



## EXPLORING THE USE OF DRAMA WAYANG FOR ESP SPEAKING ACTIVITIES

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### ABSTRACT

Drama is among English teaching and learning activities that can improve students' communication and speaking skills. However, only a few studies documented the integration between local culture and drama for English teaching and learning activities. This study aims at exploring the use of drama *wayang* in the English for Specific Purposes Speaking activities. A descriptive qualitative study was employed as the study design, with observation, documentation, and questionnaire as methods of data collection. The subjects of this study were first-semester university students from the Indonesian Language and Literature Department. Findings showed that students were enthusiastic about performing drama *wayang* and could perform it well. Furthermore, drama *wayang* can be integrated into English teaching and learning activities to improve activity variety and attract students' interest in learning speaking. This study also implies that drama *wayang* can be developed into an ESP teaching method combined with Indonesia's local culture and serves as an innovative and contextual ESP teaching method.

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### ABSTRAK

Drama merupakan salah satu kegiatan belajar mengajar bahasa Inggris yang dapat meningkatkan kemampuan komunikasi dan berbicara siswa. Namun, ada beberapa penelitian yang mendokumentasikan integrasi antara budaya lokal dan drama untuk kegiatan belajar mengajar bahasa Inggris. Penelitian ini bertujuan untuk mengeksplorasi penggunaan drama wayang dalam kegiatan English for Specific Purposes Speaking. Penelitian kualitatif deskriptif digunakan sebagai desain penelitian, dengan observasi, dokumentasi, dan kuesioner sebagai metode pengumpulan data. Subjek penelitian ini adalah mahasiswa semester I Jurusan Bahasa dan Sastra Indonesia. Hasil penelitian menunjukkan bahwa siswa sangat antusias dalam menampilkan drama wayang dan dapat menampilkan drama dengan baik. Selanjutnya, drama wayang dapat diintegrasikan ke dalam kegiatan belajar mengajar bahasa Inggris untuk meningkatkan variasi kegiatan dan menarik minat siswa dalam belajar berbicara. Kajian ini juga menyiratkan bahwa drama wayang dapat dikembangkan menjadi metode pengajaran ESP yang dipadukan dengan budaya lokal Indonesia. Drama wayang sebagai metode pengajaran ESP yang inovatif dan kontekstual juga terbukti di penelitian ini.

**Kata Kunci:** *Drama; ESP; Metode Pembelajaran*

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## INTRODUCTION

English language teaching comprises two main aspects: language structure and production, to help students use the language more communicatively. One teaching method that enables students to learn English more communicatively is drama. Drama integrates grammatical structures into the actual practice of language use in the forms of mutual conversations among the actors. (Raquel, 2013). The role of drama in speaking activities was also strengthened by Vygotsky (1978), who states that a connection between words and signs elicits emotions in drama. This statement aligns with the role of drama in speaking activities that require the students to evoke their emotions. Language teaching is indeed inextricable from culture teaching. In the Indonesian context, with English as a foreign language (EFL), lecturers should be cautious that Indonesian learners might encounter an impediment in their intercultural communication (Nugroho, 2019). One of its causes is students' lack of knowledge of cultural values and norms of the targeted language. Octactepe (2012), stated that some institutions, especially at the higher education level, have already noted this by including some Cross-Cultural Understanding contents into their English curriculum. This statement aligns with Hermayawati (2020), who asserted the importance of cross-cultural understanding in teaching English. Also, it is stated by Poedjiastuti, Mayaputri, and Arifani (2021) that nowadays, the English language employs cultural exchange as one of its missions and purposes. Therefore, it is suggested that the lecturers should insert local culture besides targeted language culture in English language teaching. Also, in Cultural Language Learning Approach (CLLA), learners' culture acquisition takes part in language learning. It means the lecturer can integrate the culture where the learners come from with the language learned (Hermayawati, 2020). Students' engagement means students' active participation and learning activities. They take part in the activities in the classroom. This means that the learning activities designed by the lecturer are thriving as the students are willing to actively participate in the activities (Rahayu, 2018). One of the ways to teach English, especially in speaking activities is drama.

