BUILDING COMMUNITY THROUGH LOCAL DRAMA ACTIVITIES IN THE CLASSROOM

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Abstract:
Using a local history approach as an embedded medium can increase student engagement and achieve the goals of the learning process. The purpose of this study was to find out how to build student community through local historical drama in drama class activities. This study uses mixed methods, with observation and questionnaires as data collection instruments. Using a purposive sampling technique, 75 students were selected as a sample from a population of 3,225. Data were analyzed by Quant-Qual and interpreted by descriptive accounting. The results showed that there were no students who commented badly about the use of techniques in local historical dramas. Researchers recommend using this approach in the learning process, especially in learning English and how to build student's community.

Abstrak:
Menggunakan pendekatan sejarah lokal sebagai media yang melekat dapat meningkatkan keterlibatan siswa dan mencapai tujuan dari proses pembelajaran. Tujuan penelitian ini adalah untuk mengetahui bagaimana membangun komunitas siswa melalui drama sejarah lokal dalam kegiatan drama kelas. Penelitian ini menggunakan metode campuran, dengan observasi dan kuesioner sebagai instrumen pengumpulan data. Dengan menggunakan teknik purposive sampling, dipilih 75 siswa sebagai sampel dari populasi sejumlah 3.225. Data dianalisis dengan Quant-Qual dan diinterpretasikan dengan akuntansi deskriptif. Hasil penelitian menunjukkan bahwa tidak ada satupun siswa yang berkomentar buruk tentang penggunaan teknik dalam drama sejarah lokal. Peneliti merekomendasikan penggunaan pendekatan ini dalam proses pembelajaran, khususnya dalam pembelajaran bahasa Inggris dan bagaimana membangun komunitas siswa.

Keywords:
Building Community, Local Drama, Learning Process

INTRODUCTION

The teaching of a foreign language, particularly English, is mandatory in the Indonesian curriculum. This language has made an important contribution to the development of science and technology. So, referring to the above consideration, the curriculum goals should be followed up by a good strategy. Therefore, the institution that

is implementing this program, such as the school for all levels and the university, is still working to develop and find an effective strategy to achieve their goals. Besides that, some of the reasons for the good strategy concern global communication, regional connection, the current issue of the ASEAN Economic Society, Asian Pacific Economic Cooperation, and so forth. It revealed that the majority of Indonesian students still lack communication skills, particularly when learning English. For this reason, various methods have been developed that can be used for learning. One of these methods is drama. Drama is a method that involves a lot of student interaction in conversation, speech, and expression. Furthermore, students use acting media to motivate, support, and encourage their peers to work together in the community to achieve the learning goals.

The concept of community building, especially in learning English through drama, has been developed by some researchers. They found that students were deeply involved in many interactions and dialogues with theatrical activities. Edmiston (2012) pointed out that building a community can directly challenge oppression when exclusion is the norm, provided a group views exclusion as a problem. Working in her favor was the fact that many of the students knew each other outside of the classroom because they had attended neighborhood schools.

Researchers have continued to use drama as a tool for learning English. The drama activities will probably be used to take the emphasis away from the teacher in any or all phases of the traditional five-stage lesson and place it on the students to give them the full amount of drama time (Barton & Hall, 2000; Davies, 1990; Nazmiye & Tutkun, 2010; Shakfa, 2012). The use of drama, especially local drama, in learning English has been studied by some researchers. They found that acting natives were able to overlap and recognize their own cultures when performing roles in drama classes (Nurhayati, 2016; Razak, Khamis, & Kasim, 2021; Syah, 2013; Syukri & Bahrun, 2021).

There are many discussion of learning communities (Brian Edmiston, 2018; Frahm & Brown, 2005; Herrera & McNair, 2020; Jiménez & Rose, 2010; Lee, Chau, & Tsoi, 2019; Misanchuk & Anderson, 2002; Sewell, 2010; Thornley, Ball, & Signal, 2014; Tinto, 1993; Wood, 2011; Wu, 2014; Young, 2012). Although there are types of concepts about learning communities, particularly in learning English, the researchers interested in the concept by Edmiston (2012) stated that dramatic performance was central to providing a focus for some polyphonic dialogue as young people interpreted exchanges, evaluated reactions, and responded to others' ideas, as the following example illustrates.

