

INTERSECTING AND RECOGNIZING THE VALUE OF CULTURE THROUGH LOCAL HISTORY DRAMA “TOPEKKONG AGREEMENT”

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Abstract

Presenting drama as a tool in the learning process, especially English learning has been advanced. For a local history drama technique, one of them is to use drama. In this study, to increase the students' knowledge of their community, a drama using local history is interesting. The drama will build up learners who are proud of their community. In this case, the analysis shows how students intersect and recognize the importance of culture. Via a questionnaire, I collected the data to understand the interest of students by using the local history drama in the learning process. The element that the study finds is how the students intersect and understand the culture's meaning. The outcome indicates that none of the students state a derogatory comment about the use of techniques for local history drama. Sixty-five (86.67 percent) students were highly involved in the students' range of 66-80 percent. The highest score was 79, categorized as highly interested, and the lowest score was 61, categorized as an interesting group, based on the student scores on the questionnaire (see appendix 6). It is proposed that learning English through the use of local history drama could present the understanding of their cultural value as a pride in their life to the students.

Keywords: Intersec, Recognize, Value of Culture, Local History, Drama

Abstrak

Menghadirkan drama sebagai alat bantu dalam proses pembelajaran khususnya pembelajaran bahasa Inggris sudah semakin maju. Untuk teknik drama sejarah lokal salah satunya adalah dengan menggunakan drama. Dalam penelitian ini, untuk meningkatkan pengetahuan siswa tentang komunitasnya, sebuah drama yang menggunakan sejarah lokal menjadi menarik. Drama akan membangun peserta didik yang bangga dengan komunitasnya. Dalam hal ini, analisis menunjukkan bagaimana siswa bersinggungan dan menyadari pentingnya budaya. Melalui angket, saya mengumpulkan data untuk memahami minat siswa dengan menggunakan drama sejarah lokal dalam proses pembelajaran. Unsur yang ditemukan dalam penelitian ini adalah bagaimana siswa bersinggungan dan memahami makna budaya. Hasil penelitian menunjukkan bahwa tidak ada siswa yang menyatakan komentar yang menghina tentang penggunaan teknik untuk drama sejarah lokal. Enam puluh lima (86,67 persen) siswa sangat terlibat dalam rentang 66-80 persen siswa. Skor tertinggi adalah 79, dikategorikan sangat tertarik, dan skor terendah adalah 61, dikategorikan sebagai kelompok menarik, berdasarkan nilai siswa pada angket (lihat lampiran 6). Diusulkan bahwa pembelajaran bahasa Inggris melalui penggunaan drama sejarah lokal dapat menghadirkan pemahaman tentang nilai budaya mereka sebagai kebanggaan dalam hidup mereka kepada siswa.

Kata kunci: Intersec, Kenali, Nilai Budaya, Sejarah Lokal, Drama

1. Introduction

Drama is one of path to strengthening and enhancing the interest of students in learning English. The drama activities will probably be used to take the emphasis away from the teacher in any or all phases of the traditional five-stage lesson and place it on the students to give them the full amount of drama time (Davies (1990: 87-99). In stages two to five of a lesson, the drama could be especially successful, particularly in the fifth stage. A new language feature may be presented in stage two, the Presentation Stage, using a dramatized video or audio cassette dialog, as silent reading, or as reading while listening to the teacher or an audio cassette. This can be achieved before some form of area for acting has been developed in a standard classroom environment. In the third stage of the Practice Stage, linking tasks will be used to practice the new words, structures or lexis to be taught. In their relationship, Drama also established the students' strong community and character, as Gorjian (2010: 1-12) pointed out that teaching drama was not seriously investigated in EFL contexts. He argued that literature teachers typically teach drama by discussing the content of the drama, talking about the author, and the characteristics of the play, characters, and plot in English drama classes.

Students typically speak about playing with the lives of characters while engaging in a natural and social world. Teachers can create opportunities for literature students to perform drama in a theatrical mode in the classroom after an experiential approach to literature. There is little evidence of how dramatic performances can impact or strengthen the understanding of drama among students. It seems that literature teaching is only looked at from the viewpoint of the material it provides to literature students regardless of how it is viewed in the classroom. In addition, Rasmussen(2010: 529-547) expressed that the educational corollary of this world view requires the dissemination of certain bodies of information, including for the dissemination of certain bodies of knowledge. Nevertheless, the inclusion of 'intrinsic learning' statements in the above-mentioned drama novel, which involves 'improvement in perception 'and' feeling and thinking honesty,' paves the way for a new and alternative epistemology. What may not be further established in this book by this particular epistemological position or has since been elaborated in several dramas teaching books.

