

PENDEKATAN PENDIDIKAN MORAL MELALUI SENI TEATER JANGKAR BUMI: STUDI KASUS NASKAH *KAPAI-KAPAI* PADA PESERTA DIDIK KELAS XI MA QUDSIYYAH KUDUS

Muhammad Khoirunnada¹, Alex Yusron Al Mufti²

¹ Universitas Islam Nahdlatul Ulama Jepara abulkhoir1@gmail.com

² Universitas Islam Nahdlatul Ulama Jepara alex@unisnu.ac.id

Abstrak

Penelitian ini bertujuan untuk menganalisis implementasi seni teater sebagai media pendidikan moral melalui pementasan *Kapai-Kapai* karya Teater Jangkar Bumi di MA Qudsiyyah Kudus. Penelitian ini menggunakan metode studi kasus kualitatif yang melibatkan sepuluh siswa kelas XI, satu guru Akidah Akhlak, dan pembina teater sebagai subjek. Data dikumpulkan melalui wawancara, observasi, dan dokumentasi, serta dianalisis menggunakan teknik analisis interaktif Miles dan Huberman. Hasil penelitian menunjukkan bahwa seni teater menumbuhkan kesadaran moral siswa melalui keterlibatan emosional, perwujudan karakter, dan refleksi kolaboratif. Siswa menginternalisasi nilai-nilai seperti empati, kerendahan hati, tanggung jawab sosial, dan kesadaran kritis terhadap materialisme dan perjudian online, yang digambarkan dalam drama tersebut. Dibandingkan dengan metode ceramah konvensional, teater dianggap lebih menarik dan efektif dalam menyampaikan pesan moral. Namun, tantangan seperti keterbatasan infrastruktur, kompetensi guru, dan adaptasi naskah diidentifikasi. Penelitian ini menyimpulkan bahwa seni teater, jika terintegrasi dengan baik ke dalam kurikulum, berfungsi sebagai alat yang efektif untuk pendidikan moral. Penelitian selanjutnya direkomendasikan untuk mengeksplorasi implementasi serupa dalam berbagai lingkungan pendidikan Islam dan untuk mengevaluasi hasil perilaku jangka panjang.

Kata kunci: Seni Teater, Pendidikan Moral, Teater Jangkar Bumi

MORAL EDUCATION APPROACH THROUGH JANGKAR BUMI'S THEATER ARTS: CASE STUDY SCRIPT *KAPAI-KAPAI* IN LEARNER FAITH MORALS CLASS XI OF MA QUDSIYYAH KUDUS

Abstract

This study aims to analyze the implementation of theater arts as a medium for moral education through the performance of Kapai-Kapai by Teater Jangkar Bumi at MA Qudsiyyah Kudus. The research employed a qualitative case study method involving ten students of grade XI, one moral education teacher, and the theater coach as subjects. Data were collected through interviews, observation, and documentation, and analyzed using interactive analysis techniques by Miles and Huberman. The results show that theater arts foster students' moral awareness through emotional involvement, character embodiment, and collaborative reflection. Students internalized values such as empathy, humility, social responsibility, and critical awareness of materialism and online gambling, which were portrayed in the play. Compared to conventional lecture methods, theater was perceived as more engaging and effective in delivering moral messages. However, challenges such as limited infrastructure, teacher competence, and script adaptation were identified. This study concludes that theater arts, when well-integrated into the curriculum, serve as an effective tool for moral education. Future research is recommended to explore similar implementations in diverse Islamic educational settings and to evaluate long-term behavioral outcomes.

Keywords: Theater Arts, Moral Education, Jangkar Bumi Theater

INTRODUCTION

Moral education is a fundamental pillar in shaping the character of the younger generation, especially in today's era of globalization and rapid technological advancement (Pamungkas, 2023). Challenges to morality, such as declining honesty, responsibility, and respect, are increasingly prevalent in daily life (Ansori, Nahdi, & Saepuloh, 2021). These circumstances necessitate an educational approach that goes beyond cognitive development to also strengthen students' affective and spiritual dimensions. Therefore, moral

education plays a strategic role in shaping individuals with noble character who can contribute positively to society (Sastraatmadja, Nawawi, & Rivana, 2024; Zahro, 2024).

