

THE EFFECTIVENESS OF DIGITAL MONOLOGUE LEARNING MODEL IN ENHANCING ACTING EXPRESSION AND INNER ACTING SKILLS AMONG DRAMA EDUCATION STUDENTS

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Abstract : The rapid advancement of digital technology has transformed drama education, particularly acting instruction delivered through online platforms. However, limited research has examined the effectiveness of digital learning in improving students' expressive abilities and inner acting. This study evaluates the effectiveness of the Digital Monologue learning model as an e-learning strategy for enhancing expression and inner acting among undergraduate drama education students. A quasi-experimental design was employed involving four classes in the Drama, Dance, and Music Education program at Surabaya State University. Two classes served as the experimental group, while two acted as the control group. Data were collected through performance assessments measuring expression and inner acting and analyzed using normalized gain (N-Gain) and paired-sample t-tests. The findings revealed that the experimental group achieved moderate N-Gain scores (0.42–0.43), outperforming the control group (0.20–0.28). Paired-sample t-test results indicated significant improvements between pre-test and post-test scores ($p < 0.05$). These findings demonstrate that the Digital Monologue learning model effectively enhances acting performance and provides an innovative digital framework for preserving artistic quality while supporting online drama education.

Keywords : Digital Monologue; E-Learning; Drama Education; Acting Education; Inner Acting.

Abstrak : Kemajuan pesat teknologi digital telah mentransformasi pendidikan drama, khususnya pengajaran akting yang disampaikan melalui platform daring. Namun, penelitian yang menguji efektivitas pembelajaran digital dalam meningkatkan kemampuan ekspresif dan akting batin siswa masih terbatas. Studi ini mengevaluasi efektivitas model pembelajaran Monolog Digital sebagai strategi e-learning untuk meningkatkan ekspresi dan akting batin di kalangan mahasiswa pendidikan drama. Desain kuasi-eksperimental digunakan yang melibatkan empat kelas dalam program Studi Drama, Tari, dan Musik di Universitas Negeri Surabaya. Dua kelas bertindak sebagai kelompok eksperimen, sedangkan dua kelas lainnya sebagai kelompok kontrol. Data dikumpulkan melalui penilaian kinerja yang mengukur ekspresi dan akting batin dan dianalisis menggunakan normalized gain (N-Gain) dan uji t berpasangan. Hasil penelitian menunjukkan bahwa kelompok eksperimen mencapai skor N-Gain sedang (0,42–0,43), lebih baik daripada kelompok kontrol (0,20–0,28). Hasil uji t berpasangan menunjukkan peningkatan signifikan antara skor pra-uji dan pasca-uji ($p < 0,05$). Temuan ini menunjukkan bahwa model pembelajaran Monolog Digital secara efektif meningkatkan performa akting dan menyediakan kerangka kerja digital inovatif untuk menjaga kualitas artistik sekaligus mendukung pendidikan drama daring.

Kata Kunci : Monolog Digital; E-Learning; Pendidikan Drama; Pendidikan Akting; Akting Batin.

INTRODUCTION

The advancement of advanced innovation has driven changes in various aspects of teaching, including the teaching of the performing arts. The integration of innovation into learning now not only serves as a medium for delivering material, but has evolved into an instrument that allows the creation of a more adaptive, smart, and student-centered learning experience (Adeoye, 2024; Khomsiah et al., 2024). In the context of higher education, the application of e-learning has become a widely used methodology to overcome space and time barriers while expanding access to learning resources (Shojaie et al., 2022; Umrotin et al., 2024). Through the online learning framework, students can access modules, practice, get feedback, and build competencies independently and collaboratively.

However, the application of e-learning in the performing arts, especially teaching acting, still encounters various challenges. Acting is a performative skill that requires not only mastery of procedures but also the skill of immersing oneself in character, creating emotions, and expressing mental integrity in performance (Lee et al., 2023). The procedure for developing these skills mostly requires coordinated exercise, serious interaction with the teacher, perception of body and vocal expressions, and also effective face-to-face experiences. This situation has an impact on most acting training still relies on a face-to-face model, while the use of e-learning tends to be limited to the delivery of theoretical material.

On the other hand, the development of digital media has given birth to various forms of artistic training that allow for more flexible acting training. One potential form is digital monologues, which are monologue performances that are recorded or displayed through multi-media, using digital technology as a medium of production and assessment (Al-kfairy et al., 2025; Wang et al., 2024). Unlike conventional monologue training, digital monologues allow students to practice more than once, reflect on their performance through video, as well as obtain more structured feedback (Taye et al., 2023). This characteristic makes advanced monologues have a strong potential in adding to the explanation of personality and internal acting, especially the actor's skills to really build the inner life of the character so that the feelings displayed are not merely imitations but grow from deep internalization.

