

Evaluating Problem-based Learning in a Musical Drama Training Program

in Cilincing Sub-district, North Jakarta

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Abstract

This evaluative research assesses the implementation of a problem-based learning program involving musical drama titled “Senandung Bakti Anak Negeri: Tribute to Ibu Soed” (Chanting of the People’s Devotion: Tribute to Ibu Soed) in Cilincing District, North Jakarta. This research uses the CIPP model in its evaluation which was coined by Daniel L. Stufflebeam, who proposes four components of evaluation: *Context, Input, Process, and Product*. Data collecting uses interview technique, which includes interviewing the training program organizer, distributing questionnaires to the training participants, observing training program implementation and analyzing documents relevant to the training program. After completing the evaluation, the conclusion is that, comprehensively, this problem-based learning musical drama program receives a good score because it is beneficial for the participants in developing interest in arts, the ability to solve problems, self-actualization, cooperation and self-discipline.

Keywords: *Program Evaluation, Training Program, Musical Drama, Problem-based Learning*

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Introduction

Jakarta, the capital city of Indonesia, is not just one of the biggest cities in the world that now gears to develop the city to improve services for its people. Now the population of Jakarta is approximately 10 million people (http://jakarta.bps.go.id/publikasi2015_02_05_15_13_21.pdf). Such a huge population has indeed its social impact on the city life. Poverty, high rate of crime, sanitation, needs for housing, food and clothing, are some of the issues the city is facing. Children and adolescents are the age groups that are vulnerable and sensitive affected by social problems such as under age workers, street children, harassment of school drop out-children, slums, which are not conducive for children to grow and many other problems. Child and juvenile delinquency portrays the social and cultural life in big cities like Jakarta. That is the reason why children and adolescents need a vehicle to help them develop their creative potentials and self expression through arts.

In schools that have participated in the training which are the samples of this research, most of the students come from underprivileged families. This means that the parents are still striving so hard just to send their children to school. One of the reasons is that the children need to work to help their parents. On the other side, the performing arts learning activities that are usually done in extracurricular time slot and the performance to mark the end of the academic year does not exist in these schools. There are a variety of reasons for it: the schools have no budget to hire an art teacher to teach arts-related extracurricular activities, lack of facilities to support the arts related activities in school and the assumption that the cost of performances is high for schools. For those reasons it would not be possible for those students to be able to have such opportunities to express themselves through art, both in performing art practices and on stage performances as a positive experience in their learning process.

Performing arts are one of the media to express oneself by means of arts and the expectation is that this art experience can make a positive contribution to students' self development. For example, performing arts nurture empathy through role playing involving particular role models and develop cooperation between students and trainers so that they will have the requirements to perform optimally.

The benefit of learning performing arts was supported by Yayasan Putra Bahagia Jaya (YPBJ). This foundation is a social institution with the objective to help underprivileged and malnourished people living in the city of Jakarta.. Today this foundation has expanded its target to help the students of junior high school develop their identity and self-confidence through diverse sport and arts programs. These junior high students for this program come from underprivileged families. Those students are invited to take part in training involving three fields: theatre, singing and dancing.

The output of the training was shown in a stage performance titled Pagelaran Seni Anak Jakarta 2013 (2013 Jakarta Children's Art Performance) organized by Yayasan

Putra Bahagia cooperating with the Jakarta Institute of the Arts (IKJ), which was performed at Mahaka Sport Mall Kelapa Gading, Jakarta, on June 26, 2013. These junior high school students were trained for 3 months to prepare them to join the musical drama titled *Senandung Bhakti Anak Negeri "Tribute to Ibu Soed" "Chanting of the People's Devotion: Tribute to Ibu Soed"*. Both the alumni and lecturers of IKJ and also a number of students of the Graduate Program of IKJ trained these children. This program was well received by the students and the schools who showed great enthusiasm. In terms of public services, this is a positive program carried out by members of the Jakarta Institute of the Arts, especially in their effort to improve students' appreciation for arts by means of providing the students with a learning through experience program with performing arts performed on stage as the result of their learning process.

The training program for this musical which was devoted to Ibu Soed, one of Indonesia's prominent women who dedicated her life to writing children songs, aims to: 1) increase students' interest in, and appreciation of Indonesia's arts and culture through musical drama training; 2) develop student's ability and creativity through musical drama training. This 60 minute-long-performance involved drama, dance movements, vocal and musical orchestra of IKJ. The performance involved as many as 60 students coming from five junior high schools in Cilincing, North Jakarta: 1) SMP Babburidho, 2) SMP Darul Sa'adah, 3) SMP Terpadu located in Kali Baru, Cilincing Sub-district, and 4) At Taufic and 5) Darul Ma'arif junior high school located in Semper Timur Sub-district in Cilincing Sub-district. For this musical drama "*Senandung Bhakti Anak Negeri Tribute to Ibu Soed*", the training used problem-based learning method. Using this approach the participants were challenged and directed to be able to join the training and produce good musical drama performance and be able to solve problems by finding shared solutions during the training process and the performance. The problem and solution in the training is discussed among the students and with the trainer in the training and at the end of every training session. Students are also challenged to train optimally by developing self-discipline, developing good cooperation among their peers and with the trainers. The final goal was to actualize themselves on stage, showing the results of their training and cooperation built during the training process for the audience.