Art, particularly theater, has great potential as an educational medium for conveying moral and spiritual values in a creative and emotionally resonant way. Theater provides an immersive experience that engages both performers and audiences in deep emotional and intellectual reflection. Within education, theatrical arts serve not merely as entertainment but as an effective pedagogical tool for delivering moral messages and shaping

students' character (Iryanto, 2022). By exploring narrative and role-play, students gain a deeper understanding and internalization of life values.

Jangkar Bumi Theater, known for its value-laden performances, has made tangible contributions to moral education. One of its notable works, *the Kapai-Kapai* script, contains rich moral messages relevant to everyday life. The script explores themes of life's meaning, personal responsibility, and human struggle, offering profound philosophical reflections. Through its unique artistic style, Jangkar Bumi Theater successfully presents these values in an engaging and meaningful manner, making it a potentially effective medium for moral education. At MA Qudsiyyah Kudus, a religious-based educational institution, moral education through theater is especially relevant. The school is committed to nurturing students who are not only intellectually capable but also spiritually and morally upright. Integrating theater such as Jangkar Bumi's *Kapai-Kapai* into the curriculum of faith and moral education represents a strategic and

innovative approach to character education in a contemporary.

Various previous studies have shown that theater plays a significant role in character education. Iryanto (2022) emphasizes that theatrical activities in schools can serve as effective moral learning tools, developing students' sensitivity and internalization of values. Jaelani (2025) found that participation in theater enhances students' empathy, creativity, and reflective thinking, key components of character education. Moreover, Hudha (2018) noted that the theater is capable of conveying moral messages profoundly through emotional experiences shared by both actors and audiences. Despite these findings, most research has focused on theater as an extracurricular activity rather than as an integral component of formal classroom instruction. There is a lack of in-depth studies examining the systematic use of theater as a pedagogical tool in moral and faith-based education, especially within religious-based institutions. Furthermore, limited attention has been given to the educational potential of specific theatrical works, such as the

Kapai-Kapai script, which contains rich philosophical and moral reflections relevant to students' everyday lives.

This study is motivated by the need for an effective and engaging method of integrating moral values into students' lives through classroom learning. Theatrical art, with its expressive and immersive nature, is considered a promising medium for supporting faith and moral education. However, the extent to which theater can be systematically utilized within formal instruction remains underexplored. In particular, the *Kapai-Kapai* script, rich in philosophical and moral messages, offers a unique perspective for student character development. Thus, this research seeks to answer the following questions: (1) How can theatrical art be utilized to support faith and moral education? and (2) How relevant is the *Kapai-Kapai* script to moral learning for students at MA Qudsiyyah Kudus?

This study offers novelty in three key aspects. First, it explores the integration of theatrical art as a medium for moral and creedal learning—an approach that remains relatively

underrepresented in religious education literature. By focusing on *Kapai-Kapai*, a performance by Jangkar Bumi Theater, the research introduces a new artistic dimension to understanding and internalizing moral values. Second, the study situates this approach within MA Qudsiyyah Kudus, a pesantren-based Islamic school, providing a unique and contextually rich setting that blends traditional religious education with contemporary art-based pedagogy. Third, the study aims to bridge the gap between the arts and character education through a creative, innovative, and contextual learning model that responds to the challenges of modern moral education.

This research is expected to contribute both theoretically and practically to the development of moral education and the use of the arts in learning. Academically, it enriches the literature on arts-based pedagogy within religious educational settings. Practically, it offers educators new insights and tools to design engaging, value-oriented instruction through theatrical performance. For students, this approach provides a meaningful and reflective learning experience,

encouraging them to internalize moral and spiritual values more deeply. Furthermore, it can support educational leaders in developing creative and responsive learning programs that align with contemporary moral challenges.

