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The Implementation of Drama in 201 Drama Class of Special Interest Group (SIG): Its Obstacles and Success Factors

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Abstract

This study investigated the obstacles and success factors in the implementation of drama in English language class. The first research question investigated the obstacles faced from planning until drama performance. The second research question explored factors that influence the success of drama class. This study employs qualitative approach which uses direct observation and semi-structured interview form. The study group consists of 2 lecturers and 9 students who are in the 201 drama class. The study resulted that the 201 drama class encountered three obstacles namely the use of old English, extensive use of symbolism, similes, and metaphor, and lack of familiarity with culture and social context. Besides, the 201 drama class had three success factors that influence the success, namely classroom environment, motivation and classroom activities.

Keywords: Drama, English language class, obstacles, success factors.

1. Introduction

In recent year, there is a problem in developing communicative competences in English language class. The students cannot participate in professional communication actively and persuasively because they are lack of communicative competence skills. To solve this problem, English language teachers should put the communicative skills considerably through pedagogical efforts using classroom activity. To train students' communication competence skills, teachers should take some considerations such as, the activity should be verbally and interactively, the objectives of communication should have exact set of topics, using the emotion expressively, and classroom activity should provide learning interaction (Bissenbayeva, Ubniyazova, Saktaganov and Bimagambetova, 2013).

Mustapha and Yahaya (2013) recommend English language teacher to implement communicative language teaching (CLT) as the approach to language learning that focuses on developing students' communicative competences using authentic language in meaningful contexts. The successfulness in implementing communicative language teaching (CLT) in the classroom can be seen from methods and techniques applied in the classroom, the way teacher design the activities for the students, and the materials used in the activities. There are six characteristics of communicative language teaching (CLT) the classroom goals should focus

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on all components of communicative competence: grammatical, discourse functional, sociolinguistic, and strategic; language techniques should engage learners in the pragmatic, authentic, functional use of language for meaningful purposes; fluency and accuracy are complimentary principles underlying communicative techniques; language should be used productively and receptively; the activities are learner-centered, and the learners focus on their own learning process; the teacher's role is mainly as a facilitator to guide the learners in the interaction that takes place in the classroom.

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In line with the core of communicative language teaching (CLT) that emphasize on communication skills, drama can be one of techniques in classroom to improve students' communication skills. Drama activities allow teachers to accomplish the goals of CLT (Culham, 2002; Chauhan, 2004; Eccles, 1989; Stern, 1980 cited in Neal, 2012). Through drama the student can learn to assume an appropriate role in different situations, to understand different functions and points of view and to manipulate language accordingly (Hayes, 1984 cited in Neal, 2012). Therefore, drama can improve students to have better verbal and non-verbal communication skills (Al-Mahrooqi and Tabakow, 2013). It may be caused drama is a foundation of language learning that builds speaking ability through acting dramatically that also improve their pronunciation skills, vocabulary development, individual self-confidence and group interaction (Courtney, 1980 cited in Smith and Herring, 2001). According to Balais (2002:2) says that in drama class, the students are actively engaged, kept in the momentum of the work, and guided in the process of navigating through the complex life situations and human intricacies of the drama.

Drama can involve students in the active learning for accomplishing the task individually and collaboratively. Furthermore, drama also helps students in second language environment to develop their linguistic and social knowledge to communicate with others and know "how, when, and what to say what to whom" (Smith and Herring, 2001: 1). Smith and Herring (2001: 1) also state:

"Drama can form the basis of a student-centered curriculum where students are able to demonstrate what they know. The dramatic process requires the learner to perform, write, discuss, listen, problem-solve, reflect on thinking, critically think, interact with others, create, build relationships, play, have fun, yet be powerfully engaged with their study content".

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However, drama is the most complicated forms of literature because drama needs a subtle arrangement of the language (Shakfa and Ali, 2012). In their study, students in drama class face some difficulties because they are lack of proper arts for language learning. Additionally, the students in non-English speaking countries have much more problems to have a role in drama class because they have different cultural background and language. Also, their research shows that there are twenty five problems that faced by students in drama class, such as reading drama is more common than watching it; students feel frustrated with the length of the play; students do not have the right to choose the text they want to study etc. This research was done to 133 students who enrolled in drama class at the Islamic University of Gaza (IUG). However, the obstacles in implementing drama in English language class are not only felt by the students but also the teachers. Citing in Neal (2012), Roykja (2002) explains in her article that teachers felt fear looking foolish and felt that drama activities were not serious learning

and was merely play. She also adds that time constraints and making syllabus were also the obstacles for the teachers in drama class. Therefore, Maley (1989) cited in Brigitta and Mate (2005) recommends to teacher must be aware of students' proficiency level and make sure that the students are familiar with the materials used in drama class.

