Dramatizing Local History: Its Effects on Stimulating the Students' English Performance.

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Abstract

Drama is one of the widest approaches used in the periodic development of English teaching in the world. Drama engages more of the important aspects of speaking as part of language function in linguistics. In his journal, Rasmussen (2010) stated that when we speak of quality in drama education, we apply different educational and aesthetic criteria. For example, improvised drama practices such as process drama are closely associated to Jean Piaget's theory of cognitive constructivism. Jean Piaget's research into educational theory is called cognitive constructivism. Piaget postulated that students should be guided through creative exploration as the focus of their educational journey. Students should create or construct their knowledge, and the classroom should be a place where tools and resources are made available to catalyze the process. Piaget believed that teachers should insist on less memorization and more exploration and personal investigation as the foundation of educational progress. The research was conducted during the second academic year, the students in second semester with 20 students who enrolled in English speaking II courses at Muhammadiyah Institution in Bone. By reporting from a case of drama teaching and research, I examine how constructivist thinking affects the dramatization of local history to stimulate the students' English performance. I focused on the constructivism theory, particularly the collaborative interaction and development aspects. Experiential forms of drama are valued as potential models for constructivist education that have implication for creating active learning, dramatic learning, engaging students in learning, speaking intension, collaborative learning, and building community as the goal of the research.

Keywords: *Dramatizing, local History, Affecting, English Performance, Constructivist,*

A.   Introduction

Following the report research (Rasmussen,2010) which identified that, based on the specific history of drama education, one may conclude that quality is highly affected by the relationship, or rather lack of relationship, between epistemology and the aesthetic. For example, we know that a dominant empiricist epistemology in western schooling often prevents aesthetic practices of any kind, supporting a myth of pastime activity or supplementary extravagance, or forces drama teachers to adopt practices in instrumental and shallow ways for the benefit of preset curriculum goals. In such cases drama is not trusted for any intrinsic epistemological significance. It is likely that this state of affairs increasingly encourages new and alternative arts education practices a step aside from schools, such as theatre educational departments, municipal arts schools or creative theatre groups with an interest in children and education (Nicholson 2009).

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.

Actually, many strategies can be applied by the teacher to maximize their role in the classroom, but most of them did not try a variety of methods.

Based on the background above, the researcher formulates the following research questions with the open-ended items on questionnaire:

1) How does dramatizing local history stories affect and stimulate the students in English performance?
2) To what extent can the dramatizing of local historical stories be developed by using a constructivistic approach?

It is in this context that the nature of the pedagogic advice was analyzed for the present study, to identify the 'flavor' of the constructivism that appears to have been granted official recognition by the English authorities. Taber (2010) adds here that the form of institutionalized constructivism inherent in English curriculum guidance may be seen as unobjectionable partly because it does not require radical changes in teachers' practice.

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, Robinson (1997, pp. 223-227) suggests two approaches to the teaching of drama. First is "the 'a' type analytical" approach to drama/theatre texts in which the language analysis (i.e., the phonological and lexical components of language) is the matter of consideration. This analytical approach deals with language structures and language items that the teacher or the course designer must take into account. Once the literary text illustrating these structures is chosen, the teacher helps learners become aware of and practice them. This is an analytical approach to the use of the drama classroom where drama is the object of instruction. He also points to "the 'b' type experiential approach to drama theatre texts" as a second approach. In this approach, which is inductive, language is regarded as a tool rather than an object. Learning through the students' experiences is the major concern, and this is acquired via their comments, responses, and expressions based on the text itself or its theme/topic. In the present study, the approach focused on the performing of the theme through role playing rather than discussing the language components of the drama.

Susan Holden suggests the following five-point plan for integrating drama activities into the lesson (Holden 1982: 14). *First of all*, the teacher presents the idea, theme, or problem to the students, organizing any preliminary work and making sure that the students know precisely what to do. Then the students discuss in groups what they are going to do and exactly how they are going to accomplish this. *Secondly*, the students experiment in groups with various interpretations until they are satisfied with one. Possible fourth stage would consist of students showing their interpretation or solution to another group or to the rest of the class. *Finally*-or even in place of the fourth stage-the students may discuss their solution in groups or with the rest of the class. This discussion can serve as a form of assessment for the students of their work. The discussion following dramatic activities makes learners feel that the scene upon which they have just been working has had a satisfactory conclusion with all loose ends being tied up.

