbal language produced through the actors' body language in the form of movement, gesture, and facial expression on the stage is a series of visually constructed signs. The actor's body language, as an element of the signs and markers in the theater performance, has the goal of communicating the theme or message of the performance to the audience. Acting that departs from body language is the antithesis of the form of acting that is constructed realistically.

The actor's body language as the antithesis of realist acting aspires to break down the structure of values of the body that are conventionally understood (sitting, walking, reading, thinking, telling a story). This antithesis develops an actor's body language to become an identity that gives rise to various interpretations of the form of acting used. Forms of acting such as grand style, mime, comical, and gesture, are the main foundations on which this non-realist body language is built. Although verbal language (dialogue) is still used in some theater performances, it is allocated only a small portion when compared with the more dominant body language of the actor.

## 2. Literature Study

Several works are used for the literature study in this paper, including *first*, "*Rumah Dalam Diri*" written in 2016, and *second*, "*Kamar Mandi Kita*", written in 2016-2017. The performance "*Rumah Dalam Diri*" is a personal perspective of the challenges faced by humans in the current era. The work illustrates a number of things, including: 1) human beings moving in an endless circle in a personal space, 2) human beings envisaging openness and clear divides, 3) humans beings in a personal light and as social beings, and 4) the hardening of human beings in a circle of existence of cultural division through universalized icons of movement (Yusril, 2016:78-79).

Human beings today have difficulty creating personal space because of the influence of technology. People are afraid of being inside a personal space, notwithstanding the consequence of the large number of peep holes of which people are unaware. Even in the bedroom terror may ensue. Human beings no longer have their own personal space, and for this reason they build a house inside themselves (*rumah dalam diri*) so that they can escape the infiltration of any outside influence.

The performance entitled "*Kamar Mandi Kita*", which was staged in Padang in 2016 and Pekanbaru in 2017, speaks about the dismantling of human behaviour using idioms with unlimited meaning. All the properties are made from plastic, which is an indication that the world today is full of pretence. Nothing authentic remains, all that is left is imitation. The interaction of all this imitation is expressed through the movement of different parts of the body, or through the interplay of body parts such as hand or head movements, facial expressions, and so on. A bucket, a toilet, and a communication tool may be combined with a body movement and facial expression. Contained within this work is a sense of power and solidarity which imply the closeness and non-closeness of the relationship between the properties and the actor's body (Sahrul, 2017:214).

## 3. Method

"*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" focuses on a method of dismantling or deconstructing the actor's body. This is in line with the theory of Derrida. Derrida was not the creator of a new myth. He did not attempt to compile something new based on the old. His goals were destructive, to destroy the western tradition of logocentrism. Derrida wanted to strip away the modern aspirations that regarded philosophy as a pure science, as an objective research study. He also rejected the idea that there is a direct connection between our language and our external reality. The weapon Derrida used was deconstruction. Deconstructionism became an important school of thought that was highly influential, especially because he positioned himself up against one of the most deep-rooted and oldest schools of thought in the tradition of philosophy and general concepts, a tradition that had existed for centuries and continues to exist today. This was what Derrida referred to as logocentrism or phonocentrism. In addition, and more specifically, deconstructionism also went up against another highly influential school of thought, namely structuralism.

It is true that verbal texts are sparser in earlier performances but they may be understood in a broader sense. Language has unlimited possibilities which form the substratum of actual texts. Words can also be considered as a medium that makes a complete historical evaluation of language and various practices of symbolization. It includes all the possibilities of language in the past, present, and future. These verbal texts are then enveloped and buried inside the actor's body. The actor's body encompasses all the phenomena and characteristics that belong to language structure, principles of genre, coded melismatic form, director's idiolect, and styles of interpretation. In short, everything inside the actor's body that serves to communicate, represent, and express; everything that can be discussed, that interconnects cultural values, and directly relates to the ideological alibis

in a particular age.

## 4. Discussion

### 4.1 Directing Design

The phenomenon discussed in this paper is the phenomenon of *alam takambang jadi guru*. Nature, or the natural world (*alam*) has a depth of meaning that includes all its various forms and characteristics, and everything that takes place within, and is something that can become a precept, doctrine, and teacher. The natural world is the dwelling place and the source of all human life. For this reason, human beings must make the most optimal use possible of nature, since all that is contained in this natural world has its own individual use and purpose of creation.

In an effort to disclose this phenomenon, a directing design is used which collaborates the traditional Minangkabau concept of *randai* with the modern concept of hip-hop. The essential elements of *randai* are: 1) a story; 2) singing (*dendang*); 3) dance movements based on the movements of the Minangkabau martial art of *pencak silat*; and 4) dialogue and acting (the performance of actors who portray particular characters) (Sedyawati and Damono (ed.), 1982:114).

