

Diterima	: 28 Juli 2021
Direvisi	: 24 September 2021
Disetujui	: 29 Oktober 2021
Diterbitkan	: 31 Oktober 2021

## DEVELOPING A CULTURALLY RESPONSIVE TEACHING (CRT) ON TEACHING DRAMA ( A COLLABORATION ON STUDENTS' LOCAL STORY DRAMA PERFORMANCE)

Erny Selfina Nggala Hambandima  
ernyhambandima@gmail.com

Faculty of Teachers' Training and Education / English Educational Study  
Program / Artha Wacana Christian University / Kupang

Jl. Adi Sucipto No. 147, Oesapa, Kelapa Lima, Kota Kupang, Nusa Tenggara Timur

**Abstract:** *This study aims to develop CRT in collaboration with local story drama performances for 5th semester students by understanding local stories through teaching drama which is being taught in local content. CRT learning was interesting because it involved students from various ethnic groups to play drama collaboratively. The samples were 5th semester students from 3 different classes which the writer collaborated in groups. The writer classified a random sample from each class with the aim that students are able to adapt, cooperate and act with their own abilities to be more creative in front of the stage. Qualitative research was conducted by observing student activities and watching video documentation of student performances. The results show that the CRT-based drama class is where students learn from different cultural contexts, students become the center of the teaching and learning process, students adjust learning and the teacher becomes a mediator for the success of students' projects. It can be concluded that students enrich their knowledge of historical stories from different ethnicities and get acquainted authentically with the differences in local stories between them. This implied that educators need to convey local content in the teaching and learning process in culturally responsive teaching-based classes.*

**Keywords:** *Developing, Culturally Responsive Teaching (CRT), Teaching Drama, Collaboration*

## PENGEMBANGAN PENGAJARAN RESPONSIF BUDAYA PADA KELAS DRAMA (SEBUAH KOLABORASI MAHASISWA DALAM PEMENTASAN DRAMA CERITA LOKAL)

**Abstract:** Penelitian ini bertujuan untuk mengembangkan CRT pada kolaborasi pertunjukan drama cerita lokal mahasiswa semester 5 dengan memahami cerita lokal. Pembelajaran CRT menarik karena melibatkan mahasiswa dari berbagai suku untuk bermain drama secara kolaboratif. Subyek penelitian adalah mahasiswa semester 5 dari 3 kelas yang berbeda yang penulis kolaborasikan dalam kelompok. Penulis mengklasifikasikan sampel secara acak dari masing-masing kelas dengan tujuan agar siswa mampu beradaptasi, bekerja sama dan berakting dengan kemampuan mereka sendiri untuk lebih berani, kreatif di panggung. Penelitian kualitatif dilakukan dengan mengamati aktivitas siswa dan menonton video dokumentasi penampilan siswa. Dari hasil data penulis menemukan bahwa kelas drama berbasis CRT adalah siswa belajar dari konteks budaya yang berbeda, siswa menjadi pusat dalam proses belajar mengajar, siswa menyesuaikan pembelajaran dan guru menjadi mediator untuk mensukseskan proyek siswa. Berdasarkan hasil penelitian dapat disimpulkan bahwa siswa memperkaya pengetahuan mereka tentang cerita sejarah dari etnis yang berbeda serta berkenalan secara autentik dengan perbedaan cerita lokal di antara mereka. Ini mengimplikasikan bahwa sebaiknya pendidik menyampaikan muatan lokal dalam proses belajar mengajar di kelas berbasis pengajaran yang responsif budaya.

**Keywords:** Mengembangkan, Pengajaran Responsive budaya (CRT), Kelas Drama, Kolaborasi

## INTRODUCTION

Teaching English as a foreign language at university level is a great challenge to build up and enrich knowledge. There are many students from different ethnic, culture, customs as well as the capability. The differences are challenging the educator to create the more engaging teaching and learning process. Nowadays many teaching approaches are applied by the educator and one of them is culturally responsive teaching. Culturally responsive teaching is an approach to teaching and learning that builds on the "cultural knowledge, prior experiences, frames of reference and performance styles of ethnically diverse students to make learning encounters more relevant and effective for them (Irrizary & Raible, 2007). CRT can be applied in any different subjects based on students' need in class. Educator can create an engaging culturally responsive class. In this case the writer would like to see from her perspective through Drama subject.