The research of Davies (2010) offered that in dramatizing textbook dialogues, some students may have difficulty in relating the words in the book to real people in real-life situations. Nevertheless, if teachers manage to use course book dialogues to their full potential, they can offer controlled language practice and enliven the language structure or function which is the basis for the lesson. Course book dialogues may be shortened and simplified and then presented in skeletal form on written cue cards for the individual student to use. One student is then given part A to act out, another student part B. Parallel scenes that differ just marginally from the textbook can be conceived for purposes of further practice, and learners may then continue and develop the given dialogues with their own language. Such dramatic techniques help bridge the gap between such course book dialogues and natural usage.

Considering how the character would have regarded the problem being debated leads to making decisions based on their knowledge of the character. This can result in a variety of language registers being employed in a natural way.

Nigel (2000: 75) stated that drama is power in the way it can help introduce a young child to the world, as the Cox Committee commented in its account of drama "it is one of the key ways in which children can gain an understanding of themselves and of others." The basis of power is that participants are faced with the necessity of taking into account what others think, feel, and say because it involves the child having to work with others, and playing out life issues dramatically. 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?

a) *Spiritual.* The youngest students can begin to build up understanding of the value, beliefs, ideas that surround them through particular focusing of the fiction.

b) *Moral.* Children can be faced with choices to be made within a specific context and then reflect on those choices to help them understand the nature of the moral action.

c) *Social.* Pupils cannot do drama alone, unlike many tasks in school. 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.

d) *Cultural.* What beliefs, values, customs do we want to embody in the drama? Young students can meet people from other cultures. They can explore the myths and stories of their own and other cultures.

According to her report in *The Curriculum Journal,* Taber (2010) views constructivism as a widely influential perspective in science education research. However, there has been strong criticism of attempts to adopt constructivism as a principle underpinning in official science curriculum policy. Over the past decade recommendations for classroom pedagogy in extensive official guidance (particularly through the 'National Strategy') issued to science teachers working in England have explicitly drawn upon constructivist principles.

Brewer (1996) stated that constructivism is a theory about knowledge and learning; it describe both what "knowing" is and how one "comes to know". Based on work in psychology, philosophy, and anthropology, the theory describes knowledge as temporary, developmental, nonobjective, internally constructed, and socially and culturally mediated.

Furthermore, learning from this perspective is viewed as a self-regulatory process of struggling with the conflict between existing personal models of the world and discrepant new insights, constructing new representation and models of reality as a human meaning-making venture with culturally developed tools and symbols, and further negotiating such meaning through cooperative social activity, discourse, and debate. A constructivist view of learning suggests an approach to teaching that gives learners the opportunity for concrete, contextually meaningful experiences through which they can search for patterns, raise their own questions, and construct their own models, concept, and strategies.

a) Literate Environment

Constructivist framework challenges teachers to create innovative environments in which they and their students are encouraged to think and explore. In these sections, the learner must first play an active role in selecting definition for the activities, which must be both challenging and intrinsically motivating, and second, there must be appropriate teacher support as learners build concept, values, schemata and problem solving abilities. On the other hand, to find an ideal model to increase the students achievement speacifically in terms of speaking should considering about those factors above. Though, the dominant factors that the most effecting 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.

b) 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.

c) 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".

Teachers and students are aware that the world is a complex place in which multiple perspectives exist and truth is often a matter of interpretation, and they acknowledge that learning and the process of assessing learning are intricate and require student and teacher interaction as well as time, documentation, and analyses by both teacher and students. They add that "The soul of enactment is the dialogues in which teacher and children inform, err, questions, correct, self correct, think aloud, repeat, make sense, on other words, develop together".

d) 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.

e) 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, as he or she can engage in interaction with the learner to acquire some procedure, knowledge, or skill that will

be useful in other situations beyond that in which he or she is currently engaged.

Some general principles of learning derived from constructivism may be helpful to keep in mind, however, as we rethink and reform our educational practices.

 a)   Learning is not the result of development; learning is development. It requires invention and self-organization on the part of the learner.
 b)   Reflective abstraction is the driving force of learning. As meaning makers, humans seek to organize and generalize across experience in a representational form.
 c)   Dialogues within a community engender further thinking, the classroom needs to be seen as a "community of discourse engaged in activity, reflection and conversation" (Fosnot: 1989).
 d)   The learners (rather than the teacher) are responsible for defending, proving, justifying, and communicating their ideas to the classroom community and thus raise to the level of "take-as-shared").