Drama is a role-playing activity in the classroom to help students intersect and recognize the value of culture. From the researcher's point of view, an English teacher who has come up with a good lesson plan has been able to increase their motivation for learning English. Edmiston (2012:2) pointed out that drama is developing and providing rich examples and straightforward guidance that can support readers' experience by using active and dramatic approaches to dialogue, research, community building, exploration planning, and authentic assessment in their classrooms. In his dissertation, he emphasized that there are some aspects related to drama approaches, including collaborative language, how to build communication in dialogue, and how to use authentic assessment in the classroom. In connection with this study, I consider many aspects developed by Edmiston (2012) to be assessed and analytical sources, although with a different approach, in particular, to teaching material that uses local history. I assume that the approach to drama, where history is the source, deserves to be used as a source of teaching materials in the classroom. This is based on the fact that, when teaching materials have an emotional connection or are attached to the learner, it will be possible to create a response and an interest in encouraging students to be more interested in learning English.

Brian (1997) also said that if we want to teach social justice as teachers, I suggest that we need to make power relationships more visible as we build up nurturing, collaborative and fair communities in our classrooms. We cannot teach about social justice outside the classroom in the world unless we run classes based on what social justice means to children daily: fairness, care, and sharing. We can use drama as we move towards these goals. Furthermore, in this line

Brian (2000:63-84) pointed out the role of drama as ethical education in two proposals: (1) in drama, we can take multiple positions in addition to those of our everyday lives; in imaginary immediate prosaic situations, we can explore how we might have acted if we had taken such positions, And (2) through drama, we use imagination to shift positions so that we learn how to evaluate the actions of those affected by the consequences of our actions.

I agreed that many aspects of class drama include not only gestures, caring, sharing, building communities, and even moral or ethical issues, but also how students intersect and recognize the value of their culture through these activities. In this case, Brian and Amy (2011: 86-101) analyzed her notes and selected illustrative extracts for their research in May 2010. They stated that young people and adults may learn from one another when they bring their social and cultural understandings, histories, concerns, and questions to shared activities that center on shared explorations of the meaning and significance of texts. For an ensemble to build, people must collaborate, learn to trust one another, and have common goals and trajectories focusing on the purpose of their work.

Explorations of the complex human dilemmas that abound in the world of a Shakespearean play can build an ensemble. Building community is one important thing to build up the students' ability to speak. Underlined above, Syukri (2018; 517) points out The teaching process that includes focusing on improved speaking performance is especially important when one of the goals is learning together as a community. Local history is part of the heritage of a big community; therefore, a teaching discourse that includes local history as a focus creates a collective perception of its inherent value, its status as a cultural treasure, and instills the importance of maintaining it for future generations. In this way, the community culture can survive.

One thing that appeared in role-play or dramatic activities during class, showed if a student has habitual in his or her real life, they believe in the habitual as an inherent thing and it brought out to their all acting including through drama in the class. Based on the background above, I formulate the following research questions as follows:

- 1) How does dramatizing local history intersecting and recognizing the value of the students' culture?
- 2) To what extent can the dramatizing of local history build the students' community in the learning process.?

2. Method

2.1. Participants

The population of this research was second-half students of three colleges in Sinjai Regency, the academic year 2013/2014. The total population of university students is 3,225. This includes 883 at A College, 1992 at B College, and 350 at C College. The sample of this study was a class performance represented by three classes using the technique of the purposive sample, which is referred to as a judgment sampling, which is the process of selecting a sample that is believed to be representative of a given population (Gay, 1981: 113). Each institution was represented by one class for six treatments in the classroom, four performances with two drama stories. The college consists of 25 students, College B is composed of 25 students and College C is composed of 25 students.

2.2. Instruments

This research objective is to find out how to intersect and recognize the value of culture data collection and analysis is carried out using the Mixed Method. This method combines

quantitative and qualitative approaches by mixing both quantitative and qualitative data in a single study. The purpose of mixed-method research is to build the synergy and strength that exists between quantitative and qualitative methods of research to fully understand the phenomenon. The mixed-method can be used to build up the finding of a qualitative study by conducting a quantitative phase of research, or vice versa (Gay 2006: 490).