Universitas Siswa Bangsa Internasional (USBI) provides Special Interest Group (SIG) classes, as a part of English for Academic Purposes (EAP) course which are intended as a medium for students to learn and use English based on students' interests. The core of the implementation of SIG is communicative approach to language learning that emphasizes on the language as a mean of communication to deliver the intended meaning rather than focusing language form. As the result, the lecturers created the SIG classes then the students may choose the class based on their interest. In the odd semester of 2013/2014 academic year, SIG classes consist of movie class, poetry class, and drama class. This study investigates specifically to the 201 drama class of Special Interest Group (SIG). At the end of odd semester of 2013/2014 academic year, all students in SIG classes are required to perform and compete in Kshatriya Sastra Wulang (KSW) Art Performance and Competition year 2014. In this sense, the 201 drama class should perform a drama performance in Kshatriya Sastra Wulang (KSW).

In this research, a film of Macbeth is used in thin version from Shakespeare. According to Brigitta and Mate (2005:54) teaching Shakespeare in EFL classroom is extremely difficult task both from students and lecturers. Brigitta and Mate (2005:57) say that the first and probably most demanding difficulty with the teaching Shakespeare is the linguistic gap between the text and the everyday English that students speak. Practically, Shakespeare's language has different phonetic, semantics, morphology and syntax from modern English (Brigitta and Mate, 2005). The use of Shakespeare's language requires students to have a good knowledge of syntactic rules of English in this present day to be able to understand the story comprehensibly (Brigitta and Mate, 2005). Moreover, the students also need to be able to infer the existing vocabulary in Shakespeare's story to new meaning that is understandable (Brigitta and Mate, 2005).

Due to the difficulties in teaching Shakespeare in EFL classroom, this study is intended to encounters the obstacles in implementing drama in the 201 drama class. As a new program at USBI of Special Interest Group (SIG), the 201 drama class might face some obstacles when using Shakespeare's story in the class. Besides, this study also investigates the success factors that influence the success of the implementation drama. According to Gorjian, Moosaviana and Jabripour (2013), there are three factors that can make a successful drama class, namely classroom environment, motivation and classroom activities. Therefore, this research is intended to investigate the obstacles and success factors in implementing drama in the 201 drama class Special Interest Group (SIG) in Universitas Siswa Bangsa Internasional (USBI). Two research questions addressed in this research are:

- 1). What are the obstacles of implementing drama in the 201 drama class of Special Interest Group (SIG)?
- 2). What are the factors which influence the success of drama in the 201 drama class of Special Interest Group (SIG)?

2. Methods

2.1. Types of Research

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This study employed qualitative research approach. Qualitative research is a research which attempts to explore a particular phenomenon by capturing the whole picture without breaking it down into variables (Ary et al., 2010). In this study, the researcher attempted to figure out the obstacles and success factors of drama in the 201 drama class of Special Interest Group (SIG). In this sense, the researcher intended to interpret lived human and social behaviors in a particular social setting (Holliday, 2002).

The result of qualitative research is a thick description (Croker, 2009:9), which is in the form of words and pictures (Ary et al., 2010) rather than numbers (Bryman, 2008). For that reason, in this study presented the data into descriptive accounts. The data were presented by quoting the gathered data from video, audio, interview and observation to present the findings of the study. In conducting the research, research cycle is needed. According to Croker (2009), research cycle is the ideal way for the researcher to work in the study that is usually neat and linear. In the qualitative research, research cycle helped the researcher to know what, when, where and how to work in the study. In practice, qualitative research may face messy things or challenges which are totally different from the research cycle because qualitative research deals with people with their personality in the place in which the research took setting (Freeman, 2009). As a result, some planned issues worked pretty well, others did not work. For instance, in this study, the researcher extended the research length because of administrative problems and changed one data gathering technique, namely Focus Group Interview (FGI), into personal interviews because the research participants could not come.

2.2. Participants

The participants of this study were all members in the 201 drama class, namely two lecturers and nine students of the 201 drama class of Special Interest Group (SIG) in Faculty of Business at Universitas S²³a Bangsa Internasional (USBI) in the 2013/2014 academic year. The class was taught by a non-native English speaker and a native English speaker. Each meeting had 1x60 minutes or 2x60 minutes depending on the provided schedule. There were 8 meetings which was 16 hours in total. This study took all participants in the population as the samples. The main reason to conduct research in the 201 drama class was the class provided rich information to answer the research questions about obstacles and success factors in the implementation drama in English language class. Moreover, the researcher also had an easy access to their class. As mentioned by Heigham and Sakui (2009: 98), in a qualitative research, the researcher should have easy access to collect the data "to the 'inner' circles of a group and develop a better understanding of the people" that were investigated. To keep the confidentiality of the participants' information, the researcher coded participants' names.