Method

Participants

A pool of 20 students (n=20) majoring in English Language Education enrolled in Speaking II at the Higher of Eduaction and Teacher Muhammadiyah in Bone. The test consisted of 30 questions on listening and speaking skills. A total of 20 male and female students whose scores were around the mean were selected as the sample of the study. 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 from18 to 24 and were all native speakers of Buginess and Makassares learning English as an L2. They were randomly divided into two groups, experimental group (n=10) and control group (n=10).

Materials

The materials 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 "Lamung Patue ri Topekkongt"* or *"Topekkong Agreement",* from the 16th century, respectively. 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.

Procedure

Before conducting the experiment, one of the researchers explained the goals and content of the study to the students. Throughout the whole semester, 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. Students were divided into five groups of six. They chose their roles for each episode of the drama. They were asked to memorize their roles out of the classroom and then get ready to perform the scenes in the classroom. Every session the whole groups would have to be ready to perform the scenes. The teacher randomly asked two or three groups to perform the scenes. In order 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. At the end of the study period, the groups were administered an achievement test on drama II as a post-test. The test of drama II 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. Thus 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.

Result

Table 1 presents the descriptive statistics of the students' performance on the 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

An independent sample *t*-test was performed to compare the mean scores of the   two groups.

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

As Table 2 indicates, there was a significant difference between the two groups. The   experimental group outperformed the control group, *t*(29) = 6.839, *p* <.05. The *t*test analysis indicated the observed *t* value (6.839) was greater than the critical t (2.756). Thus the null hypothesis was rejected at the significant level (p<.05). In other words, there was a significant difference between the two groups in learning the course of Drama II.

Analysis of Retrospective Think Aloud Reports
The report protocol allowed us to examine three areas to reveal how much dramatic performance had satisfied the students' needs: classroom environment, motivation in class participation and activities.

Classroom Environment
Classroom atmosphere is a significant factor that affects students' learning in literature classrooms, and mostly depends on the teacher behavior in class. The most remarkable points mentioned by the experimental group were lack of anxiety about getting grades and also the fear of making errors.

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	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	+
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
The results of students' verbal responses could indicate 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. 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.	-	-
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		

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

F. Discussion
After administering the post-test, the results of the statistical calculations indicated a significant difference in the academic performance of the two groups (p<.01); however, the experimental group who performed drama in the classroom had an advantage over the control group in terms of understanding the drama. In other words, drama

understanding of the experimental group exceeded that of the control group. This can be related to the fact that retention mostly happens during dramatization. Through dramatization, the content is presented in the form of language in action and, hence, the learners' motivation is heightened. Moreover, dramatization might activate broader parts of the brain; therefore, learning would be more effective. On the other hand, 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 scripts.

Furthermore, data were collected by means of a questionnaire containing 30 items. 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, this questionnaire is used to discover the students' thoughts about how confident they are with the learning process, 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 so forth.

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, in the result study, Gorjian (2010) points out that when the students are involved in a play by being assigned character roles, they have to present the play in traditional form, yielding to their active performance. Being engaged in active drama, language learners can imagine themselves living in the world of the play and this could increase their motivation. In a situation like this where learners have to rehearse the lines before performing onstage, each student in a group takes charge of one role and memorizes the lines of his or her own turn while other students in the group are responsible for other roles. This type of practice, though presumably more time-consuming, might appear traditional and less meaningful. However, it is different from the outlandish dress-rehearsal that is reminiscent of traditional approaches. One argument in support of this practice is that language learners should practice in the presence of the group members, and so it is not an individual practice, but a group enterprise, neither is it choral memorization of the lines. It is unique in as much as they practice the lines individually while other members rehearse other lines, and then they join to dramatize the play.

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 supported by Nigel (2000:p.8) stated 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/teacher dialogue, not only one that engages children and motivates them. 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. We will examine why that is, and to do this we will look at drama roots in children's social role-play.

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 wtihin 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.

