

# Fascism on the Theatrical Stage: Theatre as a Joyful Learning Approach to Japanese Occupation History

Mohamad Na'im<sup>1</sup>✉, Jefri Rieski Triyanto<sup>1</sup>, Mukhamad Zulianto<sup>2</sup>,  
Dimas Anggoro<sup>3</sup>

<sup>1</sup> Universitas Jember, ✉ [mohamadnaim@unej.ac.id](mailto:mohamadnaim@unej.ac.id)

<sup>2</sup> National Dong Hwa University

<sup>3</sup> Universitas Negeri Semarang

## Article history

Received : 2025-10-04

Accepted : 2026-04-18

Published : 2026-04-23

## Keywords

History learning;  
Japanese occupation;  
Joyful learning;  
Propaganda theatre;  
Role playing.

**Abstract:** This study examines the use of theatre during the Japanese occupation period as a medium for creating a more reflective and engaging history-learning experience. In many classrooms, the topic of the Japanese occupation in Indonesia is commonly taught through textbooks and teacher-centered explanations that emphasize political and economic aspects. As a result, cultural dimensions, such as the use of theatre as a propaganda tool during the occupation period, are rarely discussed in history education. This study aims to explore how theatre from the Japanese occupation era can be used as a pedagogical resource to help students understand the mechanisms of propaganda and power relations during that period. This research employed a qualitative case study approach involving 33 eleventh-grade students from a senior high school in Jember, Indonesia. Data were collected through classroom observations, semi-structured interviews with students, and document analysis of historical drama scripts used in classroom role-playing activities. The findings show that students initially had a limited understanding of theatre as a propaganda medium during the Japanese occupation. However, through role-playing activities, students recognized how performing arts were used to shape public opinion and communicate ideological messages. This study highlights the potential of arts-based learning in history education to deepen students' historical understanding and foster critical awareness of propaganda in historical contexts.

**Abstrak:** Penelitian ini mengkaji pemanfaatan teater pada masa pendudukan Jepang sebagai media untuk menciptakan pengalaman pembelajaran sejarah yang lebih reflektif dan menarik. Dalam banyak praktik pembelajaran di kelas, topik pendudukan Jepang di Indonesia umumnya diajarkan melalui buku teks dan penjelasan yang berpusat pada guru, dengan penekanan pada aspek politik dan ekonomi. Akibatnya, dimensi kultural seperti penggunaan teater sebagai alat propaganda pada masa pendudukan sering kali kurang mendapat perhatian dalam pembelajaran sejarah. Penelitian ini bertujuan untuk mengeksplorasi bagaimana teater pada masa pendudukan Jepang dapat dimanfaatkan sebagai sumber pedagogis untuk membantu siswa memahami mekanisme propaganda dan relasi kekuasaan pada periode tersebut. Penelitian ini menggunakan pendekatan studi kasus kualitatif yang melibatkan 33 siswa kelas XI dari sebuah sekolah menengah atas di Jember, Indonesia. Data dikumpulkan melalui observasi pembelajaran di kelas, wawancara semi-terstruktur dengan siswa, serta analisis dokumen berupa naskah drama sejarah yang digunakan dalam kegiatan role-playing di kelas. Hasil penelitian menunjukkan bahwa pada awalnya siswa memiliki pemahaman yang terbatas tentang teater sebagai media propaganda pada masa pendudukan Jepang. Namun, melalui kegiatan role-playing, siswa mampu memahami bagaimana seni pertunjukan digunakan untuk membentuk opini publik dan menyampaikan pesan ideologis. Penelitian ini menegaskan potensi pembelajaran berbasis seni dalam pendidikan sejarah untuk memperdalam pemahaman historis siswa sekaligus menumbuhkan kesadaran kritis terhadap propaganda dalam konteks sejarah.



## INTRODUCTION

The Japanese occupation in Indonesia is one historical period bound with complexity, exerting social, economic, and political impacts. However, in practice, this material is often taught conventionally, without providing interactive and in-depth learning experiences for students. In fact, understanding the Japanese occupation period comprehensively is essential for stimulating critical awareness of colonialism, propaganda, and the impact of fascism in Indonesia (Benda, 1956; Pante, 2023; Sato, 2006; Sondarika, 2017).

The Japanese occupation of Indonesia in 1942-1945 should not only be explored through theory and concept alone (Anggraeni, 2020). This period was one of the most complex periods in the national history which yielded political, social, economic, and cultural outcomes. The learning material on the Japanese occupation cannot be understood superficially through the theories in textbooks, but it requires contextualized learning with a more dynamic, in-depth, and experiential approach.

Previous research shows that students' understanding of the Japanese occupation of Indonesia is still limited to textbooks and tends to be associated with rote learning (Birsyada et al., 2022). Students generally only know this period as a time of suffering for the people due to forced labor (*romusha*) and exploitation of resources, without understanding the complexity of the historical arts and culture.

Japanese occupation of Indonesia (1942-1945) is a complex and multidimensional topic, involving political, economic, social, and cultural aspects. Conventional approaches that rely on texts and lectures often make this material feel rigid and hardly contributing to deeper understanding. One innovative strategy in delivering the subject of the Japanese occupation is through art, especially performing arts such as theatre, drama, music, or visual arts. Art not only functions as a means of expression, but also as a pedagogical medium that can revive the reality of the past in a more immersive and reflective fashion (Bogumil et al., 2017; Gärtner et al., 2022; Hannum & Rhodes, 2018).

This study attempts to trace the various forms of theatrical plays arising during the Japanese occupation, including the themes, narratives, and ideological goals contained therein. Although it lasted for a short time (1942-1945), the Japanese occupation period became the starting point for modern Indonesian theatre. Culture and art, especially performing arts, were influenced by Japanese

politics. The researchers find it appealing to dive deeper into this era, especially navigating the relationship between political propaganda and the development of contemporary theatre in Indonesia. Japanese propaganda politics indeed influenced the past development of modern Indonesian theatre.

At the beginning of the Japanese occupation of Indonesia, the Japanese military government established a number of institutions to control artistic and cultural activities in accordance with its political interests. One of them is *Djawa Eiga Kosy* who is responsible for managing cultural production. The government also regulated theater performances by changing the term *Toneel* to opera and established drama schools in Jakarta to train performers who supported Japan's ideological goals (Brandon, 1989). During this period, several theater groups such as *Dewi Mada*, *Bintang Soebaja*, *Tjahaja Timoer*, *Wanasari*, and *Miss Tjitjih* emerged under Japanese supervision (Kurasawa, 1993). Their performances were directed to support the propaganda of the Greater East Asian War. In addition, institutions such as *the Kemin Bunka Shidoso* and the *Oesaha Sandiwara Djawa Association* were formed to coordinate cultural activities and supervise theater groups to keep them in line with the goals of the Japanese occupation government (Benda, 1956; Dick, 1989).