Edmiston and McKibben (2011) maintain that if we want to teach social justice as teachers, we need to make power relationships more visible as we build up nurturing, collaborative, and fair communities in our classrooms. In this regard, Edmiston (2012) pointed out that teaching drama was not seriously investigated in EFL contexts. Pointed out that teaching drama was not seriously investigated in EFL contexts. He argued 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. In addition, Rasmussen (2010) expressed that the educational corollary of this worldview requires

the dissemination of certain bodies of information, including certain bodies of knowledge. What distinguishes it from previous studies is that most of them used play and role-play in classroom activities and explored how the method encouraged interaction among students and participation in the learning process. There are not many to assist students in improving their speaking ability effectively. As impact above, the students' speaking ability is still low. So, it needed to find an excellent method to figure out the problem. The most important aspect is determining how to engage all students in a higher level of participation in the learning process.

Currently, researchers are promoting local drama as a tool for drama activities. Local dramas here relate to what is inherent in their culture and lives. Hopefully, using the local history approach as an inherent medium could improve the students' involvement and achieve the goal of the learning process. The most important aspect of those things was how the media helped build the students' community. Besides, drama activities using local drama assisted the students in improving their proficiency, particularly their ability to speak.

RESEARCH METHOD

A mixed method was used in conducting this research by using observation and questionnaires as ways for collecting the data in the field. The design of this method was quant-qual. The quantitative data were presented first and then followed by qualitative data and interpreted by using descriptive analysis.

In this research, the population was taken from three colleges at Sinjai Regency in the academic year 2013/2014. The total population of university students is 3,225. This includes 883 at A College, 1992 at B College, and 350 at C College. A purposive sample is a technique for extracting data from a class performance. In this case, the researcher deliberately identifies the criteria for selecting the sample. The criteria provide a basis for describing and defending purposive sampling. Each institution was represented by one class for six treatments in the classroom and four performances with two drama stories. College A consists of 25 students; college B is composed of 25 students, and college C is composed of 25 students.

This research objective is to find out how to build the student community through local history drama in classroom drama activities. a local drama that used "Topekkong Agreement," a heritage story from Sinjai, as local wisdom. It is an inherent story for the Sinjai people. Besides that, this research is to find out to what extent the local drama activities build the students' community in the learning process. It was conducted at a college under one associated with Sinjai, where collecting data used the Mixed Method. The data collection section describes the kinds of data that are collected, and it is possible to determine whether narrative, numerical or both kinds of data were collected. Then, questions are stated and described for both quantitative and qualitative approaches. The researcher used questionnaires as quantitative data to determine how strong students' responses were when using local drama activities in the classroom. Observations were then used as qualitative data to observe student activity during on going drama activity.

The questionnaire used the data collection procedure. In this section, the researcher has provided the students with a list of questionnaires consisting of twenty questions. The (quantitative) data validity of the questionnaire is based on survey variables X and Y, taking into account local drama activity (X) and community building (Y). And the relevance of the (qualitative) observational data took into account how meaningful local drama activities were to the student community. The purpose of this questionnaire was to provide students with answers on the use of drama techniques in the learning process. The results of the questionnaire would be an indication of students' interest and motivation, especially in learning English, and how students build communities based on cultural values through the drama of local history.

Before the treatment activities were conducted in the class, the researcher distributed the drama text to the students. The drama text was read and discussed between the lecturer and the students before it was demonstrated in class. The drama text consists of 1) The Boy Who Cried Wolf drama text; 2) The Princess's Suitors, an intermediate drama text; and 3) The Topekkong Agreement (specifically, a drama text based on the inherent history of the local culture). The procedure for collecting data was presented in chronological order through the pretest, posttest, and treatment. The treatment is done six times or in six meetings. Each meeting will last 90 minutes. The procedure of giving treatments was as follows: (1) the teacher gives stimulation and motivation to the students before the process of teaching speaking achievement; (2) the teacher introduces the topic; (3) the teacher describes the material of the drama; (4) the teacher divides the students into a small group; (5) every group is asked to reread and discuss the dialogue of the drama; (6) the students are asked to choose the characters that they want to play; (7) every group is asked to play the drama; and the teacher reviews and evaluates after the drama activities.

The researcher chose the drama text above as an instrument for several reasons: a) the drama texts are interesting folklore; b) the contents of the drama text tell about social and cultural aspects; c) the characters in the dialogue of the drama text are representations of their culture and social life; d) the messages in the drama text can be an important input to the students where they are intersecting and recognizing the value of their culture, and e) the researcher believes that local history is an inherent thing for the students when presenting it in the class as a tool for learning English (Syukri, 2015).