In English language teaching (ELT), drama has long been dubbed one of the English teaching methods and activities. There are some functions of drama that can be found in ELT activities. As asserted by Idogho (2018), drama enables students to be more communicative. They are given spaces to communicate with other students and practice their conversations and dialogues in real-life communication. Through drama, students are expected to learn about language skills and arts, music, and culture. Drama is deemed unique for its criteria as it combines students' performance and learning, so the students can also express their ideas and expressions in the drama that is performed (Schechner, in Jacobs, 2016). Despite its unique criteria, however, drama might be less practiced because there are some challenges in doing it. Alasmari and Alshae'el (2020) asserted that drama offers some challenges. The first challenge is the classroom situation as students started to get noisy once the teacher announces a drama activity, which means they have to work with their friends for the drama. The next challenge is their first language as students usually turn to use their first language more than English. Finally, the inequality of students' roles in a drama is apparent because not all students can have a role and portion in the drama. This is caused by the lack

of classroom control owned by the teacher. These challenges might become the considerations faced by a teacher while using drama in the classroom.

A drama performance enables students to exchange information and culture. Through this activity, students can more persuasively and confidently speak as this activity reflects what happens in real-life contexts and situations (Alasmari and Alshae'el, 2020). The lecturer's role in the drama is also significant, as the lecturer is needed to help students perform the drama. Nurhayati (2016) suggested that English lecturers motivate and accommodate the students to be creative in making a drama by following the steps in making a drama: scriptwriting, script consultation, and drama performance.

Furthermore, teaching English is also inseparable from teaching the native culture when the language is taught, in this case, Indonesia. Some issues underlie English teaching in Indonesia, one of which is culture. As stated by Suryanto (2014), in ELT, cultural context plays an important role, and it may influence the results of ELT. In addition, Nanda and Susanto (2021) said that ethnic languages and stories can be inserted in drama activities in ELT classes strengthened it. Therefore, in this study, the researcher tried to combine drama with one cultural performance that also contains dramatic representations of events that can be combined with drama, namely *wayang*.

*Wayang* is an art performance that originally comes from Indonesia. This definition follows Grahita, Banung, Komma, and Toshihiro (2014, p. 40) who states that "an Indonesian traditional theatre art that originated on Indonesia Island of Java". *Wayang* has some types, differentiated from how they are made such as *wayang kulit* (made from buffalo skin), *wayang suket* (made from grass), and *wayang orang* (a theatrical performance that tells the stories in *wayang*). On November 7, 2003, UNESCO (Widiyastuti, Rohidi, & Sumaryanto, 2018) has declared *wayang* as a Masterpiece of Oral and Intangible Heritage of Humanity. *Wayang* has many stories to tell and types to perform. In Indonesia, the most popular stories are Ramayana and Mahabharata. These stories are still often performed in some types of *wayang*, one of which is *wayang orang*. *Wayang orang* is one type of *wayang* that has been popular for a long time ago. It was created in the 18<sup>th</sup> century and became more popular in Surakarta Palace, Solo. It became more popular when a commoner called Gan Kam began to make a *wayang orang* commercial, performed it in public, and made it more accessible to be enjoyed by the public in the 1890s (Puguh and Utama, 2018), bringing the story of Ramayana and Mahabharata. *Wayang orang* then inspires the existence of drama *wayang* that later becomes the discussion in this study.

Currently, students' interest in *wayang* stories has been low. As stated by Widiyastuti (2013), recently, *wayang* is seen as an art that has been outdated, old, and not relevant to today's modern culture and era. However, some studies have suggested the use of *Wayang* in language learning. For example, Hermayanti (2020) integrated *wayang* stories and language learning. She integrates *wayang* stories with English language learning activities to make her students use the language more communicatively. She was convinced that using a language communicatively has been a focus of language learning. Therefore, students are expected to use the language communicatively at the end of the language learning process. She also mentioned that *wayang* stories could be used as character

education that successfully attains affective, psychomotor, and cognitive aspects in language learning. Halimah, Arifin, Yuliariatiningsih, Abdillah, and Sutini (2020) also asserted that *wayang* stories can support character education development. Their study used wayang golek as a medium to promote character education values to young learners.