This study attempts to explore the stories of the plays and the works produced by the characters. The stories of the plays are essential for students to help them understand the Japanese propaganda strategy in Indonesia through drama or theatre. This learning experience is believed to endow students with more nuanced understanding as the basis for decision making about the Japanese military government in 1942-1945.

One potential approach to improve students' understanding of history is to integrate art into learning. Theatre, as a form of performing arts, has great potential to be used in History learning. During the Japanese occupation, theatre was employed as a propaganda tool to disseminate fascist ideology and shape public opinion (Reid, 1975). Immersed in theatre arts in History learning, students can further explore the social and political aspects of the nation (Masduki, 2023; Tyas, 2024). This approach enables students to learn the topic through more contextual and multisensory learning experiences (Gustina et al., 2024; Lu, 2024; Wray, 2023).

Several previous studies have shown that the use of art media in history learning can improve students' understanding of the historical context and enrich their learning experience (Sharp &

Tiegs, 2018; Vazquez-Manassero et al., 2021; Yuan et al., 2024). However, most studies emphasize the use of documentary films, digital gamification, and technology-based historical reconstruction (Sari, 2020). Notwithstanding, studies that integrate theatre arts as a learning strategy in the context of the Japanese occupation are still limited. Most studies focus more on exploring the Japanese occupation in the political, social, and economic fields (Melber, 2016; Muhajir et al., 2021; Wibowo & Burhan, 2023). The history curriculum in Indonesia still tends to be based on memorizing facts and chronology without space for deeper and more interactive learning experiences (Hasan, 2018).

Although a number of studies have addressed the use of art and cultural media in the learning of history, most of these studies have focused more on the use of digital media, documentary films, or technology-based approaches. Research that specifically examines theater as a pedagogical medium in history learning is still relatively limited. On the other hand, the study of history about the Japanese occupation in Indonesia tends to emphasize political, economic, and social aspects, while the role of theater as an instrument of cultural propaganda has not been widely discussed in the context of learning history in the classroom. This condition shows a gap between the historical study of propaganda during the Japanese occupation and the pedagogical strategies used to teach the topic to students. Therefore, this study aims to examine: (1) theater during the Japanese occupation can be used as a medium for learning history; (2) how students understand theater as a propaganda medium in the historical context.

## **METHOD**

This study employed a qualitative approach with a case study method to explore the use of theatre during the Japanese occupation as a joyful learning strategy in History learning. This case study was chosen because it allowed for in-depth exploration of the phenomenon being studied. The integration of the case method aimed to probe into students' understanding of the Japanese occupation of Indonesia in 1942-1945. The case study was designed in a role-playing learning plan involving 33 students at State Senior High School in Jember.

The data were collected from student interviews, primary and secondary source documents, and information from observations during the learning process about drama art during the Japanese occupation in Indonesia. In addition, problem-based learning assignments were provided to in-

fuse additional information about students' explanation skills about drama recounting the Japanese occupation.

The data analysis attended to Yin's (1989), opinion. Of the three techniques presented by Yin, the researchers adopted two relevant techniques. The first step was comparing empirical data. The patterns of empirical data were scrutinized for their similarities, thus strengthening internal validity (Amin et al., 2024). Second, the researchers made meaning of the data, reviewing theories, analysing, and drawing conclusions.

To assist in the data collection process, this study uses several supporting instruments in the form of learning observation sheets, semi-structured interview guidelines, and historical documents in the form of theater manuscripts and historical sources related to the development of theater during the Japanese occupation. Observation sheets are used to record the course of the learning process, interaction between teachers and students, and students' responses to the use of theater as a medium for learning history. The interview guidelines are structured in a semi-structured manner so that researchers can delve deeper into students' views on their understanding of the propaganda message contained in the theatrical performance. In addition, document analysis was carried out on theater scripts and relevant historical sources to understand the historical context and ideology behind theatrical performances during the Japanese occupation.

Data analysis is carried out in stages since the data collection process took place. Data obtained from documents, observations, and interviews first goes through the data reduction stage, which is the process of selecting and focusing data that is relevant to the research objectives. Furthermore, the data that has been reduced is then categorized based on certain themes, such as the form of propaganda narratives, the representation of Japanese ideology in theater performances, and students' understanding of historical messages conveyed through theater media. In the next stage, the researcher interprets the data by linking the findings with the historical context of the Japanese occupation period as well as with the study of historical learning. This analysis process is carried out iteratively to ensure that the resulting interpretation is truly based on the data obtained during the study.

To increase the credibility of the research findings, the researcher applied the source triangulation technique and the triangulation method. Source triangulation is carried out by comparing information obtained from various data sources,

such as historical documents, learning observation results, and interviews with students. Meanwhile, the triangulation method is carried out using more than one data collection technique, namely document analysis, observation, and interviews, so that the data obtained can complement and verify each other. In addition, the researcher also conducts a review process of data and research findings on a regular basis to ensure consistency between the data collected and the resulting interpretation.

### THEATRICAL ARTS AS A CANVAS OF JAPANESE OCCUPATION IN INDONESIA

The Japanese occupation of Indonesia (1942–1945) not only brought political and military changes, but also reconstructed the cultural landscape of Indonesia, including in the field of performing arts. The Japanese government systematically used art as a medium to spread the ideology of power (Earhart, 2005). In this context, theatre became a strategic tool to mobilize popular support and instil fascism, Japanese nationalism, and loyalty to the Empire. In contrast to the Dutch colonial regime which tended to overlook indigenous culture, the Japanese government encouraged the reproduction of local culture, within the corridor of their political interests. One of the important institutions was *Keimin Bunka Shidosho*, a Japanese cultural centre that recruited Indonesian artists and guided them to produce works reinforcing the vision of Greater East Asia. Dramas written under the supervision of this institution were rich in propaganda for shaping public opinion (Steele, 2012).

The themes in theatrical performances were inseparable from the glorification of Japan as an older brother who freed the Asian nations from Western oppression. Narratives about the heroism of the Japanese army, the spirit of the people's struggle, and the importance of hard work for the victory of Asia became the main material in the drama scripts. One of the forms of performance that received public attention was folk drama or *tonil* which was performed in a narrative manner in the form of drama that could be understood by the general public. Performances were shown in villages, schools, and public spaces, thus making them thriving as a mass indoctrination tool.

