



Dramatizing Local History “*Topekkong Agreement*”: Its Effects on Stimulating the Students’ English Performance

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Abstract

The teaching of a foreign language, particularly English, is mandatory at the curriculum in Indonesia. This language has an important contribution to the development of science and technology. So, it needs to strategy and development to answer the challenges in there. The current study is how improving the students’ English performance through learning approach by using local history. The research was conducted in the second academic year with 20 students who enrolled in the Institute of Islamic Studies Muhammadiyah Sinjai (IAIM Sinjai). The mixed method is used to find out the improvement of speaking achievement shows that dramatize with a particular approach such as local history effective to improve the students’ English performance. Furthermore, this research can be expected to recognize one of a pride local culture and encourage strong motivation for learning English as a medium in learning process. Using media drama is expected to draw interest in the learners because it will improve the ability and the achievement in their learning of English.

Keywords: : Curriculum, Dramatize, Contribution, Local History, English Performance.

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1. Introduction

The teaching of a foreign language, particularly English, is mandatory at the curriculum in Indonesia. This language has an important contribution to the development of science and technology. Nowadays, teaching English, particularly speaking, has been conducting in all levels, they are: elementary, secondary, until university. In this case, at the university level, the learning process is applied through the curriculum development. The policy of the curriculum development is based on the government regulation no: 19 in the year 2005 about the Standard of Nasional Education.

Muhammadiyah University, the strategy to develop of English performance particular speaking, was designed as the consideration what the students’ need and what the college’s pilot project for their alumni. In other words, the one of the goal in the English teaching specifically on Muhammadiyah institution in Sinjai, are the students having the ability to speak.

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The play as a medium in English teaching was launched in the beginning of twenty centuries. It is like Wagner, in Rodgers (1999:43) states that the first alternative known as “creative drama” or creative dramatics”, was popularized in the United States by **Winifred Ward** on 1939, 1952.

He explains that in creative drama students typically begin some sort of warm-up exercise, and then dramatize a story or poem using variety of techniques which can include movement gesture, improvisation, and role playing. He believes that “*enacting a story is till its center*”. He arguments that creative drama and process drama are usefull approaches for teachers because they support students in responding to lesson with what Wagner (1998:8) calls an “authentic and spontaneous oral language”.

2. Literature Review

The teaching of a foreign language, particularly English, is mandatory at the curriculum in Indonesia. This language has an important contribution to the development of science and technology. So that, referring to the above consideration the curriculum goals should be followed up by a good strategy development. Therefore, the institution which is implementing this program such as school for all levels and the university is still in working to develop and find an effective strategy to achieve. Besides that, some of the reasons for the good strategy are in relation to : global communication, the regional connection and the current issue of the Asean Economic Society, Asean Pacific Economic Cooperation and so forth. Nowadays, teaching English, particularly speaking, has been conducting in all levels, they are: elementary, secondary, until university. In this case, at the university level, the learning process is applied through the curriculum development. The policy of the curriculum development is based on the government regulation no: 19 in the year 2005 about the Standard of Nasional Education.

I assumed that the media approach to drama seems to have started to contribute quite well in training students to further explore expressing an idea, a story in the dramatic scenario, and in a more tangible role in the classroom. But my assertion is that more development is needed employing a more authentic, real-life approach, as well as having an emotional connection, the link heroistik, the order of culture, and the traditions of life in which the learners are part. So many folk tales in our society are still relevant and represent a valued part of history, culture and values; these conditions, pointing to a continued heuristic of performance in addition to the orientation of study necessary to achieve improved learning outcomes of foreign language (English), are significant. The introduction of cultural and historical values inherent in incorporating drama in educational discourse is expected to yield strong interest and motivation for our students and encourages them to be interested in learning foreign languages, especially English.

In the teaching speaking, drama as approach was developed by Prendiville and Nigel (2007). They stated that drama is the most exciting way of teaching. They see that the making of fiction, the join work of a teacher and class, as the most creative and powerfull way of teaching and learning.

The one of the most important things that drama as media of education gives opportunity to portray the subjects such as history, literature and social life, universal, and abstract concepts and to have them meaningful, and share concrete feeling of the experiences that are specifically arranged (Onder, 2004: 2).