Several limitations of this study are acknowledged. First, it focuses specifically on the *Kapai-Kapai* script and its implementation at MA Qudsiyyah Kudus, which may limit the generalizability of findings to schools with different cultural or religious contexts. Second, the study adopts a qualitative, exploratory approach that prioritizes depth over breadth, making the findings context-specific and in need of further quantitative validation. Third, data are collected only from selected teachers and students within MA Qudsiyyah Kudus, which may not fully capture the perspectives of broader educational stakeholders. Fourth, the research only investigates one theatrical work, without comparing it to other potentially relevant artistic texts. Lastly, the study does not include a longitudinal analysis of students' behavioral changes, but rather focuses on the relevance and implementation of the script within classroom instruction.

RESEARCH METHODS

This study employed a qualitative research approach with a case study design to examine moral education through Jangkar Bumi Theater, focusing specifically on the *Kapai-Kapai* script as implemented in faith and moral education for Grade XI students at MA Qudsiyyah Kudus (Sugiyono, 2023). This approach was chosen for its ability to explore complex and context-bound phenomena, especially those involving artistic expression and moral formation within a religious educational environment (Pahleviannur et al., 2022).

The research subjects consisted of 1 theater director, 1 scriptwriter, 3 theater actors, 2 Islamic education teachers, and 12 Grade XI students directly involved in the implementation of *Kapai-Kapai* in classroom learning. Additionally, 1 extracurricular theater mentor and 3 student audience members were included as supporting informants to enrich the data.

Data were collected using three main techniques: in-depth interviews, participant observation, and document analysis (Achjar et al., 2023). In-depth

interviews were conducted with the theater director, scriptwriter, Islamic education teachers, and Grade XI students to explore their perspectives on the process of integrating theatrical performance into moral learning and its perceived impact. Participant observation was carried out during rehearsals and the actual performance of *Kapai-Kapai*, enabling the researcher to observe firsthand the interactions between students and facilitators, the learning atmosphere, and the internalization of moral values throughout the process. Additionally, document analysis was conducted by examining the *Kapai-Kapai* script and related instructional materials, particularly those grounded in classical Islamic texts (kutub salafiyah), to identify moral messages embedded in the storyline and their relevance to the religious education curriculum.

Data analysis followed the model by Miles (2014), consisting of data reduction, data display, and conclusion drawing. Data were coded and categorized to identify recurring patterns and themes related to moral education through theatrical performance. The findings were

presented in narrative form and, where appropriate, summarized in tables.

To ensure the validity and credibility of the findings, triangulation was conducted by comparing data from different sources (e.g., interviews, observation, and document analysis) and different perspectives (e.g., students, teachers, and theater practitioners). This method helped verify the consistency of the data and provided a more holistic understanding of how theatrical art can support moral education within a religious school (Susanto & Jailani, 2023).

RESULT AND DISCUSSION

RESULT

A. Alignment Analysis of the *Kapai-Kapai* Script with Creed Material Morals Class IX

The *Kapai-Kapai* script, originally written by Arifin C. Noer and adapted by Noko Mores, demonstrates a strong alignment with the core themes in the Akidah Akhlak (Creed and Moral) curriculum for Class XI at MA Qudsiyyah Kudus. Key aspects such as Tawhid (monotheism), faith in the Hereafter, Qada and

Qadar (divine decree), as well as moral behavior toward God and fellow humans are reflected in the narrative, character development, and moral dilemmas faced by the protagonist.

For instance, the theme of Tawhid is illustrated in the dialogue between the characters Grandpa and Abu. Abu, who is portrayed as spiritually lost in pursuit of "the Mirror of Deception," is reminded that only faith in God can offer true peace. This aligns with the concept of Rububiyah and Uluhiyah, the belief that Allah is the sole creator and sustainer. The experiential aspect of this scene provides an opportunity for students to not only understand but also emotionally connect with the concept of monotheism.

The theme of belief in the Hereafter is made explicit when Abu questions the existence of

heaven and the fate of the Prophet Sulaiman. Grandpa responds by affirming that death is a gate to eternal life, reinforcing Islamic teachings that the worldly life is merely temporary. This dialogue facilitates an affective learning process where students can reflect on life, death, and the importance of righteous deeds.