During the Japanese occupation (1942–1945), folk performing arts such as *tonil* experienced a shift in function and meaning. Before the arrival of the Japanese, *tonil* or folk drama manifested a popular entertainment in society that often featured legendary stories, *wayang* stories, novels, or social criticism in a humorous style. However,



**Figure 1.** Kiritsu Gehitzzyoo Building, Venue for Tonil Performances (Source: KITLV)

when Japan came to power, this form of theatre was taken over by Japanese propaganda institutions, such as the *Sendenbu* (propaganda department), and directed to support Japanese military and political interests through the spread of the *Hakko Ichiu* ideology, the concept of Asian unity under the leadership of the Japanese Emperor.

During this period, *tonil* became the main instrument of cultural propaganda. The occupation government produced and distributed drama scripts to various regions with adapted content. The most dominant themes in these dramas included devotion to Greater East Asia, the joint struggle of the Japanese people, the importance of discipline and hard work, and praise for the Japanese army as the "protector" of the Indonesian nation from Western colonialism.

*Tonil* during the Japanese period underwent several changes. First, the narrative structure became simpler and more linear, with a clear and explicit moral message. Second, the characters were divided in a binary way: there were "good" characters who were loyal to Japan, and "bad" characters who were depicted as lazy, anti-government, or pro-Western. Third, the performances usually opened with the Japanese national anthem (*Kimigayo*) and ended with cheers such as "*Banzai!*" as a form of respect for the Emperor.

In addition to the content and form, the language used in *tonil* was arranged in such a way. The use of Japanese is inserted symbolically as a form of respect, while terms such as *Romusha*, *Giyūgun*, and *Nippon Seishin* become part of the performance dialogue.

The drama during the Japanese occupation emphasized persuasive dialogues to manifest discipline, cooperation, and devotion to the country.

Musical elements, such as songs that arouse patriotism or Japanese army marches, are often included in the performances. In addition, the use of symbols such as the *Hinomaru* flag or Japanese army uniforms is also part of the strategy of visualizing the ideology of power. Nevertheless, although the main function of theatre was propaganda, many Indonesian painters used this space to insert implicit messages about the suffering of the people and the hope for independence.

In several performances, social criticism was conveyed symbolically or metaphorically, showing the dynamics between the dominance of Japanese culture and the demands of local artists. This phenomenon portrays performing arts as not only a space for accepting dominant ideologies, but also an arena for negotiation and expression of colonized society. The discussions about theatre during the Japanese occupation are still limited in the school curriculum. Students usually only know aspects of physical violence such as forced labor (*romusha*) or the cruelty of the Japanese military, without knowing that power also operates through cultural strategies. Introducing contemporary theatre, teachers can broaden students' view about how fascist ideology was carried out not only with weapons, but also with subtle yet influential artistic performances driving collective consciousness.

New drama groups such as "Dewi Mada",

"Bintang Soerabaja", "Tjahaja Timoer", "Wanasari", and "Miss Tjitjih" were formed to facilitate the Japanese propaganda strategy. These professional drama groups were formed by Japan to facilitate its propaganda. In its development, all professional and amateur drama players were required to use scripts in their performances.

Dewi Mada's troupe prioritized dances because Dewi Mada was a famous dancer in the previous drama troupe. The dramas presented included Ida Ayu, Ni Parini, and Rencong Aceh.

Bintang Soerabaja and Tjahaja Timoer drama groups once played a drama entitled "Bende Mataram" which tells the story of Prince Diponegoro's resistance against the Dutch. The Japanese government created this drama to spark hatred among the Indonesians toward the Dutch. Bende Mataram was effective propaganda to encourage Indonesian people to protect and defend their homeland, thus it was hoped that the Indonesians would help Japan in the Greater East Asia War.

To encourage the actors to play drama scripts resonating Japanese propaganda, *Keimin Bunka Shidoso* (Poesat Keboedajaan) held a competition with prizes for compelling drama writers. One of those who received the prize was Merayu Sukma, a writer from South Kalimantan with the title of his drama script "Pandu Pertiwi". This drama told the story of a brave knight named Dainip Jaya who strived to protect Pandu Setiawan and Pertiwi from a criminal named Nadarlan. Here is an excerpt from the Pandu Pertiwi script:

Dainip Jaya: ...Partiwi was released from prison, on December 8th. On December 8th, Partiwi was released from prison, released from the shackles that tarnished her name. Partiwi:...Nadarlan who ruined world security. So on the day the great criminal was caught, namely March 9th...(Sukma, 1951)

The story of Pandu Pertiwi was closely related to Japanese propaganda. In the drama there were important events related to the Japanese army. For example, on December 8 in the drama, Partiwi was said to have been released from prison. This also reminds the audience of an important event in December 1941, namely the Japanese army attacked and bombed Pearl Harbor, the United States military base in Hawaii. In addition, the drama also mentions March 9 as the day Nadarlan was arrested as a key criminal who had disturbed world security. Back on March 1942, the Dutch surrendered unconditionally to Japan in Kalijati, Subang, West Ja-



Figure 2. Actors from the Bintang Soerabaja Drama Troupe in Djawa Baroe, March 1, 1943 (Source: KITLV)

va. This agreement was later known as the Kalijati agreement which marked the beginning of the Japanese occupation of Indonesia.

Another drama that was pro-Japanese propaganda was "Kami, Perempoean" which was performed in 1943 by Amijn Pane, a writer from Sumatra. It recounted the story of a man during the Japanese occupation who had to join the PETA (Defenders of the Homeland) army. The drama portrayed a conflict between two lovers who consider their male partners to be cowards because they were afraid to join PETA. The couple finally broke up because the woman refused to marry the cowardly man (Pane, 1953). Japan clearly wanted to mobilize young people to join PETA to face the Allies. The women voiced a message to all young people not to be coward by joining PETA.

Usmar Ismail's older brother, Abu Hanifah, also did not miss out on enlivening the stage during the Japanese occupation. His famous works, namely "Taufan di Atas Asia", "Special Intelek", "Dewi Reni", and Insal Kamil" are inseparable from Japanese propaganda. "Taufan di Atas Asia" tells about the conditions of the Asian continent including Indonesia when Japan was about to attack. It told the story of an Indonesian man named Abdul Aziz who

worked at a Singapore trading office. He and his wife were forced to return to Indonesia because the political situation in Asia was getting tense. Taufan di Atas Asia also explored Japanese propaganda aimed at promoting Eastern cultural values as a strategy to diminish the longstanding influence of Western culture on the Indonesian people.