2.3. Data Collection Techniques and Instruments

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The process of gathering data was during the odd semester of 2013-2014 academic year. However, the researcher extended the length of study and changed the research procedures because of administrative problem which was the inconsistency schedule of Kshatriya Sastra Wulang (KSW) Art Performance and Competition year 2014. To cater all the needed data, the researcher employed two instruments to, either from the students or the lecturers, through observation using observation sheet and interview using interview check list.

Observation

Firstly, researcher observed the behavior of members of 201 drama class of Special Interest Group (SIG) during the odd semester of 2013-2014 academic year at Universitas Siswa Bangsa Internasional (USBI) from 6th September 2013 until 24th January 2014. This observation was intended to notice the obstacles that were faced by students and lecturers during the teaching and learning process and the factors that influence the success of drama performance. Cowie (2009: 166) states that observation is the conscious noticing and detailed examination of participants' behavior in a naturalistic setting. This study used direct observation that put the researcher in the setting to document what happened in the classroom activity (Hood, 2009). Furthermore, their research also explains that observation provides preliminary information about the participants in the chosen setting. In this sense, observation is usually followed by another research instruments, such as interview or survey. In this study, the observer became non-participant who recorded what happened in the class with phone-recorder and took a note in observation list based on observation guides. The points of the observation included:

- The materials used in drama class (film and script)
This class used a film of Macbeth by William Shakespeare that was written between 1599 and 1606. It is originally from Scotland that tells about the story of brave Scottish named Macbeth who really wants to become the King of Scotland. This story has full of conflicts and unpredictable ending.
- Classroom activities
- The obstacles for lecturer and students in drama class
- The essential factors that make 201 drama class successful

Stages of research

The first stage of the research is asking the participants to watch the film. This is a preparation stage. The participants get the script. The second stage is rehearsal, in which the lecturers help the participant to comprehend the drama. The third stage is performing the drama. In between stages (phases) and after every stage interviews are conducted. Eventually, the class successfully present the drama, they are awarded KSW.

The stages or phases or flows reflect the objectives of the research that is finding the obstacles and success in which lecturers' efforts and class environment take into account.

Interview

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This study used *semi structure interview*. By using *semi structure interview*, there are many opportunities to ask *further questions in response to the significant replies* (Bryman, 2008). The interview was conducted to the lecturer 1 & lecturer 2 before and after conducting the observation. The first interview was conducted on 4th November 2014 with 24 minutes in length using phone recording. Then, the second interview was conducted on 16th January 2014 with 45 minutes in length. The first interview explored how the lecturer planned the drama with its elements, while the second interview asked lecturers' opinion about how the planning worked in practice. In this sense, the researcher employed semi-structured interview.

The interview can be treated as instrument to collect as the preliminary information about what lecturers planned to do in drama performance and lecturer's expectation for students. To compare what lecturer planned with what lecturer did in the class, there was classroom observation from the beginning of the semester until students' drama performance. After comparing the result of interview with the observation, the researcher conducted the second interview for the lecturer. The second interview was conducted on 28th January 2014 and 31st January 2014. The second interview was intended to re-confirm the gained data from the first interview and observation. Besides, interview could figure out the obstacles faced and success factors from lecturers' point of view.

Nine students in 201 drama class were interviewed one-by-one from 28th January – 30th January 2014 in USBI library. The students were asked to describe their obstacles and success factors from their points of view. This interview was intended to re-confirm the researcher's data from classroom observation, first lecturers' interview and second lecturers' interview. The duration of the interview was about 30 minutes.

3. Analysis and Discussion

3.1. Findings

The obstacles in the implementation of drama in the 201 drama class

a. The use of old English

Language became the biggest obstacle for the students as well as the lecturer in the drama performance. The language obstacle happened due to the use of old English in the drama script and the film. The language used in Macbeth was old English. Because the students were non English department students, the students were unfamiliar with old English because it was not used in daily communication anymore. As a result, the students were difficult to understand the script and the film. The following are the example of old English expressions taken from the script of Macbeth.

First Witch: All hail, Macbeth! Hail to you,thane of Glamis!

Second Witch: All hail, Macbeth.Hail to you,thane of Cawdor!