Drama is a medium for learning, drama is a dynamic teaching methodology in cooperating between teacher and students to create an imaginary dramatic world by exploring problem, situation and the story of drama itself (Indriaji, 2018). It means that the teacher leads the students being good actors/actresses to act out in front of the audiences. The students are asked to create their own acting through the drama script. Dryden stated that Drama is a composition in verse or prose intended to portray life or character or tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance also the other meaning of drama is a composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated action and utter the written dialogue (Abrams, 2015).

Also Hornbook (Sugihartono, Fathiyah, Harahap, Agus & Rohmah, 2013) asserted that in human perception there are differences of viewpoint in sensing, there are perceive something good or positive perceptions or negatives perception that will affect visible or real human actions. The important things when students learn drama are; students can learn about interculturalism, creativity, and craft-key design (Hornbrook, 1998). Absolutely the students have different perspective on it. By learning and experiencing their own learning with others they would convince their own perception on the stereotypes that they have.

Gutierrez & Rogoff (2003 p.19-25) draw from

a cultural-historical approach to suggest that even though individuals may share an ethnic identity, for example, they also have distinct histories and experiences that result in variations in the ways they understand and express their identities. The cultural-historical approach to culturally responsive teaching foregrounds individual experiences rather than generalized group traits. Billings (1995) asserts that through CRT students preserve;

### 1. Learn within context of culture

Children from homes in which the language and culture do not closely correspond to that of the school may be at a disadvantage in the learning process. These children often become alienated and feel disengaged from learning. People from different cultures learn in different ways. Their expectations for learning may be different. For example, students from some cultural groups prefer to learn in cooperation with others, while the learning style of others is to work independently. To maximize learning opportunities, teachers should gain knowledge of the cultures represented in their classrooms and adapt lessons so that they reflect ways of communicating and learning that are familiar to the students.

### 2. Students-centered instruction

Student-centered instruction differs from the traditional teacher-centered instruction. Learning is cooperative, collaborative, and community-oriented. Students are encouraged to direct their own learning and to work with other students on research projects and assignments that are both culturally and socially relevant to them. Students become self-confident, self-directed, and proactive.

Learning is a socially mediated process (Goldstein, 1999). Children develop cognitively by interacting with both adults and more knowledgeable peers. These interactions allow students to hypothesize, experiment with new ideas, and receive feedback (Darling-Hammond, 1997).

### 3. Culturally Mediated instruction

Instruction is culturally mediated when it incorporates and integrates diverse ways of knowing, understanding, and representing information. Instruction and learning take place in an environment that encourages multicultural viewpoints and allows for inclusion of knowledge that is relevant to the students. Learning happens in culturally appropriate social situations; that is, relationships among students and those between teachers and students are congruent with students' cultures.

Students need to understand that there is more than one way to interpret a statement, event, or action. By being allowed to learn in different ways or to share viewpoints and perspectives in a given situation based on their own cultural and social experiences, students become active participants in their learning (Nieto, 1996). Hollins (1996) believes that culturally mediated instruction provides the best learning conditions for all students. It may help decrease the number of incidences of unacceptable behavior from students who are frustrated with instruction not meeting their needs. Also, students from cultural groups who are experiencing academic success will be less inclined to form stereotypes about students from other cultures.

#### 4. Teacher as Facilitator

Teachers should develop a learning environment that is relevant to and reflective of their students' social, cultural, and linguistic experiences. They act as guides, mediators, consultants, instructors, and advocates for the students, helping to effectively connect their culturally- and community-based knowledge to the classroom learning experience.

Billings (1995) notes that a key criterion for culturally relevant teaching is nurturing and supporting competence in both home and school cultures. Teachers should use the students' home cultural experiences as a foundation upon which to develop knowledge and skills. Content learned in this way is more significant to the students and facilitates the transfer of what is learned in school to real-life situations (Padron, Waxman & Rivera, 2002).

1. Learn about students' cultures through sharing artifacts from home that reflect their culture, writing about traditions shared by their families, and researching different aspects of their culture
2. Vary teaching approaches to accommodate diverse learning styles and language proficiency, e.g. initiating cooperative learning groups (Padron, Waxman & Rivera, 2002), having students participate in book clubs or literature circles (Daniels, 2002), using student-directed discussion groups (Brisk & Harrington, 2000), speaking in ways that meet the comprehension and language development needs of ELLs (Yedlin, 2004)
3. Utilize various resources in the students' Communities, e.g. having members of the community speak to students on various subjects, asking members of the community to teach a lesson or give a demonstration (in

their field of expertise) to the students.

