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Development of a Practice-Based Urban Theatre Model through the Integration of Civic Identity in Rusun Goyang

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ABSTRACT
Urban theater has the potential to serve as a medium for social education by transforming urban life experiences into artistic events. This research aims to develop a practice-based urban theater model by examining the relationship between the performance creation process and the representation of civic identity. *Practice-based research* used with reference to the six-stage model of creation, namely *Dig, Decide, Discover, Draft, Do,* And *Evaluation*. Of the four groups of students who adapted the script *Rhinos*, *Rusung Goyang* was purposively selected as the primary case based on the richness of the social issues presented. Analysis was conducted on the adapted script, the performance form, and its relationship to the previous model framework. The results show that civic identity takes shape through the processing of economic issues, inter-citizen relations, peer pressure, and digital culture into dramatic conflict. The integration of civic identity deepens the function of the stage. *Draft*, especially through scripting and *rehearsal*. Scripting processes social experiences into dramaturgical structures, whereas *rehearsal* becomes a space for its realization through bodily action and collective artistic work. This development maintains the six stages of the initial model while expanding understanding of the social function of the urban theater creation process. The research provides a basis for developing urban theater as a medium for social education through the relationship between artistic decisions, participatory experiences, and representations of shared life. Further testing of the learning experiences and changes in the consciousness of the actors is needed to strengthen the educational function of this model

Keywords: : Urban theater model; Civic identity; Urban dramaturgy; Participatory creation; *Practice-based research*.

INTRODUCTION
Urban public spaces are arenas for the formation of social experiences and civic identity through the intersection of diverse interests, values, and customs. Urban life exposes citizens to economic challenges, environmental change, cultural diversity, and evolving social relationships. These experiences shape how individuals understand their place in society, determine their attitudes toward public issues, and participate in shared life. Civic identity thus develops through the interaction between personal experiences and collective interests that occur in everyday life. Social education plays a crucial role in helping communities understand these relationships through experience, engagement, and reflection on shared issues. Bray and Chappell (2005) demonstrate the relationship between theater practice and civic education, while Counts (2024) positions community

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engagement as a crucial component of developing arts practices that engage with community life.

Performing arts have the ability to transform social experiences into artistic events through action, dialogue, conflict, and the relationship between the body and space. Community experiences take on dramatic form when everyday life issues are translated into relationships between characters and a series of actions that can be shared. This process allows performers and audiences to recognize diverse perspectives on social life through artistic experiences. Rathje et al. (2021) found a relationship between the experience of watching a theatrical performance and empathy, attitudinal change, and prosocial behavior. Cruz et al. (2021) demonstrated the link between community arts practices and civic and political participation. Both studies demonstrate the relevance of performing arts as an experiential space that connects artistic activity with social and civic education.

The relationship between art and community life takes on a distinctive form through urban theater. Residents' activities, changes in spatial function, economic issues, and social relations provide material that can be processed into performance structures. The creative process involves observing urban life, exploring the body and space, developing narratives, and constructing dramatic action. Dhar and Saha (2022) discuss the relationship between theatrical practice and the formation of meanings of place, while Ellis et al. (2020) demonstrate the involvement of theatrical practice in urban community life. These studies demonstrate that the character of space and community experiences play a role in shaping artistic events. Through this relationship, urban theater can be understood as a creative practice that transforms urban life into a performance experience while simultaneously opening up opportunities for social interaction among its participants.

The development of urban theater research demonstrates a focus on the relationship between artistic practice, community life, and the formation of collective experience. Performing arts have been studied through their involvement in social activism, community development, and changes in people's relationships with urban spaces. Eseigbe and Oboho (2025) discuss the relationship between performing arts and civil society action, while Bhuyan (2025) examines the use of theater in social justice movements. Olsen and Van Hulst (2023) introduce *Urban Drama Lab*as an approach to understanding urban issues through dramatic practice. Subsequent developments by Sachs Olsen et al. (2025) demonstrate the involvement of bodily experiences, social interactions, and urban planning practices. This series of studies demonstrates the development of theater as a practice related to the formation of space, community participation, and the negotiation of various interests in urban life.