The drama *Dewi Reni* presents the character of Dewi Reni as an allegorical figure representing the Indonesian Motherland. She was depicted as a beloved national symbol, particularly admired by the youth. While numerous young men attempt to gain her affection, only one—Abdullah Hasyim, a young physician—was ultimately accepted. The narrative further emphasized that those associated with Dewi Reni were promised privileges by the Japanese authorities, reflecting a broader ideological message that obedience and alignment with Japanese rule would be rewarded. This dramatic portrayal illustrates how gendered national symbols and romanticized narratives were employed to support colonial propaganda during the occupation period (Hakim, 1993).

Another work of Abu Hanifah, namely "Special Intellect", tells the story of a figure named Dr. Taha Kamil, a doctor and from the educated class. He had a motto that knowledge is power. Dr. Taha believed that knowledgeable people would earn money easily, which was an asset to gain power. Dr. Taha had no interest in the national matters, since he thought that a doctor only knew about hospitals and diseases. Dr. Taha Kamil believed that successful medical treatment would not only benefit his patients but also enhance the reputation of his nation in the eyes of the international community. He perceived himself as a physician endowed with exceptional intellect and a moral duty to uphold and defend the dignity of his people (Ohorella, 1985).

The drama *Intelek Istimewa* revealed two important concerns. First, this drama represented a Japanese propaganda that encouraged the Indonesian intellectuals to cooperate with Japan to build the Indonesian nation and help Japan in winning the Greater East Asia War and not prioritize their own group. The other aim was to persuade these intellectuals to collectively foster Japanese occupation.

In addition, there was a new form of drama, namely humorous drama or short comedy usually called "lelucon" (comedy). This comedy was usually only a short performance with only one act. The dialogue usually involved the main character as a stupid village youth and other characters who had



Figure 3. News on Dewi Reni in Asia Raya, June 25, 1945 (Source: KITLV).



Figure 4. News on “Intelék” in Asia Raya, February 10, 1945 (Source: KITLV).

wise characteristics. The wise character usually explained new policies and regulations issued by the government (Kurasawa, 1993). With this humorous comedy, the Japanese government tried to introduce the propaganda to the Indonesians.

There were several comedies, such as those entitled “Gendoet and Kampret”, “Bekerdja”, “Ayo...Djadi Roomusha!”, “Huzinkai”, “Bebek Bertoeah”, “Gerakan Hidoep Baroe”, “Kumityoo Istimewa”. These plays contained Japanese propaganda, for example in the play “Ayo...Djadi Roomusha!” there were song lyrics containing Japanese propaganda as follows:

You are the homeland I hold dear,  
You've poured your blessings upon me.  
Now you ask for my devotion—  
This soul, I surrender unto thee.  
I become a farmer, I become a *romusha*. (Hutari, 2017).

The two plays *Gerakan Hidoep Baroe* and *Kumityoo Istimewa* were also presented in the Djawa Baroe newspaper on March 1, 1945 and June 15, 1945. *Gerakan Hidoep Baroe* tells of Kumityoo coming to give an explanation to two people,



Figure 5. The special play Kumityoo Istimewa in Djawa Baroe, June 15, 1945 (Source: KITLV).

*Krempeng* and *Djangkoeng*, so that they both live according to the conditions of war. They were both asked to live in suffering and must dare to defend their homeland. Meanwhile, the *Kumityoo Istimewa* play tells of the leader of *Tonarugumi* named *Bang Istimewa* trying to make several *Tonarugumi* members aware to always obey the *Gerakan Hidoep Baroe* recommended by Japan. *Bang Istimewa* asked several *Tonarugumi* members to remember their duties and obligations to Japan. It was clear how the Japanese propaganda influenced the Indonesian people to help in the Greater East Asia War.

Integrating this understanding into History learning expose students to a more complex perspective on the Japanese occupation. They are invited not only to learn about events, but also to analyze how art can serve as an instrument of power. This aids in fostering cultural literacy and critical awareness in dealing with various forms of ideological influence in the present day.

The discussion of theatrical arts during the Japanese occupation holds not only historical significance but also considerable pedagogical relevance. This forms the foundation in utilizing drama as an approach to joyful learning in history education. Through drama, students are able to engage emotionally and intellectually with the atmosphere and dynamics of historical events, thereby deepen-

ing their understanding and appreciation of the past.

### **Students' Understanding of Drama during the Japanese Occupation**

In History learning at the senior high school, topics about the Japanese occupation of Indonesia are often presented textually and factually through textbooks and teacher lectures. Materials such as *romusha*, economic exploitation, Japanese military atrocities, and the propaganda of the "Older Brother" policy are generally included in the material. However, in the classroom learning process, cultural elements, especially performing arts such as *tonil* or folk drama used as propaganda tools, are often overlooked.

To evaluate this issue, researchers conducted interviews with grade XI high school students who would be taking History lessons with a drama or theatre-based approach. The questions in the interviews focused on their prior understanding and their eventual perceptions of the Japanese occupation of Indonesia.

Student A: "The Japanese era was about forced labor, *romusha*, and Japan was cruel. I have never heard of drama or theatre during that era."

Student B: "I thought entertainment like drama or performances only existed during the Dutch era. I didn't know that Japan also used theatre for propaganda."

Student C: "I just found out that Japan even made special dramas to spread the spirit of Greater East Asia. I thought that so far Japan had only used *Romusha*, *Seinedan*, *Keibodan*, and other organizations to mobilize the Indonesian people."

Student D: "So far, what I know from school textbooks about art during the Japanese occupation is that they used film propaganda media so that the Indonesian people would help Japan in the Greater East Asia War."

The findings underlined a gap in students' knowledge related to cultural and ideological aspects during the Japanese occupation. They did not yet know that Japan systematically used entertainment media such as *tonil* or folk drama as a propaganda tool to spread the spirit of Greater East Asia, Japanese nationalism, and strengthen their power culturally.

The results of initial observations and interviews with students showed that most of them understood fragments of the cultural dynamics during

the Japanese occupation. They only knew about important events such as military atrocities, forced labour, and changes in education and language policies. Most students were unable to provide accurate answers when asked about the dramas emergent during that period. This shows that students' understanding of history has many dimensions.