Third Witch: All hail, Macbeth. You shall be king here after!

The use of old English hindered the students to understand the story of Macbeth when they watched the film. Moreover, the subtitle of the movie was not available. The students only relied on their listening skills to comprehend the plot of the film. As a result, the students looked confused and they did not pay attention to the film. Even, some students enjoyed their own gadget and talked to their friends to discuss unrelated topic. In the interview, Student 2 admitted:

Bahasa Inggris yang ada di film menjadi kendala terlebih tidak ada subtitle pas nonton film. (Student 2, Interview).

(The English language that existed in the film became the obstacles moreover there was no subtitle when watching the film).

All students in the interview admitted that old English became their obstacles. It cannot be denied that the use of old English also strongly affected less proficient students. The students felt very hard to fully comprehend the film and understand the script. As a result, they felt confused to act their characters. In the interview, Student 9 admitted that old English became a problem for him. He said:

Jadi masalah dikarenakan Bahasa Inggris saya kan kurang. Saya ga ada yang faham dialogue yang mereka lakukan, di dalam film itu sendiri. Mereka ngomongnya kecepatan dan ga jelas. Makanya untuk ngedapetin acting aja saya bingung karena saya ga ngedapetin apa isi film itu (Student 9, Interview).

(It became the problem because my English is bad. I did not understand about what they were doing in that film. They talked too fast and unclear. Therefore, I did know how to act because I did not fully understand the content of that film)

b. Extensive use of symbolism, similes, and methapor.

The use of symbolism, similes and metaphor in Shakespeare's works such as Macbeth story became the obstacles for students. The language of Macbeth drama was totally different from the daily language. The drama was characterized with expressions which conveyed hidden meanings. In other words, the expression tended to express the meaning indirectly. The students need to interpret and infer the expression into the simple language that is understandable for them. The example of the expression is as follows:

MACDUFF: I will do so, but I also feel it as a man. Did God see it happen and not help them? They died for my sins!

MALCOLM: Turn your sadness into anger

The expression of "Turn your sadness into anger" was an indirect expression of which the meaning was "Be brave!". Thus, the students were difficult to understand what the expression really meant. Student 1, for example, admitted that the language was difficult. She said in the interview.

Bahasa implisit Shakespeare sulit untuk dimengerti (Student 1, Interview).

(The implicit language of Shakespeare is hard to understand)

Student 7 also experienced difficulty to interpret the implicit meaning of expressions used in the drama. She said in the interview:

Kaya cuma pas mau ngomong: "Your father has been murdered" bilanginya "The primary was covered by the blood" padahal artinya "Your dad is dead" gitu aja. (Student 7, Interview).

(I just wanted to say "Your father has been murdered" but it said "The primary was covered by the blood" whereas the meaning is "Your dad is dead").

Another characteristic of Shakespeare's language in Macbeth was uncommon terminologies. Based on the observation, the researcher found that students felt confused about the terminologies found in Macbeth. The examples of terminologies are "Fillet of A Fenny Snake", "Eye of Newt", "Toe of Frog", "Wool of Bat", "Tongue of Dog", "Liver of Blaspheaming Jew", "Gall of Goat", "Slip of Yew Silver'd", "Nose of Turk" and "Tartar's Lips". Student 5 admitted this obstacle in the interview. She said:

Beberapa kata drama menjadi kendala. Contohnya, kaya nama-nama ramuan itu karena itu ga ada di sehari-hari (Student 5, Interview).

(Some words in drama became obstacles. For example, the name of concoction, it did not exist in daily life).

Regarding the language obstacle, the lecturers also confirmed that the obstacle of Macbeth drama performance was language. Even, Lecturer 2, who was a drama professor, admitted that language always became the biggest obstacle for all students in drama class around the world. In the interview, he said:

That Shakespeare is almost a temporary American drama. Its language is always the challenge (Lecturer 2, Interview).

The lecturer added that the students needed the subtitle when watching the Macbeth film because Macbeth was the temporary American drama that was written between 1599 and 1611 which had different language use and word structures to convey the message. As a result, according to him, many students in the 201 drama class could easily read the lines but did not know how to deliver the characters' emotion because they did not know the meaning of the language used.

c. Lack of familiarity with cultural and social context

The unfamiliarity of Macbeth story became a huge obstacle for the students of the 201 drama class to prepare the performance. Macbeth story was not famous for the students in 201 drama class. The researcher found the unfamiliarity of the story made students felt difficult to know what to do. They had no prior knowledge about Macbeth story from Shakespeare. As the result, the students felt difficult to act their characters out because of this unfamiliarity. From the interview, Student 1, Student 4 and Student 8 admitted this obstacle, they said:

Macbeth itu ga terlalu terkenal disini tapi itu karya *Shakespeare* yang terkenal dinegaranya. Saya juga menemui hambatan saat harus memerankan karakter karena ga *familiar* dengan ceritanya dan karakternya (*Student 1, Interview*).