The Jakarta Institute of Arts has often worked for this kind of program, but there has yet be any evaluation to get a clear picture about what this program has actually achieved. Referring to such assumptions, this research makes a program evaluation of the musical drama training for *Senandung "Bhakti Anak Negeri: Tribute to Ibu Soed"*. This research aims to assess the achievement of the musical drama-training program in terms of context, input, process and product. From the evaluation results it is expected improvements can be used as reference to further develop public service programs, both for IKJ, Yayasan Putra Bahagia Jaya and Provincial Jakarta, which have implications for the decision on the direction and policy of other arts training program.

Evaluation of Training Program

Evaluation has been using diverse approaches so that it has affected the evaluation dimension as stated by Stufflebeam and Shinkfield (2007:7) below:

“[...] mainly because there have been different approaches to evaluation over the years, definitions of the term evaluation have themselves differed. In earlier times, for example, evaluation was commonly closely associated with assessing achievement against behavioural objectives or conducting norm-referenced testing. Then, particularly during the 1970s, emphasis was given to professional judgment. Since that time, an increasing number believe that evaluation is to the collection and analysis of quality information for decision makers.”

The Joint Committee defines evaluation as a systematic assessment on worth or merit of an object (Stufflebeam and Shinkfield, 2007:9).

According to Cross (1973, in Sukardi, 2009:1), evaluation is a process to determine the condition of which an objective has been achieved. More extensively, evaluation is an identification, clarification, and application of the criteria that can be maintained to determine the score of the evaluated object (in terms of worth and merit) in this case the criteria are the quality ones (very necessary) for the decision makers.

This research assesses the training program in terms of its planning, process and training results in order to provide feedback for the improvement of future performing arts training program quality. There are a number of evaluation models applicable to program evaluation, among others are Goal Oriented Model, CIPP Model, Discrepancy Evaluation Model, Goal Free Model and so forth (Sukardi 2009:34). Evaluation model used in this research is that of the CIPP evaluation developed by Daniel L. Stufflebeam et al, 1976. This evaluation model comprises various components of evaluation such as:

1. Evaluation of context
2. Evaluation of input
3. Evaluation of process
4. Evaluation of product

Musical Drama Training Program

A training program is one of the methods and vehicles to improve the capacity of participants. The training program uses different strategies from regular learning. In regular performing arts learning, such as singing and dancing, in general the teacher usually teaches his students classically. In this case, the students follow the instructions of the teacher or imitate what the teacher has conveyed. The teacher gives less chances to the students to show their personal expressions in experiencing the training materials.

Training program puts the emphasis on particular skill acquirement through practices so that in the learning process in general, training methods are used. This

musical drama training program titled Senandung “Bhakti Anak Negeri: Tribute to Ibu Soed” is based on problem-based learning in Cilincing District, North Jakarta and covers theatre, singing and dancing elements that create a whole musical drama. In this musical drama program, at the beginning, the teacher divides students in groups based on their initial capability. Then, the teacher trains them based on the groups so that several teachers are needed for this. Next, the teacher chooses the roles needed based on the ability of the students after they undergo several trainings. Within this training, students are given opportunities to implement explorations and self-expressions. In general, an evaluation will be made by both the students and the teacher as a facilitator. The students will further discuss the problems they have faced and come up with the efforts to overcome those problems as a corrective action for the upcoming training.

Drama is a composition of verses or prose that portrays life and characters through staged acting or dialogue (Departemen Pendidikan Nasional 2008:342). In learning or practicing musical drama, students learn to develop their self-expressing abilities through singing, acting and dancing. These abilities use voice and movements accompanied by music and supported by stage settings and visual arrangements in order to create a certain atmosphere for the performance. Musical drama is a kind of performing arts known as opera, which is a play presented in the form of voice, movement and music. Musical drama has become popular in Jakarta in 2008 when the musical film titled *Laskar Pelangi* was brought on stage in the form of a musical drama.