Various previous researches have explored the usefulness of e-learning in increasing learning flexibility, freedom of learning, and access to information sources. Other research also shows that video media and digital platforms can support the learning of art through documentation, self-reflection, and performance evaluation (Chinchay et al., 2024; Salsabila & Ayuba, 2024). However, most research still focuses on the technical aspects of using technology, presentation skills, or the usefulness of online education universally. Studies that specifically examine how digital monologues are used as an acting education methodology to advance character explanation and internal acting are still relatively

limited. Therefore, there is a gap in mastering the feasibility of digital monologues as an e-learning-based acting learning model intended to improve the mental and creative dimensions of actors.

This gap is increasingly useful to be researched considering that the current need for performing arts learning not only demands to adapt to the advancement of digital technology but also requires academic development that can maintain the quality of practical education (Atabik et al., 2024). Performing arts schools must advance a learning model that not only emphasizes the exchange of information but also accommodates forms of emotional exploration, character development, and role development, which are at the core of actors' competencies (Han et al., 2024). Without proper development, the use of technology in acting education risks only being administrative and documentation, without contributing significantly to students' artistic competence.

Previous research has revealed that the application of e-learning and digital resources in arts teaching has advantages such as increasing learning flexibility, expanding access to educational materials, facilitating performance documentation, and encouraging self-assessment through the use of video as a means of evaluation. Nonetheless, a large number of studies continue to focus on the technical features of technology utilization, the overall effectiveness of online education, and the improvement of presentation skills, while research considering digital technology as a pedagogical strategy for developing actors' artistic skills is still scarce (Rodríguez-Martín et al., 2024; Torres-Arends, 2023). Particularly in the field of acting education, there is a lack of studies that specifically explore how digital monologues can function as an e-learning-based educational model that aims to improve students' abilities in role expression, character appreciation, and internalization of acting. This shortcoming underscores the need for research that views technology not only as a means of delivering content, but also as a

The study introduces originality through the creation of the Digital Monologue framework, which serves as an innovative approach to online learning in acting education, combining aspects of acting practice, video making, self-assessment, and performance evaluation into one cohesive learning experience. In contrast to previous studies that primarily focused on the use of video for documentation or as an educational tool, this study investigated how digital monologues serve as teaching models that can reinforce students' outward expression and internal appreciation as well as their personal performance as actors. From a theoretical point of view, this study makes a significant contribution to the field of digital entertainment arts education by expanding the concept that technology can play a role in fostering an actor's artistic journey. In practical terms, this study proposes a flexible and appropriate model of acting education for the digital landscape and provides

empirical evidence demonstrating the effectiveness of digital monologues in improving the quality of students' performances. Based on this condition, this study is designed to investigate and assess the success of the use of e-learning-based Digital Monologue models in acting education, especially in improving students' expressive and internal acting skills in the online drama curriculum. Specifically, this study examined whether the implementation of digital monologues, which combine role training, character investigation, video creation, and reflection through digital platforms, can improve performance skills more effectively than traditional acting training. The focus of this study is to evaluate the variation in student competencies before and after the application of the learning model, using indicators such as actor expression, character understanding, creativity, focus, intrinsic motivation, and capacity to develop internal creative states in the role.

In addition to investigating empirical effectiveness, this study aims to offer a new perspective on the importance of digital technology in improving performing arts education, especially how e-learning can function not only as a means of conveying information but also as an artistic environment that nurtures actors' creative journeys. As a result, this study aims to fill a research gap regarding limited investigations that link digital learning with the growth of the psychological and artistic dimensions of acting. The findings are expected to contribute theoretically to the evolution of digital acting education models and provide practical insights for art instructors in formulating learning approaches that are aligned with technological advances while preserving the fundamental essence of the creative process and role understanding.

METHOD

Determining the effectiveness of the learning model is carried out through an assessment of effectiveness in the field. Nieves-Pavón et al. (2024), 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 expression in electronic drama courses, increase in expression 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, 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.

In line with this opinion Micah et al. (2021), 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 (2020) 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:

Tabel 1: Pretest-Posttest Control

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

In table 1, it can be explained that the experimental group was given treatment (X) in the form of using the Monolog Digital 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 Monolog Digital learning model. The reason is used to compare the expression and inner acting of students in taking electronic drama courses with different treatments.

RESULT AND DISCUSSION

1. Results

a) Effectiveness of Learning Model Monolog Digital for Expression for Activity Material in Electronic Drama Course

The effectiveness of the among taste learning model, judging from the value of the expression performance test after the among taste learning model is given. Performance test of the expression of the actor according to the role in the selected monologue script to the practice of staging digital monologues by paying attention to the expression of the role. The following is presented to improve the process of practicing the expression of acting 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).

