AN APPLICATION OF A CULTURALLY RESPONSIVE TEACHING (CRT) APPROACH TO DRAMA TEACHING BASED ON LOCAL WISDOM: A STUDY AMIDST THE NEW NORMAL CONDITION OF THE COVID-19 PANDEMIC

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ARTICLE INFO	ABSTRACT
	The diversity of ethnicities and cultures characterizes the Indonesian nation as a multicultural nation. The peculiarities of each of these varieties can be found in the forms of social practice of social life. The values that are upheld in every social practice of social life also underlie the development direction of national development sectors. It is stated in the National Education System Law of 2003 to organize National Education which is rooted in the religious values and national culture of Indonesia, especially in the field of education. The mandate realization of this law is stated that the content of the curriculum contains local potentials. These two mandates underlie curriculum principles and color educational practices to reflect the diversity existed in Indonesia. This research is entitled AN APPLICATION OF CULTURAL RESPONSIVE TEACHING (CRT) APPROACH TO DRAMA TEACHING: A Study Amidst the New Normal Conditions of the Covid-19 Pandemic. The approach was introduced by Geneva Gay (2011: 188-214) as an approach that emphasizes the importance of learning based on students' cultural backgrounds. Multicultural education is a concept that underlies this approach (Baker, 1996: 374). The research framework is the application of CRT approach to learning activities in Drama Course. This research used a qualitative descriptive approach. The results of this study resulted in several things discussed from the aspects of preparation, personal character, presentation, interaction between teachers and students and local story script products. It is hoped that this research will produce a learning framework that integrates elements of local culture for teaching drama.

1. INTRODUCTION

The implementation of local wisdom-based learning activities has become one of the national topics of discussion in every country in the world. At the global level, the concept of implementing this education was initiated by sociologists by paying attention to the life patterns of multicultural societies as basic elements. This view gave birth to an integrated multicultural education paradigm for each generation (Baker in Reed and Black, 2006).

Nationally, especially in Indonesia, there has been a high level of awareness to develop the concept of multicultural education in the last few decades. Stated on its principles, the educational curriculum outlines the concept of education to characterize the context of teaching and learning based locally-integrally. Based on this foundation, a number of parties, both institutions and individuals, not only introduce such educational concepts and programs, but are also active in applying them to every learning context.

Especially in language learning, Richards and Lockhar (2007) in "Reflective Teaching in Second Language Classrooms", both emphasize the importance of having a concept of language teaching that accommodates cultural differences. Artha Wacana Christian University (UKAW) English Education Study Program - Kupang is a study program that implements an integrated education concept, namely an English learning program that integrates elements of local wisdom into classroom actions. The content and curriculum structure plan for learning that is not only oriented towards English education; but also, integrating local cultural contents as prior knowledge to understand English culture (target language). The basic assumption of this curriculum content is to 'increase students' understanding of the basics of culture related to literacy practices, both their culture and destination culture, is the right step to develop their literacy and communication skills (Kern, 2000: 176).

Sociolinguistics, a compulsory subject that has involved students experiencing learning based on the context of the curriculum. One of the learning tasks is to make local products and their documentation. The next subject is Bilingual Education, where students are asked to plan and develop learning designs based on local culture as for independent learning activities where students promote their local culture through local cultural performances, including dances, demonstrations of local food, weaving, and others.

Learning at this time when Covid-19 is one of the challenges. This is because learning that initially occurs in the classroom, turns into learning online. Teachers and students unable to directly, so that indirectly become an obstacle for teachers to do face to face sharing moments that usually occur in face-to-face lectures.

Learning concepts and practices such as the two courses mentioned above challenge each teacher to be able to responsively develop learning designs for each subject, including courses that are directly related to language skills, namely online Listening, Reading, Speaking, and Writing during the Covid-19 pandemic. This is the basis for researchers to conduct research related to the application of the Cultural Responsive Teaching (CRT) approach introduced by Geneva Gay (2002: 106) which was further developed by Jason G. Irizarry (2011: 188-214) for the context of online teaching and learning in Drama teaching. The Drama course, one of the expertise courses in English, was chosen because its basic competency content is that students are able to write and present drama communicatively. Therefore, the application of the CRT approach will make the accompanying texts and compiled as a source of learning about target and local languages and cultures in an integrated manner.