The Drama story is written by Carolus Gatot Rahmadi (alumni of IKJ’s Theater Studies Program), is about children who live in deficiency in the area of North Jakarta. They live in a dormitory and are taken care of by a husband and wife who replace their parents and therefore they call the latter “father and mother.” The father and mother take care the needs of these children with great patience, teach them good values, that is to pay respect to other people, help each other, be happy and do not give up easily as well as pay attention to the environment. Similarly, it happens with the figure of the lady teacher. The songs sung are those created by the late Ibu (madam) Soed, a composer of educational songs who paid attention to the love to the nature, provided motivations to children to live cheerfully and full of optimism, study hard, help each other and pay respect to other people. Several figures shown within this musical drama are:

Father	Kind-hearted, possesses authority and firm.
Mother	Kind-hearted, wise and full of attention so that it seems that she is a little bit fussy.
Teacher	Kind-hearted, wise and patient.
Tono	Good-natured, diligent, helpful and possesses leadership.
Sri	Good-natured, but has sharp tongue.
Andi	Humorous, loves reading has critical thinking, and is willing to ask questions.
Rifky	Good-natured, but is often lazy to study.
Boni	Arrogant, but he finally realizes his mistakes and becomes a good boy.

Problem Based Learning

Problem Based Learning (PBL) is one of the learning models that focuses on students. This kind of learning model starts with presenting actual problems to the students as the onset of the learning process and the problem solving approach. Silver explains the definition of problem-based learning as follows: “Similarly, problem based learning has been defined as an instructional method in which students learn through facilitated problem solving that center on a complex problem that does not have a single correct answer” (2004) in English, 2013:130). Woods explains that PBL is more than an effective environment to learn particular knowledge. Hence, PBL model is expected to help students to develop the skill in solving problems in everyday life. In PBL the learning process is the ultimate. This learning model is created in an open classroom environment where ideas exchanges occur (Amir, 2009:13).

Furthermore, Dutch stated that PBL is an instructional model that challenge students to learn and learn more, cooperating in groups to find solution for actual problems. This problem is used to relate the level of curiosity, ability and initiative of the students with the learning materials. PBL prepares students to think critically and analytically, and to look for and use appropriate source of learning (1994 in Amir, 2009:21).

Based on the discussions about PBL, there are aspects in PBL involving real problems, student-centred learning, problem-solving approaches, and learning as a group. In this musical drama training, teachers raise various problems and bring them to the training. For example, students are assigned a floor pattern formation on stage so that participants will appear in alignment by the audience. Another example is how students solve problems relating to time management in order to arrange a training schedule when preparing a performance, and at the same time, taking into consideration the fact that the students involved have other important responsibilities in school such as having exams and helping their parents. In this case, students should go through a focused training program in order to achieve the end result of the training program, in the form of a performance on stage as a final product, and it is accessible by a wider audience as a form of accountability of the training program.

Methodology

This is an evaluative research that uses a survey approach. Respondents or informants are chosen purposively based on the objectives and goals of the research and they are: a) Teachers of junior high schools; b) junior high school students in Cilincing subdistrict, North Jakarta, the participants of the training for musical drama titled “Tribute to Ibu Soed: Senandung Bhakti Anak Negeri.” The students who joined this training come from: 1) At-Taufiq Junior High School, 2) Baburridho Junior High School, 3) Darul Ma’arif Junior High School, 4) Darussa’adah Junior High School, 5) Terpadu Junior High School.

This research was divided into two data collection periods:

- Pre-research or initial period was during March to June 2013
- Final period or program evaluation was during October to December 2013

Data collecting in this research uses a number of research instruments such as analysis of documentation (video, field notes), interviews, observation and en-quête. Three evaluators were used:

1. 85 – 100 very good
2. 70 – 84 good
3. 55 – 69 fair
4. less than 55 poor

Evaluation Results

1. Evaluation on the Context of the Objective of the Musical Drama Training Program

The aspects to focus on this context evaluation are a) the objective of the musical drama training program, and b) the implementation of the musical drama training program using the documentation studies.

a. Evaluation on the Context of the Musical Drama Training Program – The aspects to be assessed in the objective of the musical drama training program are: i) the level of conformity of the objective of musical drama training program with the policies of the institution; (ii) level of conformity of the objective of the training program with the concept of the training program; iii) the objective of the musical drama training program with the needs of the participants (needs analysis of the participants)

No.	Evaluation/Statement Aspect	Score			Percentage of maximum score
		A	B	C	
1	Level of conformity of YPBJ and IKJ policies Kesesuaian kebijakan YPBJ dan IKJ	80	90	90	86.66%
2	Level of conformity of the Training Program	75	80	85	80.00%
3	Needs analysis	80	80	85	81.66%
Average of the total score					82.77%

Figure 1. Evaluation of Context of the Musical Drama Program.

The total average of the score obtained for the assessment element is 82.77% of the maximum score. It can be concluded that the evaluation components in this context phase are good and in line with the basic of this learning program. The evaluation results are described in figure 2.

b. Evaluation of the Context of the Execution of the Musical Drama Training Program – The aspects to be assessed in terms of the context of the implementation of the musical drama training program are: (i) assessment on the planning of the musical drama training program; (ii) assessment on the level of planning with the implementation of the musical drama training program.