Drama approach starts to give contribute quite well in training students to further explore their abilities in expressing an idea. However, it still needs to be developed further with a more authentic approach and in real life, the drama text which is having an emotional connection, the heroic link, the order of culture, and traditions that live around the learners.

There are many folk tales in our society that are still relevant to the value of history, besides the orientation of our study to achieve better learning outcomes in foreign language (English) significantly, and also continues to introduce the cultural and historical values, which expected to be the strong interest and motivation for our students in learning foreign languages, especially English.

The one of strategy that can help the teacher to reach the goal of the learning process is integrating the plays to improve the students' achievement. In this case, plays manuscript is taken from local history, such as "*Lamong Patue ri Topekkong*" that concern of the establish of Kabupaten Sinjai. And so, the history describes how heroism and the wisdom of the kings and the people of Sinjai in the 16th century. the manuscript is written by Mr. Syarifuddin who was an historian and knows well about the history of Sinjai. Unfortunately, it is unpublished. Beside that, the other manuscripts from literary i.e "The boy who cried wolf" and "The princess's Suitors, Intermediated" is expected to stimulate the students to improve their interest in learning English particular ability to speak.

Therefore, in this article we will discuss how dramatizing local history is used to stimulate the student's performance while trying to integrate the constructivist theory.

In relating to the problem above, The research was conducted by Rodgers(1999: 3) suggests that collaborative professional development is a powerful way of accomplishing educational reform, but also acknowledges the complexity and difficulty inherent in such an approach. Implications for collaborative reform in general and in English education in particular are offered. What approach is necessary to take in English education is the collaboration of many strategies in teaching process such as how to enrich the English material.

Furthermore, Edmiston (2012: 2) stated that drama develops and provides rich examples and straight-forward guidelines that can support readers' experience by using active and dramatic approaches to dialogue, inquiry, building community, planning for exploration, and authentic assessment in their own classrooms. In his dissertation, he stressed that there are several 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, researchers consider many aspects that developed by Edmiston (2012) as assessment and analytical sources, although with a different approach particularly to the teaching material that uses local history. Researchers assume that the drama approach where history as the source, deserves to be applied as a source of teaching materials in the classroom. This is based on the consideration that when the instructional materials have an emotional connection or attached to the learner, it will be possible to create response and interest in encouraging students to be more interested in learning English.

Based on the above statement, the researcher concluded that drama is one way to encourage and motivate the students in improving their skill in English. Besides that, it is a challenge for the teacher when others consider the method cannot stimulate students' interest in learning English.

In this research, the researcher elaborates the use of integrating local history drama to improve the students' speaking performance especially at Muhammadiyah Institution in Sinjai. Besides, it is to revive students' understanding of their local and historical of their region or ethnic group. Then they possibly encourage appreciating how to build good relationship among the kingdoms and to live peacefully as well as to maintain the stability regionally and nationally. In this case, students learn about:

- Living with other people
- Using drama to develop interactional skills
- Teacher intervening to encourage understanding of rules and social skills.

This ensures that pupils are developing competence in knowledge and insights into values and beliefs. In addition, this intervention enables students to reflect upon aspect of their own lives. The role of religion education is probably the most easily recognized in this process, but spiritual development is not confined to that area and other subjects will present the opportunity for pupils to reflect upon the purpose and meaning of life. Drama through story often takes an analogous view of these matters. See "Topekkong Agreement" where nature of our relationship to nature is the focus.

Benefits can drama contribute to the curriculum?

- Spiritual.* The students can improve their speaking performance by using some aspects in the drama they are value, beliefs, ideas that surround them through particular focusing of the story.
- Moral.* The students can recognize their culture through learning process.
- Social.* Drama is based on interaction and can explore how students begin to communicate and negotiate with others. It can introduce the rules of society and their operations.
- Cultural.* What beliefs, values, and customs do we want to embody in the drama? Students can meet people from other cultures. They can explore the myths and stories of their own and other cultures.