As the background reason stated, therefore, writers define the research problem of this study, namely "How is the CRT approach applied in teaching Drama by online?" This then later, the aim of this study is in lined with the problem, to apply the CRT approach to drama teaching by online.

2. LITERATURE REVIEW

There are several studies relate to the current study. The first one is preparing for Culturally Responsive Teaching, a literature review by Geneva Gay (2002). In his study, he found that there were many teachers who were not quite ready to teach students from various ethnic backgrounds (p. 106). This case has implications for teaching and learning (p. 107). Through the CRT, detailed and factual information on the cultural diversity of various ethnic groups was obtained (p. 107). Gay also suggests designing a curriculum that is relevant to culture, forming study groups that promote culture, building intercultural communication and classroom application that accommodates cultural differences (pp. 107-114). However, it can be interpreted that there is still a good decision to apply CRT as a method in culture-based in teaching even though a culture-based curriculum is not yet available as long as the intercultural communication is built during the teaching learning process to facilitate cultural diversity.

Second is a study entitled "Developing Cultural Critical Consciousness and Self-Reflection in Pre-service Teacher Education" by Gay and Kirkland (2003). Critically, it reviews and discusses issues of racism, ethnic and cultural differences in the practice of experience (pre-service training) in the field of teacher education. Theoretically, the two researchers based this research on the premise of multicultural education and teachers' understanding of behavior and pedagogy. The focus of this research is the development of a critical awareness of culture, techniques, and the direction of education that can be applied in contextual educational practice. A number of concepts are presented, both challenges and solutions. In the end, answers are found according to the needs of students. Suggestions from this research are aimed specifically at administrators of teacher education programs to create a learning climate that can be a source of self-understanding by students.

Globalization and developing meta-cultural competence in learning English as an International Language by Farzad Sharifian (2013). This research examines the meta-cultural competence (meta-cultural competence) from the perspective of Cultural Linguistics to explain scientifically about the use of concepts in English to represent forms of local wisdom by people both in China and Hong Kong. In his library study, it is described that the process of localizing English shows rapid development according to the origin of the user community, such as Chinese English, Hong Kong English, Japanese English, and others (p. 2). Therefore, teaching English should make the background learners a source of learning to get to know the concepts in their culture while learning the main language skills to be able to communicate with people from other cultures (p. 10).

Referring to all previous researches, there are some important points highlighted. First, English teachers as educators are expected to be able to accompany and transfer knowledge to each student where they come from diverse cultural backgrounds. Second, there is no cultural responsive curriculum created to support the English teacher and English teaching. Third is student diversity is the source of English teaching.

Then, when these things are related to the problems faced by an English drama course where she must be able to convey English drama theory without forgetting that her students have

cultural diversity and in their diversity, literature is tucked into it. This is in line with the vision and mission of the Artha Wacana Christian University; teaching must reflect the culture of students. Beside, learning during this pandemic should be taught online that it is a challenge both for teachers and students. Based on these, the current research is different from the previous research. The application of CRT in teaching drama courses as one of the comprehensive subjects covering the four English language skills online during this pandemic can be done by prioritizing theories of Gay's CRT and Irizarry's strategy in applying CRT.

2.1 Teaching English in the Context of Multiculturalism

In his discussion of multiculturalism in schools, Baker (1996: 378) describes the context of learning activities in which "a class must develop various programs to increase curiosity and empathy, understanding and awareness of the diversity of cultural groups." Supporting the class context above, Wandel (2002: 72-73) states that "teaching English must increase a sense of solidarity in cultural diversity". The roles of English as the language instruction for many people in the world are the main things that are also explained by Maybin (2007: 157) regarding its application in cultural settings. First, learning English must open up horizons of understanding about various cultures. Second, learning English is a source of knowledge to have a paradigm about cultural differences. And the last is, learning conditions which examine the basic aspects of various cultures.

The teaching concept above shows the importance of planning learning to first instill a sense of belonging to the local culture of students as a reference to get to know other cultures. For that we need an approach that realizes such learning conditions. The following concept introduces a Cultural Responsive Teaching (CRT) approach to make it happen.