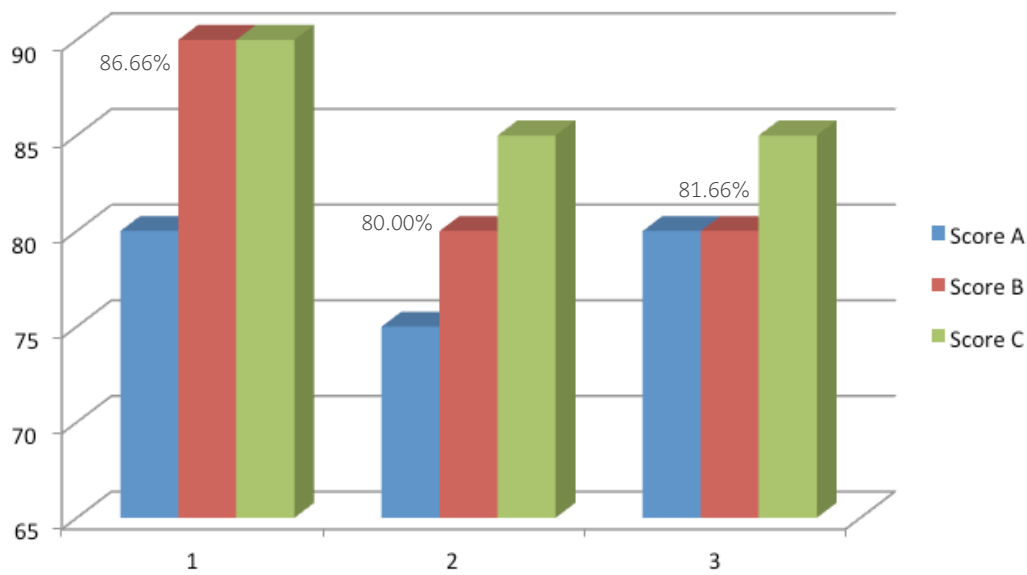


Figure 2. Evaluation of the Context of the Musical Drama Training Program.

i. Assessment on the quality of the planning of the musical drama training program

The quality of the planning is assessed based on the objective, implementation steps, achievement strategies, design execution, practice results achievement and costing.

No	Evaluation/Statement Aspect	Score			Percentage of the maximum score
		A	B	C	
1	Objective of musical drama training program	80	85	80	81.66%
2	Preparation of the steps of the program execution	80	85	85	83.33%
3	Preparation of the strategies for program achievement	75	80	80	78.33%
4	Designing program execution	85	85	80	83.33%
5	Achievement of practice results of the musical drama training program	80	85	85	83.33%
6	Level of correspondence of the program costing	90	85	80	85.00%
Average of evaluation score total					82.50%

Figure 3. Evaluation on the Planning Quality of the Musical Drama Program.

Of the assessment results we can, in general, conclude that all the components found in the assessment stage of the quality of the program planning were all well arranged. This is shown by the total average score, which reaches 82.50% of the maximum score. This result is described in figure 4.

ii. Level of conformity of the planning with the execution of the musical training program

The aspect to be assessed here is the level of correspondence of the training program execution with the number of students, level of correspondence of the instructure staff, time and materials, and with the students needs in performing arts learning.

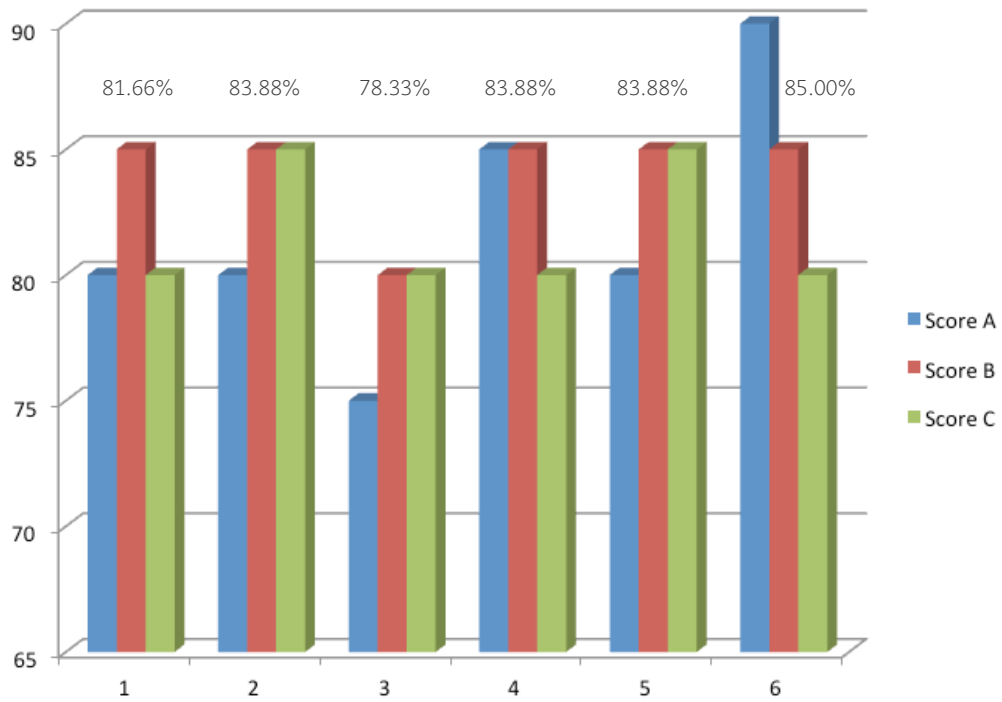


Figure 4. Diagram on the assessment of the context of musical drama training program.