Ramadani, Rufinus, and Rosnija (2018) also implemented *wayang* stories in their speaking class. Their findings revealed that integrating wayang stories in speaking activities was proven effective. The students could retell and narrate the story more communicatively. The students were less stressed in retelling the story, and their speaking skills could also be improved. In *wayang* stories, there is also a storytelling aspect that can be applied in teaching speaking. Amalia (2018) asserted that storytelling could promote students' speaking activities and moral values and lessons.

By combining drama and *wayang*, this study integrated drama *wayang* with English teaching and learning activities, mainly speaking skills. Drama *wayang* is one type of wayang orang which is performed in a modern way. It is also the combination of a modern and traditional art performance that puts theatrical performance in it. It was first created by Swargaloka Foundation, a foundation founded in Yogyakarta in 1997 by a legendary *wayang orang* artist and dancer, Dewi Sulastri, who served as a civil servant with Suryandoro (Swargaloka, *Wadah Bagi Para Seniman Untuk Berkarya*, 2022). It focuses on preserving Indonesian arts such as wayang orang and traditional Indonesian dances. Drama *wayang* itself was created in 2013 to make *wayang* more recognized by younger generations, and many more people can understand and like *wayang*, even non-Javanese people because the language used is Bahasa Indonesia. Swargaloka also did some improvisations in storylines and songs to make them more modern and attract more viewers. This study contends that drama *wayang* is an Indonesian culture that can be integrated into English teaching and learning activities. In particular, this present study attempts to comprise drama and *wayang* blended into English-speaking activities.

In addition, this study was conducted in the English for Specific Purposes (ESP) course, where English contents taught to students were adjusted with their study fields. In higher educational institutions in Indonesia, students are usually taking English adjusted with their study field and specific purposes based on the students' projected professions. For example, those doing medical studies will be taught English for Medical Studies that equips students with the English terms, texts, and other English learning sources related to medical studies. Hutchinson and Waters (1987) identified ESP as a language teaching approach whose contents and methods rely on students' need to learn English. Some essential factors play a significant role in developing ESP, one of which is students' different needs for English. Students have different needs of English depending on their study field, English proficiency level, and the growth in linguistics and educational psychology fields (Hutchinson & Waters, 1987). In Indonesia, ESP is targeted to achieve academic and professional purposes (Agustina, 2014). Therefore, the ESP curriculum often targets higher education students as its learners. The university where this study was conducted divided ESP courses into four courses; listening, reading, speaking, and writing. In this study, drama *wayang* is used in ESP

speaking subjects for Indonesian Language and Literature Department which has a close relation with drama *wayang* in the study program.

This department offers students some Indonesian cultural studies subjects. To fulfill students' English needs that are still related to the study field, the lecturer tried to insert and collaborate *wayang* contents and their English subjects, specifically speaking skills. Speaking was analyzed in this study as it belongs to the productive skill where most students found difficulties and problems; lack of vocabulary, being confused to talk, and lack exposure in English (Ratnasari, 2020). It was worsened that students need to know specific terms in English related to their study field in ESP class. Consequently, it makes the lecturer more careful in selecting the teaching methods and materials to suit the students' needs, objectives, and study fields. The selection of drama *wayang* to be used in English teaching and learning activities in this course are expected to enable the students to learn English while at the same time also learning terms related to their study, Indonesian language, and literature, through drama *wayang*.

This study elaborated and combined three fields of ELT; language, literature, and education. However, most studies mentioned above have not discussed the insertion of *drama*, *wayang*, and English Language Teaching activities. Most of them only discussed the integration of *wayang* stories and English language teaching activities. On the other hand, some previous studies also claimed that drama could promote students' English skills. Therefore, this study then collaborated drama, *wayang*, and English language teaching activities, in the form of speaking. This study aims to analyze the implementation of drama *wayang* in ELT activities.