Cooperation is a social interaction used in working toward a certain goal by individuals who regard themselves as equals and treat each other as such. Obviously, children and adult are not equals. However, when the adult is able to respect the child as a person with a right to exercise his or her will, one can speak about a certain psychological equality in the relationship. The frame of the dramatization of local history and its effect on the speaking performance is noted by the researcher in the figure below:

Figure.1
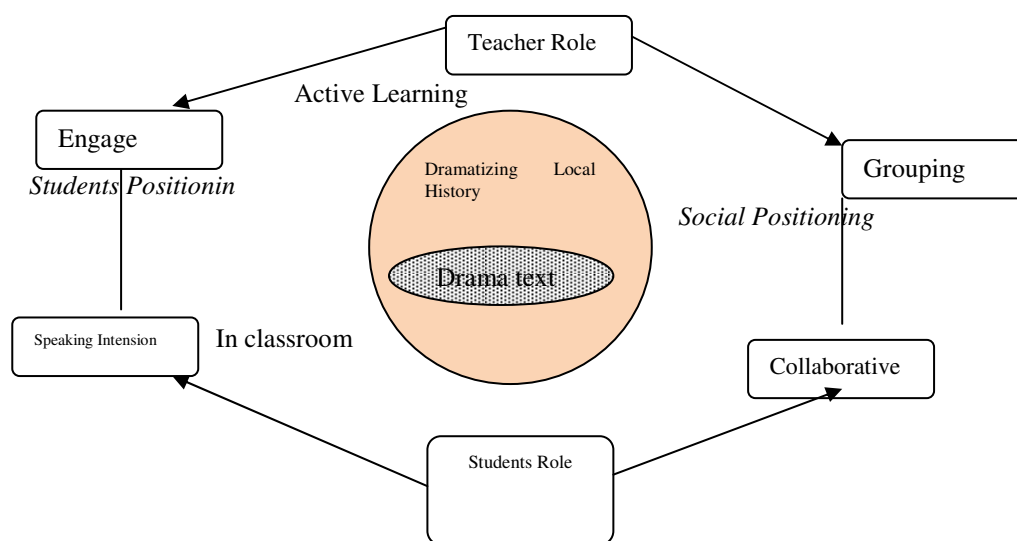
In the figure above, the implication of the learning process with a dramatizing approach, more specifically dramatizing local history in the class, generates some important aspects within the learning process that are more developed. Despite this, the learning goal is how to build community within the 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:

1) 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 though 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.

2) 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. \

3) 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 atmosphere in which the young child lives. The child's social moral experience is made up, in large part, of the countless adult actions toward and reactions to the child that form the adult-child relationship.

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.

4) 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 demostrated 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. Cook's method was founded on three basic principles:

a) Proficiency and learning come not from reading and listening but from action, from *doing*, and from experience.

b) Good work is more often the result of spontaneous effort and free interest than of compulsion and forced application.

c) The natural means of study in youth is play.

5) 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.

6) Building community Through Learning Together

The teaching process that includes focus on improved speaking performance is 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.

Conclusion

Drama bridges the gap between course-book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real-life situations by providing insights into how to handle tricky situations. Drama strengthens the bond between thought and expression in language, provides practice of supra-segmental and Para-language, and offers good listening practice. If drama is considered as a teaching method in the sense of being part of the eclectic approach to language teaching, then it can become a main aid in the acquisition of communicative competence. Drama activities facilitate the type of language behavior that should lead to fluency, and if it is accepted that the learners want to learn a language in order to make them understood in the target language, then drama does indeed further this end. In addition, drama could always be extended and used as a starting-point for other activities. The theme can act as a stimulus for discussion or written work going far beyond the acting out of scenes. Dramatic activities can thus be integrated into course, which could lead to them being exploited in terms of the language syllabus, for example the learning of vocabulary, even of structures.. Drama puts language into context, and by giving learners experience of success in real-life situations it should arm them with confidence for tackling the world outside the classroom.

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:

1. 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.
2. Practical application of drama in the classroom showed significant progress based on test results from category to category, Fairly good and Very good.
3. 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.
4. 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.
5. 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.
6. Drama is used to train the learners to explore the full potential of learning a language in addition to honing speaking skills.

The researcher would like to say thanks to all for supporting this research. He hope it will be considered as important things to give contribution in order to improve the students achievement in learning English. Thank you.

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