In drama class students are requested to find local stories then read to understand the elements of drama in them. Afterwards, create their own drama script to be demonstrated subsequently as final project and for sure the moral value should be included. The students performed their own drama in front of the audiences. They also created their own stage.

This research is focused on how the lecturer developed her teaching to other ways of students' learning as usual by using the local story being their substance to create their own script. The writer observed that the teaching method commonly teacher-centered and content-focused methods also interactive/participative. That is why the writer offered the chance where the student executed as students-centered to put their interests first, acknowledging their voice as central to the learning experience. The writer noticed that the CRT is needed or essential to be applied in drama class specially in their final project.

Culturally Mediated Instruction incorporates and integrates diverse ways of knowing, understanding, and representing information. Instruction and learning take place in an environment that encourages multicultural viewpoints and allows for inclusion of knowledge that is relevant to the students. The previous statement emphasizes that the students

## METHOD

This study described how a lecturer developed a culturally responsive teaching (CRT) in her drama class. The data was collected by observing students' performance for 6 months (one semester). This study was taken by 5th semester students from 3 different classes which the writer collaborated in groups. The writer classified a random sample from each class with the aim that students were able to adapt, cooperate and act with their own abilities to be more creative on the stage. The students willingly permit the writer to record their performance on stage to be the proof of research data. This study also will be based on some procedures to answer the research problem. The writer prepared observation check list related to the creating CRT on drama class, afterwards the writer noted some notes. Then the writer analyzed the data by observing students' performance on stage using the observation checklist being the primary data and the recording itself being the secondary data. It is used to ensure the data taken and then followed by the last step reported the result. This research is supported by theory of Ladson-Billings (1995) which is adopted in this study.

The CRT on drama class was analyzed qualitatively categorized in discussion.

to form stereotypes about students from other cultures.

Table 1. Observation guidance

Criterion	Characteristic
Students from some cultural groups learn in cooperation with others.	<ul style="list-style-type: none"> <li>- Students from different culture learnt in different ways.</li> <li>- Students from different culture learnt in different ways.</li> <li>- Instruction and learning take place in an environment that encourages multicultural viewpoints.</li> <li>- Students learnt in different ways or to share viewpoints and perspectives in a given situation based on their own cultural and social experiences</li> </ul>
Students communicating and learning that are familiar to the them.	Students adjust the concepts (script) of the plot according to their local story.
Students become self-confident, self-directed, and proactive.	Their creativity made the tools for the performance, costumes choices and the stage setting for their performance proved that the students eagerly and skillfully in acting out the drama through their performance cognitively by interacting with others.
Students hypothesize, experiment with new ideas, and receive feedback	Students cooperative, collaborative, and community-oriented
Student relationships among students and those between teachers and students are congruent with students' cultures.	Students were fully self-confidence to adjust with their multicultural members group as well students from cultural groups who are experiencing academic success will be less inclined

Students understand that there is more than one way to interpret a statement, event, or action.	The students from different culture learnt collaboratively in doing their own different ways and absolutely, the students have their own perspective on it as they are from homes in which the language and culture do not closely corresponded to it.
Students become active participants in their learning	Students' knowledge of the cultures represented in their classrooms and adapt lessons so that they reflected ways of communicating and learning that are familiar to the students Children learn about themselves and the world
culturally mediated instruction provides the best learning conditions for all students.	Students slowly mediated the environment through their friends around them by exchanged ideas to built the script into good form of the chronological.
Students develop a learning environment socially, culturally, and linguistic experiences.	Students become active participants in their learning where they performed onto stage. They finally underwent culturally mediated instruction which it provides the best learning conditions for all students.

## FINDINGS AND DISCUSSION

### 1. Learning within the context of culture

Students from different culture learnt in different ways. In the learning process students often turned into alienated and feel disengaged from learning. Students from homes in which the language and culture do not closely correspond to that of the school may be at a disadvantage. Their expectations for learning different to another that is why students from some cultural groups preferred to learn in cooperation with others. Lecturer gained students' knowledge of the cultures represented in their classrooms and adapt

lessons so that they reflected ways of communicating and learning that are familiar to the students.