Based on the above description, the researcher conducted a study to explore the implementation of drama *wayang* in the ESP Speaking class activities. The overarching research question is: "How was drama *wayang* implemented in the final assignment of ESP Speaking class?"

## **METHOD**

### **Research design**

This study employed a descriptive qualitative study. It matches the theory of qualitative study asserted by Corbin and Strauss (2015). They stated that in a qualitative study, statistical procedures and calculative methods are not used in formulating the findings. It is chosen because it best fits the study aims to analyze the implementation of drama *wayang* in ESP speaking class activities.

### **Study subjects**

The subjects of this study were the 1<sup>st</sup> semester students of the Indonesian Language Education Department in a private university in Malang, East Java. There were 18 students, who later were divided into three groups for this study. This class was chosen because it was the only class receiving an Indonesian literature course.

The preliminary observation showed that students in this class had an adequate understanding of *wayang* heritage and Indonesian local culture. It was shown through their drama activities and performances. Hence, the researcher was convinced that the subjects could perform the drama *wayang* well, which later

can prove the integration of drama *wayang* in ELT. These students have already got cultural subjects in their department, most of them were also a little bit familiar with the story of *wayang* as they are mostly Javanese, where *wayang* stories in Indonesia mostly come from. Also, they had been exposed to *wayang* stories through televisions and social media. Therefore, *wayang*'s stories were not something new to them. The lecturer introduced them to *wayang* stories a few weeks before the main research activity started. They were very enthusiastic about listening and discussing the stories of *wayang* with the lecturer. They also asked the lecturer to tell them the story before the Speaking class started every week.

### **Data collection**

The data were collected through observation, documentation (field notes and photos), and a questionnaire. The study investigator was also the lecturer of the subjects where she knew the students' learning progress. The possibility of bias was inevitable so another study investigator was recruited to help in the assessment of the ESP speaking final assignment that became the main agenda of this study. The combination of multiple instruments mentioned above was also used to avoid biases in the findings.

The study was conducted on 20 December 2019. First, the lecturer observed the students' drama performances. During the performances, the students wore traditional clothes to represent Indonesian culture as part of the performance. Regarding the final assignment activity, the students had prepared their performance a month before after. The lecturer gave them the guidelines on how to do the drama. The guidelines were as follows.

1. The drama *wayang* can be in the form of musical drama.
2. One group consists of 5-6 students.
3. All members must take part.
4. Narration is a must.
5. The stories must be about *wayang*.
6. Must include the lesson materials taught (Ex. News Report, Procedure, Etc.)
7. The duration must be 15-20 minutes.
8. Moral value is a must.
9. The use of costumes, accessories, and furniture may vary.
10. The script should be consulted at least two – to one week before the performance.
11. The performance should be three weeks after the announcement is made.
12. Show your creativity.
13. Should you have any further questions, do not hesitate to contact me.
14. There are some aspects of speaking to assess in students' drama: fluency, accuracy, expressions, gestures, vocabulary, grammar.

The teacher also initially made three groups that consisted of four to five students each. The students could consult their drama script every week, starting from one week after the guidelines were given until one week before the drama was performed. The drama *wayang* was conducted during the class session, so there was no additional session for the students to perform the drama. The

questionnaire was taken after the drama was performed; while the documentation was taken during the drama was performed. All students who participated in the drama were asked to fill out the questionnaire distributed a week after the drama was performed so that the students could still remember it. The documents were collected during the drama. The researcher was helped by other students and the audience to document the drama, so the researcher could focus on analyzing the drama more.

The obtained data were analyzed through the ADDIE approach. It is an instructional model widely employed by teachers and lecturers to obtain an effective teaching design (Aldoobie, 2015). ADDIE stands for Analysis, Design, Development, Implementation, and Evaluation. The design models used are explained as follows:

1. Analysis

At this stage, the researcher analyzed the learners' needs to decide suitable activities and assessments for the course. The analysis included learners' speaking skill progress, obstacles, and course objectives. Upon analysis, the researcher decided on the possibility of the students performing a drama. When it was possible, the forms of drama were structured following the students' needs.