The effectiveness of Digital Monologue educational techniques was assessed by analyzing students' expressive abilities after they underwent instruction using digital monologues. Performance evaluation centers on the player's ability to interpret and present the selected monologue script through digital media, which includes facial expressions, emotional presentation, gestures, and the ability to express the character's motives and essence through a visual format. Findings from research conducted in both the experimental group and the control group revealed that the implementation of the Digital Monologue approach resulted in a significant improvement in students' expressive acting skills. These results confirm that digital monologue instruction not only represents a technological evolution from conventional acting practice but also fosters a learning atmosphere that allows students to investigate, express, and continue to refine their expressive abilities through video recording activities, self-assessment, and receiving feedback.

The improvement in expressive ability in the experimental group compared to the control group showed that the combination of e-learning and videography improved the acting education experience, especially in fostering students' awareness of expression choices and character portrayals. The online format forces students to modify their performance techniques because acting happens through a camera lens, rather than through face-to-face interactions on stage. This situation encourages students to gain a better mastery of facial expressions, clarity of voice, physical movements, and emotional depth. Therefore, the results of this study provide substantial evidence that Digital Monologues can overcome one of the major barriers in courage-centered acting teaching, specifically the continuous development of

practical skills and emotional depth in actors. These results support the idea that the digital education environment not only serves as a platform for knowledge exchange but can also facilitate the growth of artistic abilities and encourage internal creative development in the training of actors.



Figure 1: Digital Monologue Practice with Appreciation

Class A and C expression performance Table 2 presents the average scores of pretest and post-test performance tests for the exercise of expression for the material of acting and expression in the staging of digital monologues, supplemented by pre-test values and posttest values for class A How much improvement in the experimental class of expression of the acting material and low scores in the control class of the expression of the acting material after being given the Monolog Digital learning model for each component, It can be seen from comparing the pre-test and post-test scores.

Significant or not the increase in expression for each component is seen from the values Based on Table 2, 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 expression of the acting material of the electronic drama course which shows a significant improvement and the control class of the expression of the acting material shows low results.

Table 2: Recapitulation of Average Comprehension Scores in Class Trials

Description	Group	Exercises in The Passion of the Reactor Material		N
		Pre-test	Post-test	
Physical description	Experiment	0,19	2,77	0,30
	Control	0,00	3,32	0,64
	Experiment	2,37	10,69	0,26

Portrayal of thought stream or of conscious thought	Control	2,33	7,62	0,21
Reaction to events	Experiment	5,13	11,34	0,24
	Control	1,52	8,92	0,39
Direct author analysis	Experiment	1,00	7,16	0,31
	Control	5,00	10,62	0,32
Discussion of environment	Experiment	0,00	1,70	0,23
	Control	-	-	-
Reaction of others to character	Experiment	9,69	31,28	0,33
	Control	5,6	18,26	0,32
Conversation of others about character	Experiment	1,87	9,45	0,35
	Control	1,32	7,08	0,32

The experimental class of expression of the acting material and the control class of the expression of the acting material and the value for the entire component (Clement & Brenenson, n.d.; Luh et al., 2021; Twigg, n.d.). The improvement of the experimental class for the expression of acting material in the electronic drama course 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 expression experimental class is 0.43 This value belongs to the medium category and for the Activity material expression control class, the value is low with 0.25. This value belongs to the Low category.

Table 3: Recapitulation of Class A and C Expression Results of Activity Material in Electronic Drama Courses

Components	An experimental class on the appreciation of acting material		Actuator's Material Appreciation Control Class	
	<i>Pre-test</i>	<i>Post-test</i>	<i>Pre-test</i>	<i>Post-test</i>
Number of Students	22	22	22	22
Highest Score	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 acting material expression experiment class and the acting material expression control class, the acting material expression experiment class, got a p value of < 0.05 , which means that there is a difference between the average score of the expression of the acting material in the electronic drama course before being given the among taste learning model and the average

score of the expression of the acting material in the electronic drama course after being given the among taste learning model. The average score of expression for the material in the electronic drama course after being given the Monolog Digital learning model is higher than the value that does not use the among taste learning models. The t-test paired expression for the acting material in the electronic drama course in class A is presented in the Appendix. The performance of the expression of the acting material in the class A electronic drama course, presented in figure 2 for the experimental class of expression of the acting material and figure 2 and the control class of the expression of the acting material. The average score of students' acting expression after being treated with the Digital Monologue learning model was higher compared to the students' performance before the treatment. This improvement suggests that the Digital Monologue learning model was effective in enhancing students' understanding, interpretation, and performance skills in expressing acting materials. The model provided students with opportunities to develop vocal expression, emotional delivery, character interpretation, and digital performance skills through monologue-based learning activities. The results of the paired t-test analysis for the experimental class are presented in Appendix. The improvement in students' acting expression ability in the experimental class is illustrated in Figure 2.