The doctrine of Qada and Qadar is dramatized through Abu's journey. His downfall, brought upon by his own decisions, serves as a reminder that human effort must still submit to divine will. Grandpa's assertion that "your death was already written since you were born" encapsulates the idea that one's fate, while influenced by choices, ultimately lies in God's hands. This conflict between free will and divine decree can foster deep reflection among students about the nature of destiny.

Table 1

Summary of Respondent Insight on Moral Themes in *Kapai-Kapai*.

Theme	Respondent Quote (Teacher/Student)	Moral Message
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Tawhid	"Abu's search reflects our struggle to trust only in God." – Teacher	Trusting God brings true peace
Faith in the Hereafter	"The idea that death is a gate hit me." - Student	Life after death shapes our behavior
Qada and Qadar	"Abu wanted to escape destiny, but it caught him anyway." - Teacher	Accepting fate with effort and humility
Worship and Obedience	"He refused prayer and got lost. That's powerful." - Student	Worship is central to finding clarity
Morals to Fellow Humans	"When he gambled, his life was shattered. That stuck with me." - Student	Greed harms not just oneself, but others too

Based on these findings, several practical suggestions are offered for educators:

1. **Curricular Integration:**
Teachers can embed selected theater scripts into formal learning modules, linking scenes with specific values in Akidah Akhlak materials.
2. **Collaborative Interpretation:**
Students may be invited to interpret scenes, write reflections, or act out moments to deepen internalization of moral values.
3. **Script Adaptation Workshop:**
The school could initiate co-creation activities where

students adapt religious themes into theater, enhancing creativity and moral reasoning.

By using theater not just as entertainment but as a deliberate instructional method, educators can promote a holistic approach to moral education that is emotionally engaging, spiritually enriching, and contextually relevant to today's learners.

B. Analysis of Acceptance and Understanding of Students of the Moral Message in *Kapai-Kapai* Script

Interviews conducted with students of Class XI MA Qudsiyyah Kudus on January 23,

2025, revealed that theatrical performance, particularly the staging of *Kapai-Kapai*, significantly enhances the delivery and internalization of moral messages in the subject of Akidah Akhlak. Students expressed overwhelmingly positive responses, noting that theater-based learning is more engaging, enjoyable, and effective compared to conventional methods such as reading textbooks or listening to lectures.

Muhammad Wildan Bkti Nugroho described theater as an innovative learning method that breaks the monotony of traditional instruction. Similarly, Muhammad Rifyan Syah emphasized that moral lessons conveyed through theater are more impactful and accessible to the audience than those found in written texts. Their responses indicate that students perceive theater as not only entertaining but also pedagogically effective in deepening moral understanding.

Moreover, students acknowledged the thematic

relevance of the *Kapai-Kapai* script to the Akidah Akhlak curriculum across multiple grade levels. Ahmad Zulfa Hasan noted that the script encapsulates key values covered in Grades X, XI, and XII, including Tawhid, faith in the Hereafter, and moral behavior. Muhammad Noaf Firmansyah added that the scenarios depicted in the performance resonate strongly with contemporary societal issues, such as online gambling, materialism, and religious neglect. This contextual relevance fosters stronger emotional and cognitive connections between students and the moral content.

The students also compared theater-based learning favorably with traditional instruction. Muhammad Nafil Ariiq remarked that conventional methods are often monotonous, while Wifqi Fuad Maula pointed out that the learning process in theater involves more than just performance—it encompasses collaborative preparation, reflection, and creativity. Ahmad

Zakaria highlighted that moral messages in the theater are delivered in a way that feels natural and non-dogmatic, contrasting with didactic lectures that may come across as patronizing.

In terms of comprehension, students reported gaining a clearer and more vivid understanding of moral themes. Muhammad Farel Dzaky Naufal shared that the performance heightened his awareness of the dangers of online gambling, a behavior explicitly prohibited in Islam. Muhammad Haidar Najmullail appreciated how moral messages were visualized through contemporary and relatable scenes, making abstract concepts more concrete and comprehensible.

The impact of the performance extended beyond intellectual understanding to observable behavioral changes. Muhammad Wildan Beki Nugroho observed increased

politeness among students toward elders, while Muhammad Rifyan Syah noted enhanced empathy and collaboration among peers. According to Muhammad Noaf Firmansyah, students who previously lacked interest in textbook learning began to show enthusiasm for exploring moral lessons through theater, illustrating the medium's transformative potential.