2. Design

This phase allowed researchers to design activities and assessments for the students, select a course form, and make an instructional design. Therefore, during the drama performance, the researcher assessed some aspects of drama such as story, script, costume, language, and expression. In regards to a course form, a few weeks before coming to the drama performance, the lecturer gave students some materials and necessary information. As the activity is drama, the students were also required to perform some role plays or short conversations, a few weeks before the drama was assigned to them. In the design phase, the researcher also explained the objectives of the activity, the aspects of drama performance that the students are required to do and motivate them that they can perform the drama well. The activity and materials were also designed by the curriculum so that they can match the study objectives.

3. Development

During the development, the researchers developed the materials and activities. Some sources from books, magazines, and the internet were added to the materials to be adjusted with the learning objectives. The costumes and stories of the drama were also adjusted with the theme of the drama. The students could also give their opinion, ideas, and suggestions in formulating the topics and materials of the drama.

4. Implementation

The implementation gave opportunities to researchers and participants to perform the drama. During this step, the researcher observed and documented the drama performance carefully. During the observation and documentation, the students were also required to give their opinion about the drama performance.

5. Evaluation

At this final stage, the researchers evaluated the drama performance. The evaluation was indicated by the distribution of the questionnaire and assessment results. The result of the questionnaire and assessment was then analyzed and discussed to identify the implementation of *drama wayang* performance. This phase also becomes a reflection and stepping stone for the researcher to develop and elaborate the topic and study fields for future research.

## FINDINGS

During the main agenda of the study, each group was given the same amount of time to perform their drama *wayang*, around 15 minutes. The errors that the students made were still tolerated during the performances, although, in their speaking, pauses, and repetitions were still encountered. Their stories were also still closely related to the topic, *wayang* stories, although there were some modifications. Below are further explanations of the findings.

**Table 1.** The result of the questionnaire

No.	Statement	Strongly Agree	Agree
1.	You enjoyed doing drama wayang performance	83%	17%
2.	You prepared your performance well	55%	45%
3.	You were confident of performing in front of the class	66%	34%
4.	You got the information about the assignment clearly	55%	45%
5.	You had already known the story of wayang before the assignment was given to you	66%	34%
6.	You had liked the story of wayang before the assignment was given to you	33%	67%
7.	You were motivated to give your best performance	83%	17%
8.	You could easily understand the instructions given by the lecturer related to the assignment	89%	11%
9.	You thought that the assignment already covered the materials or topics that had been taught	88%	12%
10.	You liked the assignment	94%	6%
11.	You could deliver your best performance	89%	11%
12.	Your got compliments from your lecturer because of your performance	83%	17%
13.	You got many ideas about the assignment	83%	17%

14.	You got many difficulties while doing the assignment	39%	61%
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Results of the questionnaire found that most students had favorable impressions of the drama *wayang* as a speaking activity, in this case as a final assignment. Of 18 students in the class who filled out the questionnaire, most students (83%) said they strongly agreed that they enjoyed their drama performances, while 17% said they 'generally' agreed to the use of drama *wayang*. The students were also confident and motivated to deliver their best performance, indicated by 66% and 83% respectively from the total respondents who strongly agreed with this statement. They also prepared the drama well; 55% of students said that they had already prepared the drama performed well during the preparation period, while the rest, 45%, generally agreed to this notion. Most of them also strongly agreed that they got the information about the assignment clearly from the teacher regarding the drama *wayang* for the ESP speaking final assignment. When it comes to the information regarding the *wayang* story or their previous affection toward *wayang*, most of them answered "Agree" that they knew or ever heard *wayang* stories.