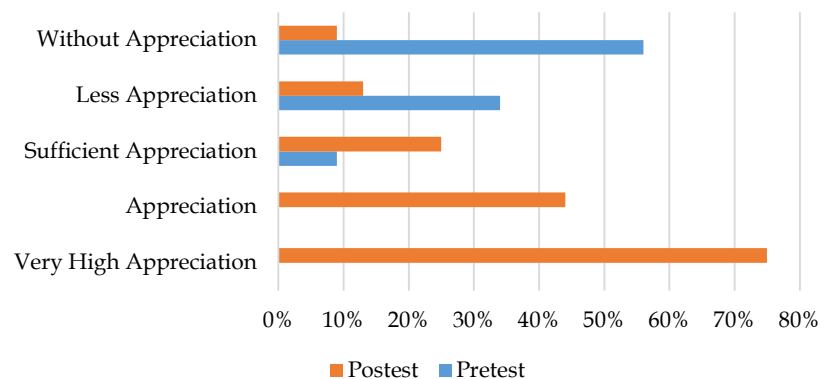


Figure 2: Level of the Experimental Class in the Appreciation of Acting Material in the Electronic Drama Course

Although there was a difference between the pre-test and post-test scores in the control class, the improvement was not as substantial as the experimental class. This indicates that conventional learning methods provide limited opportunities for students to explore expressive skills, character development, and creative

performance in electronic drama learning. The comparison of students' acting expression ability in the control class is presented in Figure 3.

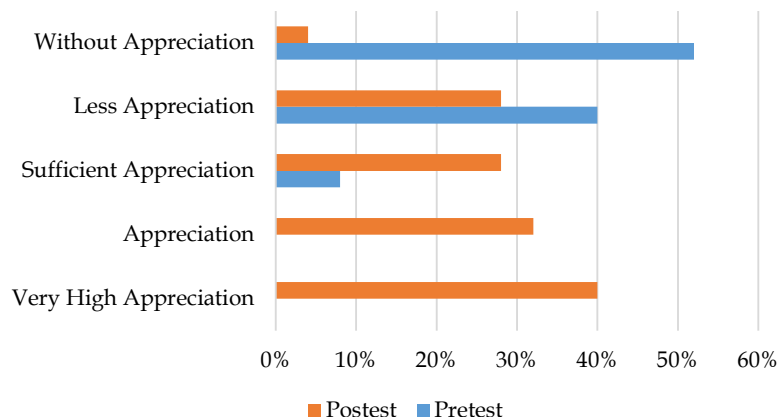


Figure 3: Level of the Control Class in the Appreciation of Acting Materials in the Electronic Drama Course

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

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

Table 4 presents the average scores of pre-test and post-test experimental classes on the expression of acting material in the electronic drama course for the acting material expression control class and the acting material expression experiment class on each component of the acting material expression in the electronic drama course equipped with pretest scores and post test scores for classes B and D. Based on Table 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 expression of the acting

material in the electronic drama course. Process the data on to get the value of each component in class B.

Table 4: The Average Score of Appreciation in the Trial Classes (B and D) for Each Component

Description	Group	Practice of Appreciating Acting Materials		N-Gain (p)
		Pre-test	Post-test	
Physical description	Experiment	0,15	7,81	0,36 (0,00)
	Control	1,33	6,12	6,25 (0,00)
Portrayal of thought stream or of conscious thought	Experiment	1,5	7,17	0,30 (0,00)
	Control	3,00	12,09	0,34 (0,00)
Reaction to events	Experiment	1,58	7,83	0,34 (0,00)
	Control	2,00	3,13	0,35 (0,00)
Direct author analysis	Experiment	0,00	2,61	0,31 (0,00)
	Control	5,48	12,91	0,36 (0,00)
Discussion of environment	Experiment	0,56	1,80	0,43 (0,00)
	Control	0,33	0,96	0,14
Reaction of others to character	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)

The practice of acting material during electronic drama and the control class of the expression of the material of the acting and value. The performance of the expression of the acting material in the electronic drama course after being given a learning model Monolog Digital, can be seen from the scores by comparing the pre-test and post-test scores. The value for the expression of the acting material is for the experimental class of the expression of the acting 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 expression of the acting material. This value belongs to the Low category (Corral et al., 2022).

**Table 5: Recapitulation of Class B Living Results of Activating Material Expression
Experimental Class and Actor Material Expression Control Class**

	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 acting material expression experimental class and the acting material expression control class, obtained a $p < 0.05$ score, which means that there is a difference between the average score of the performance of the expression of the acting material in the electronic drama course before being given learning the learning model between taste and the average score of expression for the acting material in the electronic drama course after being given the learning model among taste.