The data collected by the instrument were analyzed using the following procedures: (1) Identify and describe the statistical analysis of the results of the questionnaire data. In this case, to see how students would react after learning English using local historical dramas. (2) How does a local period drama expand a community of students learning English together? (3) Describe some aspects related to the variables of how to use local theater to build student communities.

The data was analyzed in the QUANT-QUAL technique. The writing is balanced in terms of qualitative and quantitative approaches. (Gay, 1980). Questionnaire data: Likert Scale with four categories (strongly agree, agree, disagree, and strongly disagree). All data were interpreted using descriptive accounts.

RESULTS AND DISCUSSION

The indication students' intersect and recognize their culture was shown through their interest in the learning process. In this case, implementation used the local history drama technique with discussion in the classroom. It could enhance interest in the second semester of The Institution of Muhammadiyah in Sinjai at A college, B college, and C college for the academic year 2013-2014. The result is indicated by the students' scores on the questionnaire, as shown in Table 1.

Table 1. The Score in the Percentage of Students' Interest

Interval Scores	Category	F	Persentase (%)
66-80	Strongly interested	65	86.67
50-65	Interested	10	13.33
35-49	Uninterested	0	0
20-34	Strongly Uninterested	0	0
	Total	75	100

Concerning the scores of the students' interest indicated in the table percentage above, the outcome indicates that none of the students state being uninterested in using the local history drama technique. Sixty-five (86.67 percent) students were strongly interested in which interval the students got to score 66–80. Based on the student's interest score on the questionnaire, it is indicated that the highest score was 79, which is stated as "strongly interested," and the lowest score was 61, which is stated as "an interesting category." So, based on the pretest results, which ranged from 6.63% to 7.83% (posttest), 65 students (86.67%) were classified as "strongly interested" in learning English. Then, the mean score was 69.09, which belongs to the interesting category.

Responsive

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

Student A: What is the meaning of "your daughter is more beautiful than the sun"?
Response: Those are romantic things in the dialogue.

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

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

The King of Bulo-Bulo : I agree with what Gella Samataring said. The three kingdoms, as well as black and white, do not separate each other. But, for me,

the most important thing is the unity of the three kingdoms. As the old man once said, "the one people are in the one King."

Gella Saukang	: *Apa yang Puatta ucapkan Saukang pasti mendukungnya Puang.*
Gella of Saukang	: The Gella of Saukang would support whatever the majesty said.

The expression "Ketiga Kerajaan ini ibarat Mata Hitam dan Mata Putih yang takkan terpisahkan (The three kingdoms (as well as black and white, which are not separated from each other) have a deep meaning in that the unity of the kingdoms is painted as an eye symbol. The words in black and white had the highest value in the kingdoms as an inherent symbol of the culture. So, each expression that invites the students' response is very much determined by the contents of the dialogue. During a thematic unit, a series of lessons planned around one theme helps learners analyze language use in context, discuss their personal pasts while comparing and contrasting them with their present lives, and eventually create new texts on the topic (Wood, 2011). In this case, talking about drama means would back to telling the history, artistic production, literature, and the human being story as universal. So, drama reflects human life, social life, and the quality of their lives. This statement Edmiston (2012) and Greene (2000) illustrated that community is a question of what to do with the pursuit of shared dreams: what methods there are of being together, of affirming mutuality, of reaching closer to a few not unusual world.

Transactional (dialogue)

The researcher assumed that dialogue is one way to exchange ideas or information among participants. And the class activity during research showed that in dialogue, students had more opportunities to express their ideas or convey some information or feedback on the under-topic discussion. On the other hand, Brown (2006); Frahm & Brown (2005) maintain that acting within the role can help students explore distinctive feelings, points of view, courses of motion, and decision-making strategies. They also can discover the language in use as they express the expertise of the person they have got adopted. Role-playing can help college students explore social and private troubles, inclusive of gender, lifestyle, and equity, through gaining knowledge and expertise of any other culture's traditions, including oratory, storytelling, motion, music, and dance.