Attention to the social function of theater opens up questions about the relationship between the process of artistic creation and the formation of civic experience. Community theater studies demonstrate the contribution of performance to civic engagement, while research on civic education focuses on participation, attitude formation, and individual experiences within collective life. Both fields provide a foundation for understanding the relationship between art and citizenship through social experience. This relationship requires further examination of the artistic processes that enable community experiences to be transformed into dramatic events. Decision-making in creation, the involvement of actors, and the relationship between artistic choices and

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social issues are crucial in explaining how urban theater practices can function as a medium for social education.

Efforts to develop a framework for creating urban theater have been carried out by Haerudin et al. (2025) through a study entitled *A Practical Model of Urban Theatre Performance for Enhancing Contextual and Site-Specific Artistic Production*. The research uses descriptive approach practice-based research to develop a creative process model based on the relationship between body, space, narrative, and artistic experience. The resulting model consists of six stages, namely *Dig, Decide, Discover, Draft, Do,* And *Evaluation* These stages connect the exploration of creative materials, the determination of artistic orientation, the exploration of dramatic possibilities, the development of the work, the execution of the performance, and reflective evaluation. Model development involves the production process and trial performances, allowing practical experience to become a source of artistic knowledge formation. The results provide an operational framework for understanding urban theater creation based on the character of space and the experiences of community life.

The model provides a foundation for developing studies on the relationship between the process of urban theater creation and civic experience. The six-stage framework provides an opportunity to examine how issues of community life are understood, processed, and realized through artistic practice. At the same time, studies on art and civic participation demonstrate the importance of collective experience in shaping social understanding. The intersection of these two strands of research positions the process of creation as a research area that can explain the relationship between artistic experience and civic experience in greater detail. Thus, the development of the model is directed towards understanding its function as a medium for social education through theatrical practices that involve the processing of community experience, the involvement of actors, and reflection on shared life.

These development opportunities are obtained through adaptation practices. *Rhinos*, Jim Lim's translation above *Rhinoceros,* A work by Eugène Ionesco, performed by four student groups. Each group developed the performance through different artistic choices and creative experiences. This diversity of practices provides material for understanding the relationship between the processing of source texts, social experiences, and the formation of artistic events. One of the works chosen as the main case is *Rusun Goyang*, an adaptation that presents the lives of apartment complex residents as its dramatic world. This work addresses issues of economics, inter-resident relations, digital technology, and collective behavior related to urban life. The case selection is based on the richness of civic issues that can be traced through the creative practice and performance results.

Presence *Rusun Goyang* provides an opportunity to examine the functioning of a practice-based urban theater model through a naturally occurring creative experience. The practice brings together the source text with the social experiences of the actors and produces a performance that addresses issues of urban life. An examination of the creative process allows the relationship between the previous model, participatory experiences, and representations of civic identity to be studied through artistic evidence. The participatory creative approach draws attention to the involvement of actors in the decision-making process, while *practice-based research* places practical experience and reflection as sources of knowledge development. The relationship between the two forms the basis for examining the creative process as part of the function of urban theater in social education.

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Volume 2 , July 2026

Based on these issues, this study aims to examine the functionality of a practice-based urban theater model as a social education medium in encouraging participation and civic awareness. Specifically, the study examines the relationship between the artistic creation process, the participatory experiences of the actors, and the representation of civic identity through practice *Rusun Goyang. The* research position is based on developing a previously established model of urban theater creation through an examination of artistic practices and the social experiences that accompany them. The expected contribution is an understanding of the relationship between the creative process, social education, and civic experience that can enrich the framework of a practice-based urban theater model.

METHOD

This research uses an approach*practice-based research*with a six-stage urban theater model—*Dig, Decide, Discover, Draft, Do,* And *Evaluation*—developed by Haerudin et al. (2025) as an analytical framework. Of the four groups of students who adapted*Rhinos* by Eugène Ionesco in translation by Jim Lim, *Rusun Goyang*was purposively selected as the primary case based on its rich representation of urban social life. Data include scripts, performance documentation, and reconstructions of the creative process through the performers' accounts. Analysis was conducted by mapping artistic practices against the initial model, examining representations of civic identity, and formulating model developments based on empirical findings.

RESULTS AND DISCUSSION

The results of the study show the integration of civic identity in a practice-based urban theater model through the process of creating performances.*Rusun Goyang*. This development maintains the six stages of the initial model, namely*Dig, Decide, Discover, Draft, Do,* And *Evaluation*, with emphasis on the level*Draft*as a place where civic experience is processed into performance material.