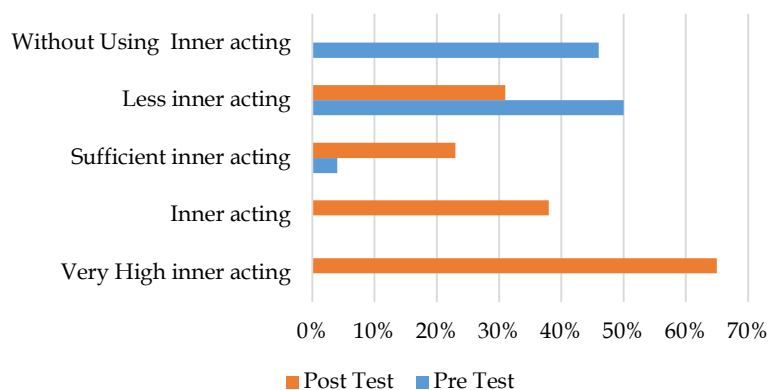


Figure 4: The Performance Level of the Experimental Class in Inner Acting Skills for Acting Materials in the Electronic Drama Course

The average score of the acting material expression experiment class in the acting electronic drama course after being given a learning model Monolog Digital was higher than that of the low score expression control class. Performance of expression for acting material in electronic drama courses before being given a learning model Monolog Digital Test t paired expression of acting material in electronic drama courses in the experimental class of expression for acting material. Improvement of the performance level of expression for acting material in the electronic drama course of class B students, presented in figure 4 for the acting material expression experiment class and figure 5 for the expression control class n acting material.

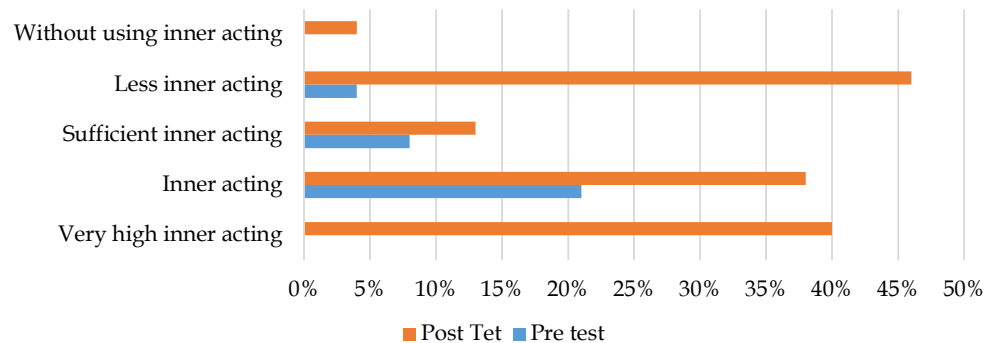


Figure 5: Students' Inner Acting Performance Level in Acting Materials in the Electronic Drama Course during Digital Monologue Performance

Trend Figure 4 shows an increase in the level of performance of expression for acting material in the student electronic drama course from not using expression and less expression to a higher level, namely quite expression, expression and very expression ate. More than 65% of students are at a level of expression, expression, and expression after being given a learning model. The chart trend in Figure 5 shows a decrease in the level of expression for acting material in the student electronic drama course from not using expression and less expression to a higher level, namely quite expression, expression and very expression ate. More than 35% of students are at the level of not using expression and less expression to a higher level do not use the learning model (Ou et al., 2019; Sujarwo et al., 2022).

b) Effectiveness of Learning Model Monolog Digital 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 Monolog Digital learning model is given. Performance test of the expression 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.



Figure 6: Digital Monologue Practice with Inner Acting

Table 5 presents the average score of the pretest and 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 Monolog Digital learning model for each component, It can be seen from normal by comparing the pretest score and a 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 Table 4.15, 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.

Table 6: Average Appreciation Score in Class B and D Trials for Each Component

Description	Group	Exercise in the appreciation of acting material		N-Gain (p)
		Pre-test	Post-test	
Physical description (depicting the birth form of the actors)	Experiment	0,15	7,81	0,36 (0,00)
	Control	1,33	6,12	6,25 (0,00)
Portrayal of thought stream or of conscious thought (describing the way of thought of the actor or what	Experiment	1,5	7,17	0,30 (0,00)
	Control	3,00	12,09	0,34 (0,00)

passes through his mind)				
<i>Reaction to events</i>	Experiment	1,58	7,83	0,34 (0,00)
	Control	2,00	3,13	0,35 (0,00)
<i>Direct author analysis</i>	Experiment	0,00	2,61	0,31 (0,00)
	Control	5,48	12,91	0,36 (0,00)
<i>Discussion of environment (author describes the situation around the actor)</i>	Experiment	0,56	1,80	0,43 (0,00)
	Control	0,33	0,96	0,14
	Experiment			
<i>Reaction of others to character (the author describes how the views of the other actors in a story are towards the main actor)</i>	Experiment	17,62	29,58	0,31 (0,00)
	Control	5,04	21,26	0,35
<i>Conversation of others about character (other actors in a story discuss the situation of the main actor)</i>	Experiment	1,96	9,81	0,40 (0,00)
	Control	1,30	4,56	0,33 (0,00)

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 after being given learning Monolog Digital, 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 acting material is 0.42 belonging to the category Medium and for the inner acting control group of the acting material, the value is equal to 0.25. This value belongs to the Low category (Rizal et al., 2021).