(*Macbeth* is not really famous here, but it is *Shakespeare*' works that is famous in its country. I also faced obstacles when trying to act the characters because I am not familiar with story and the characters).

Macbeth itu beda banget ama cerita lokal Indonesia jadi orang yang belum tau, belum pernah lihat, gatau bagaimana cara memerankannya bingung gitu. Saya kurang familiar dengan *Macbeth* (*Student 8, Interview*).

(*Macbeth* is totally different with Indonesian's local story. So, people have not known, have not seen, and have not had idea to act it out. I was not familiar with *Macbeth*).

As a result, students' unfamiliarity with the story affected the students when watching *Macbeth*'s film in the class. Students did not know the story ⁴en they need to comprehend the plot of the film. In the interview, Student 2 and Student 5 admitted that they felt difficult to comprehend the film. They said:

Saat nonton filmnya, aku bingung gimana jalan ceritanya dan ending-nya (*Student 2, Interview*).

(When watching the film, I was confused with the plot and also the ending of this film).

Pas pertama kita bilang, film apaan sih ini, ga jelas banget. Saya ga kebayang harus tampil kaya gimana pas lihat script dan film nya. Ini disaster abis deh dan movie nya boring. (*Student 5, Interview*).

(Firstly, we talked, what kind of a film is this? It was totally unclear. I have no idea how to perform when I got the script and film. It was totally disaster and the film was boring).

Success factors in the implementation of drama in the 201 drama class

a. Classroom environment

To have a successful drama performance, the classroom environment should be built in a positive way. In the 201 drama class, the role of teacher and sitting arrangement give positive impact to the classroom environment. Firstly, lecturers' help ²¹ive input, suggestion and motivation helped students what to do in the class clearly. Based on the interview, the researcher found that lecturers' help gave big impact on students' progress and improvement to have a good drama performance. Student 7 and Student 8 admitted:

Bantuan dosen itu sangat membantu. Contohnya Lecturer 1 melakukan pendekatan terhadap masing-masing mahasiswa untuk kasih tau, kita harus bagaimana dan dicontohin harus gini-gini, props yang harus dipake apa,

ekpresi harus gimana, suara kamu harus tonenya gimana. (Student 7, Interview).

(Lecturer's help was very helpful. For example, lecturer 1 did personal approach to each student to tell us about how to do and give us example, tell about what props we should use, tell about what facial expression and the intonation should we have).

Lecturer 1, dosen local sendiri, kalo kita lagi ngomong sesuatu, kalo kita lagi rapat, beliau ngasih ide juga ngasih jalan keluar. Kalo dari dosen luarnya, si Lecturer 2, juga membantu agar kita bias dapetin karakternya (Student 8, Interview).

(Lecturer 1, local lecturer, when we were talking or having discussion, she always gave idea and solution. For lecturer 2, he also helped us to know the character comprehensibly).

The support from Lecturer 1 and Lecturer 2 helped the students especially when students encountered obstacles. Therefore, the support from lecturers was really needed by the students as their guidance. Secondly, sitting arrangement helped students to learn drama easily and provided the drama class with a more alive discussion on what they were doing in the class. Student 5 in the interview said that:

Sangat membantu sih misalnya sitting arrangement nya yang U-shape itu jadi bias saling melihat. Mungkin kalo latihan pake big stage itukan, trus yang lain dibelakang kan bikin susah. Karena pas latihan kita sukanya saling lihat-lihatan (Student 5, Interview).

(The U shape of sitting arrangement was so helpful because we can see each other. Perhaps, if we did exercise in a big stage then we just waited our turn on backstage, it would be difficult because we were prefer to be able to look each other when having exercise).

b. Motivation

Students' motivation contributed to the success of the drama performance. There were two resources of students' motivation, namely intrinsic motivation and extrinsic motivation. Intrinsic motivation was from the students themselves, while the extrinsic motivation was from external sources. Both motivations gave impact to students' contribution in the class. Intrinsic motivation in the 201 drama class was from the students' interest in drama. Based on the observation, the researcher found that students who were interested in drama had strong initiative to give contribution to the class. For instance, Students 8 who loved drama became the director among students with his pleasure. He said in the interview:

Tapi aku memang suka drama. Sebenarnya kalo saya pribadi sukanya mengarahkan instead of jadi pemeran. Emang suka bayangin di drama, ini bagus gini, itu bagus gitu. Kalo pengalaman sih masih dikit. Toh kalo pada akhirnya banyak yang bilang itu drama yang saya buat bagus, itu sih mungkin karena saya mencoba merasakan bagaimana sih rasanya kalo jadi

penonton. Apasih yang pengen saya tonton, adegan apasih yang ingin saya tonton (Student 8, Interview).