The questionnaire used the data collection procedure. In this section, the researcher has provided the students with a list of questionnaires consisting of twenty questions. The purpose of this questionnaire was to provide students with answers on the use of drama techniques in the learning process. The result of the questionnaire would be an indication of the students' interest and motivation in learning English in particular. And also, how students intersect and recognize the value of culture through the drama of local history.

2.3. Procedures

Before the treatment activities were conducted in the class, the researcher distributed the drama text to the students. The drama text was read and discussed between the lecturer and the students before demonstrating it in the class. The drama text consists of 1) The Boy Who Cried the Wolf drama text, 2) The Princess's Suitors, intermediate drama text, and 3) Topekkong Agreement (specifically drama text based on the inherent history of the local culture). They were script dramas stories about *The History of "Lamung Patue ri Topekkong"* or *"Topekkong Agreement"*, from the 16th century.

The control group was taught through conventional reading of the drama content and the experimental group was taught the same plays, but they were engaged in the dramatic performance of the plays. So, in two groups can compare their competence specifically in speaking aspects. I choose the drama text above as an instrument based on some aspects, they are: a) The drama texts are interesting folklore, b) The contents of the drama text tell about the social and cultural aspects, c) The characters in the dialogue of drama text is the representation of their culture and social life, d) The messages in the drama text can be an important input to the students where they are intersecting and recognizing the value of their culture, e) The researcher believes that local history is an inherent thing for the students when presenting it in the class as a tool in learning English.

2.4. Data Analysis

The data collected in line with instruments were analyzed with the following procedures:

1. Scoring the students' answers of pretest and posttest;
2. Tabulating the score of the students;
3. Classifying the students' scores;
4. Calculating the mean, Standard Deviation to know the significance of pretest and posttest score using descriptive statistics (SPSS 16 version)
5. Hypothesis testing: T-Test using SPSS 16
6. Questionnaire data: Likert Scale with four categories (Strongly Agree, Agree, Disagree, and Strongly Disagree)
7. All data will be interpreted using descriptive accounts.
8. Scoring speaking skills using the following scoring system. The scoring classification of accuracy, fluency, and comprehensibility using the scoring system by Heaton

3. Results and Discussion

The indicating students' intersect and recognize their culture was showed through the result of their interest in the learning process. In this case, Implementation used the local history drama technique with discussion in the classroom. It could enhance the interest of the second

semester of Muhammadiyah Institution in Sinjai at A College, B College, and C College for the academic year 2013-2014. This is indicated by the students' scores on the questionnaire as shown in Table 10.

Table 01. The percentage of students' interest

No	Interval Scores	Category	F	%
1	66-80	Strongly interested	65	86,67
2	50-65	Interested	10	13,33
3	35-49	Uninterested	0	0
4	20-34	Strongly Uninterested	0	0
	N = 75	Total	75	100

Concerning the data of students' interest on the percentage analysis on the table above, the analysis of the questionnaire shows that none of the students state negative statements to the use of local history drama technique. Sixty-five (86,67 percent) students were strongly interested in which the interval the students got to score 66-80. Based on the student's score of the questionnaire, it is found that the highest score was 79 which is categorized as strongly interested and the lowest score was 61 categorized as an interesting category (see appendix 64). So, based on the result of pretest from 6.63% to 7.83% (posttest) influenced the students' response about their interest to learning English were 65 students or 86,67 with the strongly interesting category. Then, the mean score was 69.09 which belongs to the interesting category.

a) Responsive

The students' response or comment to the speaker as a sign to get information and meaning from the ongoing activity in the class is shown in the dialogue below:

Student A : What is the meaning of "your daughter more beautiful than the sun?"

Response : Those are romantic things in the dialogue.

In the short dialogue above, students' response depends on the topic that the teacher brings up to class for discussion and to initiate dialogue activities. Generally, the students would give a quick response if the contents of the dialogue concern the real or the past event which sources of their culture. We can see the dialogue below:

Arung Bulu-Bulu : Benar kata Gella Samataring. Ketiga kerajaan ini ibarat mata hitam dan mata putih yang takkan terpisahkan. Namun yang terpenting bagikun adalah mempersatukan ketiga kerajaan ini. Seperti orang-orang tua mengatakan : "Seddi Ata Seddi Puang" Satu Rakyat Tiga Arung.