A *randai* performance involves many people. The players form a circle while performing *pencak silat* movements, stepping forwards and backwards, moving in to create a smaller circle, then back out again while clapping their hands. When the movements cease, the sound of singing can be heard, presenting a story or a poetic text. At the end of each sentence, the players sing together, repeating the same phrase. From time to time, as they circle around, they swoop down and slap the material at the bottom of their baggy trousers, (*celana galembong*), producing interlocking rhythms. After performing circular movements, the players sit down to rest, still in a circular formation. During these moments of rest, they demonstrate their *pencak silat* or dance skills, or any other movements they wish to perform. There are around five periods of rest before the performance ends. As the clock approaches midnight, only one round of the performance has usually been completed, so it continues the following night (Navis, 1986:275-276).

Hip-hop music first appeared in Indonesia in the 1990s, being with it a more modern concept of movement. *Randai* and hip-hop are the basic materials that were used for this research and then processed to formulate a concept for creating a contemporary theater work - a concept that was given the name *paco-paco*. *Paco-paco* means to combine or string together cultural phenomena to become a single entity and form a new universal meaning. *Paco-paco* refers to small pieces of cloth that are joined together to create something new. Usually, *paco-paco* is used as a cultural decoration in traditional houses or in other places where this type of cloth is needed.

This *paco-paco* directing design begins by looking at its unlimited freedom of expression. Art is an attempt to understand the problems of humanity itself. Art is essentially the concrete relationship between human beings and their surroundings, and as such, it is a reflection of the life of human beings. The fragments of these problems are arranged to become an innovative work. The concept of *paco-paco* is the foundation for the creation of the theater work with the title "*Bangku Kayu Dan Kamu Yang Tumbuh Di Situ*", which is a concoction or series of Minangkabau cultural fragments based on the movements of *randai* and hip-hop.

The exploration of *randai* and hip-hop is important because the creator's aim is to use the essence of both art forms. The movements in *randai* and hip-hop are interpreted as a cultural defence against the assault of other cultures. The *galombang* movements in *randai* reflect changes in time, changes in circumstance, and changes in behaviour, so the *galombang* movements are always performed in a clockwise direction. Hip-hop movements, meanwhile, are modern movements popular among the young generation.

Various elements from the *galombang randai* movements and hip-hop movements are used for the purpose of creating the contemporary theater work "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*", initially as separate parts and subsequently reprocessed to become a different form (*paco-paco*). The second philosophy of this art work can be understood based on myth and everyday events in which the elements are separated according to the needs of the contemporary theater performance (based on the philosophical concept of *paco-paco*).

The final stage of construction is the stage in which the *paco-paco* concept is used to arrange the fragments of events from the previous stages. The director has already compiled the plot, the motifs, and the spectacle. *Paco-paco* is a method of assembling bits and pieces of cloth, like a patchwork, to create something beautiful and useful. In the performance of "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*", *paco-paco* refers to the assembling of different events that are scattered around in the real world to become a single entity in the form of a theater performance. The bonds that tie together these fragments to form a single concept are the themes or problems addressed. It is true that not all events can be strung together, hence the events chosen are those that suit the wishes of the director.

The arrangement of events is related to the value of communicating the stage performance to the audience. According to Sahrul (2005:76), theater as a part of culture cannot be separated from communication, because theater conveys messages about things that may or may not be useful for the audience. The understanding of a

theater performance depends on the ability of the art to communicate with the audience. It may be that the art does not convey the message using verbal language but instead uses body language portrayed by the actors on the performance stage. Communication is related to human behaviour and the sense of satisfaction that the need for interaction with other people has been fulfilled.

Theater is also a form of human behaviour that communicates with its audience. However, when this behaviour does not match the imagination of the audience for whom it is intended, it will lead to a misperception of the behaviour. This misperception may take the form of a negative reaction or a positive reaction. A negative reaction will give rise to negative conflict, perhaps leading to a physical confrontation with a fatal outcome. In some countries, wars have taken place because of misperception or miscommunication, when there has been no consensus for mutual understanding. A positive reaction is the reaction that is hoped for in building critical power from two sides that are communicating with each other. Conceding defeat does not necessarily mean a person is in the wrong, and likewise, winning does not always mean that a person is in the right.

The final stage of construction will produce a theater performance that is beneficial for the audience and should provide guidance on how to face this life. This is the final stage leading up to the preparations for the actual performance. The final construction is also connected with all the elements of the performance, including the stage setting, lighting, music, and make-up and costume. All of these come together to form a single, inseparable unit. This is the work of collective theater in which each individual has an important role to play. If one element alone fails to function, it will affect the entire performance.