(I just love drama so much. Honestly, I prefer to direct the drama than be an actor in drama. I just love imagining a drama should be like this, should be like that. My experience was still few but if many people said the drama that I made was good, it just because I tried the audience's feeling. What I want to watch, what scene that I want to watch).

Meanwhile, the extrinsic motivation in the 201 drama class was due to the last SIG class, lecturer's appreciation and reward. First, the students wanted to give the best performance because it was the last SIG class. Based on the interview, student 1 and student 7 admitted that the last year for drama class made them have bigger motivation to give the best for the last performance. They said:

Semester ini adalah semester terakhir SIG jadi untuk terakhir kalinya maksimalinlah semua (Student 1, Interview).

(This semester was the last semester for SIG, so for the last, I wanted to give my best).

Ditanamkan untuk berpikir jika sekarang tuh penampilan terakhir kita. Kita ga akan tampil lagi. Pokoknya selalu berpikir seperti itu. Jadi kita harus kasih yang terbaik gitu (Student 7, Interview).

(I just thought that this was my last performance. We would not perform drama next year. So I need to be the best for the last).

Second, the students wanted to show to the lecturer that they could perform the best performance. They did not want to make their lecturers feel disappointed on them. Student 4 and Student 6 admitted in their interview said:

Aku Cuma mau nunjukin ke Lecturer 2 kalo kerja keras dia ga sia-sia (Student 4, Interview).

(I just want to show to lecturer 2 that his hard work was worth).

Memperlihatkan apa yang telah kami pelajari di kelas dengan Lecturer 2 dan Lecturer 1 untuk membuat mereka dan kami sendiri bangga (Student 6, Interview).

(I just simply made lecturer 2 and lecturer 1 proud of us).

Third, the students wanted to obtain the reward from the Kshatriya SastraWulang (KSW) Art Performance and Competition year 2014. The reward made students have higher motivation to give the best in their performance. Student 5 and Student 7 admitted in their interview. They said:

Kalo kompetisi banyak yang nonton. Ada juri. Itu jadi lebih termotivasi lagi untuk tampil lebih gila lagi. Tapi kalo misalnya cuma Lecturer 1 aja yang nonton, kita pasti bakalan tampil asal-asalan aja (Student 5, Interview).

(I knew in competition there would be many audience and judges so I'll do my best but if the audience was only lecturer 1, we would not give good performance).

Karena ada kompetisi drama ini dan rewardnya, kita semua jadi lebih termotivasi lagi untuk tampil maksimal (Student 7, Interview).

(Because of the competition and reward, I had higher motivation to perform maximally).

c. Classroom activities

The classroom activities were helpful for students' performance. The activities included watching Macbeth film, reading line and journal writing. The first activity was watching Macbeth film. Watching Macbeth film helped students to visualize what they were going to do in terms of the language used, the characters and also how to act out their character. Student 6 admitted that watching Macbeth film in the beginning of semester helped her so much to guide her to do what to do. She said:

Kami menonton film Macbeth untuk drama saat awal pertemuan untuk mengerti jalan cerita dan karakter dari setiap karakter yang akan kami mainkan, lalu kami berlatih scene by scene tiap minggu dimana kami bias lebih focus saat latihan (Student 6, Interview).

(We watched Macbeth film in the beginning of the semester. It helped us to understand the plot and characters in the drama. Then we practiced it scene by scene).

The second activity was reading line activity. By reading line, students could internalize each character by having discussion with lecturers. Student 3 said in her interview:

Dengan adanya reading line, membantu kita dan mengarahkan kita harus bagaimana. Gini-gini-gini. Kurangnya dimana dan bagus nya harus kaya gimana (Student 3, Interview).

(Reading line activity helped us to know what to do and how we should act our characters out).

The last helpful activity was journal writing. In the journal writing, the students wrote their own understanding about the characters they played. This activity helped the students to understand deeply their character individually. In the interview, Student 7 said:

Journal writing itu sangat membantu kita untuk mendalami karakter (Student 7, Interview).

(Journal writing helped us so much to internalize our character deeply).