The dialogue below can be seen as a transactional dialogue. They are:

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

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

When a student asked the other student with the "What's the main idea?" question, based on the research, based on the research indicates that if the topic is interesting and understood by students well it will be more interactive with the class. Drama as a medium for exploring their emotions in real life also influences the students' awareness of their culture there. Likewise, the result of his study, Gorjian (2010) oints out that performing inside the function can assist college students in exploring one-of-a-kind feelings, points of view, directions of motion, and choice-making techniques. They also can discover the language in use as they have specific know-how of the character they

have got followed. Role-playing can assist students in exploring social and private issues, along with gender, way of life, and fairness, through gaining information and expertise on some other subculture's traditions, oratory, storytelling, movement, music, and dance.

Interpersonal

Dialogue and discussion are two kinds of activities that involve interpersonal events. The purpose of this is to build the social relationship between students in the group or among students and the teacher. The teacher sometimes comes up to class with certain material that is inherent to the student's life, such as local history in drama text form, which stimulates the students to give responses and comments.

In this case, the researcher used some steps as a design of the learning process. They are: (1) Brainstorming, (2) Rereading and Discussion, (3) Performing, (4) Reflecting on activities, (5) Intersecting and recognizing the value of culture, (6) Building the students' community.

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

Extensive

In the learning process, the teacher often begins the class by warming up the material or explaining briefly the theme, objective, model of learning, and so forth. And in this research, students were asked to present and discuss the material in their group in front of the classroom. The strategy was meant for the students to show their performance and train their speaking ability through a monologue (Goldenberg, 2006; Wichadee, 2018; Yuwono & Harbon, 2010). After the treatment, their students' speaking ability improved significantly from the fair to good category. Intermediate progress is gained when the teacher intensively invites the students to be more active and practice their proficiency in the classroom. For example, the presentation of the material that they have discussed in the group section. As an illustration, look at the simple monologue below:

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

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

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

more life-in-discussion activities. In referring to the statement above, the students indicated they felt confident in speaking, not only through the dialogue but also by dramatizing local history. It shows that the dramatic activities created by using local history drama can stimulate and encourage the students to be more active and attend class more frequently. This is an effect of using local wisdom, such as local drama texts, as inherent things in their life and authentic material. Besides that, a text concerning their daily life or past event is related to their nations, society, culture, and specific community (Chang, 2009; Razak, Khamis, &Kassim, 2021).

Likewise, Gorjian (2010) added that teachers and students in the lecture rooms know that the arena is a complicated vicinity in which more than one view exists. The truth is often a matter of interpretation, and they acknowledge that mastering and the process of assessment are complicated and require interplay among students and instructors as well as time, documentation, and analyses using both teachers and college students. The statement above means that getting to know a language has many components, no longer the most effective linguistic factor but also the non-linguistic aspect.

Building Community by Using Local History Approach

As far as we know that local history is one of local wisdom and instills the importance of maintaining by the citizen for their generation. This heritage is inherent and represents a big community. When the value and content of the culture bring out to the education medium, it will become interesting and always survive for a long time. Besides, it is presenting a collective perception, and the most important thing is to build the students' community. And also, local wisdom is pride in the heritage of their ancestor in the culture.

Local history drama can be used to develop incentives for values listed in their materials, such as community building. In this case, the presentation of local plays in their learning process can convince students to build the student community. Through regional history dramas, students deeply respect and enjoy theatrical activities. On the other hand, the media approach to drama seems to have contributed well to supporting students in exploring ways of expressing ideas related to the scenes presented in the dramatization. But this line of consideration needs to be developed further (Dunn & Stinson, 2011; Janudom & Wasanasomsithi, 2009; Nordin, Sharif, & Fong, 2012; Rivers, 1987).

In reference to the above arguments, when using drama in-class activities and integrated with local wisdom such as local drama, it affects all students involved in drama to build their community through interacting with each other, empathizing, and overall belonging to their own culture, caring and intensity in social communication.

Edmiston (2013) proposed that active and dramatic tactics for coaching and mastering can start to rework the life and social practices of any classroom community as well as the company of the individuals. I assumed that when the scholars explored their idea with the alternative college students, consisting of those related to their social or cultural factors, they talked about a few messages and their community principles in

their dialogue. He added that community can only be built when people come together wanting to be together. Being with others is connected with, but different from, understanding something together (Boyer & Mitgang, 1996; Herrera & McNair, 2020; Tinto, 1993). Everyone desires both. However, people in groups who have to be in the same place (like in schools) cannot even begin to become a community unless they feel safe and respected enough to want to collaborate in some activities with shared objectives they care about. The people in any growing community share implicit, intersecting long-term goals of desiring to be with everyone in the group and wanting to learn together. Kohl and Ayers (2009) has a simple but transformative vision that echoes the collaborative, experiential, performative, reflective, and inquiry approaches.