Despite these benefits, students also identified several challenges in integrating theater into religious education. Ahmad Zulfa Hasan mentioned the difficulty in finding scripts that align directly with Akidah Akhlak material, while Muhammad Nafil Ariiq highlighted the limited frequency of theatrical activities, which restricts their long-term impact. These insights suggest the need for sustained implementation and script development tailored to curriculum goals.

Table 2
Student Reflections on *Kapai-Kapai* Performance.

Theme	Student Quote	Interpretation
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Engagement and Motivation	"Learning through theater is fun and different." – Wildan	Theater enhances student interest and focus
Moral Relevance	"It talks about online gambling and real-life problems." - Noaf	Real-world improves moral reflection
Comprehension and Clarity	" I finally understood what tawakkal means." - Farel	Abstract values become more concrete
Behavioral Impact	" We became more respectful and cooperative." - Rifyan	Theater influences social and emotional behavior
Challenges and Constraints	" It's hard to find fitting scripts for the lesson." - Zulfa	Script availability limits implementation

These findings reinforce the conclusion that theatrical performances like *Kapai-Kapai* are not merely supplementary but can serve as central tools in moral education. To optimize this potential, it is recommended that teachers:

1. Develop a Repository of Scripts: Collaborate with educators and writers to produce drama texts aligned with Islamic moral themes.
2. Schedule Periodic Performances: Integrate theater into the regular curriculum with periodic

stagings to sustain student engagement.

3. Incorporate Reflection Activities: Facilitate post-performance discussions, journaling, or role-play to deepen understanding and internalization.

Through such initiatives, theater can be more effectively institutionalized as a dynamic and transformative medium for moral education within the Islamic school.

C. Effectiveness of Theater Arts as a Method of Moral Education as

well as Changing Attitude and Behavior of Students

The integration of theater arts, especially through the performance of *Kapai-Kapai*, has proven to be an effective approach in conveying moral education at MA Qudsiyyah Kudus. Both teachers and students acknowledged the strength of theater in delivering moral values in a way that is engaging, relevant, and easier to understand.

Fahrudin, the Akidah Akhlak teacher, stated that the moral themes presented in the performance were drawn from everyday realities familiar to the students. According to him, *Kapai-Kapai* effectively illustrates

how the search for happiness in this world and the hereafter must be grounded in sincere faith and moral conduct, not in shortcuts like gambling or instant wealth. He further explained that the script was carefully reviewed to ensure it aligns with Islamic teachings and is easily comprehensible for students.

Students also found that theater provided a more immersive and memorable learning experience than traditional methods. The performance allowed them to visualize moral concepts in a real-world context, making it easier to internalize the values presented.

Table 3
Summary of key themes from teacher and student responses.

Aspect	Observations from the Teacher	Observations from Students
Moral Message Delivery	Theater delivers moral values through relatable stories and real-life issues	Theater is more effective and impactful than lectures
Learning Process	Goes beyond entertainment, supports reflective learning	Interactive and experiential, promotes deeper understanding
Behavioral Impact	Helps prevent moral decline among students (e.g., gambling awareness)	Increased politeness, empathy, and sense of responsibility

Curriculum	Script was aligned with	Covers material from
Relevance	Islamic values and multiple class levels	Grade X to XII, making it more comprehensive
Challenges	Need for careful script adaptation and religious review	Limited frequency of performances and difficulty finding suitable scripts

These findings highlight the potential of theater as a transformative medium for moral education. The learning experience is not limited to the performance itself but extends to the preparation process, fostering collaboration, empathy, and responsibility. Students like Muhammad Rifyan Syah and Ahmad Zulfa Hasan emphasized how the experience made moral lessons clearer and more relatable. Others, such as Muhammad Farel Dzaky Naufal, mentioned increased awareness of social problems like online gambling.

Despite its effectiveness, the implementation of theater in moral education faces challenges. Teachers must ensure the chosen scripts reflect Islamic values accurately, while students noted

the irregular frequency of performances and the difficulty in finding appropriate stories for adaptation.