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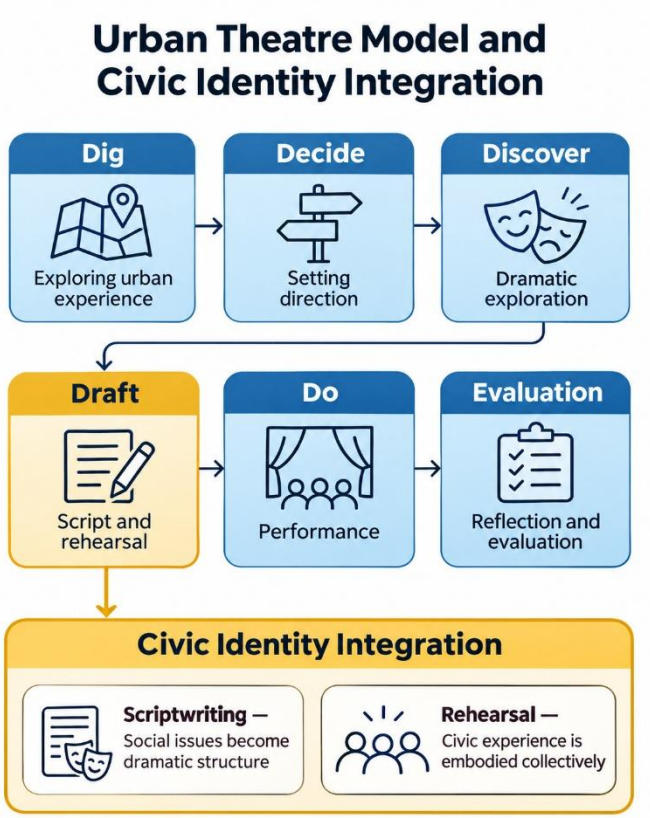


Figure 1. Urban theater model and integration of civic identity

As shown in Figure 1, the creation flow begins with*You*as an excavation of urban experience, continued*Decide*to determine the direction of creation, and*Discover*to explore dramatic possibilities. Stage*Draft*includes script development and rehearsal, followed by*Do*as a performance and*Evaluation*as a reflection activity and assessment of the results. The six stages form a series of creative work that is used to map the artistic practices in this study.

The main finding lies in the integration of civic identity through two activities in the stage*Draft*, namely scripting and*rehearsal*In the script, the problems of urban life are processed into a dramatic structure through the selection of events, the formation of characters, the development of conflict, and the arrangement of dialogue.*rehearsal*, the material is realized through bodily actions, interactions between players, spatial arrangements, and collective work in forming the performance.

Integration through scripting is evident in the adaptation*Rhinos* become *Rusun Goyang*The issue of social conformity in the source text is translated into the lives of residents of apartment complexes through the phenomenon of piggy banks, economic hardship, debt, and the use of digital technology. Residents' conversations about the prices of basic necessities and government policies present public issues in everyday life. Meanwhile, the collective acceptance of the practice of piggy banks and the attitude of a figure who questions it create a conflict regarding the relationship between individual choices and societal customs.

In the activity*rehearsal*, this representation is realized through the processing of relationships between characters, group movements, the use of joint dialogue, and the arrangement of dramatic actions. Form of performance*Rusun Goyang*demonstrates the use of collective scenes, choirs, humor, and interactions between actors to present the

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dynamics of civic life. These elements serve as artistic markers for the embodiment of civic issues in the performance, while the details of decisions made during rehearsals require supporting documentation of the process and statements from the actors

DISCUSSION

Urban Dramaturgy and Civic Identity

In the apartment complex environment*Rusun Goyang*The issue of citizenship begins with a conversation among women at a vegetable stall. The price of basic necessities becomes a topic of debate, which then escalates to economic issues and government policy. These everyday conversations combine personal experiences with circumstances that affect shared life. When the issue of debt enters the story, relationships between residents become increasingly complex. The characters respond to each other, question their circumstances, and seek solutions to the economic pressures they face. Through this series of events, the apartment complex emerges as a social environment where individual interests, group habits, and public issues intertwine.