2.1. Learning Style

In researcher points of view, the five principles have to become consideration of the teacher before they come up to class with certain material and conduct the learning process. There are some aspects which correspond with the principles above, related to this research, they are :

- The goal of learning is not only how to get cognitive but also learning to acquire information as part of the knowledge.
- The constructed education is built through students' interaction with their environment.
- Learning activities generate experiential activities which become inherently interesting and meaningful to the student, and thus the student places internal value on the acquired information.
- Represent a learning material into the class should begin with a devised lessons, ultimately consider several things of the students i.e; learning style, teachers are aware of their students' internal motivation, and teacher assists students to add new

information to the existing knowledge, and thus builds a complete and interconnected understanding of the world. On the other hand, to find an ideal model to increase the students achievement specifically in terms of speaking should considering about those factors above. Though, the dominant factors that the most affecting the students to enhance their ability is what inherent things in their life and their first experience. In this case, some ways that can be used to implementing these factors such as drama, dialogue, discussion and so forth.

2.2. Collaboration, Interaction, and Questioning

To facilitate real learning, the teacher needs to organize their classroom and their curriculum so that students can collaborate, interact, and raise questions of both their classmates and the teacher. The students learned a great deal from one another, for together they could plan and organize and help each other with the mechanics of writing. But more significantly, they were able to help one another make “sense” of that writing. Finally, they learned that a certain type of environment fostered collaborative learning.

2.3. Collaborative Talk, Dialogue, and Development

When we look at lessons as collaborative talk, our emphasis can be on both finding out where the children are and where we can stretch and challenge them to go further. Genishi, McCarrier, and Nussbaum (1988,p.190) indicate that “Our images of collaborative talk resemble voiceprints, which aren’t straight at all but full of complex zigzags that form unique and interesting patterns”.

2.4. Scaffolding : Assisting Growth

Calkings (1986) uses mini lessons as a scaffolding process that is grounded in modeling theory, direct instruction, and developmental theory. In this way, there is shared responsibility as well as elements of fun, exploration, and adventure. The researcher believes that drama by integrating the local culture will present an interesting atmosphere teaching in the class. This is reasonable because when the material of teaching is taken from an inherent things of the the students, it will stimulate the students to engage and more involve in the ongoing process. why? Because any aspects such as: 1) there are values in the text, 2) part of the students’ life , 3) related to their experience and environment, and 4) the students’ growth is affected by the culture that grew with them.

2.5. Peer Collaboration

In this part, peer collaborative indicates that the participants in collaborative talk are approximately equal status, each able to take role of either facilitator or students and to benefit accordingly. Typically, the purpose of the peer interaction are achieved when the task is completed, or at least when the students are able to continue with the next step. And also, the participants have greater expertise than the others. In this case, the students can engage in interaction with the learner to acquire some aspects, procedure, knowledge, and also skill that will be useful in other situations beyond that in which they are currently engaged.

2.6. Local history as a medium in drama

Local history is the study of past events, or of people or groups in a given geographic area. A study was based on a wide variety of documentary evidence and placed in a comparative context that should be both regional and national. Such a study ought to be

accomplished by a historian using method appropriate to the topic under consideration while following general rules of historical inquiry: open mindedness, honesty, accountability, and accuracy,. Local history is, at its heart- as is history itself, the study of the human condition in and through drama and time. (Davies, 2010: 20). The relationship between story and drama in education is a complex and dynamic one. It means a known narrative can still be used, the knowledge of narrative is not a barrier to its usage.

3. Method

There are 20 students as participants where all of them are enrolled in Islamic Education program at the Institute of Islamic Studies of Muhammadiyah Sinjai. They were administered test that consists of questions on listening and speaking skills. The mean and the standard deviation of their IELTS score was 11 and 2.13, respectively, with the range of scores being 1 to 10. They ranged in age from 18 to 24 and were all native speakers of Buginese learning English as an L2. They were randomly divided into two groups, experimental group (n=10) and control group (n=10).

3.1. Materials

The contents or materials was used in this study consisted of two plays selected from among those chosen for the course syllabus. They were script dramas stories about *The History of "Lampung Patue ri Topekkongt"* 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 dramatic performance of the plays. So, in two groups can compare their competence specifically in speaking aspects.