Based on the classroom carried out the data collection particular to the next treatment, it seems that the students giving a responses in varying. This situation is affected not only by their knowledge and insight about the text but also by their competence is very determined. Such as the interviews conducted on response A.1.5 which are presented in table 2.

Table 2. Student's Respon

Question	Student's Answer
What is the historical background of the dialogue?	a. The king of Bulo-Bulo wants to establish a kinship between the three kingdoms they are Todong Kingdom, Bulo-Bulo Kingdom, and Lamati Kingdom. b. Negotiation between the king of Gowa who was represented by I Mangerangi Dg Mametta and the king of Bone who was represented by La Tenri Rawe Bongkangnge and witnessed by the Kings of Sinjai. This event was located at Topekkong Village as part of Bulo-Bulo Kingdom. They successfully declared a peace that was known "*Lamung Patue ri Topekkong"* or Topekkong Agreement. c. The people of Tondong land support the unity of the three kingdoms to be companies in the brotherhood Bulo-Bulo, Lamati, and Tondong.
Where was the story located, and what did they talk about?	The location of history is in the Bulo-Bulo Kingdom area, and they talked about how three kingdoms in unity and kindship each other.
Could you mention the characters in the dialogue?	- The king of Bulo-Bulo has good, wise, and kind character, Gella Saukang always supported the King of Bulo-Bulo, the King of Tondong Good and wise, and the King of Lamatti is a good character, the King of Bone is a kind and wise character. - He is bored when he has a ship camping is late.
What messages do you get from the dialogue?	- if there is trouble in a village, we must quiet to help.

| Conclude and find some values of the culture | a. The king of Bulo-Bulo desired to establish brotherhood among the three kingdoms namely Bulo-Bulo, Tondong, and Lamatti Kingdoms. The three kingdoms make an agreement and witnessed by the several kingdoms, the event is namely *Lamung Patue ri Topekkong* or Topekkong Agreement. |
| | b. Brotherhood is the most important to be stronger. |

Apart from that, further discussion was also carried out regarding the King of Bulo-Bulo which can be seen in table 3.

Table 3. Discussion with Respondent

Quest 1st	:	What did they talk about?
Answer	:	they talked about how the King of Bulo-Bulo wanted to establish a brotherhood between the three kingdoms.
Quest 2nd	:	What is the meaning of Arung?
Answer	:	Arung is the same meaning as the King. But they are smaller in their power than a king.
Quest 3rd	:	what is the meaning of words : *Kurumai sumange'na Raja Bone engka manengngi ri Bulo-Bulo, tuoko mania malampe' sumange'nu menre ri coppo' langi'-langi' musoppo teddung natanrei Bulo-Bulo, Lamatti, Tondong.?(Panjang umur baginda Raja Bone yang hadir di kerajaan Bulo-Bulo semoga senantiasa diberi berkah dengan kebesaran kerajaan yang memayungi raja-raja Tondong, Lamatti, dan Tondong.)*
Answer	:	the meaning of the words is: we hope for a long age for the Majesty of the king of Bone and always in God bless with the power and protection of the Kingdom of Bulo-Bulo, Tondong, and Lamatti.

The discussion above reflects the students' view on the inherent things related to their roots. In fact, when the topic of discussion presents a past event as part of their life, the students can understand what is spoken easily. For example, the question 'What is the meaning arung?". At the same time the other student gives response with "Arung is the same meaning as a King". The word "arung", is a Buginese language that is recognized well by the native speaker . It could be regarded as comparing the meaning of the specific word in English and Buginese. Likewise the sentences:

"Kurumai sumange'na Raja Bone engka manengngi ri Bulo-Bulo, tuoko mania malampe' sumange'nu menre ri coppo' langi'-langi' musoppo teddung natanrei Bulo-Bulo, Lamatti, Tondong.? Panjang umur baginda Raja Bone yang hadir di kerajaan Bulo-Bulo semoga senantiasa diberi berkah dengan kebesaran kerajaan yang memayungi raja-raja Tondong, Lamatti, dan Tondong - Hopefully, majesty the King of Bone has a long age that attending in Bulo-Bulo Kingdom, and also always God bless as protection to the Tondong, Lamatti, and Bulo-Bulo kingdoms".

