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# Integrating English Drama Instruction into the Local Wisdom of Riau Malay Culture

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**Abstract.** This is a research and development study which seeks to explore the integration of local wisdom values into the English drama subject. The subject of this study are students of the English Study Program, Riau University. The data were gathered by means of observation, interview, and questionnaire. To obtain the data on the effectiveness of English drama instruction, field-notes, guided-interview, questionnaire, and self assessment were used. Data analysis technique had a series of steps which was engaged in developing, identifying, designing, formating, and revising things related to instructional materials and models of learning. The findings of the study provided evidence that there was a significant progress of the awareness and comprehension of the students' towards the local wisdom values. Therefore it is concluded that exposure of drama scripts that promotes the local wisdom values should be sustainably developed.

Keywords: Drama; model; learning; local-wisdom

## 1. Introduction

The Act of the Republic of Indonesia on the National Education System, article 1, number 20, 2003 says education means conscious and well-planned efforts in creating a conducive learning environment and learning process so that students actively able to develop their self-potentials, acquire religious and spiritual strengths; develop self-restraints, personality, intelligence, moral and noble characters, and necessary skills for the their own sake, community, nation, and state (Act of National Education system, 2003). Education as a process of developing and instilling the knowledge of life and how to behave in life into the learners' mind so that they can possess a good moral sense. By so doing, their presence in turn may bring positive impacts on the community and optimally empowered.

In the course of teaching and learning process-particularly in English Drama subject, at the English Education Study Program, Education Faculty, University of Riau, the instructional materials have yet enabled to provide significant contributions for the behaviour improvement of the students and to build their understanding of character values embeded in the local wisdom of Malay culture. Such elements are actually inextricable from the educational components. This perception is also supported by Zubaedi (2011) who argued that those who individually and socially possess strong and good characters are people with moral, ethics, and good attitude. Given the importance of having students with good character, the teaching staff of the English Education Study program therefore should have responsibility to instil good moral values in the course of instructional process.

At present, the teaching of moral values which is aimed at developing students' characters has yet optimally been exposed to the students of the English Education Study Program, particularly related to the internalization of the values of local wisdom in to the instructional process, particularly in English Drama subject. Furthermore, typically, the primary goal of the teaching and learning of English Drama is still more focused on the competence development in cognitive domain rather than affective domain. In the context of English Language Teaching in Indonesia, speaking skill is often used as the main indicator of seeing the success of an English learner. People would tend to judge someone as a

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good English user if he or she can communicate orally. The same tendency also happens in many Indonesian based industries which would normally assess a candidate's English proficiency by conducting an English interview as one of the important stages in recruiting new employees. They focus more on speaking skill, not other skills. This practice has again indicated that English speaking proficiency is often considered as a special language skill (Afrianto, 2019) Consequently, concerns have been expressed over the frequently observable flaw of characters among university students.

Most teaching sources for English Drama subject at the English Education Study Program, Education Faculty, University of Riau, have been still derived from western countries, such as books, scripts, references and others. Nevertheless, when the students read story scripts written by the foreign authors, there has been a wide gap between the students and the stories they read. The gap has been clearly visible in the context of different cultures between their own culture (local Malay culture) and the western cultures (American and British). The drama scripts written by the westerners-with the complex culture that go beyond their reach-have caused difficulties for the students in interpreting the dialogues in the story viewed from the stage performance concept. The very contrast concept has psychologically made troubles on the part of the students which in turn impede them to reach their satisfactory learning achievement. If this condition persists, students may lose their motivation that affects their learning outcomes.

The learning process needs constant innovation to align the teaching and learning goals with the modern life faced by students. However, the fact shows an irrelevant situation between school and the real world. As in the workplace, the majority of workers agreed (59%) that the skills taught in schools are not following the needs of future requirements (Isra, 2019). Referring to the need analysis, observation and informal interview conducted to some students who had taken this subject, it seems there is a need a new learning model of English Drama subject and the learning sources with the local and character-based. Even though the instructional process of English Drama subject so far has undergone well and has been effective, the students have yet gained the character values which are beneficial for their lives. In order to avoid the constraints in the teaching and learning of the English Drama subject, the learning model with the local wisdom-based needs to be developed.