To maximize the impact of theater-based moral education, it is recommended that teachers work with scriptwriters to produce culturally and religiously relevant materials. Increasing the frequency of performances and integrating reflective activities can also help solidify the moral lessons learned.

DISCUSSION

A. The Relevance of Theater Arts to Moral Education

The integration of theater arts into moral education is highly relevant, particularly in shaping students' character and values. Theater is not merely a form of

entertainment, but also a powerful educational tool that facilitates the internalization of moral principles through experiential learning. By engaging in theatrical activities such as script reading, character development, rehearsals, and performances, students are immersed in a learning environment that fosters collaboration, communication, and empathy, core elements in moral education (Effendy & Karyanto, 2023; Prusdianto, 2022).

In Islamic education, the alignment between theatrical content and religious teachings further enhances this relevance. Scripts like *Kapai-Kapai*, which have been carefully adapted to include values from Islamic creed and ethics, such as Tawhid, belief in the afterlife, and moral behavior toward God and others, serve not only as artistic expressions but also as vehicles for dakwah and moral reflection. The process of rehearsing and performing such scripts becomes a medium for students to reflect on real-life social issues through the lens of

faith and morality (Karyanto & Haridarmawan, 2021; Rimasasi & Astutik, 2021).

Moreover, theater encourages students to adopt different perspectives through role-playing, which deepens their understanding of complex human experiences. This empathy-building aspect aligns with the broader goals of moral education: nurturing individuals who are intellectually capable, emotionally intelligent, and ethically grounded. Students are not only learning about values abstractly, but also experiencing moral dilemmas and resolutions in a tangible and reflective manner.

Therefore, theater arts serve as a dynamic and meaningful pedagogical approach in moral education. It transforms abstract values into lived experiences, enabling students to develop attitudes and behaviors rooted in empathy, responsibility, and spiritual awareness (Pusposari, Ansoriyah, Iskandar, & Rahmawati, 2022; Rawandi & Yaqin, 2024). As demonstrated in

the staging of *Kapai-Kapai*, theater can bridge curriculum content with real-world moral challenges, making it a highly relevant and effective method for character education.

B. Advantages of Theater over Conventional Methods

Theater arts offer distinct advantages over conventional methods of moral instruction, making them more effective in conveying ethical values and shaping student character. One of the primary advantages is the emotional engagement that theater provides. Rather than merely reading from textbooks or listening to lectures, students are immersed in stories that evoke empathy, reflection, and personal connection. As stated by Muhammad Rifyan Syah, a student at MA Qudsiyyah Kudus, the *Kapai-Kapai* performance was “more appropriate for viewers” compared to traditional lectures. This aligns with studies asserting that aesthetic experiences in the arts, particularly theater, can significantly influence a person’s

emotions and thought processes, fostering deeper character development (Mariani, 2021; Setiaji, 2024).

Another strength of theater is its alignment with the principles of experiential learning. According to Experiential Learning Theory, individuals learn more effectively through direct experience rather than passive reception (Martono, Heni, & Karolin, 2022; Wibowo, 2020). In the case of *Kapai-Kapai*, students not only observe the moral dilemmas faced by the character Abu, but they also emotionally process the consequences of moral failure, such as falling into online gambling. This process enables students to internalize moral lessons on a more personal and profound level. As noted by Fahrudin, the Akidah Akhlak teacher at MA Qudsiyyah Kudus, well-designed scripts based on real-life social phenomena can deliver moral messages in a more persuasive and less didactic manner.

Additionally, theater enhances student motivation through enjoyable and interactive learning. While traditional classroom instruction is often described as monotonous or uninspiring, theatrical performances bring the subject matter to life. Students like Ahmad Zulfa Hasan and Muhammad Nafil Ariiq emphasized that theater is far more engaging and less boring than lecture-based learning. This perspective resonates with Gardner's Multiple Intelligences theory, which posits that students have diverse learning preferences including visual-spatial and bodily-kinesthetic intelligences that are better served through performative and creative approaches (Berliana & Atikah, 2023; Jasmine, 2024).