Table 7: Recapitulation of the Results of Experiment Class Appreciation and Inner Acting Control Class of Acting Material

Component	Experimental Group of Inner Acting in Acting Course		Control Group of Inner Acting in Acting Course	
	<i>Pre-test</i>	<i>Post-test</i>	<i>Pre-test</i>	<i>Post-test</i>
Number of Students	22	22	22	22
Highest Score	50	100	50	50
Lowest Score	20	40	20	20
Average Score	36,5	62,3	37,1	50,2
N	0,42		0,25	

Trend Figure 7 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.

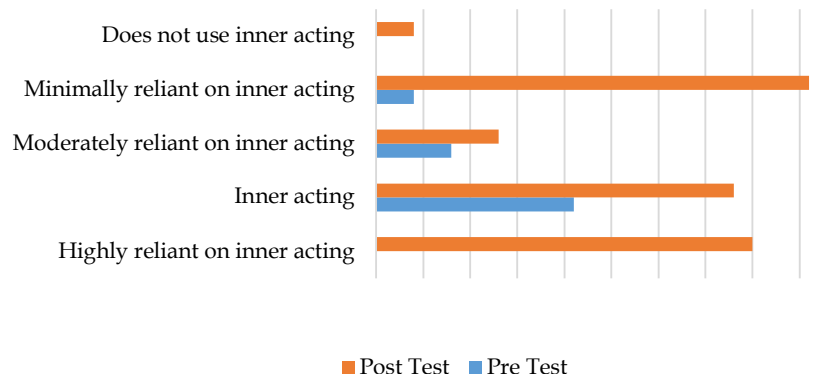


Figure 7: Levels of inner acting of acting material in the electronic drama course on inner acting material of Before and After Reacting material Given a Learning Model Monolog Digital in class A

Figure 8 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.

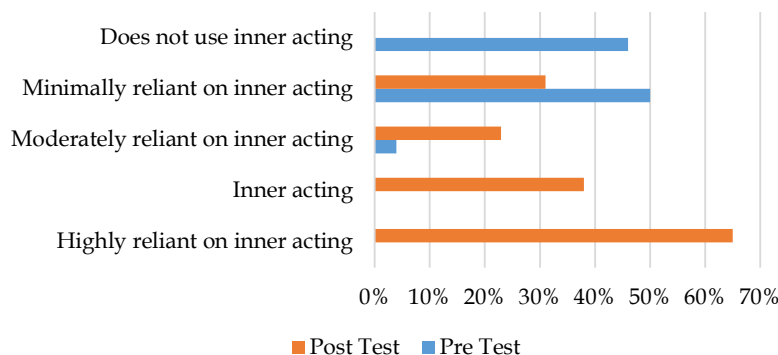


Figure 8: The Level of Inner Acting of the Acting Material in the Electronic Drama Course in the Inner Acting of the Acting Material is not given the Monolog Digital Learning Model in Class A

Table 8 presents the average scores of pre-test and post-test inner acting of acting material in the electronic drama course for the inner acting experimental class of the acting material and the control class of the inner acting of the acting material on each component of the inner acting of the acting material in the electronic drama course equipped with experimental scores and control class scores for classes B and D. Based on Table 4.17, 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.

Table 8: Average Score of Inner Acting in Class B and D Trials of Each Component

Description	Group	Inner Acting Acting Material in Electronic Drama Course		N
		Pre-Test	Post-Test	
<i>Action</i> (Describe how the author or actor can react to the events)	Experiment	0,19	2,77	0,30 (0,00)
	Control	0,00	3,32	0,64 (0,00)
<i>Imagination</i> (Describing thoughts or thinking power in the form of fantasies based on experience or reality)	Experiment	2,37	10,69	0,26 (0,00)
	Control	2,33	7,62	0,21 (0,00)
<i>Concentration of Attention</i> (Performs the ability to focus on a specific object or event)	Experiment	5,13	11,34	0,24 (0,00)
	Control	1,52	8,92	0,39 (0,00)
<i>Direct author analysis</i>	Experiment	1,00	7,16	0,31 (0,00)
	Control	5,00	10,62	0,32 (0,00)
<i>Adaptation</i> (Actor's adjustment to everything that is part of the actor)	Experiment	0,00	1,70	0,23 (0,00)
	Control	-	-	-
<i>Inner Motive Forces</i> (The ability of strength to bring out emotions in accordance with the characteristics of the actor) the views of the other actors in a story towards the main actor)	Experiment	9,69	31,28	0,33 (0,00)
	Control	5,6	18,26	0,32
<i>The Inner Creative State</i>	Experiment	1,87	9,45	0,35

(describe the emotional or mental state that the actor has)				(0,00)
	Control	1,32	7,08	0,32 (0,00)

Table 9 presents the average conversion scores of pre-tests and post-test inner acting of acting material in the electronic drama course for the inner acting experimental class of the acting material and the control class of the inner acting material of the acting and grades. The performance of the inner acting material in the electronic drama course after being given a learning model Monolog Digital, 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 acting 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.