The above quotation reflects a higher meaning about how the people respect a king and have a cultural value that has to be preserved as a heritage of the culture. But otherwise, the students' question is based on their curiosity about the number of words

that have a specific meaning. The students tend to know the local terms implies that their awareness of how to extend the local culture should be maintained by them as a generation of the culture. Besides that, in the learning process, the strategy of using local culture, particularly local drama, as an approach is very effective in improving the students' speaking achievement.

In relation to the above point, one of the intriguing aspects of this study is that the students reread the text in the Buginese language before discussing it in English. As a result, it could be regarded as a significant contribution where the integration of local culture and efforts to improve English language proficiency can be implemented in the classroom.Furthermore, using a local cultural approach, such as a local history drama text, dialogue and discussion is one way to make the material interesting for the students.Maybe this is the newest strategy to develop learning a foreign language, particularly English, in the classroom. The teacher in the study presents local history drama as a tool or medium for dialogic in the local language context.Students in the group discussed the meaning, social relationships, values, and message of the culture that happened many years ago. And through drama text, students are stimulated to know further about whatever points in the text—for example, characters, the historical background of the story, the main ideas, the message, and so on. Likewise, Casmir (2013) and Edmiston (2013) illustrated that children will recognize and embrace the power to make a change as we raise awareness, engage in meaningful dialogue and experiences with them, and negotiate plans to work together as a community. Given this opportunity, they easily engage not only in social activities, but also in meaningful social and academic learning: through compassion and kindness, questions and remorse, inquiry, and finally, congratulations. The culmination of the learning process.

The researcher has arguments that when we use and try to apply an approach such as local history drama, it will present different situations in the learning process. The reason for this is based on the result of research where students have more interest because of the authentic topic which is inherent in their daily life and also the past event of their culture. In the first section, the teacher through a drama text introduces each part of the text, for example: (a) Why the teacher chooses the topic (reason). (b) The teacher explains the teaching scenario of the material in brief. (c) The teacher states the historical aspect of the text. (d) Relation between the text and the value of culture.

Underlying the way above, the researcher feels that it is important to start our class by presenting in the classroom the things that concern social life, past events, local history, their idol in their nation, regency, village, home town, and so forth. An integrated local history drama like the one the researcher used in this research, "Topekkong Agreement," was talking about an event when Sinjai Regency was established. It is created in drama text and still in the local language context. So, at first, students can understand the purpose of the topic. And in the sixth treatment, it was shown that it is very effective and can stimulate the students to make the learning process more lively. On the other hand, this way is also very effective as the first step in a teacher's task, and his or her goals are accomplished in the class. Vygotsky (1986) theory of learning argues

that ideas and information cannot be transferred directly from one person to another. Instead, people actively create their understanding using multiple tools, for example, the objects used in theatrical performances and especially the language used to name and animate those objects. Each tool has a different affordance, so whatever tools are available (or unavailable) will affect the possibility of meaning. Furthermore, when students engage in conversation with their group or with the entire group in class, the theme of a specific theme, in fact, stimulates students to respond, comment, or sometimes guess at it. This may be due to the topic or theme of their lives related to their social life or past events, or their generation (Clipson-Boyles, 2013; Masoumi-Moghaddam, 2018; Uysal & Yavuz, 2018).

So, in a learning process like this, it is very possible for a teacher to develop his or her teaching strategy by using the local history approach. This way, teach the students how to build community, work together, and reflect on each other's current experiences and past events. Likewise, reflecting is the inverse of doing, as we step back from an experience or performance. When we experience, our focus is on the present moment, but when we reflect, we focus on making connections among past experiences, meaning that we may also connect with current and future imagined experiences (Csikszentmihalyi, 2014; Hill & Cole, 1995; Leitch & Palmer, 2010; Levin & Rock, 2003).