(The King of Bulu-Bulu) : I agree what the Gella Samataring said. The three of the Kingdoms as well as black and white which is not separated each other. But, for me, the most important of all is unity the three of kingdoms. Such as the old man said that "The one people is in the one King".

Gella Saukang : Apa yang Puatta ucapkan Saukang pasti mendukungnya Puang.

(Gella of Saukang) : The Gella of Saukang would support whatever the majesty said.

The expressions of "*Ketiga Kerajaan ini ibarat Mata Hitam dan Mata Putih yang takkan terpisahkan*" (The three of Kingdoms as well as black and white which is not

separated each other), they had a deep meaning that unity of the kingdoms is painted as eye symbol. The words in black and white had the highest values in the kingdoms as an inherent symbol of the culture. So, each expression that invites the students' response is very determined by the contents of the dialogue.

b) Transactional (dialogue)

The researcher assumed that dialogue is one way to exchange ideas or information among participants. And the class activity during research showed that in dialogue students had more opportunities to express their idea or convey some information or feedback of the under topic discussion. On the other hand, Brown (1941; 54) said that In groups, try to determine the criteria for deciding whether or not someone is an authentic native speaker of your native language. In the process, consider the wide variety of "World Englishes" commonly spoken today. How definitive can your criteria be? Talk about occupations, if any, in which a native accent is indispensable. Share with the rest of the class, and try to come to a consensus. The dialogue below can show us as a transactional (dialogue). They are:

Student A : What is the main idea of the dramatic text?

Student B : The main idea of the dramatic text is a fundamental event that talks about how the "*Topekkong Agreement*" was conducted.

When a student asked the other student with the "*what's the main idea*" question, based on the research indicates that if the topic is interesting and understanding by students well it will be more interactive with the class. Drama as a medium to exploring their emotions in real life also influences the students' awareness about their culture there. It is like what Yaman (2011; said that actual living and theatre, which is a depiction of living conditions, both use the same network of signs as their medium of communication; namely the human being signaling across space, in immediate time, to and with others, each reading and signaling simultaneously within the action of each passing moment.

In relating to the short of my argument above, Nazmiye et.al.(2010: 828) stated that a pupil internalizes different situations by the total physical response, and by making use of his/her own life, more effective learning has occurred. Drama at the aim of education allows portraying the subjects such as history, literature, and social, universal, abstract concepts and to have them meaningful via feeling concretely the experiences that are specifically arranged. Furthermore, if we return to the central idea in the drama of creating an 'as if' world we see that it is a world that is, at least in part, created by the participants through their ideas.

c) Interpersonal

Dialogue and discussion are two kinds of activities that involve interpersonal events. The purpose of this is to build the social relationship between personal in the group or among students and the teacher. When the teacher comes up to class with material that is inherent to the student's life such as local history in drama text form, it stimulated the students to give responses and comments. In this case, the researcher used some steps as a design of the learning process. They are Brainstorming, Rereading and Discussion, Performing, Reflecting on activities, and Intersecting and Recognizing the value of culture.

The result of the research showed that after treatment, there is an improvement of proficiency from fairly good to good category. It means that the procedures above can improve the students' speaking ability in learning English.

d) Extensive

In the learning process, the teacher often begins the class by warming up the material or explains briefly the theme, objective, and model of learning, and so forth. And in this research, students were asked to present and discussed the material in their group in front of the classroom. The strategy was meant for the students to show their performance and train their speaking ability by monologue. After the treatment, their students' speaking ability improved significantly from fair to good category.

Intermediate progress is gained when the teacher intensively invites the students to be more active and practice their proficiency in the classroom. For example, Presentation of the material that they have discussed in the group section. As an illustration, look at the simple monologue below:

Questions :

- 1) What do you know about the *Topekkong* Agreement?
- 2) Mention some characters in the dialogue.

Responses or answers to the questions are:

- 1) Topekkong agreement is an event which is talking about the wishes of the Bulo-Bulo kingdom to unity the Tellu Limpoe Kingdom, they are Bulo-Bulo, Tondong, and Lamatti.
- 2) King of Bulo-Bulo has a good character, Tondong King is a familiar, very polite, kind character, and King of Lamatti has good leadership and is cooperative.