The preparation stage for a performance is the managerial stage needed to ensure the success of all the activities. Two days before a performance, all the components needed are in place. All the elements are functioning in accordance with their specific role and the director is the leader who supervises the whole proceedings. Regardless of this, a performance not only involves the structure of the work but also the structure of managing the work of art.

The work of art has already been well wrapped, and any improvements made are no longer fundamental in nature, needing only to adapt to the situation and conditions at the time. Everything associated with the performance text is ready. In this stage, the production team do most of the work, lead by the head of production. The head of production is responsible for the overall implementation and success of the art production being performed. The task of ensuring the success and completion of the production is at stake, and the head of production is also the spearhead of the performance, from the start of its implementation to the time of its completion. The head of production is required to understand the role, duty, and responsibility of a leader and is on the front-line of production of the art performance in carrying out the production duties.

The head of production's skills include the job of controlling the household affairs, operational staff, choice of performance venue, and qualification standard of the building used for the performance, to name but a few. In the implementation of the performance, the head of production is the motor behind the movement of all the staff, ensuring that they are willing and able to work to maximum capacity so that the performance achieves success and reaches a high standard. The target that everyone involved in the production of an art performance hopes to achieve is the symbol of success of the head of production in managing and guiding the rest of the people in the team.

The artistic work required in the preparation stage of the performance is to make certain that all the artistic units are functioning properly. All of the stage elements should already be in place. In these conditions the actors simply makes minor adjustments. If there are any major changes, they will be made during the dress rehearsal. The performance stage is the climax of the production of any theater work, specifically in this case "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*". At this stage, the director is no longer required to work, he simply sits amongst the audience. All the responsibility has been handed over to the artistic team who are ready to work, each in their own place.



Figure 1: Scene of "*Bangku Kayu dan Kamu yang Tumbuh Di Situ*" Performance (foto by: Denny)

#### 4.2 Acting Design

The performance of the theater work "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*" uses a wooden bench to

represent the territorial aspect and the actor's body as a personal space that creates a natural enclosure. As a work of art, theater is a system of signs in which all the different elements of its formation combine and interact with one another to achieve the desired unity of meaning. In the context of examining the unity of meaning, the aspects of the events present in the theater performance will give rise to a semiotic interpretation in front of the audience. This can be seen from the visual forms that appear on the stage, such as the actors, setting, properties, movements, dialogue, lighting, and story structure.

The examination of the behaviour systems and value systems in theater is closely related to the presence of the performers or actors on the stage. The actors are the most essential element for bringing theater to life. Without the presence of the actors on the stage, theater would never exist. Together with the actors, the audience can absorb every text expressed. The metaphor of the body moving on the stage transforms into meanings that may be interpreted in multiple ways in the minds of the audience. The actor's body is the main and most vital factor in theater. Numerous aspects can be unearthed or explored in the body in such a way as to create each role in accordance with the needs of the performance. In the context of a theater performance, the body must have the intelligence to realize its own aesthetic aspects. The actor must therefore have an understanding of the potential of his or her own body to produce certain signs.

When all the supporters of a performance have gained the same understanding of concept and method, the next step is to carry out an exploration, in particular for the actors performing on the stage. The exploration of the actors is carried out in three stages, focusing on the actor and his body, the actor and his natural and social environment, and the actor and inanimate objects. In the art of theater, physical exercise has a broad meaning, and refers to the exploitation of all the movements of the body, from the top of the head to the tips of the toes. This has important meaning since physical exercise is needed to achieve the necessary elasticity, flexibility, and suppleness to perform whatever is needed in the art of theater. There is one particular way of practising which enables the body to achieve this flexibility and to be ready to take on any kind of movement needed for studying theater. This practice is known as "*olah tubuh*" (physical exercise), and is a method for training the body in such a way to achieve flexibility through relaxation of the body, or in other words, training the body so as to be able to receive all kinds of flexible movements or gestures. This physical exercise can also be described as a method through which a person trains himself with movements that arise from the body itself in order to become more supple or flexible. The exercises practiced are based on movements that break away from everyday movements.

Eleven performers (actors) begin their exploration by moving their entire bodies. At first they simply make normal body movements, in a fluid motion like flowing water. Then their movements become more extreme, moving the body no longer in a normal way but making it distorted. Parts of the body begin to rebel and fight against the owners of the body themselves. The hands and feet move not in accordance with the will of the owner. Each part of the body has its own will to move. The body becomes divided, existing inside the same space but with different desires. When the actors are already accustomed to their bodies that are no longer normal, they must utter words or poetry while retaining their position of a distorted body.