2.2 Concept of Cultural Responsive Teaching (CRT) Approach

The concept of the CRT approach is based on scientific studies by Geneva Gay, which emphasizes multicultural education. In his work, Gay (2002: 106) introduces the concept of this approach as an approach that conditions the forms of local wisdom possessed by students to become learning

resources for more effective teaching. Furthermore, in line to Gay, Irizarry (2011: 189) explains CRT approach as an approach which bases "cultural knowledge, previous experience, sources of understanding and the characteristics of students' ethnic differences" as a source of motivation and learning resources that can make learning more relevant and effective.

2.3 Creating a Class Based CRT Approach

To implement a class based on the CRT approach, a teacher must create a principle of understanding with students about making decisions on matters directly related to the teaching and learning process. These include: attitudes, curriculum content, assessments, and so forth. Referring to the description above, it is also added about the concept of class application, a teacher is not supposed to master the class when delivering information. Teachers can act as a part that requires information from students. According to Irizarry (2011: 202-203) such class actions actually reflect a socially constructed community.

2.4 Learning Strategy Based on the CRT Approach

The following are strategies according to Irizarry (2011: 206-207) in creating a teaching context based on the CRT approach, including:

a. Become a member of the community (become a member of the community)

Teachers and teachers are encouraged to know thoroughly about students and participate together with members of the community where they live to teach.

b. Mapping local wisdom (assess mapping)

Develop a list of community member association forums, resources, and community organization forums; then, make it as learning resources with students.

c. Students as guides (Student-led tours)

Allowing students to be the guides of own their community for other. This strategy is considered good because the students themselves will describe important aspects of social life and deserve to be known by their teacher or instructor.

d. Immersion experiences

Participate in certain activities in the community where students come from. This strategy can create a positive image of students through such participatory action.

Based on the question outlined early in the introduction part of this study, the researchers chose to focus on the second strategy in which the researchers map the associations of community members according to tribe/ethnicity in East Nusa Tenggara. Then, Drama students interviewed the traditional elders in their tribe to find out local wisdom, in this case, the folklore of their tribe/ethnicity.

3. METHODOLOGY

In conducting research, each research should has or justify a design which be a guide in gaining research data. Some experts have different opinion about what is mean by research design. According to Creswell (2009:3). research design is plans and the procedures for research to detailed methods of data collection and analysis. Referring to this, the research design used in this research is qualitative descriptive approach. It is used to describe the analysis of CRT implementation in teaching Drama.

The populations of this study were students of English Education Study Program of Artha Wacana Christian University semester 5 (Five). The samples used in this study were students of English Education Study Program of Artha Wacana Christian University semester 5 class B. Based on the characteristics of the samples chosen, the sampling technique used was purposive sampling (Fraenkel, Wallen, & Hyun 2012: 95).

To obtain supporting data on the effectiveness of learning based on the application of the CRT approach in the classroom online, observations were made for three online meetings. Each meeting will be attended by an observer (in this case the researcher also acts as an observer) to observe the application of the CRT approach carried out by MK Drama teachers.

In conducting the research, some procedures were taken. First, writers determined the research sample. Then, the CRT Approach to the Drama MK applied in teaching and learning activities.

Recording the teaching and learning activities was conducted as part of observation. Furthermore, the writers analyzed data to answer research problems, which later the analysis is reported.

4. RESULTS AND DISCUSSION

Culturally Responsive Teaching as an approach that challenges educators to recognize that, rather than deficits, students bring strengths into the classroom should be leveraged to make learning experiences more relevant to and effective for them (Gay, 2010:31). Adopting CRT in teaching Drama course online goes beyond celebrating students' cultural traditions. The need for culturally responsive teaching is more pressing than ever before, especially when one considers the deep demographic gaps between teachers and students and when teachers and students unable to have face to face (offline) teaching and learning process amidst the pandemic of Covid-19.