No	Evaluation/Statement Aspect	Evaluation Score			Percentage of maximum score
		A	B	C	
1	Level of conformity of the number of students to the ability of program execution	75	75	75	75.00%
2	Level of conformity of the number of instructure staff to the program needs	90	85	90	88.33%
3	Level of conformity of the time arrangement to the program materials of the drama musical training	85	85	90	86.66%
4	Level of conformity of the training materials to the students' needs	90	90	90	90.00%
Average of the assessment total score					87.04%

Figure 5. Assessment on the level of conformity of the planning and the execution of the musical drama program.

From the evaluation results on the whole we can say that all components in the level of conformity between musical drama training program planning to the objective of the musical drama training program to the execution of the musical drama training program receive a very good score. This is shown by the average of the total score given by the assessor, which is very good or 85.00% of the maximum score. This assessment is described in figure 6.

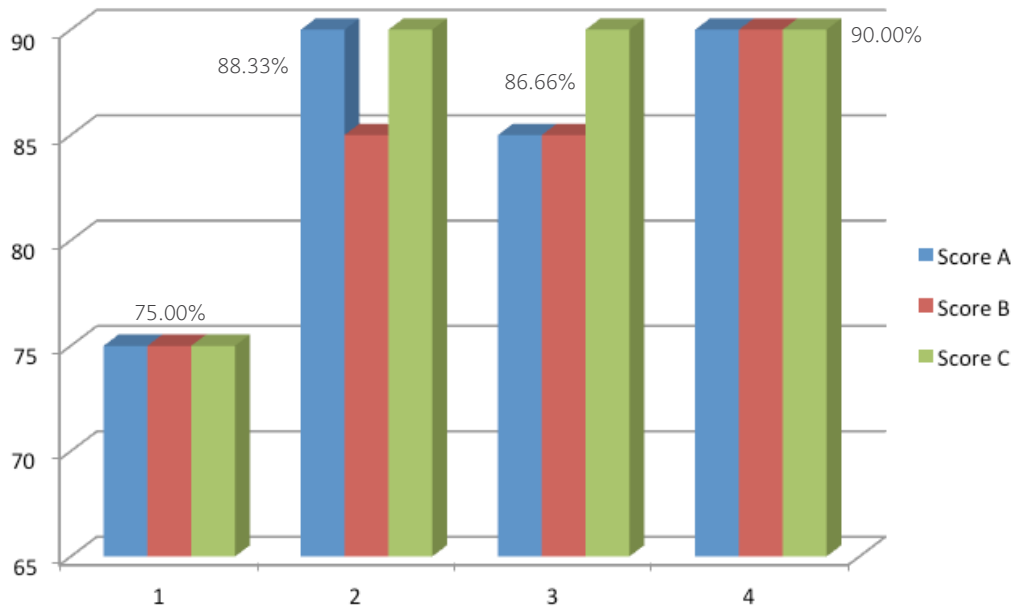


Figure 6. Assessment on the level of conformity of the planning to the musical drama program execution.

2. Evaluation on the Input of the Musical Drama Training Program

The aspect as the research object in this input evaluation is the quality of the resources of the input of the musical drama program. The indicator used to assess the quality of the input resources of this musical-drama training program is the quality of the instructure. This input of instructure component is assessed based on the availability of documents on the musical-drama training program relating to the instructure. This assessment is intended to unfold the quality of the instructures who will be prepared to meet the requirements to teach in the program. The following table shows in detail the quality of the instructure.

No.	Aspect of Evaluation/ Statement	Evaluation Score			Percentage of the maximum score
		A	B	C	
1	Choosing instructure	80	85	80	81.66%
2	Instructure's experience	80	80	80	80.00%
3	Instructure's educational background	80	85	85	83.33%
4	Skill background	80	85	80	81.66%
5	Ability to prepare materials/teaching materials	80	85	80	81.66%
Average of the assessment total score					81.66%

Figure 7. Assessment of the quality of the Input Resources (Instructure).

From on the total evaluation results it can be concluded that the quality of the input resource (instructure) in the musical training program is good. This is shown by the average of the total score given by the assessors to the quality of the instructure, which is 81.66% of the maximum score. The results are shown in figure 8 on the next page.