The research findings show that the use of theatre in history learning provides a space for students to understand historical events through a more contextual and reflective approach. In learning activities, students not only read theater scripts related to the Japanese occupation, but also discuss the meaning of narratives and the propaganda messages contained in them. This process is in line with the arts-based learning approach, which places artwork as a medium to build understanding and interpretation of social and historical phenomena (Kahn, 2017). Through students' involvement in reading, discussing, and interpreting theater performances, the history learning process no longer only focuses on conveying factual information, but also encourages students to understand how historical narratives are shaped and conveyed through cultural media.

This led to a knowledge gap because the dominant approach to learning History tended to ignore its aesthetic and narrative aspects. In fact, drama and theatre arts during the Japanese occupation were very influential in shaping public opinion and internalizing Japanese military ideology. For example, *tonil* performances were used to instil a spirit of cooperation in Greater East Asia and instil values of discipline and loyalty to the Japanese Emperor.

### **Joyful Learning Approach in History Learning**

Fun learning can make students feel psychologically comfortable, emotionally enthusiastic, and cognitively active (Cronqvist, 2024; David & Weinstein, 2024; Whitton & Langan, 2019). This approach is based on the principle that learning should be fun, motivating, and supportive to students' curiosity (Conklin, 2014). Gainful experiences, healthy social interactions, and the use of innovative approaches and collaboration are all elements emphasized in this lesson.

This approach coheres with constructivist learning theory, which states that knowledge is built through active, social, and reflective experiences (Lehtinen et al., 2023). Teori Intrinsic motivation theory also influences this educational psychology approach, emphasizing that engagement driven by intrinsic factors is more important than external

pressure.

This approach invites students to not only be passive listeners but also to become active actors in exploring historical events. As such, they can reconstruct history, analyze the socio-political dynamics of the past, and understand how it impacts the present and the future (Tirado-Olivares et al., 2024).

Methods such as role play, simulation, drama staging, and project-based learning fit well with the spirit of playful learning in history (Molina-Torres, 2025; Otten et al., 2004; Stevens, 2015). Students are learning about dates and names of figures through contextual and reflective experiences that enhance their understanding of human and historical values.

The findings demonstrate that theatre can be effective to facilitate the understanding of Japanese occupation. *Tonil* performances, folk plays, and stage propaganda are cultural phenomena that emerged to spread ideology and shape public opinion. Students can understand how authoritarian powers use the medium of art to shape discourse and understand the reactions of society at that time by bringing examples of these performing arts back into the classroom.

The use of theater in history learning also creates a more creative and participatory learning atmosphere. During the learning process, students show a more active involvement in the discussion and analysis of historical material presented through theatrical performances. This condition shows that an art-based approach can support the creation of creative learning or learning that encourages students to think more openly and reflectively about historical events (Ampartzaki, 2023). In the context of history education, this approach also contributes to the creation of joyful learning, where the learning process focuses not only on mastering historical facts, but also on developing students' ability to understand, interpret, and discuss the meaning of historical events critically.

The dramas presented in the classroom were purely bound with Japanese propaganda, such as the dramas "*Gendoet* and *Kampret*", "*Bekerdja*", "*Ayo...Djadi Roomusha!*", "*Huzinkai*", "*Bebek Bertoeah*", "*Gerakan Hidoep Baroe*", "*Kumityoo Istimewa*". In addition, students were given additional knowledge about other dramas by the teacher such as "*Pandu Partawi*" by Merayu Sukma; "*Cerita Sri untuk Dewa Menang*" and "*Dewi Merdeka*" by

**Table 1.** Learning Scenario

| Stages                          | Class Activities                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Student Activities                                                                                                                                                                    |
|---------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Introduction<br>(10 minutes)    | <ol style="list-style-type: none"> <li>1. The teacher greets the class and delivers apperception regarding the Japanese occupation</li> <li>2. The teacher shows clips/illustrations of Japanese period through tonil performances</li> <li>3. The teacher explains the learning objectives and introduces the role-playing method</li> </ol>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <ol style="list-style-type: none"> <li>4. Watching the video</li> <li>5. Answering the introductory questions</li> <li>6. Writing down the learning objectives</li> </ol>             |
| Core Activities<br>(70 minutes) | <ol style="list-style-type: none"> <li>1. Role Orientation Stage:               <ol style="list-style-type: none"> <li>a. The teacher divides students into groups</li> <li>b. Each group is given a short drama script retelling the Japanese occupation</li> </ol> </li> <li>2. Understanding the Role:               <ol style="list-style-type: none"> <li>a. Students study the script and divide roles in groups</li> <li>b. The teacher guides the discussion of historical context</li> </ol> </li> <li>3. Practice and Performance Stage:</li> <li>4. Discussion and Reflection Stage:               <ol style="list-style-type: none"> <li>a. Students practice role-playing according to the script</li> <li>b. Students perform a short drama in front of the class</li> </ol> </li> <li>5. Discussion and Reflection Stage               <ol style="list-style-type: none"> <li>a. Other groups provide responses</li> <li>b. The teacher facilitates reflection on the historical meaning of the roles played</li> </ol> </li> </ol> | <ol style="list-style-type: none"> <li>1. Discussing the topic in groups</li> <li>2. Dividing roles and practicing performance</li> <li>3. Providing input to other groups</li> </ol> |
| Closing                         | <ol style="list-style-type: none"> <li>1. Students share what they have learned and felt during the role play</li> <li>2. The teacher provides feedback and reinforcement of the historical meaning behind the drama</li> <li>3. Delivering a follow-up assignment: writing an individual reflection on the character played and its relation to the historical context</li> </ol>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <ol style="list-style-type: none"> <li>1. Delivering reflection</li> <li>2. Listening to teacher reinforcement</li> <li>3. Recording follow-up assignments</li> </ol>                 |

Soetomo Dhaufar Arifin; "*Bende Mataram*" by Kotot Sukardi; "*Sumping sureng Pati*" by Inu Kertapati; "*Mutiara dari Nusa Laut*" by Usmar Ismail; "*Jinak-jinak Merpati*", "*Kami Perempuan*" by Armin Pane; "*Keluarga Surono*" by Idrus.

Considering the wide array of dramas, the ones played by the students were only the comedies that consisted of one act only. Three comedies namely "*Ayo...Djadi Roomusha!*", "*Gerakan Hidoep Baroe*", "*Kumityoo Istimewa*" were used as the assignments for students to play.