3.2. Procedure

The first step, before conducting the experiment to certain of class, the researchers explained the goals and content of the study to the students. Throughout the whole second grade, including 6 sessions of treatment, the control group was taught through surveying the contents of dramas while the experimental group mostly went through theatrical performances. The second step, the students were divided into five groups of six. They chose their roles for each episode of the drama.

The third step, students were asked their roles out of the classroom and then prepare to perform the scenes in the classroom. In this section, every whole groups would have to prepare to perform the scenes. The researcher randomly asked two or three groups to perform the scenes. To motivate them to participate in dramatic performances, the teacher judged their performance and ranked them according to their performance. During the performances, the teacher acted as a supervisor. The point should be mentioned that the content knowledge of the plays was emphasized as the course objective. To know the students initial ability, the researcher administered pretest and to know their performance the groups were administered an achievement test on a post-test. The test of drama was designed by the researchers focusing on the different questions and theme analysis of the plays. The test included 30 multiple-choice questions and its reliability was calculated through SPSS 7.0 version. Each item was given two points to ease the calculation process. The last, the total score a student could obtain was 6.0. To capture more information on task types that the achievement test might not reveal, we assessed the experimental group's attitude toward the method using retrospective think-aloud protocols (Ericson & Simon, 1980) on dramatic performances during and after the instruction.

4. Findings

In the table 1, Show the descriptive Statistics of the Groups on Post-Test

Table 1. Descriptive Statistics of the Groups on the Post-Test

Std. Deviation	Mean	Minimum	Maximum	N	Groups
10.6912	28.5600	5.60	47.60	10	Control
12.3657	37.0267	3.80	56.00	10	Experimental

Inferred to the table above, an independent by using sample *t*-test was performed to compare the mean scores of the two groups.

In the table 2. Show the Independent Samples T-Test about confidence of students in English performance.

Table 2. Independent Samples T-Test show confidence of students in English performance.

Sig. (2-tailed)	Df	T	Confidence level 99%		Group
			Upper	Lower	
.000	29	6.839	-10.9988	-5.9345	Control Experimental

The underline of the table 2 were shown that there was a significant difference between the two groups. One situation show that experimental group outperformed the control group, $t(29) = 6.839$, $p < .05$. The *t*-test analysis shown the observed *t* value (6.839) was greater more than the critical *t* (2.756). So, the null hypothesis was rejected at the significant level ($p < .05$). In other words, the result of the treatment indicates that there was a significant difference between the two groups in learning the course of drama by using local history.

Analysis of the effective using local history drama in learning

On of things that very influence to the students in enhances their speaking ability is dialogue. In this case, the contents of the dialogue or drama text should inherent to the students. The students will interest and have motivation when the aspects that related to their life became a tool in the learning process.

Classroom Environment

The student's interest is part of classroom atmosphere that affects students' learning in English classrooms. Besides that, mostly depends on the teacher behavior in class. The most important points mentioned by the experimental group were lack of anxiety about getting grades and also brave to expressing their idea in the class.

Table 3. Classroom Environment

Students' Opinion		Groups	
		Control	Experimental
1	I like my classroom environment.	x	+
2	I often get bored in class.	+	-
3	My concentration doesn't last in class.		
4	I feel comfortable when I learn because the teacher is friendly.	x	+

5	I think studying in this class is much more enjoyable than studying in conventional drama classes.	x	+
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Notes: + : Indicates most of the students have positive opinion
 – : Indicates most of the students have negative opinion
 x : Indicates most of the students have neutral opinion

Motivation and Interest in Class Participation

Based on the results of students' verbal responses was indicated that the experimental group was much more motivated than the control group. They paid more attention to what they were working on and were more active during the class whereas the control group was often silent and tended not to speak in the class.

Table 4. Shown the Motivation in Class Participation

	Students' Opinion	Groups	
		Control	Experimental
1	I feel it is a good chance to learn English and be able to use it in real life.	x	+
2	I think my class satisfies my needs of drama understanding.	x	+
3	I feel the techniques used in class are too boring to interest my favor.	+	-
4	I have no idea about the technique which is provided in class.	x	+
5	I think it motivates me to read more	x	+

Notes: + : Indicates most of the students have positive opinion
 – : Indicates most of the students have negative opinion
 x : Indicates most of the students have neutral opinion

Table 5.. I am interested in studying English speaking by using the drama with Local History.