Local wisdom in a culture is the content of values which have been inherited from generation to generation and are empowered to build a well established civic society in all sectors or to organize community life order. Local wisdom can be awakened from any sources in social life. It is all kinds of knowledge, belief, understanding, or insight, and custom or ethics which guide human behavior in an ecology community (Yunus, 2014). Sibarani (2012) defines local wisdom as the truth which has been ingrained or inherited in a region.

Local wisdom may also be interpreted as local development, which implies the development of a region towards reforms. The local wisdom or local development may develop after the occurrence of cultural contact or aculturation between two different cultures, for example, the aculturation between Indonesian and Indian cultures. Local wisdom in Indonesia is thought to have the capability of collectively filtering foreign cultures which have been adjusted with the local condition and situation. Substantially, the local wisdom is the applied values in a certain society. The values are believed to be true and become guidance in their daily interaction. Geertz (1963) said that local wisdom is an entity which plays a significant role to determine both dignity and honor of human beings in their community. Thus, local wisdom which contains creativity, intelligence and knowledge of the elites and society are the significant aspects of the civilization of mankind.

From the above mentioned concept, local wisdom is always conceptualized as the local policy (local wisdom) and local knowledge or local genius. Local wisdom is an attitude, perception, and capability of a community in managing both physical and spiritual environment which in turn provide the community a strong persistence and survival competence. In other words, local wisdom is a creative

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response to facing the ever changing geographical-geopolitic, and historical situations. It is also a way of life and knowledge and various life strategies in the form of activity empowered by a certain local community in anticipating any problems in fulfilling their daily needs. Furthermore, local wisdom is basically thought as a foundation in forming self-identity of a nation. The efforts to finding a new nation identity based on the local wisdom is a crucial element in uniting a nation culture with multi ethnics coloring this archipelago.

The elements of local wisdom as a manifestation of a nation culture has not been embedded in the teaching and learning process of drama subject at the English Education Study program, Education faculty, University of Riau. The instructional process still focus on product oriented in the form of drama performance as the output using western drama scripts which lead to the lost of the root culture and self identity. Characters that the students have exploited are the western cultures which provide complex issues beyond the students' knowledge. It therefore needs a solution in the form of developing a new teaching model of English Drama subject with the local wisdom-based.

The objective of this study is to develop a new teaching model in English Drama subject with the Malay local wisdom-based and simultaneously to design textbook for English Drama subject which is richly endowed with Malay culture character-based.

## 2. Methodology

This is Research and Development study. It is defined as a process or steps in developing a new product or improving the existing product. According to Bennet and Gall (1984), research and development is a process used to develop and validate educational products. The subjects of this study are students of the English Education Study Program who are following English Drama subject, and the tutor who is teaching English Drama Subject in 2019/2020 academic year. The object of this study is the development of new learning model and learning sources for English Drama subject at the English Study Program, Education Faculty, University of Riau. The applied research design is development research model of Dick, and Carey (1985) which focus on the knowledge and result oriented. Dick and Carey model consists of 9 steps. Each step provides detailed purpose and goal which have made easy and suitable for the novice designer to apply and as a fundament to learn the other design models. The 9 stages provide clear connection and are closely connected one to another. The learning steps are as follows:

1. Identifying the general goal of the lesson where this step aims to determine the learning objectives. In this respect, the learning objectives of the English Drama Subject
2. Conducting instructional analysis where it is aimed at determining the learning steps and necessary skills the students need to learn in the course of teaching and learning process
3. Identifying entry behavior and students' characteristic. It seeks to discover the learners' characteristics, hobbies and potentials. By doing so, it will be easier to meet them with the learning objectives.
4. Formulating objectives of the performance. This step is applied to know the formula of product evaluation which is in the form of performance (drama). It will be a guideline to evaluate the learners' works
5. Developing the criterion-referenced test items. This is the step where the aspects of evaluation to be assessed and developed.
6. Developing instructional strategy. It is the step to select, determine, and developing the instructional strategy
7. Developing and selecting the instructional materials. This is aimed at adjusting the materials to the learning objectives

8. Designing and conducting formative evaluation. This step serves to know the learning outcomes after the instructional process has been undergoing in one semester, for example mid-term test.
9. Revising the instructional materials. It is conducted to examine the effectiveness of the instructional process.