4.1 Research Finding and Discussion

Based on the research objectives above regarding the application of the CRT approach to teaching drama based on local wisdom which is based on the theory of Irizarry (2011: 206-207) regarding the strategy of implementing CRT during online learning process, in this finding the authors focus on the third point of mapping local wisdom (assess mapping). There are several stages that are seen and observed in CRT learning in drama classes such as preparation, presentation, method execution, personal character and interactions between teachers and students. From these stages it was found that students were able to participate in the online learning process and in this Covid-19 pandemic situation, namely:

4.1.1 Preparation

At the beginning of the online meeting, the lecturer taught the theory about the definition of drama and the elements of drama as literary works such as (plot, character, settings and et cetera). After the students fully understand the drama theories, the lecturer continues the study by asking about the origin of each student. They come from Sabu Island, Rote Island, Timor Island and Sumba Island. After that the lecturer asked again about the folklore from their respective regions, namely Sabu has a story about Kahi Dema, Rote has a myth of the Batu Termanu, Timor Island has a myth of Fatu Atoni and Sumba

has a story of Rambu and Umbu Ndilu. The opportunities were opened by the lecturer for students to tell each short storyline about the stories where all the stories contained valuable moral values. During this session, some students inform that they have limited knowledge the stories and folklore lines existed in their ethnic group.

In the following online meeting, the lecturer divided the students into groups based on their respective ethnicities. Then, the lecturer gave them the opportunity to share information about their respective folklore. This online sharing session was conducted in groups throughout Whatsapp video conference and then each group has the opportunity to share stories with other groups throughout Zoom Meeting. This session encourage students to share and enrich knowledge of cultures at the same time. For example, students who come from the Sumba tribe together discuss online via *Whatsapp* video conference about folklore from the Sumba tribe, as well as Sabu, Rote and Timor. Even those who come from one tribe share information with their friends who come from different tribes.

4.1.2 Personal Character

The following activity was that they were asked to develop the folklore in the form of a short dramatic dialogue. Each character in the story is written and played by students. In this case, students are expected to be able to play a role as these characters should be. The results of the drama play, students are able to play a role in every acting in the story. The students' antagonist and protagonist characters are well played even though there are still obstacles in expressing or pouring their emotions. But the overall is quite good. The story line goes according to each character played.

Ethnic story of Rote "Myth of Batu Termanu" where the characters Hun, Sua, Tukateik and Nusa as well as several characters not mentioned here are characters who have their own distinctive characteristics. But these students are able to perform or portray themselves well. This means that they have extraordinary potential for the business.

4.1.3 Presentation

All information about the discussion is outlined in narrative form then students briefly tell the story in an online class (in English). The opportunity is given to students to develop folklore from their tribe into the form of drama scripts. In every development of drama script making, it is monitored by every meeting and open discussions are always opened if there are obstacles. This monitoring is done online.

Every story told by the students came from traditional elders in their village, even their own parents. Apart from that, there are also some students who belong to one of their ethnic groups so that they get more accurate story information. The story that is there is finally developed into a story script that is ready to be staged.

4.1.4 Interaction between teachers and students

Monitoring and assistance in the making of the drama script which was developed from folklore was carried out with enthusiasm from all students (from each ethnicity). Good responses are always made among students and lecturer. In this case, the lecturer only directs without changing their manuscript work significantly because the authenticity of student work is something extraordinary to be appreciated. Everything is centered on them (student centered) as educator only become facilitator who is ready to perfect. Every meeting and discussion about the existing story is directed. So, the existing story has moral values and can be a resource for others.

4.1.5 Local story script products

The following is the work of a drama script written by students from ethnic and cultural backgrounds of Rote. It is a representative of other scripts:

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1. *First Drama Script (Rote Tribe)*

"Myth of BatuTermanu"

Introduction:

Narator : Once upon a time in village named Timau in Amfoang, there are a two couples of rock named Sua Lain, and Hun. Hun is the husband, while Sua Lain is the wife. The Rock of Hun is located in west while the Rock of Sua is located east.

They were sitting next to each other. Sua and Hun like to roam. They were lived happily as family but conflict happened in the village Timau, the problem was about wealth. So, they chose to move.

Hun: Darling, how's our food stock?

Sua: Our food stock is almost running out, how are we going to survive with this difficult condition?

Hun: how about we move from this place?

Sua: but where will we go?