The exploration of words is performed by each actor in turn. The words are given by the director in the form of a poetic text which each of the actors utters in his or her own way. The director only guides them so that the meaning of the words will reach the audience. If there are words the actors do not understand, this will cause the meaning to be lost or to disappear on the performance stage.

Human beings have a very close relationship with their natural and social environment. As artists, actors learn a lot from nature and from their social surroundings. An actor who learns from nature will develop an open attitude to numerous problems. This is like the arts that exist in Minangkabau. Traditionally, Minangkabau folk arts are open, existing by the people and for the people, in accordance with the social system which is democratic and supports a philosophy of equality and togetherness (Navis, 1986: 263).

In the creation of the theater work "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*", the actors carried out an exploration of nature and their social environment. The body of an actor will respond to his natural and social surroundings. The actors were taken to a river to see the beauty of the flowing water. The actors had to be able to see and understand the philosophy of the flowing water by transferring it into the flowing movements of their bodies.

Actors' bodies flow together as one with the water, air, fire, and soil. When the actors are in the water, a spark of fire will form a unique aesthetic, and the breath expelled also helps support the movements of the actor's body. The heat of the actor's body and the cold water collide, and at the same time complement one another. Similarly, the soil that the actor steps on helps support his body. The philosophy of *alam takambang jadi guru* is a "philosophy about the laws of nature" which has become a way of life for the Minangkabau community, a community that belongs to the Indonesian ethnic group of Malay Nusantara, often also known as Malay Minangkabau, and lives in and around the region of West Sumatra, an area called "*Ranah Minang*".

Apart from adhering to this philosophy as a way of life, the Minangkabau people also believe it to be a "basic norm" or the source of all sources of law that make up the Minangkabau Customary Laws which have been passed down for generations from the time of their ancestors. It may be said that the position of this

philosophy in Minangkabau customary law is no less important than the philosophy of Pancasila in the country of Indonesia. The relationship between human beings and nature is an interconnected and interdependent relationship. The interaction between humans and their environment has been taking place for thousands of years, producing various forms of adaptation strategies. Originally, human beings survived using a hunter-gatherer adaptation strategy, which later turned to cultivation-plantation, and then animal husbandry or herding. Subsequently, intensive farming developed, and the final strategy to emerge was an industrial way of life. The cultivation-plantation strategy is often considered to be the start of civilization, because it was the time when people began to mark the territory that they owned and used to survive or to sustain their lives.

Human beings did not alter their natural environment during the hunting-gathering phase, but it began to change on a small scale in the phases of cultivation and herding. In these two forms of adaptation strategy, changes to the natural environment started to take place and limitations were enforced by season. In the intensive farming phase, people started to alter the environment further and began to utilize the principle of gratification for distributing water through a system of irrigation.

By understanding these values, the actor's body must learn to adapt to nature and the social environment. Human beings need other people for their own existence. Relationships with other people will become increasingly real when people continue to evolve and develop. It may even be said that relationships with other people are a basic need. This is in line with the opinion of experts who believe that human beings are individual beings and at the same time social beings.

Relationships with other people are not limited by time or place. Relationships can be formed anywhere. The role of social relationships is extremely important. In a social relationship there can either be a sense of security or insecurity. It is this security that people long for in social relationships. The reason for emphasizing this sense of security here is that it is what can make people happy. A person will find security if a social relationship is satisfactory.

Actors are required to explore the objects present on the stage. This of course takes place under the guidance of the director. The concept of objects and space in the work "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*" is that of phenomenological objects and space, or objects and space that are based on particular phenomena. The objects in the space have a strong influence on the mental attitudes of the actors in the performance. In this performance, objects and space are regarded as things that are transformative. As a result, the performance has greater passion, power, and energy. The actors use all their physical actions to create and manifest new ideas, and always give them a spiritual existence.

The actors' exploration of objects and space does not have a singular identity, but rather the functional objects and space become instruments of the actors' bodies. The wooden bench is a space with a range of meaning. The wooden bench moves to become unexpected symbols. This is also the case with other objects that are multi-narrational and multi-interpretational in nature. In the theater performance "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*", it is the phenomenological objects and space that shape the objects and space, as well as the mental attitude and behaviour patterns of the actors. The acting, or portrayal of a character, is not flat but complex. The actors' movements are understood by reading into the reality of the characters with a different kind of embodiment.