Regarding the instructions given by the lecturer, most of them (89%) strongly agreed that the information given by the lecturer was clear and they could understand them. Most of them (88%) also strongly agreed that the assignment covered the topics taught that semester. Next, most of them (94%) strongly agreed that they liked their performances as they could deliver their best performances and got compliments from the lecturer. On the other hand, they also strongly agreed (78%) that they got critics from the lecturer about their performances. Because of the assignment, too, they strongly agree that they got ideas to develop (83%), yet 61% agreed that they found difficulties as this assignment was also challenging.

From the students' questionnaire results, it can be identified that all students chose the option strongly agree and agree; none of them opted for disagreeing, strongly disagree, or N/A. Most chose the "Strongly Agree" box regarding their impressions and opinions towards the drama *wayang* assignment. However, when they were asked about their previous knowledge about *wayang*, most of them chose "Agree," as most of them only have ever heard moderate or little information about *wayang*. Thus, although students still knew a little about *wayang*, they were still enthusiastic about performing drama *wayang*.

**Table 2.** The assessment result of the drama *wayang* performances

GROUP	STORY	SCRIPT	COSTUME	LANGUAGE	EXPRESSION
A	Rama and Shinta	Average	Good	Good	Good
B	Drupadi	Good	Good	Good	Good
C	5 Pandawi	Very Good	Good	Good	Very good

**Notes:****Script**

**Very good** : the story is very interesting to follow, and there are some modifications of the story

**Good** : the story is interesting enough to follow

**Average** : the story is ok, but there are no new things that attract the audience's attention

**Costume**

**Very good** : the students were quite creative in designing and matching the costumes. In addition, the costumes still fit the theme and story.

**Good** : the costumes still match the story, but there is no new thing that catches the audience's attention.

**Average** : the costumes still need to be improved to match the theme and story.

**Language**

**Very good** : the students can speak English well, are fluent, and have clear pronunciation.

**Good** : the students make some errors in speaking but can be still understood.

**Performance average:** the students make many errors and some utterances cannot be understood clearly.

**Expression**

**Very good** : the students could act very well, and bring the characters alive

**Good** : the students could act, but at some points miss the characteristics of the characters played

**Average** : the students still gave fat expressions and had difficulties in acting

It can be seen from the table that the best result was achieved by group C (5 Pandawi). They could perform the story well. They could also act well. Their expressions were on point and they could enliven the characters they played. The second best group was group B (Drupadi). They could present the stories well and could also act well, although not as good as group C. They were also fluent in speaking. The last group was group A. They should have developed the stories better, as there are no new aspects in their story that caught students' attention.

### **Results of the Observation and Documentation of the Students' Drama Wayang Performance as ESP Speaking Final Assignment**

Regarding the aspects to assess in their drama performance, it could be identified that overall, students could perform pretty well on their drama, although their fluency, grammatical accuracy, expressions, gestures, and content/story should be developed more. Below is the complete assessment of the *drama wayang* performance.



**Figure 1.** Group 1 performed their drama entitled 'Rama and Shinta'

The first group performed Rama and Shinta, which told about the struggle of Rama Wijaya to save his wife, Shinta, who was kidnapped by a giant king, Rahwana. Accompanied by her brother, Laksmana, and a troupe of monkeys led by Hanoman, Rama defeated Rahwana. The first group performed drama *wayang* in 15 minutes. As the lecturer allowed the students to develop the story, the students added some new storylines and jokes in the drama.

Overall, the students could perform the drama well, although there were some parts that they forgot to say. That was because they were nervous or the dialogues were too long. Besides the story, the students also conveyed moral values such as "do not give up" and "be brave if you feel you are right." The groups still made some errors in pronunciation, such as "upon" and words ended with "-ed." However, the errors did not affect the meaning. The dialogues and messages were still understandable. The students still, however, had to improve their acting and expressions. Some students from this group also admitted that they were shy to perform the drama in front of the public and could not concentrate fully as students from other classes also watched them.