The underlying example above, if a discussion event involves a cultural aspect or inherent story, it would be a good chance for the students to develop their oral language and try to find out the value of the story from the local history. Finally, through the local history drama text approach, the learning process may be more interesting and more live-in discussion activities.

Underlying the data above, the results show that almost all of the students felt confident in speaking, whether discussing the dialogue of drama or dramatizing local history in the classroom. The researcher assumed that treatment and communication in class encouraged the students to attend class with more interest, mainly due to the students have been very pleased with the material or topic related to the real world; authentic, and concerning their daily lives or past events that relate to their nation, community, or their personality.

Likewise, referring to Gorjian (2010) points out that when the students are present their performance in the classroom, and the involved in a play by being assigned character roles, they have to present the play in traditional form, yielding to their active performance. These aspects indicated that students will motivate and interest when the learning process represents what inherent things to come up to class.

e) Intersecting and Recognizing the Value of Culture

The model of dramatizing history is one effort of the teacher to encourage the students' interest and enhance the achievement in learning, particularly in English. In this activity, the researcher takes one of the most popular or famous stories which involves staging the local government during a certain event. For example, in the celebration of the regency's birthday, the related exhibition's development conducted by the local government, or the culture's celebration and so forth, are considered.

From the perspective of someone familiar with the culture in this scenario, the local history about the background of the birth of the regency is created in a drama script. Results of the activities carried out in the classroom during several meetings, the researchers noticed that students seemed interested in elaborating on the content of a given text to be discussed

together in a group discussion. Besides, the focus on historical themes, heroism, the popular character, could also be an alternative to stimulating students in the learning of English. Other things may be important in this study such as students learning to express or talk about a specific topic with the main target, elaborating and improving the students' ability to speak, paying attention to related topics or coming into contact with their natural characters, expressing their feelings, and understanding that what they experiences can become an important part of their lives and can touch their emotions. So in that way, teachers can stimulate students to explore, reveal, and become invested in the opinion about the ongoing discussion in the classroom.

As the students receive more and more input and stimuli, they become more prone to react and attempt to engage optimally within that interaction. Let's discuss part of the dialogue below:

Guard King of Bone: Excuse me Sir, How Majesty comes into the castle, Sir?

*King of Bulo-Bulo: By the Kingdom vehicle horse Bulo-Bulo its name
Tambagana Kalamisu. He is the race-horse the King of
Bulo-Bulo that famous as the power of Balibinna the
Pake Stone.*

In the short dialogue above, responses or questions from the students were solicited, such as:

- What kind of vehicle does King of Bulo-Bulo have?
- What is the name of a vehicle?
- What is meant by "tambagana Bulo-bulo"?
- What is meant by "Balibinna" the Pake Stone?

Responses of students might be:

- The vehicle's King of Bulo-Bulo is Tambagana Bulo-Bulo or it is a horse, or it is a racehorse.
- Its name Tambagana Bulo-bulo
- Tambagan Bulo-Bulo means the symbols of the power Bulo-Bulo or the force of Bulo-Bulo, and so forth.
- Balibinna of Pake Stone means a symbol of the strong man from King of Pake Stone (part of area Bulo-Bulo) or stallion of Pake Stone. (Pake stone is the name of the place where the castle of King Bulo-Bulo located)

When discussing the dialogue, we get information about the character, symbolism, power of the culture, value of the culture, attitude, etc. This point of view has related to what Nigel (2000:p.8) points out that drama offers a unique experience in that it uses fictional situations and people, in particular, the use of teacher role-play, that creates a distinctive pupil or teacher dialogue, not only one that engages children and motivates them. Related to this perception, one of the strongest reasons that this distinctive dialogue is created between teachers and students is that children find this way of working so accessible.

The study was conducted as follows: a group of five students uses discussion among themselves to understand the instructions from the researcher. Through this shared discussion, they completed the task. When the students found things difficult to express, others were allowed to help them figure out their tasks. Members of the group were then allowed to perform an alternative version of the task in question, a version which was recorded, while the rest again acted as a hearer. Both during and after this performance, the hearer was allowed to comment or ask for clarification. Also, working within a group, they

discussed a certain topic, such as local history and how it works to build community, and through the assigned activities they collaborated and shared their ideas, their views, and the same perceptions generated by the tasks given to them by the researcher.