Hun: how about we try to move to Ndao Island?

Narrator: After they roam to Ndao, sadly in Ndao's surroundings is not peace for them to stay living there. Ndao people do not want them to live there, so they get expelled by Ndao People. Then, they continued to roam over Lole. After they get to Lole, Sua got pregnant and gave birth to twins named Nusa Lai as a girl and Tukateik Lai as a boy. After many years passed, conflict happened again in Lole surroundings.

Tukateik: Nusa Lai, do you like living here?

Nusa: Yes, I do.

Tuka: but I don't

Nusa: why?

Tuka: there are lots of problems here, I don't have many friends here and the condition is old I want new place.

Nusa: No, why should we move? I already have many friends here and the memories created are wonderful to be left out.

Tuka: don't say that you already have a boyfriend?

Nusa: yes (blushing)

Tuka: you are gonna die, I will tell our parents! (Angry voice)

Nusa: No, don't! Don't tell them? What should I do for you so that you won't tell them?

Tuka: you have to agree with me that we should move.

Narrator: Then, Tukalai went to tell his parents about moving to other place.

Tuka: Father, I don't like living here, the place is not safe for us. There are lots of bad influences for Nusa, lots of men who behave badly.

Hun: well I agree, then but which place should we move to this again? Darling what do you say?

Sua: I think we should move to Batu Termanu.

Narrator: Finally, they move to Batu Termanu and live happily ever after. The rock couple, especially Sua Lai becomes a place for praying for those who believe in the myth. Usually, they call it as Manasonggo where people bring animals and food stuffs as dedication to Sua Lain. Way of offering, rice is cooked and animals are slaughter and the heart and fur of the animals are offered to Sua Lain, the rest they share and eat together. The customary language for this offering is called 'Leu Ke Batu". It is an order to ask the Gods for sufficient rainfall on earth.

The moral value that can be taken from this story is that whatever we live, even though it is not in the family environment; let us view our neighbors as our relatives. Mutual respect must be cultivated, hostility, should be kept away so that live feel safe.

4.1.6 Online Drama Performances

The results of the discussion and group works from each group are then presented through online performances which will be uploaded by social media (YouTube, Facebook, Instagram and other online media). The results made by the students are quite satisfying. Each drama presentation video includes moral values contained in the story, such as the Batu Termanu story gives a moral message to respect not only fellow humans but also the earth / nature on which humans stand.

5. CONCLUSION

Drama, apart from being a subject that teaches literature in the form of scripts, is an integrated course in which the four language skills are honed, namely writing, reading, listening and speaking. Regarding the strategy of implementing CRT in the online learning process, in this finding the author focuses on the third point of mapping local wisdom (assess mapping). There are several stages that are seen and observed in CRT learning in online drama classes such as preparation, presentation, method execution, personal character and interactions between teachers and students.

At preparation stage, students are able to gain knowledge about drama theory during the teaching of drama theory. Therefore, they were able to share and introduce folklores of their tribes. However, some students are unaware about their own folklore form. The reason was they were born and growth in different tribe. At the personal character, students are allowed to express their character through the writing of their drama script and their performance. This stage is of course as the result of presentation and method execution results where lecturer acted as a guide only in assisting the students during their writing process and performance preparation through online media such as Zoom meeting, Whatsapp message and or Whatsapp video conference. All interaction between lecturer and students were established through online.

Even though learning through online often has problems, because of the internet network is unstable, the intention, effort and curiosity of students about drama and how to play it, all problems were solved by keep reaching one another. Therefore, every mentoring session is always

followed by a very good response by the students during the mentoring period for selecting stories, writing drama scripts and performing their own drama scripts on the stages.

Based on those steps found, the application of Culturally Responsive Teaching in teaching Drama course online based on their local wisdom is seen as one of appropriate approach in teaching Drama. Besides teaching matters related to theory, this approach helps students to liberate themselves in representing their ethnic groups through writing and performing their own drama scripts. Even though the learning process is not carried out face-to-face, students and teachers still interact well which then has a good impact on every process experienced by students until they produce their own work, drama scripts and their drama performances. Thus, students gain knowledge and give appreciation toward their tribes' folklores at the same time.

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