During the role-playing activity, students not only re-enacted the performance, but reflected on the message, symbolism, and how the message impacted the lives of the Indonesian people. This activity scaffold their understanding of the Japanese government in encouraging the Indonesian people to join PETA, plant castor, rice, cotton, spread the spirit of *Hakko I Chiu*, and help them in restoring the prosperity of the Greater East Asia. Students learned History by seeing, hearing, moving, speaking, and reflecting. This method has been proven to increase the retention of information, increase empathy for past events, and foster students' interest in history (Arnold, 2010).

### Student Perception of Japanese Propaganda through Theatre

The researcher's captured a major change in students' understanding of the Japanese propaganda after studying history using drama. Teaching that combines elements of history and art not only makes the material more interesting, but also helps students better understand how Japan used art as an ideological and political tool.

Four students who participated in this learning process were interviewed to improve understanding. Interviews were conducted semi-structured and analyzed using a thematic approach to find emerging patterns of perception. Student A said "*I just found out that Japan used to use performances like Tonil to convey their messages. I used to think it was just entertainment. After acting, I realized that there was a hidden message telling the people to obey Japan.*" The interview results recounts how students' understanding shift from viewing drama just as general entertainment to drama as a propaganda tool. This shows that the contextual learning function has been carried out well. According constructive learning theory, experiential learning and reflection on experiences spark novel understanding (Rodriguez et al., 2024).

Student B said "*I played a Japanese soldier who told people to plant rice and castor oil plants. It*

*felt a bit strange because it was like I was convincing other people to agree with Japan. But from that I understood how propaganda can manipulate people's minds*" The student voiced that through role playing he experienced cognitive dissonance that led to critical awareness. The experiential Learning theory emphasizes that effective learning occurs when students experience and reflect on the experience deeply (Boyd & Fales, 1983). When playing the role of Japanese soldiers, the students can be more sensitive to why Japan asked the Indonesian people to plant rice and castor not for the interests of the Indonesian people, but only for the interests of the Greater East Asia war.

Student C said "*I used to think that the Japanese occupation was just about forced labor, but after the performance I learned that they also used art to convince the people. So it wasn't just through violence, but also through subtle means.*" The student indicated that he began to understand that colonial power was not only coercive but also hegemonic, harmonious with Gramsci's thoughts on cultural hegemony. Drama functions as a means of ideological domination (Mackenzie & Porter, 2011; Schoenfelder, 2004). Learning through theatre has succeeded in unveiling this dimension. By exploring drama portraying the Japanese occupation, students begin to understand how the Japanese military occupation mobilized the lives of the Indonesians in various fields, one of which was in the arts.

Student D said "*I like the drama part because I get to know how propaganda works. It's easier to understand than just reading a history book*" This statement confirmed the effectiveness of joyful learning and role-playing methods in enlivening History learning, which is usually considered abstract. History learning oftentimes viewed as boring and abstract less has shifts to fun and contextual learning. This is in line with the Multiple Intelligences theory which shows that students with kin-aesthetic and interpersonal intelligence will learn more effectively through creative and social activities such as drama (Guss, 2005; Şahin, 2022; Warburton, 2003).

The interview results unearthed three main perceptions about theatre as a pedagogical structure in History learning. First, the understanding of Japanese propaganda through art has improved. Second, students become aware that drama can be a tool for social manipulation and control. Third, the role-playing method makes students more critical, reflective, and easy to understand the historical context. These findings support the importance of integrating performing arts in History learning as a

joyful learning approach that encourages critical thinking and historical empathy. This strategy not only introduces historical facts, but also equips students with interpretive skills towards various historical discourses.

Some of the interviewees mentioned elevated interest in learning historical materials. They stated that performing arts helped them understand the psychological and social conditions of society at that time. In addition, they considered this method more fun and less boring than conventional methods.

In addition, students learn to be more critical toward political propaganda after watching how art can convey ideological messages. This is highly important to build a historically conscious and critical attitude towards the historical information. Therefore, a theatre-based approach helps students understand the Japanese occupation better and augments their awareness of the importance of reading history from various perspectives.

The results show that incorporating theatre into history learning improves the aesthetic aspect of the lesson and helps students understand concepts better. This method also connects the affective and cognitive facets of learning, allowing the formation of deeper values and perspectives on the past.

In addition, student involvement in learning activities based on analysis and reflection on theater performances also shows experiential learning characteristics. In this approach, the learning experience is an important part of the process of building students' understanding of the material being studied (Liana et al., 2018; Sheng, 2023). Through class discussions, interpretations of theatrical scripts, and reflections on the propaganda messages that emerge in the performances, students gain learning experiences that allow them to connect historical material with the social and political context of the Japanese occupation. These results suggest that the use of theatrical media can help students develop a deeper historical understanding because they not only receive information, but also actively engage in the process of interpretation of historical sources.

## CONCLUSION

This study shows that the integration of performing arts in History learning can create a meaningful, enjoyable, and reflective learning experience. The approach opens up space for students to explore historical events more vividly and contextually, while building a critical understanding of the propaganda strategies used by Japan through cultural

media. Through drama-based learning, students not only gain a deeper understanding of historical facts, but also develop critical awareness of how art can function as a medium of power and ideological dissemination. Interview findings indicate a significant shift in students' perceptions of the Japanese occupation period following their direct involvement in theatrical performances. Students began to move beyond viewing performing arts solely as a form of entertainment, recognizing instead their role as rhetorical and political instruments within the broader context of colonial control and propaganda.

This study provides conceptual and practical contributions to the development of an interactive and culture-based History learning. From a conceptual perspective, these findings reinforce the importance of multisensory and experiential learning approaches in History teaching. Practically, it offers an arts-based History learning model that can be adapted by teachers in various contexts, especially those with rich local cultural traditions.

The research opens up opportunities for expanding the scope of art integration in History education, such as the development of digital media based on performing arts, or the exploration of other types of art (e.g. music, documentary films, or historical comics). In addition, this approach can be applied in other historical studies related to ideology, identity, and propaganda, both in local and global contexts. This research not only introduces an innovative and enjoyable learning strategy, but also encourages the birth of a generation with robust criticality, creativity, and historical awareness.

Although this study provides an overview of the potential use of theater as a medium for learning history, this study has several limitations. This research was conducted in the context of a case study in one history learning class so that the findings obtained could not be generalized widely in different learning contexts. In addition, this research emphasizes more on the learning process and students' responses to the use of theater as a learning medium. Therefore, further research can expand the study by involving more participants, different school contexts, and examining more deeply the impact of the use of art media on the development of students' historical understanding and critical thinking skills in history learning.