Also, Fosnot (1989.p.108) stated that in the grouping, the constructivist teacher strives to promote a feeling of community in which children care about one another and are truly concerned about issues of fairness and justice. Social and moral reasoning are promoted as children engage in self-governance and in thinking about specific social and moral issues.

Freud (1922) said that working in groups is important in that dramatic education should take full account of modern research when considering the characteristics of groups. When several individuals find common symbols for the elements in this unconscious pattern they form a group. They have a common standard of behavior.

As foreign language teachers, we, in particular, relate to the importance of the English language teaching model such as that previously described because learners can dig into those feelings related to life around us all. Language teachers and learners are, by and large, still very attached to their environment, their traditions, their customs, their cultural pride, figures they idolize, soul nationality, patriotism, social life, and so on. But outside of that context, it is even more important to consider how teachers prepare lesson plans and use the systematic, effective, and sustainable materials available. It means that this group of teachers is expected to be more creative and innovative in designing learning models with naturalistic nuances.

All of these elements work together in increasing spirit and motivation for students and lead to their engagement in communication. These elements also enable students to get in touch with their feelings and emotions during the learning process. Piaget (in Fosnot, 1992.p.108) stated that this type of relation is called "autonomous" and "cooperative". He argued that it is only by refraining from exercising unnecessary authority that the adult opens the way for children and their creativity and to develop moral feelings and convictions that take into account the best interest of all parties.

The implication of the learning process with a dramatizing approach, more specifically dramatizing local history in the class, generates some important aspects within the learning process that are more developed. Despite this, the learning goal is how to build community within the class, build perceptions together, and interact with each other so that we will find value inherent in each student, thus "building a community-oriented classroom".

f) Building community Through Historical Dramatic

The teaching process that includes focusing on improved speaking performance is especially important when one of the goals is learning together as a community. Local history is part of the heritage of a big community; therefore, a teaching discourse that includes local history as a focus creates a collective perception of its inherent value, its status as a cultural treasure, and instills the importance of maintaining it for future generations. In this way, the community culture can survive.

Edmiston (2013) proposed that a shared inquiry project for everyone in any group is learning how to live together and build community. I show how the community is built through tasks involving shared goals in which people – adults and young people - create and build desired shared outcomes. I argue that a community must also be built-in honest reflective learning focused on shared experiences, performed products, and social challenges.

Edmiston (2013) shows how the active approaches of the arts, which may include dramatic learning, can focus groups on outcomes that dovetail people's real-world concerns

with their imaginative explorations of how the world could be better. I illustrate how community expectations can be negotiated with groups in dialogue.

He shared four of the core values from my teaching stance that underlies my commitment to developing a democratic non-hierarchical classroom environment:

- physical and emotional safety
- mutual respect
- equality of ideas
- learning from mistakes as well as successes

These values are implicit, and when necessary I make them explicit, in any classroom, where I have responsibility for learning. I show how teachers can read and respond to group dynamics by paying attention to interactions and making note of who tends to dominate the dialogue and who accommodates others' ideas.

4. Discussion

The researcher's point of view is that the media approach to drama seems to have contributed well to the encouragement of students to explore ways in which to express ideas and relate to the scenarios presented in the dramatization. But this line of thinking needs to be further developed. A more authentic approach to drama using real-life scenarios as well as facilitating an emotional connection should be one of the primary concerns, whether, through the use of connection heuristics or the emphasis on cultural order, the living traditions in the society of learners should be an integral component of learning a foreign language. Our society is comprised of so many local stories, still relevant and important to our history, culture, and values; they should be perpetuated through the continuity heuristic appointed to performance. In addition to our goal of improved learning outcomes in a foreign language (English), we should continue to introduce the cultural and historical values in a way that generates strong interest and motivation for our students in their efforts to learn foreign languages, especially English.

5. Conclusion

In sum, the local history drama could use to develop inspiration toward the values listed in the material such as values of the culture. The aspect that inherent in their social environment, history, and so forth, would have stimulated the students' interest in learning English particularly in developing their motivation and recognizing of the culture. On the other hand, the students intersecting and recognizing the value of their culture through staging the local history drama what inherent things in their life. Then, the local history is part of the heritage of a big community; therefore, a teaching discourse that includes local history as a focus creates a collective perception of its inherent value, its status as a cultural treasure, and instills the importance of maintaining it for future generations. In this way, the community culture can survive.

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