Actors must find a symbolic object, a concrete object. This object becomes part of the actor's body. The presence of this object will change the structure of the actor's anatomy, and the actor must adapt to the new object that has become a part of his body. At the same time there is an interaction between the real body and the symbolic body. This process of interaction is a physical migration that gives rise to a form of acting. The exploration of an object through the actor's body will create a unique dramatic structure that is not found in conventional theater. Conventionally, dramatic structure is understood as the dramatic structure of a drama script. However, in non-conventional theater such as "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*" this can be bypassed by reversing the dramatic structure. The resolution comes first and ends with the exposition. This kind of dramatic structure can be explored by using a linear dramatic structure. In the performance of "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*", the actors appear to have been made aware about performing at the incorrect tempo.

In this way, a better understanding is developed by the actors of what is taking place in the event, which in turn will cultivate the climaxes of tension that are constructed. The improvisation stage is the stage in which the actors carry out their own search while the rehearsal is taking place. An actor who is also a creator will perform alternative events that actually escape the attention of the director. The director only gives basic guidance, while the development can be carried out by the actor through improvisation.

Not all the improvisation performed by the actors can be used by the director. The director will filter the improvisation in accordance with the vision and mission of the performance. The director also makes improvisations while carrying out his own search. This is what is described as the creativity of the entire supporting team, as is apparent in the performance of "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*". Creativity in this understanding includes, amongst other, the characteristics of originality, fluency, flexibility,

and elaboration, or the skills needed to complete the details or sections in a particular concept or idea (Soedarso, 2001: 3). The artist must be creative in order to possess the necessary flexibility for responding to the numerous changes that take place in the reality of life. Creativity in art also has the functions of redefinition and sensitivity, which are two of the most valuable qualities in art education.

In essence, creativity is the ability of a person to create something new in the form of an idea or work, or even a response, with fluency, flexibility, and complete with detail (Soedarso, 2001: 5). In connection with the person filling the improvisational space, the director possesses the main responsibility for being sensitive and creative. The director's sensitivity can capture the theme to be developed in a completely new way (redefinition), and his creativity makes it possible to reproduce it well, richly, and in a way that hits the mark and is filled with elaborate detail in the right parts. Actors also have the opportunity to carry out improvisations, as do the other members of the supporting team, with the possibility of applying their creativity, as long as it does not go against the creativity of the director.

Improvisation is needed to refine the sharpness of the actors when they encounter unexpected conditions during a performance. Practising improvisation is useful for dealing with unexpected problems. Improvisation serves to develop the active, initiative, creative, and innovative power of every actor; to sharpen the spontaneous creativity, imagination, and performance skills of the actors on the stage; to engage in dialogue in a way that is natural and logical, using body language (gestures, acting, and symbolization of various forms of movement of different body parts and their properties) that is also natural and logical; to develop the ability to solve unexpected problems on the stage, and the skill to perform in various roles, spaces, and times. In order to achieve all these things, as basic preparation for rehearsals, the players are required, first of all, to have the ability to destroy various obstacles, burdens, and difficulties.

## 5. Conclusion

The impact of the work "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*", from an academic perspective, is to present its creative concept as an alternative creative concept which can be used scientifically in learning. Learning to create a work of art involves two aspects of competence, namely skill and creativity. The competence of skill focuses more on the experience of exploration to train the sensory and motor skills. Creativity, on the other hand, includes the cognitive, affective, and psychomotor skills that are visible in the art product and the process of occupying oneself creatively. Learning about appreciation is not limited to knowledge alone but also involves the experience of observing, perceiving, internalizing, enjoying, and valuing directly activities in the art of theater.

Academically, the philosophical aesthetic approach is speculative, which means that at times, in an attempt to answer questions, it goes beyond the empirical and relies on skills of logic or the mental process. In addition, philosophical aesthetics does not limit the object of the problems, unlike the discipline of aesthetics, which limits the object of the research to the realities that can be perceived by the senses. Fundamentally, philosophical aesthetics attempts to seek the answer to the essence or reality of beauty or aesthetic phenomena.

The art of theater as an academic cultural activity can be understood as a totality of life and the academic activities that are experienced, interpreted, and practiced by members of the academic community in institutions of higher education and research institutions. The academic culture is essentially a universal culture. This means it belongs to each and every person who immerses himself or herself in academic activities. Establishing an academic culture is no easy feat. It requires the effort to inform and educate others about academic activities so that it becomes a habit in academic circles to practice the norms of these academic activities.

The owners of this academic culture should be the idols of all academicians in institutions of higher education, including both lecturers and students alike. The highest academic level for a lecturer is to achieve the academic status of professor. For students, the goal is to strive for the highest possible academic achievements. This is the impact of the theater work "*Bangku Kayu dan Kamu Yang Tumbuh di Situ*" from an academic perspective.

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