The relationship between theater and urban life has been discussed by Yavo-Ayalon et al. (2020) through an approach that positions artistic activities as part of the formation of urban experiences. In*Rusun Goyang*, the relationship takes place through dramaturgical adaptation.*Rhinos*, Jim Lim's translation above*Rhinoceros*Eugène Ionesco's work is adapted into a story about apartment residents facing the phenomenon of "pig ngepet" (a mythical creature). The metaphorical transformation of the rhinoceros into "pig ngepet" (a mythical creature) brings the issue of social conformity into the digital economic and cultural experiences of Indonesian urban society. Urban life thus emerges through the issues that drive the story, shape the relationships between characters, and determine the direction of the conflict.

The piggy bank in this performance takes on a distinctive form due to its association with the use of a mobile phone app. The practice, known through folklore, is discussed as a digital service offering easy access to wealth. Residents respond to it through conversation, rumors, and peer influence. The decision to engage in the practice develops into a shared habit that becomes increasingly difficult to question. This event demonstrates how collective beliefs are formed through social interaction and how individual decisions are influenced by their environment.

Sachs Olsen and van Hulst (2024) place conflict and differences of interest as an important part of dramatic practice in urban life through the idea*Urban Drama Lab*. This perspective helps to read the relationship between citizens in*Rusun Goyang*. Economic hardships initially experienced individually develop into collective problems when residents accept piggy bank as a shared solution. Group approval legitimizes individual choices, while doubts about those choices create social tension. Civic identity emerges through the relationship between personal beliefs, attitudes toward the group, and decisions that affect collective life.

This tension reaches a more complex form through the mother character who questions the use of babi ngepet (a magical pig). She questions the benefits of the practice when the residents who use it are still facing debt problems. However, after the residents abandon it, the character is revealed to be using the tuyul application to gain profit. This dramatic reversal demonstrates the closeness between the interests of the character who rejects it and those of the group she criticizes. The differences in attitudes toward society actually coexist with similar personal drives. Through this irony,*Rusun Goyang*presents

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issues about consistency of action, social pressure, and the relationship between individual interests and collective life.

\Scripting and Processing of Social Experiences

Change *Rhinos* become *Rusun Goyang*demonstrates the role of scripting in transforming social issues into dramaturgy. Moving the story to an apartment complex involves adapting characters, dialogue, conflict, and the sequence of events. The pig ngepet phenomenon allows issues of conformity to be linked to economic hardship, public trust, and technological developments. These connections are built through the characters' conversations and actions, allowing issues of citizenship to become part of the story's development.

Busby (2024) explains the relationship between applied theater practices and collaborative research with communities through artistic activities that transform social experiences into creative material. This practice demonstrates the potential for art to become a space for understanding the issues faced by a community.*Rusun Goyang*The experiences of urban communities are processed through adaptations conducted by students. Differences in sources and forms of actor involvement give the creative process its own character. Students work with source scripts and then develop dramatic worlds that relate to their familiar experiences of urban life.

Scripting choices determine how civic issues are addressed in the play. Conversations about food prices reveal the relationship between economic conditions and public policy. The presence of debt collectors demonstrates the economic interdependence of citizens. The acceptance of the pig ngepet (a magical pig) raises questions about group influence, while the rejection of one of the characters demonstrates the relationship between personal attitudes and shared norms. Each event serves a role in the development of the conflict, allowing social issues to take shape through dramatic action.

In Haerudin et al.'s (2025) model, manuscript development is in the development stage.*Draft*, after the excavation of materials, determination of the direction of creation, and artistic exploration. The model connects the creative process with the experience of space and community life. Adaptation*Rusun Goyang*provides further explanation of the function of this stage. Scripting becomes an activity that allows social experiences to be selected and arranged into dramatic relationships that address civic issues. Thus, artistic decisions are directly related to how communal life is represented through performance.

Rehearsal and Formation of Collective Action

The questions that have been compiled through recording acquire the form of a performance through*rehearsal*. Scenes of crowds, the spreading of rumors about a piggy bank (pig ngepet), and the collective acceptance of a digital application require the orchestration of relationships between actors. Interrupting dialogue, shifts in attention, the tempo of responses, and group movements create a picture of the social life of the apartment residents. The actors' bodily relationships are part of how the performance presents group pressure and differences in attitudes between individuals.