In summary, the advantages of theater arts over conventional teaching methods lie in their capacity to engage students emotionally, provide immersive and experiential learning, and make moral education more enjoyable and accessible. Through

theater, students are not only intellectually exposed to moral content but are also emotionally involved in it, allowing for a more effective internalization of values that influence their daily behavior and ethical decision-making.

C. Implications of Moral Education to Student Behavior

The performance of *Kapai-Kapai* at MA Qudsiyyah Kudus has shown significant implications for students' behavior, particularly in terms of internalizing and applying moral values in daily life. Observations conducted by the researcher on Friday, January 23, 2025, revealed that the performance successfully heightened students' moral awareness. Themes such as the importance of prayer, the dangers of arrogance, and the destructive impact of materialism became more tangible and memorable for students after watching the performance. This aligns with the theory of Moral Development, which emphasizes that direct experiences in social contexts help individuals better comprehend and

internalize moral values through both cognitive and emotional engagement (Ibda, 2023; Rismayanti, 2023).

The influence of the performance was reflected in noticeable behavioral changes among students. According to Muhammad Wildan Beki Nugroho, many of his classmates became more respectful and polite toward elders after the show. This indicates that the moral lessons conveyed through theater are not merely conceptual but have the potential to shape real-life behavior. Similarly, Muhammad Rifyan Syah observed an increase in empathy and cooperation among students, especially as they had also been involved in the production process, which required teamwork and appreciation of each member's role.

Another key implication is the increased student awareness regarding the dangers of online gambling and excessive materialism, central issues depicted in *Kapai-Kapai*. Students

such as Muhammad Farrel Dzaky Naufal expressed a stronger consciousness of how these behaviors conflict with religious and ethical values. This reflects the principles of Social Learning Theory, which states that individuals learn through observing others and the consequences of their actions within a social environment (Firmansyah & Saepuloh, 2022). The visual portrayal of gambling's negative consequences provided a more impactful moral lesson than traditional classroom explanations.

Additionally, the performance encouraged many students to reflect on their actions. Muhammad Haidar Najmullail emphasized how the staging visualized moral issues in a way that felt real and relevant to contemporary social problems, making them easier to understand and internalize. This highlights the potential of theater as a reflective medium, in which students are not only recipients of information but also active participants in moral

contemplation and personal transformation.

Overall, the implications of moral education through theater are evident in the shift in students' attitudes, their growing empathy, and their heightened awareness of moral challenges in real life. Theater, therefore, serves not only as a medium of expression but also as a powerful tool for behavioral change and moral development among students.

D. Obstacles and Challenges in Implementation

Despite its effectiveness in moral education, the implementation of theater arts, particularly through the *Kapai-Kapai* script, faces several notable obstacles and challenges in the madrasah setting. One of the main limitations is the lack of time and resources. Not all madrasahs are equipped with sufficient facilities to conduct theatrical performances regularly. Constraints such as limited rehearsal spaces, inadequate stage equipment, and the shortage of teachers trained in

performing arts significantly hinder the sustainability of theater-based learning. This is consistent with Sanusi (2023), who emphasizes that performing arts in educational institutions often encounter obstacles related to infrastructure and the lack of educators proficient in theater production and direction.

Another challenge lies in the varying levels of students' comprehension of the moral messages embedded in the performance. While some students can grasp symbolic meanings and philosophical depth intuitively, others require additional scaffolding, such as guided discussions or reflective sessions, to fully internalize the moral values portrayed. According to Vygotsky's theory of constructivism, learning becomes more meaningful when students construct their understanding through social interaction (Saputro & Pakpahan, 2021). Therefore, to ensure the moral messages are optimally received, it is crucial to incorporate follow-up activities

such as post-performance reflections led by the Akidah Akhlak teacher, allowing students to articulate their insights and explore how these values can be applied in daily life.

One of the challenges in implementing theater as a medium for moral education in madrasahs is the process of adapting the script to suit the context of Islamic learning and the level of understanding of students. The Kapai-Kapai script, which is full of symbolism and philosophical meaning, needs to be simplified and contextualized so as not to cause misunderstanding. This adjustment is important so that the moral message can be conveyed in its entirety without sacrificing its aesthetic value. This is in line with Vygotsky's view in Daniels (2002), which emphasizes that learning will be more effective if the material is delivered in the zone of proximal development of students through appropriate guidance and social contexts.