The data were gathered by means of observation, interview, and questionnaire. To obtain the data on the effectiveness of English Drama Instruction, field-notes, guided interview, questionnaire and self assessment instruments had been designed. The observation was administered to directly find out occurrences in the teaching and learning process, the instructional process itself, and the learning models and instructional materials which had been used. It was conducted during the teaching and learning of English Drama subject, and the pre-production of drama performance as the final project. The interview was conducted to obtain information on the needs of the tutor to integrate character elements of the local wisdom of Riau Malay into the learning model. Whereas, the questionnaire was distributed to know the students' responses to the instructional process. The data collection from the students therefore was conducted to provide inputs on the character values locality for both learning model and instructional materials. The first questionnaire using the Likert scale (totally disagree and agree) with the scale range 1-5. For the second questionnaire, 1-3 scale range of Likert scale was applied.

### **3. Result and Discussion**

The results of this study cover the document of result analysis and literatures, interview, self-assessment, observation, and questionnaire results. The document and literature results are as follows: The Learning objectives of drama instruction are composed of two parts: First, to build knowledge on discovering the concepts and theatre elements, and to know the features of theatre. Second, to provide the students hand on experiences in performing a play by empowering the acquired cognitive knowledge. The syllabus analysis demonstrated that the drama instruction is knowledge and experience results-oriented. The self-assessment results are as follows: First, the effectiveness of instruction is determined by the quality of instructional process. The teaching and learning process so far has run effectively though it still needs improvements. For example, the balanced combination between individual and group work, the combination between tutor's talk and learners' presentation need to be controlled. Without the tutor's talk, the learners still find difficulties in understanding the lesson. Second, the materials are still hard to understand by virtue of a wide cultural gap between the texts and the learners' knowledge background. Such shortcoming needs scholarly attention to improve. Materials may be simplified by the tutor's accounts. The drama scripts need reviewing. Instead of using the foreign drama scripts, the tutor should enable to develop local scripts by exploiting the Riau Malay folklores with Malay society-based character. Third, the character values should be incorporated into the teaching and learning process as well as in the learning assessment. The assessment therefore is not only based on product, but also process-oriented

The observation results indicated that the characteristics of both male and female students taking the module are so diverse since they are from multi backgrounds of culture in their hometown. Besides, they do not have basic of drama art. Such insufficient of knowledge and experience in some occasions have made difficult for them for doing adaption process. In addition, they are lack of engagement with the art world. The challenge for the tutor is to bridge both cultural and language barrier.

Questionnaire results are divided in to 5 parts: 1) the effectiveness of Drama subject, 2) Instructional materials of Drama subject, 3) Instructional process, 4) Instructional model, 5). Assessment and the developed character values.

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The five questionnaire results of the five item is the need for Drama subject referring to these following items:

1. Drama subject provides the basic knowledge of drama, theory, and experience to produce drama,
- 2). the students' comprehension of drama subject and the capability of performing a drama are satisfying.
- 3). the drama subject provides opportunism to study the drama theories and to practice the drama in a balanced way.
- 4). the instructional indicators are effectively measured through assignment, mid-term, and final project in the form of drama performance.
- 5). the lecture always starts on time and run smoothly.
- 6). learning sources are always available and accessible.
- 7). The assessment of instructional process is effectively and objectively conducted.
- 8). the drama subject enable to build a strong character of the students' personality and when socializing with their friends.
- 9). the drama subject can stimulate sensitivity to the diverse human characters and their cultures.
- 10). the character building in the form of respecting someone's opinion which automatically grow in a conducive group discussion.
- 11). The Malay culture-based character instructional materials which have been translated in to English.
- 12). Instructional materials which are related to everyday life.
- 13). Instructional materials which meet the students' competence level.
- 14). Teaching and learning process with lecture and discussion method.
- 15). Learning model which focus on local wisdom of Malay culture-oriented.
- 16). Process-oriented learning model.
- 17). Character values that need to be integrated in to drama subject, such as honesty, curiosity, creative, independency, responsibility, democracy, bookworm, caring for environment and social life.
18. Transparent and objective assessment.
- 19). Pproduct and process-oriented assessment

After achieving the above results, the next stages are as follows:

1. Formulating the objectives of performance. This step is conducted to figure out the product evaluation formula in the form of cognitive evaluation test and performance test (drama) where these two evaluation will be guidelines for assessing the students' work. The product of the subject is drama performance and is evaluated in the form of asesment rubric of performance
  2. Developing the criterion-referenced test items. This is a step where the evaluation aspects are assessed and developed. These criterion-referenced test items are tested which will be the review materials for the next improvement.
  3. Developing instructional strategy. Such step is aimed at selecting, determining, and developing instructional strategy
  4. The selected instructional strategies are those which meet the instructional characteristics and drama subject characteristics which is local wisdom-based of malay culture.
  5. Developing and selecting instructional materials where this step serves to match the materials and instructional objectives.
  6. Designing and conducting formative evaluation. It is used to know instructional results when the teaching and learning process has been undergone for one semester. For example, mid-term and final test
  7. Revising the instructional. It is conducted to improve the effectiveness of the instruction. Instrutctional syntaxs are as follows:
    - a. Reading and comprehending the theories of drama
    - b. Comprehending the drama concept which is local wisdom-based of Malay culture
    - c. Appreciating the literary works by reading and comprehending the literary works which are local wisdom-based of Malay culture
    - d. Responding the first step of literary works which are local wisodm-based of Malay culture
    - e. Responding the second step of literary works which are local wisdom-based of Malay culture (performing drama)
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After developing the instructional strategy, the next step is to develop the instructional material. The development of instructional material referring to the producing of drama scripts which is local wisdom-based of Malay culture. The criterion of the scripts are the content, language, the inclusion of local wisdom-based characters of Malay culture, and the readability of the scripts. The try-out on the effectiveness of the instructional materials is conducted by distributing questionnaire to gain responses from the students on the materials particularly for the drama subject .

Given the questionnaire shows significant result: 90-100%, it is assumed that the scripts which contain the local wisdom of Malay culture are readable and comprehensible for the the students

The previous test was tried out to measure both validity and reliability. After the test had been considered to be valid and reliable, it can be used to test the effectiveness of instruction. There were two classes which are compared: control and experiment. The former was the class which was not provided the based character drama subject (class A), and the later was provided with drama subject which contain the local wisdom-based Malay culture (class B). In terms of descriptive statistical analysis, it indicates that the mean score of class b is (83.50) which are much better than class a (78.00). For the t test, the homogeneity and normality test was administered. It is considered normal when the significant score of Kolmogorov Smirnov is more than 0.05. In this respect, the significant score is 0.06 and 0.075. It implies that the score is more than 0.05

The obtained significant score is 0.000. It is less than 0.05 which indicates that there is significant different between these two classes. Those who had been taught with local wisdom-based drama materials have gained better score than those who had been taught with non-local wisdom-based materials. It can be seen from the mean score averages obtained by the two classes where class b gains better mean scores than class A. The variant of these two classes is considered homogeny if the significant score of Levene test is more than 0.05. Referring to the table, the significant score of Levene test is 0.407 or more than 0.05. The next step is to review the instruction. In reviewing the instruction, the central point is to discover what are the things that need improvements, focus or emphasis. In implementing the instruction with local wisdom-based of Malay culture, several things that need revisions are as follows: First, the instruction which is local wisdom-based of Malay culture needs more contextual sources on the scripts of Malay drama stories. Recently, the teaching and learning of English Drama subject put the emphasis on the imported materials from western countries. Such tendency occurs since most of the authors of drama scripts are from the west. The students are lack of cultural background of the scripts which lead to the less comprehension, particularly the conceptual aspects. If there had been many Indonesian authors who write the drama scripts which contain local wisdom of Malay culture, the English Drama subject would had been deeply rooted to the society.

The scarcity of the instructional materials of the English drama subject that contain Malay culture values written in English version. In this study therefore, efforts had been made to translate the folklore of Riau Malay in the form of drama scripts in English. However, there are still of course some shortcomings and the inappropriateness of the scripts. The tutor of the English drama class should be provided ample opportunities to write the drama scripts which accommodate Malay culture values to be translated and develop the other instructional materials

#### **4. Conclusion**

The teaching and learning of Drama subject with the local wisdom-based of Malay culture possess wide opportunity to develop and become brilliant idea in the future. The instruction with local wisdom-based of Malay culture has both the cultural root and character values which had been deeply

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grounded in society at large. Such learning model will help the students easily comprehend their own characters and the character of each cast.

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