Option	Frequency	Percentage
Strongly Agree	16	70,19
Agree	4	20,81
Disagree	0	0
Strongly disagree	0	0
Total	20	100

After treatments in the learning process, speaking with a drama-based approach to local History is used as one of the authentic teaching elements and aims to improve and encourage the emergence of high interest in learning English as a second language at this time. Then the questionnaire is used as an instrument to see how far the students' interest in learning English progresses, especially in speaking.

Table 6. Activities in the Classroom

	Students' Opinion	Groups	
		Control	Experimental
1	I like the teaching style, I enjoy the class with the others.	x	+
2	The teacher teaches in an interesting way. x +	x	+

3	What I like most is the teacher technique. x +	x	+
4	It should focus more on the text itself rather than on dramatic performance.	x	-
5	The class doesn't emphasize the content of the texts.	-	-
Note	+ : Indicates most of the students have positive opinion		
s:	- : Indicates most of the students have negative opinion		
	x : Indicates most of the students have neutral opinion		

It refers to the results obtained from students' feedback, students through experimental group had a more positive view toward teaching style, teaching drama by using local history and through dramatic performance, while the control group was sometimes dissatisfied with the class environment and the activities.

5. Discussion

According to the result of administration process through the post-test, and then the results of the statistical method was found out that a significant difference in the academic performance of the two groups ($p < .01$); however, the experimental group that performed drama particularly drama "*Topekkong Agreement*" in the classroom had a usefulness over the control group in terms of understanding the drama specifically local history drama. In other words, drama understanding of the experimental group exceeded that of the control group. Dramatization local history might activate broader parts of the brain; therefore, learning would be more effective. Furthermore, through mere lecturing, only the theme of content is conveyed and the information is transferred. The use of dramatic performance makes learners' speech visible, and not merely audible, and this enhances the chances of learners' noticing, remembering, and producing different aspects of the drama text.

Underlined the description above, then the data were collected by means of a questionnaire containing 30 items. In this case, The majority of these items were based on a scale from 'a very small extent' to "a very great extent". Other questions asked for factual information, such as ACT scores, high school grades, and parents, educational level. And, all information used in this analysis was derived from questionnaire data. So that, the questionnaire is used to discover the students' thoughts about how confident they are with the learning process especially were they using drama from the local history, their attitudes, and their interest in learning English in a more fun and involved way, where the teacher is more active in the teaching process by using real world or events of the past such as local history, heroic stories, and etc.

Based on data obtained about the students' responses with Likert Scale by using 30 items, the results were 16 out of 20 or 70.19% students in categories strongly agree and demonstrated interest in learning English through dramatizing local history. Besides that, there are 4 out of 20 or 20.81% students in categories of interest and confidence.

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 having 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 to their own personality.

Likewise, referring to (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. This aspect indicated that students will motivate and interest when the learning process represent what inherent things to come up to class.

Why use the dramatization of Local History?

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 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 who is 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. In addition, the focus on historical themes, heroism, the popular character, could also be an alternative to stimulating students in the learning of English. There are other things that may be important in this study such as students learning to express or talk about a specific topic with a 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 dialogue below:

Guard King of Bone : Excuse me Sir, How Majesty come in to 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, response or questions from the students were solicited, such as:

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

Responses of students might be:

- Vehicle's King of Bulo-bulo is Tambagana Bulo-bulo or it is a horse, or it is a race horse.
- 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 place where the castle of King Bulo-Bulo located)

When discussing the dialogue, we get information about character, symbolic, power of the culture, value of the culture, attitude, etc. This point of view have related to what (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 teacher and students is that children find this way of working so accessible.

The study was conducted as follows: a group of five students use 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 task. Members of the group were then given an opportunity to perform an alternative version of the task in question, a version which was recorded, while the rest again acted as 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.