## **2. Students-centered instruction**

Students learnt in cooperative, collaborative, and community-oriented. Students are encouraged to direct their own learning and to work with other students on this projects that are both culturally and socially relevant to them. Students become self-confident, self-directed, and proactive. Students develop cognitively by interacting with others. These interactions allow students to hypothesize, experiment with new ideas, and receive feedback.

## **3. Culturally Mediated Instruction**

Students culturally mediated when they incorporated and integrated diverse ways of knowing, understanding, and representing information. Instruction and learning take place in an environment that encourages multicultural viewpoints. Learning happens in culturally appropriate social situations; that is, relationships among students and those between lecturer and students are congruent with students' cultures. Students understand that there is more than one way to interpret a statement, event, or action. Students learnt in different ways or to share viewpoints and perspectives in a given situation based on their own cultural and social experiences, students become active participants in their learning that culturally mediated instruction provides the best learning conditions for all students. Mediated instruction decreased the number of incidences of unacceptable behavior from students who are frustrated with instruction not meeting their needs (Goldstein, 1999; Vygotsky, 2002). Students from cultural groups who experienced academic success less inclined to form stereotypes about students from other cultures.

## **4. Teacher as facilitator**

Lecturer developed a learning environment that is relevant to and reflective of their students' social, cultural, and linguistic experiences.

Lecturer acted as guide, mediator, consultants, instructors, and advocates for the students. Lecturer helped to effectively connect their culturally- and community-based knowledge to the classroom learning experiences. Teachers should use the students' home cultural experiences as a foundation upon which to develop knowledge and skills.

## **DISCUSSION**

According to Billings (1995) theory, the CRT

process could be analysed as follows:

### **1. Learning within the context of culture**

The Drama project focused on the local story which was created by multicultural students. In final project the lecturer divided the students into some groups where they come from multicultural. The students from different culture learnt collaboratively in doing their own different ways and absolutely, the students have their own perspective on it as they are from homes in which the language and culture do not closely corresponded to that. In the learning process those students often turn into alienated and feel disengaged from learning but the lecturer motivated by Lecturer gained students' knowledge of the cultures represented in their classrooms and adapt lessons so that they reflected ways of communicating and learning that are familiar to the students Children learn about themselves and the world around them within the context of culture.

In doing the project the lecturer allowed the students decided their own local story even they are from different ethnics. By means they decided whose local story that they are going to use. In progress, each different student learnt the culture itself and understood for each parts of the script. Then they performed in front of the audiences and lecturer.

### **2. Students-centered instruction.**

The final project was doing well by the students. In this part the lecturer led the students by giving them an authority to decide any topics of local story from any ethnics. All decision is on their hands. Students cooperative, collaborative, and community-oriented in making their own script from the local story into drama script. By doing this project the students are encouraged to direct their own learning and to work with other students on this project that are both culturally and socially relevant to them. They tend to become self-confident, self-directed, and proactive on this project. Their creativity made the tools for the performance, costumes choices and the stage setting for their performance proved that the students eagerly and skillfully in acting out the drama through their performance cognitively by interacting with others.

These interactions allow students to assume according to their perception, experiment with new ideas where they got new experience to perform a drama of different culture and receive feedback among them each others. Their interactions among them successfully resulted them a memory in knowing different culture, story and customs.

### **3. Culturally Mediated Instruction**

Students culturally mediated when they included

into multicultural groups and integrated diverse ways of expressive, thoughtful, and representing in sequence. It indicates that students slowly adjust with their multicultural friends as well as the local story which it had been built up into a drama script. The adjustment made them enjoyed to memorize and acted out the chronological of the local story. Instruction and learning take place in an environment that encourages multicultural viewpoints. The designation was the students slowly mediated the environment through their friends around them by exchanged ideas to built the script into good form of the chronological.

As asserted the ideas above that learning happens in culturally appropriate social situations that is relationships among students and those between lecturer and students are congruent with students' cultures. Lecturer is the central one giving the students conception about the project and knowledge about the culture as well. Lecturer's role helped them to understand that there is more than one way to understand a statement, occasion and action. By the lecturer's role the students finally learnt different ways or to share viewpoints and perspectives in a given situation based on their own cultural and social experiences. Here they exchange their thought about their own culture of each. Their cooperation helped them to adjust the diversity to unite their different ideas being a good local story. Then we can see the students become active participants in their learning where they performed onto stage. They finally underwent culturally mediated instruction which it provides the best learning conditions for all students.