In summary, while theater arts serve as a compelling method

for moral education, several practical and pedagogical challenges must be addressed to maximize their impact. Strategic efforts such as teacher training in theater education, improvement of performing arts facilities, and the incorporation of structured reflective sessions can significantly enhance the implementation of theater-based moral learning in madrasah environments.

E. Recommendation for Implementation in Madrasah

Based on the findings, several strategic recommendations can be proposed to optimize the use of theater arts as a medium for moral education in madrasahs. First, theater should be integrated as a pedagogical strategy within the Akidah Akhlak (Faith and Morals) curriculum, particularly in institutions such as MA Qudsiyyah Kudus and other madrasahs. Theatrical performances have proven effective in conveying moral messages in a contextual and engaging manner. Fahrudin, an Akidah Akhlak teacher at MA

Qudsiyyah Kudus, emphasized that theater offers students a broader perspective by enabling them to “observe ongoing social phenomena” and understand moral values through direct, experiential learning. Thus, theater serves not only as a form of entertainment but also as a powerful educational tool for shaping character.

Second, it is essential to conduct teacher training programs focused on the development of theater-based instructional methods. Many educators in madrasahs still rely heavily on conventional lecture-based methods, which may not resonate with all students. According to the Multiple Intelligences theory (Jasmine, 2024) Students have diverse learning styles, and art-based approaches, such as theater, are particularly effective for those with strong visual-spatial, kinesthetic, and interpersonal intelligences. Through targeted training, teachers can learn how to incorporate theatrical elements into moral education, both as a content delivery tool and as a

reflective practice that allows students to internalize moral values through emotional engagement.

A third recommendation involves providing students with adequate space and infrastructure to express their understanding of moral values through performance. As noted by Muhammad Rifyan Syah, a grade XI student, the *Kapai-Kapai* performance was more impactful than conventional lectures, highlighting the importance of visualizing moral messages in a tangible form. However, the lack of rehearsal space, stage equipment, and scheduled time often hampers the consistent implementation of theater activities in madrasahs. Therefore, institutional support is crucial in the form of designated rehearsal areas, basic theater equipment, and flexible scheduling that accommodates both academic and extracurricular demands.

Lastly, it is necessary to adapt theatrical scripts to align with the values and context of

Islamic education. Although *Kapai-Kapai* has effectively conveyed moral messages, certain metaphorical and philosophical elements within the script may require adjustments to suit the madrasah environment. Fahrudin emphasized that such adaptations should involve collaborative review by educators, kyai, and theater practitioners to ensure that the artistic message is preserved while remaining in harmony with Islamic teachings. This process ensures that students can absorb the moral messages effectively without experiencing confusion or value dissonance.

By implementing these recommendations, madrasahs can enhance the role of theater arts as a dynamic, meaningful, and relevant method of moral education. Well-designed performances offer students not only cognitive understanding of moral principles but also opportunities to emotionally experience and reflect upon those values in real-life contexts.

CONCLUSION

The integration of theater arts into moral education at MA Qudsiyyah Kudus, particularly through the staging of *Kapai-Kapai*, has demonstrated its effectiveness in promoting moral awareness, empathy, and reflective behavior among students. Compared to conventional methods, theater provides deeper emotional engagement and experiential learning that enhances students' understanding and internalization of moral values. The involvement of students in script interpretation, performance, and post-performance reflection also encourages collaborative learning and character formation.

Despite its advantages, the implementation of theater-based moral education still faces several challenges, such as limited facilities, insufficient teacher training, and the need to adapt scripts to fit the Islamic educational context. These limitations indicate that while theater is a promising pedagogical tool, it requires systemic support to be sustainably integrated into the madrasah curriculum.

This study is limited in scope, as it focuses on a single madrasah and one

specific theatrical script. Future research should explore the application of theater in diverse Islamic educational settings with a variety of scripts and student populations. Quantitative and longitudinal approaches may also be used to measure the long-term impact of theater on students' moral development and behavior

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