**Figure 2.** Group 2 performed their drama with the title 'Drupadi'

The next group, group 2, performed a drama *wayang* entitled Drupadi. The story told about the birth of a princess named Drupadi. She was the oldest daughter of King Drupada. Drupadi had a younger sister named Srikandi. The second group offered a slightly different performance from the first group as the second group worked intensively on make-up and costumes. Their costumes resembled the costumes of Javanese princes. Group 2 performed the drama successfully. They also improved the story by adding the character of the princess maid, who was very loyal to Princess Drupadi. Group 2's performance felt more serious compared to the previous group performance. The jokes they put in the drama were less prominent compared to the first group. However, the dialogue felt more intense, and the change from one scene to another was in a good sequence. Like group 1, group 2 still had to work on expressions and gestures, as some were still shy to act, and some of them forgot the dialogues. In addition, they were also quite fluent in speaking.



**Figure 3.** Group 3 performed their drama with the title '5 Pandawi'

The last group to present their drama was group 3 which performed a drama *wayang* with the title 5 Pandawi modified from the story 5 of Pandawa, the famous five knights in *wayang* stories. The story told about five siblings who were called Pandawi, the female version of Pandawa. Group 3 developed the story and added new stories to it. Therefore, the story was about 5 Pandawi who wanted to get married and asked their father to find the right men for them. Meanwhile, that kind of story did not exist in *wayang*, so it can be concluded that group 3 changed and developed the story. Of all groups that performed their drama, group 3 was the most expressive. They enjoyed their performance and acted well, although they forgot some dialogues and improvised their conversations and dialogues. However, they still made some errors in producing words, and at times, they were not fluent in speaking the dialogues. In short, group 3 was the most expressive and explorative compared to the two previous groups. Similar to other groups, this group also wore their modified traditional costumes. Therefore, this group could also enliven the audience.

From the assessment, this group was then decided to be the best group. To document it, group 3 performance was also recorded and uploaded on the YouTube channel of the lecturer so that it can be an example for other drama groups and classes that also want to perform a drama.



**Figure 4.** The best group performance was then uploaded on the lecturer's YouTube channel

After all, groups performed their drama, the lecturer gave them feedback and heard their opinion regarding their drama performance. After the students performed the drama, they discussed with the lecturer, talking about their drama performances. Then, they were required to give their friends feedback. After that, the lecturer also gave them some feedback. These sessions were written on the lecturer's notes. During the discussion, the students said they enjoyed their performances and learned to be more confident. They also learned *wayang* stories, some that they had hardly heard before. Thus, besides learning to speak, they also learn Indonesian culture through the *wayang* stories.

Overall, they still should practice being more natural and improvising with the story and the dialogues of the drama. At first, the students were quite nervous about performing the drama. However, they could overcome that as they played, became more confident, and enjoyed their performances. They also learned how to develop and modify a story. After performing the drama, the students were more interested in knowing about *wayang*. They could also learn cultural and character values represented in *wayang* stories. Later, they are expected to be more explorative and creative in developing drama *wayang* in their ways and styles while still preserving the cultural values of *wayang* and adjusting them with the current development.

It can be concluded that the students enjoyed playing the drama *wayang*. All of them worked enthusiastically in this drama result of the observation and documentation showed that the final speaking test in drama *wayang* format came out successfully. From the documentation and observation, it can be concluded that some students found difficulties in memorizing and pronouncing the dialogues and scripts. To overcome that, they then improvised the dialogues using their own words.

The result indicates that the students had good impressions of drama *wayang* as part of their Speaking class activities. They reacted well when the lecturer announced this activity for them. In addition, from the questionnaire, it can be revealed that they prepared the drama well and were confident about it. Their responses to their drama *wayang* performances were also positive. Despite the critics and feedback they got from the lecturer and some challenging parts that exist, such as the new theme, their performance in the form of the public, and their speaking skill, they could still deliver their drama performance well. They could also be more practical and communicative in practicing English, especially in speaking skills. During the feedback and discussion session after the performance, they said they were happy and quite satisfied during their drama performance. In short, this activity can be done well and enjoyed by the students in their speaking class.