Lefebvre and Mondada (2023) explain that theatrical rehearsals take place through interactions that continually shape the interpretation of the scene. Changes in body position, timing of actions, and responses between actors can influence the meaning of dramatic events. Norrthon and Schmidt (2023) also show how artistic knowledge develops through the process of searching for and consolidating gestures during

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Volume 2 , July 2026

rehearsals. Both studies provide a foundation for understanding*rehearsal*as an activity that involves the formation of knowledge through actions and relationships between actors.

Form of performance*Rusun Goyang*demonstrates this relationship through the use of choir, crowds, and collective dialogue. The mothers appear as a group that influences each other, while the differences in responses between the characters shape the dynamics within. In certain scenes, the flow of the performance is even paused while the actors interact with situations outside the story and involve the presence of teachers in the audience. These events demonstrate how the relationship between actors and audience can be part of the dramatic play.

The relationship between collective action and meaning-making is crucial for social education through theater. The civic issues established in the script are realized through the actors' bodily arrangements, interactions, and collaborative work. Rehearsals provide the space for the development of this artistic form. Meanwhile, reconstructing students' experiences during the creative process is necessary to explain how artistic decisions are negotiated and understood by the actors. Reading the performance form provides a basis for recognizing the collective work, while the accompanying learning experience requires supporting process data.

Integration of Civic Identity in Urban Theater Models

The urban theater model developed by Haerudin et al. (2025) consists of six stages, namely*Dig, Decide, Discover, Draft, Do,* And *Evaluation*Each stage serves a purpose in connecting the exploration of experience, the determination of artistic choices, exploration, development of the work, performance, and reflection. The relationships between the stages form a creative process that can be used to examine how the experience of urban life takes on artistic form.

In*Rusun Goyang*The relationship between social experience and performance creation can be traced through dramaturgical adaptation and the embodiment of collective action. The script transforms the issue of social conformity into a conflict related to the economic life and habits of the apartment residents.*Rehearsal*then become part of the process that allows these social relationships to be realized through the actions of the players. Both of these activities are within the realm of*Draft*in the initial model and shows the opportunities for integrating civic identity into the process of creating urban theatre, as mapped in Figure 1.

Rathje et al. (2021) found that the experience of watching a live theater performance was associated with increased empathy, attitude change, and prosocial behavior. The study focused on the audience's experience after watching the performance. The experience of creating*Rusun Goyang*directing the discussion to the artistic process that precedes the encounter with the audience. Scripting and*rehearsal*It is an activity that connects artistic choices with social issues. This difference in focus opens up the possibility of understanding social education through theater from both the creator's and the audience's perspectives.

Integration of citizenship identity into the stages*Draft*deepening the function of the Haerudin et al. (2025) model. The six-stage framework remains the basis of the creation process, while scripting and*rehearsal*gained attention as an activity that connects social experience with the formation of dramaturgy and artistic action. This relationship provides the basis for the development of an urban theater model as a medium for social education through participatory creative practices.

The issues presented*Rusun Goyang*Ultimately, it returns to the lives of citizens trying to meet their economic needs through their individual choices. A conversation about vegetable prices develops into a collective belief about pigs (pig ngepet), while the characters questioning the group's choices harbor their own personal interests. This series of events demonstrates how the relationship between individuals and society can be transformed into a dramatic experience. Through its creative process, urban life provides material for theater to discuss civic identity in a form close to everyday experience.

CONCLUSION

The development of a practice-based urban theater model demonstrates the relationship between the process of artistic creation and the representation of civic identity. Through adaptation*Rhinos* become *Rusun Goyang*The issue of social conformity takes on new forms through the lives of apartment dwellers, economic pressures, collective habits, and digital culture. Urban experiences become dramaturgical material that presents the relationship between individual interests, group norms, and the problems of communal life.

Integration of civic identity deepens the function of the stage*Draft*in the six-stage model of Haerudin et al. (2025). Scripting plays a role in processing social experiences into characters, conflicts, and dramatic actions, while*rehearsal*It becomes a space for its realization through bodily interaction and collective artistic work. This development maintains the structure of the initial model while clarifying the social educational opportunities inherent in the process of creating urban theater.

Analysis *Rusun Goyang*provides a basis for understanding the representation of citizenship through dramaturgical decisions and performance forms. Explanations regarding the actors' changing awareness and learning experiences still require further examination through documentation of rehearsals and student reflections. Thus, further development can be directed at examining the relationship between the creative process, participatory experiences, and the formation of civic consciousness in more diverse urban theater practices.

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