This helpful classroom activity was intentionally developed by the lecturer. In the interview, Lecturer 1 admitted this intention. She said:

Dalam acting, kita harus mendalami peranan. Untuk itu, ms mau tau seberapa jauh sih kamu paham dengan peran kamu sendiri. Kalo kata ms, kalo kamu udah masuk dalam peran kamu sendiri, kamu udah paham dengan ceritanya. Nanti pas performance, ga aka nada masalah. Agar bisa move feeling orang lain makanya ms kasih tugas journal writing (Lecturer 1, Interview).

(In drama, we should know our character deeply. For that reason, I wanted to know on how deep they knew their own character. I thought if they have known their character and the plot of story, the performance day would like a piece of cake. Therefore, I gave them task to make journal writing).

3.2. Discussion

The obstacles in the implementation of drama in the 201 drama class

The implementation of drama in the 201 drama class encountered obstacles starting from the planning until the drama performance day. This study reported that the implementation of drama encountered three major obstacles, namely the use of old English, extensive use of symbolism, similes, and metaphor, lack of familiarity with culture and social context.

Firstly, language became the biggest obstacles. The use of old English in the film and script significantly obstructed the students to comprehend the story because they did not know what the language meant. The findings revealed that the use of old English made the students hard to fully understand what they should do in the class. The grammar and pronunciation of old English were different from modern English because some words in old English did not exist anymore, such as *axode* (asked), *hu* (how), *rihtlice* (rightly), *engla* (angels), *habbað* (have), *swilcum* (such), *heofonum* (heaven), and *beon* (be). However, in today's communication, people do not use old English anymore. Thus, the students encountered obstacles in using old English in the 201 drama class because they got used to using modern English in their daily communication. Moreover, the lecturer also did not introduce old English used in the class so that the students could not fully understand the script. Additionally, the 201 drama class did not provide classroom activity that can help students to acquire old English. As a result, the use of old English gave bad impact for students either for low proficiency students and high proficiency students because the students did not ready yet to deal with the script and film which used old English.

Courtney (1980), cited in Smith and Herring (2001), says that drama can be the foundation of language learning that build speaking ability through act dramatically. Unfortunately, there was a mismatch between the language uses in the 201 drama class because the goal of the 201 drama class was to provide a room for students to communicate using English while improving students' communicative competencies in using English based on students' interest. If the drama class is designed for students to be able to communicate using English which is applicable in daily communication, the drama class should choose English that is used in daily communication. The obstacle in language gave much more impact to the students with low proficiency level of English, such as Student 2 and Student 9. As a result, Student 2 and Student 9 participated in the drama class passively.

On the other hand, the students also felt frustrated in Shakespeare's language. Mate (2005) proved that teaching Shakespeare in EFL classroom is extremely difficult either for students or

teachers. It was because the western literacy canon forced everyone who uses Shakespeare's works to use the original works of Shakespeare. The 201 drama class also encountered Shakespeare's language as a big problem in the preparation of the performance. The students encountered obstacles to understand the real meaning of phrases or sentences in the characters. Students just read the line without knowing the meaning. According to Shakfa and Ali (2012), the use of metaphor, symbolism, and similes was the serious problem for students. The students needed to think more about what the literal meaning of some words because it had hidden meaning. In other words, students needed to know explicit meaning to know what to do in their characters. Citing in Shakfal and Ali (2012) in Shafqfa (2007), argued that second language learners are lack of proper arts so that most students felt difficult to learn drama or literature learning.

Thirdly, the story was also the obstacles for the 201 drama class. The unfamiliarity of the story made students hard to understand the story as a whole and in detail. Macbeth's story was not famous in Indonesia so that the students became confused about how to perform a drama performance based on story which they were unfamiliar with. As a result, the students felt hard to perform it well. The result will be totally different if the 201 drama class uses the famous story in Indonesia which the students have already had prior knowledge about it. By using the modern story, the students do not need to struggle to understand what the story was about first before they internalize their characters in the story. As the solution, the drama teachers can also implement holistic drama approach that allows students to do improvisation on the story used (Smith and Herring, 2001). To do so, the students can create their own story based on the famous story by simplifying the story or adding some new elements that can make drama story become more entertaining in Indonesia context. By making own story, the students will also use their own expressions that could be easier for them.

In sum, all obstacles in the 201 drama class, namely the use of old English, extensive use of symbolism, similes, and metaphor, lack of familiarity with culture and social context gave big impact in the process of implementing drama from the planning to the drama performance. Therefore, there should be good collaboration between students, lecturers and institution to avoid those obstacles in the next drama class.