Drama is a role-playing activity in the classroom to help students intersect and recognize the value of culture. From the researcher's point of view, an English teacher who has come up with a good lesson plan has been able to increase their motivation for learning English. Edmiston (2012) pointed out that building a community can directly challenge oppression when exclusion is the norm, provided a group views the exclusion as a problem. Working in her favor was the fact that many of the students knew each other outside of the classroom because they had attended neighborhood schools. The boys would often jostle with each other, and the girls might fix each other's hair. They seemed to expect that tempers might flair but also that relationships could be restored, provided people did not consider themselves better than others. I am interested in the concept stated by Edmiston (2012) that dramatic performance was central to providing a focus for some polyphonic dialogue as young people interpreted exchanges, evaluated reactions, and responded to others' ideas, as the following example illustrates. Edmiston and McKibben (2011) maintain that if we want to teach social justice as teachers, I suggest that we need to make power relationships more visible as we build up nurturing, collaborative, and fair communities in our classrooms. We cannot teach about social justice outside the classroom anywhere in the world unless we run classes based on what social justice means to children daily: fairness, care, and sharing. We can use drama as we move towards these goals. Furthermore, this line, Edmiston & McKibben (2011) pointed out that acting as if we were other people is highly significant for literacy learning: this is what young children do in dramatic playing and what young people do when they act as characters. Underlined above, in everyday face-to-face interactions, to make sense of what is happening as language is used, people mentally project into the everyday 'drama' of a social event in which they actively engage. In contrast, readers are normally required

to individually imagine people and events described in words on a page: the 'drama' of the event is neither visible, tangible, nor socially accessible. When young people use drama in the classroom, they stand up, move around, interact, and use language as if they are the characters in a text. By participating in physical and social interactions, they can project themselves into situations that otherwise could remain inaccessible.

Furthermore, in Tracey's words: If we develop awareness, engage meaningful dialogue and experiences that they and we care about, and negotiate a plan to work together as a community, children will realize and embrace the power to make a change. When given this opportunity they easily engage not only in social activism but also in meaningful social and academic learning: caring and tenderness, questioning and reflection, exploration, and finally culmination of the learning process through celebration (Levin & Rock, 2003; Yu, 2012).

Learning in a group is one way to build community. Besides that, one of the aims of the group is to have the same purpose. Therefore, Edmiston (2012) points out that we agree the classroom should be a respectful, physically and emotionally safe space where there will be 'no put-downs,' and where everyone's ideas are equally valid, allow people to take risks, make mistakes, and learn with and from each other. Four core values could be placed on the walls of any classroom where I teach as social guarantees to all people who enter about the quality of our dialogue and the community that I will work to build. This is a space where: (1) We feel physically and emotionally safe, (2) We are respectful of everyone and their possessions, (3) We treat others' ideas as of equal value, and (4) We learn from our mistakes as well as our successes.

I agreed that many aspects of class drama include not only gestures, caring, sharing, building communities, and even moral or ethical issues, but also how students intersect and recognize the value of their culture through these activities. In this case, (Brian Edmiston, 2013) All experiences are created and adapted over time by an evolving diverse group of people with intersecting relationships and needs, learning how to accept and accommodate each other's different strengths as well as how to build on each other's different strengths. Community functions will be enriched. Another person's changes Furthermore, in all community activities, the "we" is experienced together and can be paraphrased to mean "for us." At the same time, each person is an individual 'I' and makes sense of 'me' about his shared experiences. (Jiménez & Rose, 2010; Lee, Chau, Tsoi, & Yang, 2019; Thornley, Ball, Signal, & Aho, 2014). Building a community can transform learning in two interrelated and fundamental ways: collective experiences are qualitatively different from individual ones, and each of us can learn collaboratively in ways that we cannot learn alone. Underlined above, Syukri (2015) and Syukri and Bahrun (2021) point out that the media method of drama seems to have contributed nicely to the encouragement of students to explore approaches in which to express specific 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 important to our history, culture, and values; they should be perpetuated through the continuity heuristic assigned to performance.

CONCLUSION

In sum, based on the result of the pretest from 6.63% to 7.83% (posttest) significance influenced the students' responses about their interest in learning English were 65 students or 86.67 with the strongly interesting category. Then, the mean score was 69.09, which belongs to the interesting category. Most of the students are interested and build their community by using local drama during the learning process.

The students strongly respect and enjoy drama activities through local history drama. The aspects that benefit using local history drama for the students are developing their responsive, transactional (dialogue), interpersonal, extensive, and building community. In this case, the primary aspect obtained in this research was using local drama as an inherent medium to increase the student's awareness and the community to learn together. The researcher recommended doing this approach in the learning process, particularly in English learning and how to build the students' community.

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