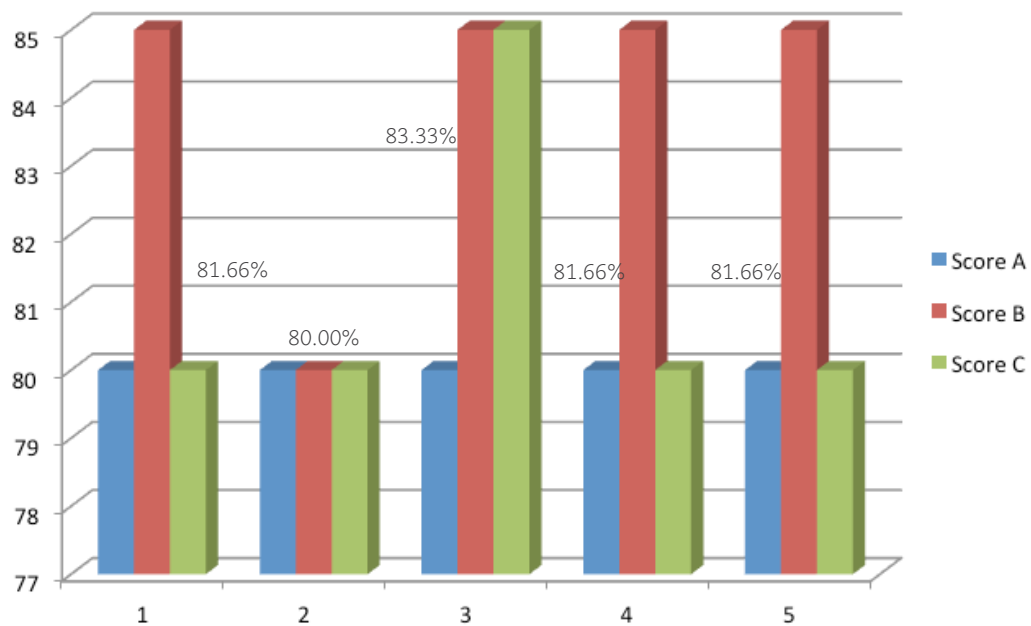


Figure 8. Diagram on the Assessment of Input Resources Quality (Instructure).

3. Evaluation on the Process of the Musical Drama Training Program

The evaluation of this phase is intended to reveal the effectiveness of the training process during the learning program, the components to be assessed in this phase are: a) assessment on the students figures 9 & 10 and b) assessment on the instructure figures 11 & 12.

Evaluation of the Students

The evaluation on the students during the process of musical drama training was conducted with the help of three observers. This evaluation is intended to unfold the students' activities during and after the training process where each statement item has score 1 to 5. The explanation of the scores is as follows:

- 1 = very poor
- 2 = poor
- 3 = fair
- 4 = good
- 5 = very good

The scores of the assessment on the students are shown in the following table:

No	Aspect of Evaluation/ Statement	Assessment Score			Average score	Percentage from maximum score
		A	B	C		
1	Collaboration among students	4	4	3	3.70	73.30%
2	Mutual Appreciation	3	4	3	3.30	66.70%
3	Actively asking questions	3	4	4	3.70	73.30%
4	Dare to communicate opinions	4	3	3	3.30	66.70%
5	Students' ability to finish their task	4	4	4	4.00	80.00%
6	Helping each other	3	4	4	3.70	73.30%
7	Being discipline to practice on time	3	3	2	2.70	53.30%
8	Using spare time effectively	3	3	2	2.70	53.30%

9	Actively participating in group discussion	3	3	3	3.00	60.00%
10	Students' presence	3	4	3	3.30	66.70%
11	Interaction in a democratic way	4	4	4	4.00	80.00%
12	Discussion activities	4	3	3	3.30	66.70%
13	Friendly atmosphere created among the students during the learning process	4	3	4	3.70	73.30%
14	Students' concentration when practicing	4	5	4	4.30	86.70%
15	Field introduction before training	4	4	4	4.00	80.00%
Average of the evaluation total score					3.40	68.60%

Figure 9. Assessment on the students in the musical drama training process.

From the average of the evaluation total score on the training process of the musical drama musical it shows that the total average score is 3.50 or 70.22%. Hence, it can be concluded that the activity of the participants during the training received good score. The assessment scores are described through this graph below:

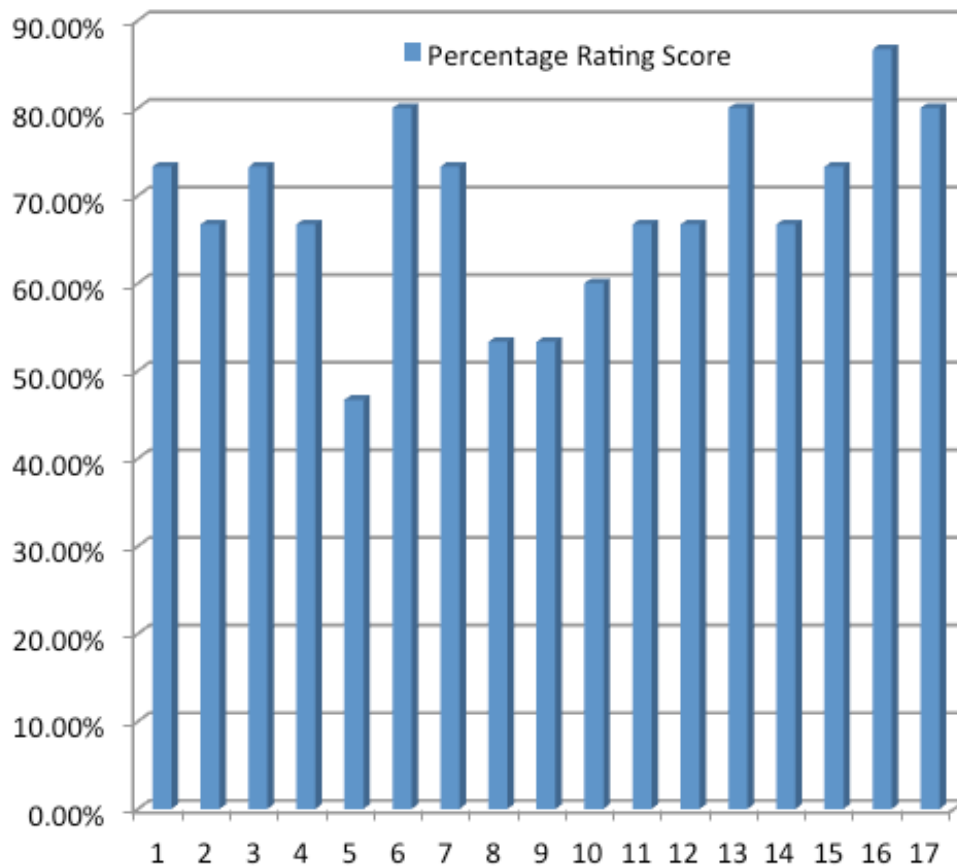


Figure 10. Chart covering the students in the musical drama training process.

Assessment on the Instructure

In this stage the evaluation is intended to reveal to what extent the instructure is able to communicate his/her materials in the training as required by the objective stated in the training syllabus. In addition, it is also meant as a feedback for the instructure in order to improve the quality of the training in terms of communi-

cating materials in the future. The following table describes the results based on the observations using a questionnaire:

No.	Aspect of Assessment/ Statement	Score			Average score	Percentage of maximum score
		A	B	C		
1	Training materials acquisition	3	4	3	3.30	66.70 %
2	Communicating apperception	4	3	3	3.30	66.70 %
3	Providing motivation	3	4	4	3.70	73.30 %
4	Conveying training materials	3	3	3	3.00	60.00 %
5	Providing empowerment	4	3	3	3.30	66.70 %
6	Ability to ask questions	4	3	4	3.70	73.30 %
7	Achievement of training objective	4	4	3	3.70	73.30 %
8	Sympathy level towards the participants	4	3	3	3.30	66.70%
9	Class management	3	3	3	3.00	60.00%
10	Example/illustration presentation	4	3	4	3.70	73.30%
11	Doing evaluation	3	4	4	3.70	73.30%
12	Doing follow up planning	3	3	3	3.007	60.00%
Average score					3.40	68.00 %

Figure 11. Assessment on the Instructures for the musical drama program.

From the results of the whole assessment on the instructure the conclusion is that in general the ability of the instructures who teach in the musical drama training program receive fair assessment because the score is only 3.40 or 68.00% of the total maximum score. The results of the assessment scoring are shown in the chart below.