## REFERENCES

- Amin, S., Sariyatun, S., Gunarhadi, G., & Purwanta, H. (2024). Stambul comedy exploration in early 20th-century Semarang: Meaningful teaching about colonialism. *Harmonia: Journal of Arts Research and Education*, 24(1), 1-17. <https://>

- [doi.org/10.15294/harmonia.v24i1.44083](https://doi.org/10.15294/harmonia.v24i1.44083)
- Ampartzaki, M. (2023). Utilizing creative and critical thinking to build knowledge and comprehension through inquiry-based and art-based learning: A practical tool for teaching local history in pre-primary and primary education. In *Pedagogy, Learning, and Creativity*. IntechOpen. <https://doi.org/10.5772/intechopen.112688>
- Anggraeni, D. (2020). Japanese propaganda methods in Indonesia during the military occupation: Focusing on kitahara takeo's Indonesianjin no seikaku. *Border Crossings: The Journal of Japanese-Language Literature Studies*, 11(1), 187–201. <https://doi.org/10.22628/bcjl.2020.11.1.187>
- Arnold, D. (2010). Inquiry learning: Making history active. *Ethos*, 18(2), 20.
- Benda, H. J. (1956). The beginnings of the Japanese occupation of Java. *The Far Eastern Quarterly*, 15(4), 541. <https://doi.org/10.2307/2941923>
- Birsyada, M. I., Gularso, D., & Fairuzabadi, M. (2022). Strategi pengembangan pembelajaran sejarah masa pendudukan Jepang di Indonesia berbasis diorama museum di sekolah. *Diakronika*, 22(1), 76–95. <https://doi.org/10.24036/diakronika/vol22-iss1/272>
- Bogumil, E., Capous-Desyllas, M., Lara, P., & Reshetnikov, A. (2017). Art as mode and medium: a pedagogical approach to teaching and learning about self-reflexivity and artistic expression in qualitative research. *International Journal of Research & Method in Education*, 40(4), 360–378. <https://doi.org/10.1080/1743727X.2015.1114602>
- Boyd, E. M., & Fales, A. W. (1983). Reflective learning. *Journal of Humanistic Psychology*, 23(2), 99–117. <https://doi.org/10.1177/0022167883232011>
- Brandon, J. R. (1989). *Seni pertunjukan di Asian Tenggara I* (R. Soedarsono (trans.). Institut Seni Indonesia Yogyakarta).
- Conklin, H. G. (2014). Toward more joyful learning. *American Educational Research Journal*, 51(6), 1227–1255. <https://doi.org/10.3102/0002831214549451>
- Cronqvist, M. (2024). Enhanced student joy in learning environment; understanding and influencing the process. *European Journal of Education*, 59(3). <https://doi.org/10.1111/ejed.12671>
- David, L., & Weinstein, N. (2024). Using technology to make learning fun: technology use is best made fun and challenging to optimize intrinsic motivation and engagement. *European Journal of Psychology of Education*, 39(2), 1441–1463. <https://doi.org/10.1007/s10212-023-00734-0>
- Dick, H. (1989). Japan's economic expansion in the Netherlands Indies between the first and second world wars. *Journal of Southeast Asian Studies*, 20(2), 244–272. <https://doi.org/10.1017/S0022463400018117>
- Earhart, D. C. (2005). Kamikazification and Japan's war-time ideology. *Critical Asian Studies*, 37(4), 569–596. <https://doi.org/10.1080/14672710500348463>
- Gärtner, C., Konz, B., & Hans, A. (2022). Art as a medium in heterogeneous learning groups: First findings of an empirical study. *Religions*, 14(1), 17. <https://doi.org/10.3390/rel14010017>
- Guss, F. G. (2005). Dramatic playing beyond the theory of multiple intelligences. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 10(1), 43–54. <https://doi.org/10.1080/13569780500053155>
- Gustina, V., Ahmal, A., & Asril, A. (2024). Development of pocket book-based teaching materials on Japanese occupation material in Indonesia to improve understanding of class XI students at SMAN 3 Pekanbaru. *AURELIA: Jurnal Penelitian Dan Pengabdian Masyarakat Indonesia*, 3(2), 1514–1521. <https://doi.org/10.57235/aurelia.v3i2.2809>
- Hakim, E. (1993). *Taufan di atas Asia: dan tiga buah sandiwara lain*. Intelek istimewa, Dewi Reni, Insan Kamil. Balai Pustaka.
- Hannum, K. L., & Rhodes, M. A. (2018). Public art as public pedagogy: memorial landscapes of the Cambodian genocide. *Journal of Cultural Geography*, 35(3), 334–361. <https://doi.org/10.1080/08873631.2018.1430935>
- Hasan, S. H. (2018). The development of historical thinking and skills in the teaching of history in the senior secondary school curriculum in Indonesia. *Historia: Jurnal Pendidik Dan Peneliti Sejarah*, 11(2), 1. <https://doi.org/10.17509/historia.v11i2.12324>
- Hutari, F. (2017). *Hiburan masa lalu dan tradisi lokal: Kumpulan esai seni, budaya, dan sejarah Indonesia*. Insist Press.
- Kahn, B. (2017). Integrating art and history: A model for the middle school classroom. *Current Issues in Middle Level Education*, 22(1), 10–30. <https://files.eric.ed.gov/fulltext/EJ1151669.pdf>
- KITLV. (n.d.). [Zonder titel] PK-F-91.54. Retrieved from <http://hdl.handle.net/1887.1/item:1659005>.
- Kurasawa, A. (1993). *Mobilisasi dan kontrol: Studi tentang perubahan sosial di pedesaan Jawa 1942-1945*. PT Grasindo.
- Lehtinen, A., Kostiainen, E., & Näykki, P. (2023). Co-construction of knowledge and socioemotional interaction in pre-service teachers' video-based online collaborative learning. *Teaching and Teacher Education*, 133, 104299. <https://doi.org/10.1016/j.tate.2023.104299>
- Liana, C., Nasution, M., & Alrianingrum, S. (2018). Application of experiential learning model in history learning. *Proceedings of the 1st International Conference on Social Sciences (ICSS 2018)*. <https://doi.org/10.2991/icss-18.2018.6>
- Lu, Y. (2024). Exploring the paradox of hope and ambivalence in short-lived Japanese colonialism in Indonesia. *Transactions on Social Science, Education and Humanities Research*, 5, 426–431. <https://doi.org/10.62051/nba42308>