Table 9: Recapitulation of Inner Acting Results of Inner Acting Experiment Class of Acting Material and Control Class of Inner Acting Material

Components	Inner Acting Skills		Average score of inner acting in the staging of digital monologues	
	Pre-test	Post-test	Pre-test	Post-test
Number of Students	22	22	22	22
Highest Score	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	

The results of the paired t test on the material of the inner acting experimental class of the acting material and the inner acting control class of the acting 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 acting material in the electronic drama course before being given the learning model Monolog Digital and the average score of the inner acting of the acting material in the electronic drama course after being given the learning model among taste. The average score of inner acting of acting material in the electronic drama course after being given a learning model Monolog Digital is higher than the average score of the performance of the inner acting of the acting 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 acting material and the inner acting control class of the acting material, in class B. The improvement in the performance level of the

Inner Acting component in the Digital Monologue course is illustrated in Figures 9 and 10.

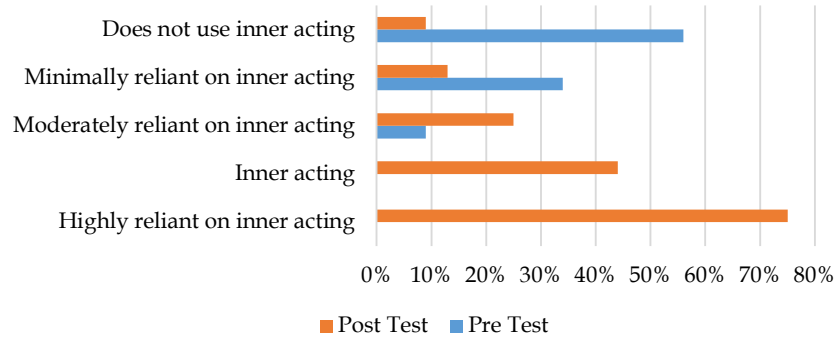


Figure 9: Class Level Inner Acting Experiments on Acting Material in the Electronic Drama Course in Class B

The chart trend figure 9 shows the increase in the level of inner acting of the acting material in the digital Monologue 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.

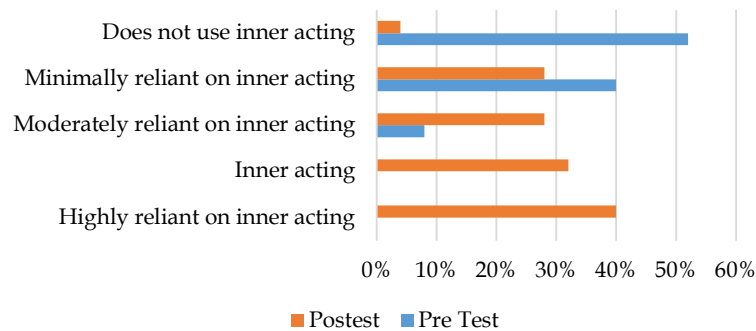


Figure 10: Level of Inner Acting Material in Digital Monologue on Inner Acting Material in the Performance of Digital Monologue Before and After Given

The chart trend Figure 10 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 10 in the inner acting control class of the acting material, shows the same trend as in 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 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.

2. Discussion

The findings of the study show that the use of the e-learning Digital Monologue model significantly improves students' internal expression and acting abilities in the context of electronic drama education. This conclusion is supported by statistical analysis showing a significance level of Sig. (2-tailed) of 0.000, which is below the threshold of 0.05, showing a marked difference in students' abilities before and after using the Digital Monologue model. These results show that digital technology in acting teaching not only serves as a material delivery tool but also as an educational environment that discusses character exploration, emotional appreciation, and the development of creativity in actors.

The improvement of expressive skills is evidenced by the analysis of pretest and posttest results. In the group that took the experimental class, the N-Gain value for expressive skills was calculated as 0.43, in contrast to the score of 0.25 for the control group. Re-recording and self-assessment of the performance gives students the opportunity to engage in deeper artistic reflection. Using video technology, students can evaluate their facial expressions, vocal clarity, physical movements, and emotional alignment with the characters they are playing, resulting in a more structured approach to improving their acting skills.