This mediated instruction decreased the number of incidences of unacceptable behavior from students who are frustrated with instruction not meeting their needs. This is very helpful where the students fully self confidence to adjust with their multicultural members group as well students from cultural groups who are experiencing academic success will be less inclined to form stereotypes about students from other cultures. Absolutely, they finally respect other cultures diversity.

#### **4. Teacher as facilitator**

Here the lecturer engaged the students in learning process where the lecturer developed a learning environment that is relevant to and reflective of their students' social, cultural, and linguistic experiences. In this drama project the Lecturer gave instruction that had been mentioned in previous part above that the lecturer give the students authority to decide any topic of the local story, after they found and decided together which suited them then they

consulted it with the lecturer after the accession the next part was they had to build the local story into a drama script. When they finished done the instruction the next step they had to consulted it with the lecturer in order to the lecturer assign each sentences in drama script whether they had misinterpretation or the sentence did not match with the context of the story.

The lecturer succeed to help the students effectively connect their culturally and community-based knowledge to the classroom learning experiences of students' home cultural experiences as a foundation upon which to develop knowledge and skills and also lecturer's responsibilities as guide, mediator, consultants, instructors, and advocates for the students made them proactive and creative in performing the local drama.

## CONCLUSION

*Through this study, the writer found that on this occasion CRT answers that Students learnt meaningful content better based on local story, Authentically the students learns occurs as a result of a student's interaction with their environment, the students learned their best on collaboration by doing and experiencing with new members, students effectively participate in learning emotional conduct and learning becomes easier and more permanent in educational environments.*

## REFERENCES

- Abrams, M. H. (2015). *Body and language: intercultural learning through drama*. Westport: Alex Publishing
- Billings, G. L. (1995). *Theory into Practice*, Vol. 34, No. 3, *Culturally Relevant Teaching*. (Summer, 1995), pp. 159-165.
- Brisk, M. E., & Harrington, M. M. (2000). *Literacy and bilingualism: A handbook for all teachers*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Daniels, H. (2002). *Literature circles: Voice and choice in book clubs and reading groups*. Portland, ME: Stenhouse.
- Darling-Hammond, L. (1997). *Doing what matters most: Investing in quality teaching*. <https://files.eric.ed.gov/fulltext/ED415183.pdf>
- Goldstein, L. (1999). *The relational zone: The role of caring relationships in the co-construction of mind*. *American Educational Research Journal*, 36(3), 647-673.

- Gutierrez, K.D., & Rogoff, B. (2003). Cultural Ways of Learning: Individual Traits or Repertoires of Practice. *Educational Researcher*, 32(5), 19-25. <https://doi.org/10.3102/0013189X032005019>
- Hollins, E. R. (1996). *Culture in school learning: Revealing the deep meaning*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Hornbrook, D. (1998). *On The Subject Of Drama*. London: Routledge
- Indriaji, R. (2018.) *Students' Perception On Drama as Subject English at Universitas Muhammadiyah Surakarta*. Skripsi: Universitas Muhammadiyah Surakarta. <http://eprints.ums.ac.id/68763/11/Print%20Napub%20REV.pdf>
- Irizarry, J.G., & Raible, J. (2007). Beginning with El Barrio: Learning from exemplary teachers of Latino students. *Journal of Latinos and Education*, 10(3), 186-203. <https://doi.org/10.1080/15348431.2011.581102>
- Nieto, S. (1996). *Affirming diversity: The sociopolitical context of multicultural education*(2nded.). White Plains, NY: Longman.
- Padron, Y. N., Waxman, H. C., and Rivera, H. H. (2002). *Educating Hispanic students: Effective instructional practices (Practitioner Brief #5)*.
- Sugihartono, Fathiyah, K.N., Harahap, F., Agus, F.S., & Rohmah, S.N. (2013). *Psikologi Pendidikan*. Yogyakarta: UNY Press
- Yedlin, J. (2004, January/February). *Teacher talk: Enabling ELLs to "grab on" and climb high. Perspectives*.