The success factors in the implementation of drama in the 201 drama class

Being the winner of best drama class category and best of the best category in Kshatriya Sastra Wulang (KSW) Art Performance and Competition year 2014 was considered as a success for the performance of the 201 drama class. Even though in the planning until the drama performance day, students and lecturers encountered many obstacles, they could be the winner. In this regards, there should be factors that contributed to the success of the 201 drama class. This study reported that, there were three success factors in the implementation of drama in the 201 drama class, namely classroom environment, motivation and classroom activities.

Firstly, the classroom environment became the success factors in the 201 drama class. There were two factors in classroom environment such as lecturers' help and sitting arrangement. The lecturers' help can give positive impact to students to learn in the class. Based on the findings, the students were helped by lecturers' support in terms of additional materials and also emotion. The additional materials were helpful for low achiever students to pursue the high achiever students' comprehension. For instance, Student 9 got voice recording from Lecturer 1 to develop his English pronunciation. This lecturers' support was related to

teachers' role in drama class as a side coach and teacher-in-role (Smith and Herring, 2001). As a side coach, the teachers can be encourager, director, narrator and evaluator in the process of drama to give encouragement, direction, comment, feedback, and read aloud of the reading materials. Meanwhile, as teacher-in-role the teacher asks the students to attempt to act out the characters. The emotion supports from the lecturers were done periodically in each meeting by asking students' difficulties in the process personally and giving appropriate solution while controlling students' progress. By lecturers' support, the students felt helpful and had high self-belongingness to the class. As a result, the students can give their best performance.

On the other hand, sitting arrangement also gave benefits for the success of the class. In drama class, students and lecturers need more space for discussion and physical activities. Therefore, in the preparation of performance, sitting arrangement is needed. It makes them easy to have discussion and do body movement freely. By having the round sitting arrangement, students can look one another and were easy to give feedback to others when acting their characters out. According to Edwards (2010), to have a successful meeting, a sitting arrangement should be in consideration. The U shapes or squares give enough space to increase interaction among people to see each other. In drama performance, the shape of sitting arrangement gave impact to the success of the class.

Secondly, motivation¹⁷ be participated in the class also contributed to the success of drama performance. Schmidt (2005), cited in Moorefield-Lang (2008), found that intrinsic motivation give positive impact to students' performance. Moreover, he also added that the students with high motivation had high commitment to give contribution to the class. In line with the previous study, the 201 drama class also had students with high motivation and they gave much contribution to the drama performance and it highly influenced the success of the class. Based on the findings, in 201 drama class, students with high motivation actively participated in teaching and learning process to prepare the performance and also give contribution to the class with their pleasure. To get the rewards in form of appreciation from lecturers and present were also considered as students' motivation.

Thirdly, classroom activities included watching Macbeth film, reading line and journal writing gives impact to the success of drama performance. The supports of classroom activities help students to develop language competences and drama skills in the class. For instance, in the watching activity helped students to visualize what their characters are while discussing the issue, how the characters are, the setting, the plot and also the culture in the film. As the result, the students know what to do in their characters even though they did not really understand about the language used in the film because they can guess what happened in film through gestures or facial expression of the actors or actress in the film. Macbeth film also exercises students' language competence especially for listening skills. The reading line activity gave benefits for students to develop their drama skills such as intonation, internalization characters and emotion. Besides, students can also exercise their language competence for English pronunciation. Lastly, students were also helped by having journal writing activity. Students had opportunities to imagine their characters through their writing. Students can express what they know about their characters freely especially for those who are afraid to talk in the class. By journal writing, students have opportunity to give opinion and express their idea in their writing. Lecturers can also check students' understanding on their characters.

4. Conclusion

This study investigates the obstacles and success factors in the implementation of drama in English language class drama class. There are two major conclusions based on the findings and discussion.

Firstly, there were three major obstacles that were encountered in the implementation of drama in the 201 drama class of SIG. They were the use of old English, extensive use of symbolism, similes, and metaphor, lack of familiarity with culture and social context. Those obstacles give big impact in the process of teaching and process until the drama performance day.

Secondly, there were three major factors that influence the implementation drama in the 201 drama class of SIG, namely classroom environment, motivation and classroom activities. Furthermore, those three factors made the 201 drama class become the winner of Kshatriya SastraWulang (KSW) Art Performance and Competition year 2014 in two categories, namely the best drama class and best of the best categories for all SIG classes.

Direction to the future research that the obstacles have already been identified, the success factors have been classified. Drama can be implemented in English class for non-English (Lit.) class and we may measure the effect of drama on students' communication competence skills.

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