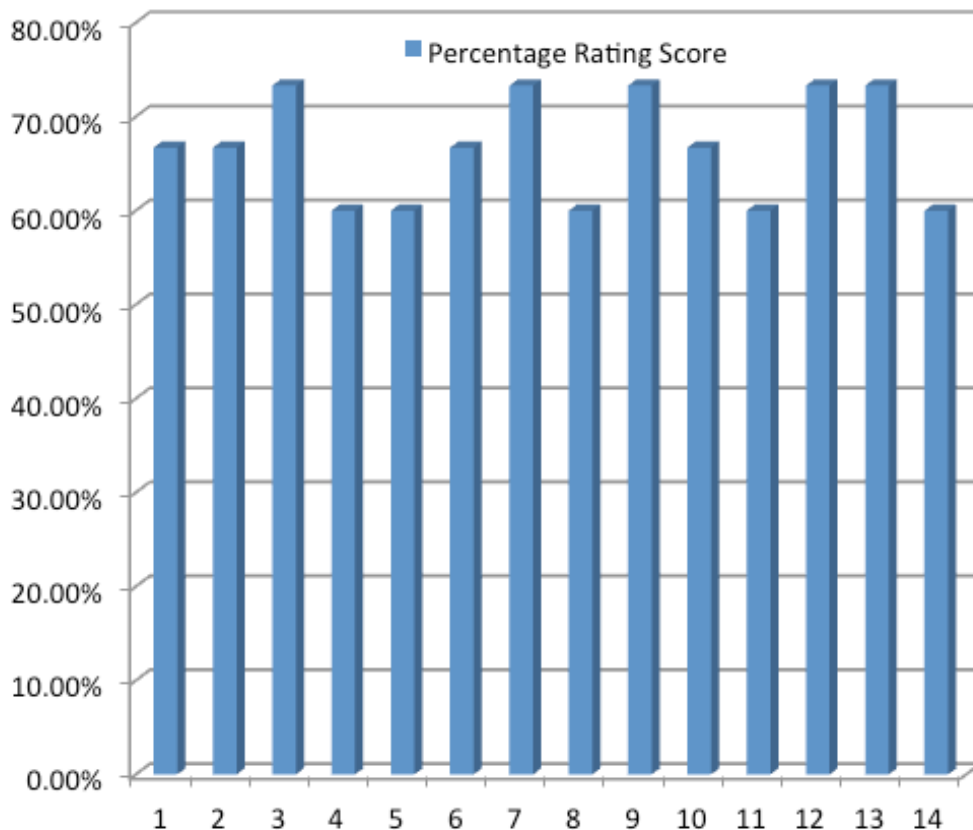


Figure 12. Chart of the Assessment on the Instructure in the musical training program.

4. Evaluation on the Product of the Musical Drama Training

The product of this musical drama training program is the musical titled “Senandung Bhakti anak Negeri: Tribute to Ibu Soed” which comes in the form of the end result of a training process. Some of the scenes taken from the musical performance are presented below:



Figure 13. The setting of this musical drama is the North Jakarta area where there is a beach and harbor. The setting also shows, the untidiness of the area. The teacher (left) advises Andi not to be discouraged when he faces difficulties in his studies, and asks Tono, one of the clever students in class, to help him do his homework.



Figure 14. The children are happy welcoming the morning when they go to school. They sing the song “In the Morning” and later they also sing “Sunshine.” The messages to be conveyed to the students through these two songs is the spirit of learning in welcoming the future with optimism that it will be better, if we are prepared beforehand.



Figure 15. The children are happy welcoming the morning when they go to school. They sing the song “In the Morning” and later they also sing “Sunshine.” The messages to be conveyed to the students through these two songs is the spirit of learning in welcoming the future with optimism that it will be better, if they are prepared beforehand.

Evaluation of the production is done based on the observations of three (3) observers and interviews with the teachers who participated and through questionnaires filled out by the training participants. This product evaluation covers that of the interest of the participants in performing arts; self-actualization is about the ability of self-expression on stage and the acquisition of the materials; the collaboration among the participants in creating a performance worth seeing; the last one is that of the self discipline to arrange time and being discipline to attend to the training. The results of the assessment are shown in the following table:

Indicators	Before	After
Interest	60%	95%
Creativity (Ability to solve problem)	40%	80%
Self Actualization	50%	90%
Collaboration	50%	85%
Self-discipline	50%	90%

Figure 16. Indicators of the musical drama achievement.

Conclusion

Given the results of the evaluation and discussion above, the evaluation of the problem based learning musical training program titled “Senandung Bhakti Anak

Negeri: Tribute to Ibu Soed” in Cilincing District, North Jakarta conducted by Jakarta Institute of the Arts in collaboration with Yayasan Putra Bahagia Jaya (YPBJ) achieves a very good assessment score. Problem-based learning has benefited the participants of the training so that after joining the training they are able to have more appreciation for arts than before attending the training sessions.

In terms of the evaluation of the context, this musical drama training program was conducted in line with the objectives of the program; all the components covered in the context of the training program execution are considered very appropriate, both in terms of quality and the level of conformity of its execution. Therefore, the evaluation components included in this context level receive good assessment as required by the principle of the training program execution. Regarding the evaluation on the input, the quality of the input resources (instructure) that provide training for this training program receive a good score. Concerning the evaluation on the process, the participants’ activities during the training receive good assessment. The whole assessment on the instructure is generally about the ability of the instructures who teach in the training program receive fair score from the assessors.

Meanwhile in terms of the evaluation of the product, it is conducted from the beginning of the training as an initial observation and the final observation at the end of the performance of “Senandung Bhakti Anak Negeri.” This evaluation also covers the preparations of the performance. This assessment of the product or the result of the training process shows that there is a significant improvement in the participants in terms of developing their interest and creativity (in problem solving), self actualization (ability of self expression on stage and materials acquisition), collaboration and self discipline.

Referring to the role of the instructure as the training leaders, in order to improve performing arts training program in the framework of the public services of the Jakarta Institute of the Arts, the recommendations are to improve the ability of the instructures in class management and to do follow up planning together with the instructure team to allow them to deal with the dynamics of the training class.

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