These results are aligned with the idea of reflective learning in art education, which suggests that artistic skills emerge through a consistent cycle of practice, observation, assessment, and improvement. In the field of acting, the performers not only need to convey emotions but also understand how their expressions are perceived by the audience. As a result, the incorporation of digital videos within the framework of Digital Monologues allows learners to conduct self-evaluation of their performance standards. This is in line with the study of Tomalin (2006), who describes how video functions as a tool for self-assessment aimed at improving acting skills and monologue delivery.

In addition to the expression component, the findings showed a significant improvement in students' internal acting abilities. The N-Gain score for the experimental group was recorded at 0.42, while the control group achieved a score of 0.25, indicating that learning through Digital Monologues was more effective in fostering an appreciation of character than traditional teaching methods (Alvarado-Bravo et al., 2024; Feroz et al., 2022). In this context, internal acting refers not only to the expression of external

emotions, but also to the actor's skill in creating the emotional depth of the character by utilizing imagination, internal drive, focused attention, character analysis, and the creation of a creative internal environment.

Improved abilities in inner acting can arise from the framework of the Digital Monologue, which offers a customized educational experience. In contrast to traditional theater performances that emphasize direct interaction between performers and audiences, digital monologues place actors directly in front of the camera, which serves as the primary means of communication (Al-kfairy et al., 2025; Luo et al., 2024). This format motivates learners to pay more attention to small details in acting, such as changes in facial expressions, emotion management, focus of gaze, and character intensity. As a result, digital advancements have not replaced the core of acting practice; instead, they expand opportunities for practice through introspection and documentation.

The results of this study support Bean's (2007) perspective that acting includes mastery of techniques and the ability of players to build a character's emotional journey. In addition, the results of this study expand the existing literature on e-learning, which typically emphasizes the flexibility of access, content delivery, and the overall efficiency of online education (Bañeres et al., 2020; Korte et al., 2024). This study offers innovative insights by showing that e-learning can be used to enhance the psychological and artistic dimensions in performing arts education, especially with regard to the ability to convey and appreciate depth of character.

In theory, this study improves the field of digital pedagogy in performing arts education by illustrating that digital tools can serve as a creative environment for developing acting skills. The Digital Monologue Framework expands the perspective that learning through technology not only focuses on knowledge transfer but can also facilitate the internalization of character, the growth of creativity, and the formation of students' artistic identity (Munawwar, 2020; Nailasariy et al., 2023). This supports the idea that incorporating technology into arts education should focus on developing reflective and transformative learning opportunities.

From a practical point of view, the Digital Monologue framework offers an alternative teaching approach for performing arts educators to enhance students' abilities in a flexible and hybrid educational environment (Maimunah et al., 2025; Munawwaroh, 2024). This framework can be used to instruct students in character creation, self-expression, confidence-building, and improving self-assessment of their performance work (Salhab, 2024). The main advantages of this framework are the combination of

acting techniques, digital content creation, personal reflection, and instructional feedback.

Although this study shows significant effectiveness, there are some limitations that need to be noted. The investigation was conducted among participants of the Dance and Drama Education Study Program with a relatively small sample, so it is necessary to be careful when applying the findings to other fields of art education. In addition, the study primarily assesses effectiveness through quantitative measures, which means that students' personal experiences during the creative process are not fully explored.

Future investigations can enhance this research by involving more participants, diverse levels of education, and using a mixed-methods approach to gain insights into students' psychological processes during digital learning. Future advancements may also incorporate more advanced technologies such as artificial intelligence-driven video analytics, automated feedback systems, or interactive learning environments to further develop actors' skills in the digital age.

CONCLUSION

This study shows that the use of the e-learning Digital Monologue model greatly improves students' abilities in self-expression and acting during their drama classes. The results show that the incorporation of digital tools into performing arts education not only serves to support learning, but also provides teaching methods that encourage character exploration, self-assessment, and creativity development in actors. From a theoretical point of view, the findings of this study broaden the understanding of digital acting education by illustrating that performance experiences can still be developed in an online environment when integrating artistic practice, engagement, assessment, and introspection. As a result, this study helped the evolution of pedagogical theories in the performing arts that adapted to digital advancements.

On a practical level, the Digital Monologue model offers an alternative approach for educators in the arts to improve students' acting skills, especially regarding expression, character understanding, and the ability to convey emotional dynamics through digital platforms. Additionally, this model allows arts education institutions to create a more adaptive learning experience without sacrificing the core elements of performance practice. Further educational research involving different levels, different learner profiles, and long-term research strategies is still needed to assess motivation in improving acting skills through digital methods. Future studies may also examine the integration of more complex technologies, such as the application of artificial intelligence, digital technology-based video

analysis, or interactive educational platforms to enhance the development of actors within the framework of future arts education.

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