## DISCUSSION

This drama performance is set to make students enjoy the Speaking class as the primary goal of the ESP speaking activity in the first semester is to make students love and be interested in English. Therefore, as long as the students enjoyed the activity and their creativity was also facilitated, the lecturer allowed them. However, the lecturer assessment still relies on the aspects of drama assessment, such as students' presentations and their speaking performance. In line with Richards (2009), a speaking activity that requires talk as performance includes clarity of presentation and use of discourse markers, repetition, and stress to emphasize important points. In addition, Iwashita, Brown, Mc Namara, and O'Hagan (2008) stated that vocabulary, fluency, grammatical accuracy, and pronunciation also take part as the aspects of speaking assessment that impact the overall speaking score, wherein this part also applies to students' drama performance. As it is a drama performance, other aspects have to be considered, such as the expression, story, creativity, costumes, and other aspects. These aspects became the consideration for the lecturer to assess students' drama performance.

Regarding the integration of culture in this activity, the students could insert cultural values in their performances. For example, in group 2, there was a scene when Prabu Drupada, Srikandi's parent, made an offering to God. Thus, the procession performed by the students resembled the Hindu procession of making an offering to God. The other thing that should be appreciated as the students tried to present the traditional costumes. They wore their creation of traditional Indonesian costume that also resembles the story they were telling. This part indicates that integrating cultural values and English as a second and foreign language teaching is inseparable. Dewi (2017) asserted that integrating cultural values in second language teaching could motivate the learners, raise their nationalism, and gain cultural awareness. In line with the findings of this study, the students are also expected to know and understand more about Indonesian arts and culture besides finding an exciting way to learn English.

What should also be highlighted during the drama *wayang* is that the students could speak in English more naturally and communicatively. They did not think about the grammar or patterns that they were using. Instead, they just said

what they wanted to say, and their partners could also understand what they were saying. They could also learn the context of language use, as in drama, the situation represents a real-life situation. This could improve students' speaking skills as they can be more confident to speak English, and the more frequently they speak English, the more fluent they are in speaking English. This result is in line with Samantaray (2017), who asserted that students could directly practice their English in the real world and contexts in drama. It is also stated that the socio-affective requirements of the students can also be fulfilled. Besides, it can encourage students' self-confidence and esteem and increase their participation in class which was also proven in this study.

Although overall their drama was rated good, as not all students have good speaking skills during the performances. Some of them were still not fluent in English but fortunately could be covered up by their teammates and did not affect much. In short, by performing a drama as part of their assignment, the students could improve their speaking proficiency level and immediately practice it in actual life situations. In addition, by integrating *wayang* stories into drama, students are expected to know more about *wayang* as a part of their local culture.

The lecturer can also insert discussion during the process. The discussion part is expected to make students more creative and confident. The lecturer should also ensure that the students have already been capable in English skills such as speaking, writing, listening, and reading as requirements to prepare and perform a drama properly. This is in line with Jacobs (2016), who asserted that a lecturer works as a lecturer-assessor who accommodates the activity and assesses students' work in drama.

## CONCLUSION

This study attempted to investigate the integration of drama and *wayang* in ELT activities. The findings have shown that drama *wayang* could be implemented in speaking activities. It weaves two ways of ELT aspects, particularly in language and culture. In this study, the drama was performed successfully. The students could find some enjoyment that motivated their learning. They felt more relaxed and contented during the speaking activities, and they did not consider the English speaking class as a dull session anymore. In addition, the researcher chose the theme of drama *wayang* because the researcher wanted the students to recognize their own Javanese culture while making Speaking activities more attractive. In this study, the students learned English while at the same time learning Indonesian cultural arts and culture, which is one of the focuses in their English for Specific Purposes (ESP) course. Later, it is expected that drama *wayang* can be developed further to teach speaking skills, which means there is an integration of English language teaching activities and cultural values. The findings of this study imply that there are positive effects of the use of drama *wayang* as an innovative and contextual ESP teaching method to combine English learning and Indonesian local culture and values.

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