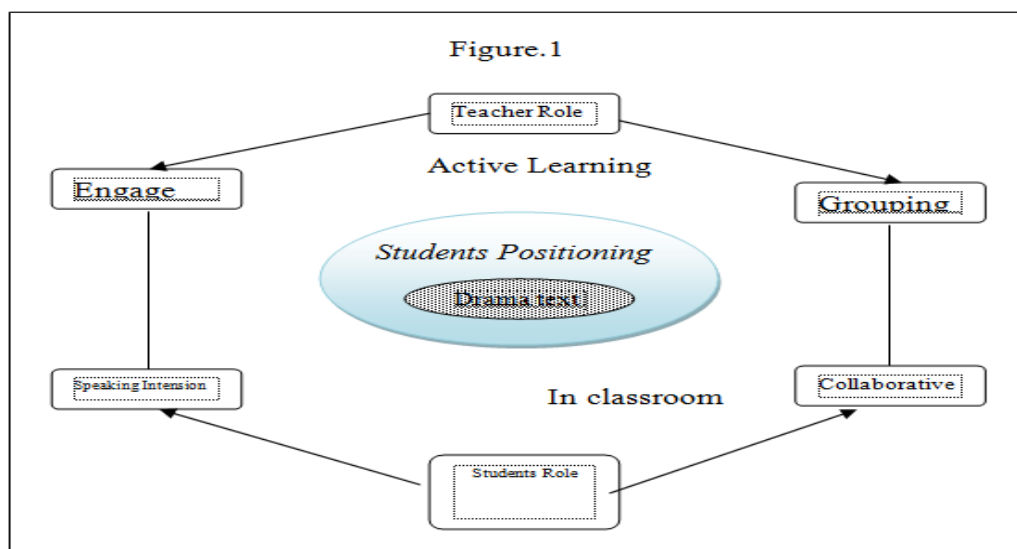
In addition, Fosnot (1989.p.108) stated that in grouping, the constructivist teacher strives to promote a feeling of community in which children care about one another and are truly concerned about issues of fairness and justice. Social and moral reasoning are promoted as children engage in self-governance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

Freud (1922) said that working in groups is obviously important in that dramatic education should take full account of modern research when considering the characteristics of groups. When a number of 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. By the Piaget (in Fosnot, 1992.p.108) stated that this type of relation is called "autonomous" and "cooperative". He argued that it is only 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 frame of the dramatization of local history and its effect on the speaking performance is noted by the researcher in the figure below:



In the figure above, 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". The most important aspects of this are as follows:

a. Active Learning

The researcher assumed that authentic learning can use real world ideas and then create those ideas by having the students play them out in front of class. Actually, this method is most supported by the teachers and is deemed an effective approach to increasing the achievement of students. This line of thought also lends itself to the creation of learning activities. It directly relates to the Edmiston (2013) statement that learning is always active. People must make sense of their situations and take action to create meaning – they cannot passively receive understanding. Active learning is physical and mental, affective as well as cognitive, and social as well as individual. Being active can involve gesture, moving the body, and social interactions as much as it requires personal mental work. The younger children require more physically and socially active elements in order to create meaning.

b. Dramatic Learning

The other aspect that can contribute to the enhancement of the students' speaking ability is dramatic learning, especially in the actualization of culture within the

dramatization, and helps the teacher to elaborate on the students ability or skill set and to show their performance after studying English. In addition, these activities build confidence in public speaking through using their skills within the classroom. Along those lines, Edmiston (2013), in his theory of dramatic inquiry, states that dramatic learning occurs via dialogue in which images of people, places, and events not actually present are created in imagination and treated as if they are, or have been, really happening.

c. Engagement and Implication for Students as Learners of English

Students engage to form an opinion with others. At the end of the course, we asked for input from the students regarding their point of view toward the topics in discussion. For any topic example presented in class, the students provided direct feedback of the element previously presented by the teacher.

In this case, correlated by constructivist who said that adults determine, through daily interaction, the nature of social environment the students' life. It could be regard as new input that social or culture aspects very determine to engage and encourage the students' to improve their communicate skill.