- Mackenzie, I., & Porter, R. (2011). Dramatization as method in political theory. *Contemporary Political Theory*, 10(4), 482–501. <https://doi.org/10.1057/cpt.2010.38>
- Masduki. (2023). The influence of Japanese colonialism on post-independence Indonesian radio. *Media History*, 29(1), 116–129. <https://doi.org/10.1080/13688804.2022.2048640>
- Melber, T. (2016). The labour recruitment of local inhabitants as rōmusha in Japanese-occupied South East Asia. *International Review of Social History*, 61(S24), 165–185. <https://doi.org/10.1017/S0020859016000390>
- Molina-Torres, M.-P. (2025). Ancient history education through project-based learning. *Journal of Classics Teaching*, 26(51), 88–93. <https://doi.org/10.1017/S2058631024000783>
- Muhajir, A., Sumantri, P., & Gultom, A. Z. (2021). Memori sejarah dan warisan pendudukan Jepang di Sumatera Timur sebagai potensi wisata sejarah. *MUKADIMAH: Jurnal Pendidikan, Sejarah, Dan Ilmu-Ilmu Sosial*, 5(1), 149–158. <https://doi.org/10.30743/mkd.v5i1.3665>
- Ohorella, G. A. (1985). *Prof.Dr.Abu Hanifah DT.M.E:Karya dan pengabdiannya*. Departemen Pendidikan dan Kebudayaan Direktorat Sejarah dan Nilai Tradisional.
- Otten, M., Stigler, J. W., Woodward, J. A., & Staley, L. (2004). Performing history: The effects of a dramatic art-based history program on student achievement and enjoyment. *Theory & Research in Social Education*, 32(2), 187–212. <https://doi.org/10.1080/00933104.2004.10473252>
- Pane, A. (1953). *Djinak-djinak merpati: Dengan tjerita2 sandiwara lain*. Balai Pustaka.
- Pante, M. D. (2023). World war II and Southeast Asia: Economy and society under Japanese occupation. *The Journal of Asian Studies*, 82(4), 755–757. <https://doi.org/10.1215/00219118-10773651>
- Reid, A. (1975). The Japanese occupation and rival Indonesian elites: Northern Sumatra in 1942. *The Journal of Asian Studies*, 35(1), 49–61. <https://doi.org/10.2307/2054039>
- Rodriguez, M., Dooley, K. E., & Roberts, T. G. (2024). A phenomenological study of intensive experiential learning for university faculty professional development. *Journal of Experiential Education*, 47(4), 685–703. <https://doi.org/10.1177/10538259241235915>
- Şahin, F. (2022). A study on developing creative thinking skills in students with intellectual disabilities using creative drama. *Creativity Research Journal*, 34(1), 85–92. <https://doi.org/10.1080/10400419.2021.1997177>
- Sato, S. (2006). Indonesia 1939–1942: Prelude to the Japanese occupation. *Journal of Southeast Asian Studies*, 37(2), 225–248. <https://doi.org/10.1017/S0022463406000531>
- Schoenfelder, J. (2004). New dramas for the theatre state: The shifting roles of ideological power sources in Balinese politics. *World Archaeology*, 36(3), 399–415. <https://doi.org/10.1080/1468936042000282726812>
- Sharp, L. A., & Tiegs, A. (2018). Impact of WOWW's fine arts enriched education programming. *International Journal of Instruction*, 11(2), 25–40. <https://doi.org/10.12973/iji.2018.1123a>
- Sheng, M. (2023). The application of experiential learning in history teaching in high school. *Journal of Education, Humanities and Social Sciences*, 22, 434–439. <https://doi.org/10.54097/ehss.v22i.12494>
- Sondarika, W. (2017). Peranan wanita dalam perjuangan kemerdekaan Indonesia kasa pendudukan Jepang. *HISTORIA: Jurnal Program Studi Pendidikan Sejarah*, 5(2), 207. <https://doi.org/10.24127/hj.v5i2.958>
- Steele, P. (2012). Memorializing colonialism: Images of the Japanese occupation of Indonesia in Japanese popular theatre. *Asian Theatre Journal*, 29(2), 528–549.
- Stevens, R. (2015). Role-play and student engagement: reflections from the classroom. *Teaching in Higher Education*, 20(5), 481–492. <https://doi.org/10.1080/13562517.2015.1020778>
- Tirado-Olivares, S., López-Fernández, C., González-Calero, J. A., & Cózar-Gutiérrez, R. (2024). Enhancing historical thinking through learning analytics in primary education: A bridge to formative assessment. *Education and Information Technologies*. <https://doi.org/10.1007/s10639-023-12425-w>
- Tyas, A. S. P. (2024). Indonesian nation building discourses in Japanese newsfilms, 1942–1945. *Moestopo International Review on Social, Humanities, and Sciences*, 4(2), 260–270. <https://doi.org/10.32509/mirshus.v4i2.78>
- Vazquez-Manassero, M.-A., Manassero-Mas, M.-A., & Vázquez-Alonso, Á. (2021). History of science meets history of art on Galileo's telescope: An integrated approach for science education. *Journal for Learning through the Arts: A Research Journal on Arts Integration in Schools and Communities*, 16(1). <https://doi.org/10.21977/D916141548>
- Warburton, E. C. (2003). Intelligence past, present, and possible: The theory of multiple intelligences in dance education. *Journal of Dance Education*, 3(1), 7–15. <https://doi.org/10.1080/15290824.2003.10387224>
- Whitton, N., & Langan, M. (2019). Fun and games in higher education: an analysis of UK student perspectives. *Teaching in Higher Education*, 24(8), 1000–1013. <https://doi.org/10.1080/13562517.2018.1541885>
- Wibowo, P. N. H., & Burhan, M. A. (2023). Politik propaganda Jepang dan sejarah kelahiran teater modern Indonesia. *TONIL: Jurnal Kajian Sastra, Teater Dan Sinema*, 20(2), 150–158. <https://doi.org/10.24821/tnl.v20i2.11193>
- Wray, J. (2023). National histories, private memories:

- Indonesia and the Japanese occupation. In *Trajectories of Memory* (pp. 99–116). Springer Nature Singapore. [https://doi.org/10.1007/978-981-99-1995-6\\_6](https://doi.org/10.1007/978-981-99-1995-6_6)
- Yin, R. K. (1989). *Case study research design and methods*. COSMOS Corporation.
- Yuan, J., Tian, S., & Zhang, F. (2024). Analysis of the innovative path of history teaching from an artistic perspective. *Journal of Contemporary Educational Research*, 8(5), 218–222. <https://doi.org/10.26689/jcer.v8i5.6896>