Evans (1994.p.25) illustrated that advantages of using drama techniques for students' demands are:

- The ability to work alone, showing personal initiative in devising, planning, and developing ideas.
- The ability to co-operate as part of a group, at times submerging ego and personal ambition in the interest of group success.
- The ability to find the best possible means for implementing a plan.
- The ability to speak clearly and coherently, with an eye to the nature of the message and the audience.
- The ability to listen attentively and to discuss one's own work and the work of others, in a sensitive and constructive manner.

d. Speaking Intension

Based on the data shown, most students show an interest in learning by using drama in the class. But, the researcher stressed here the drama is created by using the local history of "topekkong agreement". In the setting, dialogue with appear with some unique characters; for instance, King of Bulo-Bulo, Gella Panreng, Balibinna Pake Stone. These characters represent the theme of the story to be discussed. Furthermore, the understanding of each character's role and position relate to the core meaning of the event.

Affecting the students' speaking performance with dramatizing local history are three components of speaking skills which are: accuracy, fluency, and comprehensibility. Therefore, if the intensive speaking activity in class calls for all students to be more active, the exercise ultimately affects their levels of fluency, accuracy, and comprehensibility demonstrated during the learning process. Dialogue in drama is an effective mechanism for learning language. Caldwell Cook (1917) stated that dramatic work in a school concerned with the production of a play is comparable to the use of reading simple dialogue in a Latin or French lesson. In addition, he said that the acting was a sure way to learn. In the study of history, for example, the method was to use the text book as a stimulus (as the basis for

a history story) from which the student then acted their 'make believe' story which, in turn, enabled them to really understand (and thus learn) the fact of history.

e. Collaborative learning

When the teacher came up to class with material, actually he/she acted as pioneer to conduct and organize the teaching process. Their position determines whether the process will succeed. What he/she presents in the classroom should be create a climate conducive to learning and, if possible, involve all of the students in the process. Then, the students are positioned as active participants and react to the activity being performed. If a drama text is the tool offered by the teacher to obtain the teaching goal, the researcher offers local history as an alternative to stimulate the students in their collaboration in class with each other. This represents an opportunity for the students to generate productive and receptive skills.

Edmiston (2013) argued that people use dialogue to create further meaning when considering the way they act and react to what others say and do (or have said and done). People make meaning, and over time become authors (or using other words, create, construct, or coauthor), showing an understanding about a topic, as they address and answer one another. Dialogue happens in utterances at the meeting of two (or more) viewpoints, perspectives, or consciousnesses on the same event, as people take action using words and deeds. He also states that people can also dialogue with themselves. When people act in an event they draw on what they already know and they have choice about how they might act, and react, when they are aware of different possible outcomes. Active and dramatic learning modes used in context can make actions, consequences, choices, language, ideas, and meaning-making more visible.

Edmiston proposed that classroom dialogue should be an ongoing conversation about important ideas.

f. Building community Through Learning Together

The teaching process that includes focus 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 community is built through tasks involving shared goals in which people – adults and young people - create and build desired shared outcomes. I argue that community must also be built in honest reflective learning focused on shared experiences, performed products, and social challenges.

Edmiston 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 underlie 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.

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 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 of importance 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 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.

6. Conclusion

Dramatizing the local history is could be regarded as contribution to develop the teaching model in Indonesia particularly in the teaching of speaking. Besides, the presenting of culture in the learning process is very assist the teacher to stimulate the students in order to more active in learning activity. So, the teaching development will be conducted continuously with started from elementary until higher education.

So, underlying the above statement, some points made by the researcher are:

- a. Implementation of the practice of teaching drama in the classroom to improve English speaking skills indicated by the significant differences in the results of pre test and post test.
- b. Practical application of drama in the classroom showed significant progress based on test results from category to category, Fairly good and Very good.
- c. Drama is a means of reconstructing events of the past as a reflection on life of the present and the future, so that the growing awareness of the values of the historical, cultural and social awareness remains evocative.
- d. Drama with a particular approach that characterizes the local culture or characteristics of a region can be expected to bring about a sense of pride and encourage strong motivation for learning English as a medium of information, as well as to illustrate its regional potential.
- e. Using media drama is expected to draw interest in the learners because it will improve the ability and the achievement in their learning of English.
- f. Drama is used to train the learners to explore the full potential of learning a language in addition to honing speaking skills.

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