

Respondents' Views on English Drama in Indigenous Theatre: a Case of English Cultivation within Kachru's Expanding Circle

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Abstract

An essential requirement for globalization is the cultivation of English fluency in the community. In the context of world English, an English drama in indigenous theatre (EDIT) was developed. The aim of this study was to explore the views of various stakeholders on EDIT. The method was descriptive. It was found that the English instructors, the student spectators, and the performers viewed EDIT as beneficial for (1) developing English skills, especially speaking, listening, and reading, (2) enhancing affective factors, especially self-confidence. The indigenous art performers thought that EDIT was beneficial for promoting indigenous arts to global audience. The representative from tourism offices and companies viewed EDIT as prospective. The conclusion is that EDIT could be developed as a means for cultivating English in Kachru's expanding circle.

Keywords: English drama, English in Indonesian indigenous theatre, Teaching English as a Foreign Language (TEFL), English cultivation

1. Introduction

1.1 Background

Globalization requires the cultivation of competitive power in the community (Pekerti, 1988). An essential component of the competitive power is English mastery (Dulay et al., 1993; Dardjowidjojo, 2003). Therefore ways have to be devised in order to encourage wider use of English in the community. The problem is that the countries in Kachru's outer and expanding circles (Kachru, 1992) generally have their own languages and cultures. As such, Phillipson (2006) worries that the expansion of English to those countries might result in linguistic imperialism, in which English marginalize the local languages and cultures. This worry has some ground as Coulmas (2004) observes that English, and other dominant languages, often causes shift from local languages to the dominant languages. In answer to this worry, the concept of world English is introduced. Ljungdahl (2004) refers world Englishes as the global varieties of English in their distinctive cultural and sociolinguistic contexts. In Kachru's circles of English (Kachru, 1992), world Englishes may apply to the outer and expanding circles, in which English is a second or foreign language. In the context of English instruction, cultivating world Englishes mean that teachers need to find ways in which to integrate English with the local cultures.

A promising technique for enhancing English education is English drama. Fortney (2010) argues that the use of drama for English learners increases language and problem-solving activity and student's self-efficacy. Gorjian, Moosavinia, & Jabripour (2010) examine the use of drama performance in teaching drama at EFL class for university students. Krivkova (2011) declares that drama develops fluency, through providing meaning in context, and increases motivation.

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Belliveau & Kim (2013) suggest that drama cultivates adaptability, fluency and communicative competence. Albalawi (2014) argues that the use of drama may also develop creative thinking on the subject. Giebert (2014) asserts that drama provides language in context, safe environment, and sustainable and holistic learning, and improves personal and social competence, and enhances motivation. Williams-Fleck (2014) even recommends the development of theatre-based curriculum for ESL/EFL classroom. Gallante & Thomson (2016) show that drama based instruction may lead to better L2 English oral fluency than traditional communicative instruction. Boudreault (2018) points out that drama performance may be beneficial to performers as well as the audience.

However, the majority of such dramas are developed with the Anglo Saxon cultural background. For example, Nishikawa (2012) uses Simmon's work (1986) for English teaching in Japan. What needs to be explored particularly in EFL countries is how to develop English drama with the local and indigenous cultures in mind. If teachers are expected to cultivate wider use of English in the community within the context of an indigenous cultural heritage, then some invention needs to be created by which English drama can be made to incorporate elements of an indigenous theatre. Then, exploration should be conducted to find out whether such an innovation could gain acceptance from relevant stakeholders.

With such background, a project was undertaken to develop an *English drama in indigenous theatre* (EDIT) in Bengkulu, Indonesia. The indigenous theatre here was limited to the type of indigenous theatre in Indonesia. In the performance of this theatre, English was used for dialogues. However, other theatrical elements were from indigenous Indonesian, or *Nusantara*, theatre. The comedy type was chosen, instead of the serious type, with the belief that it would be easier for the audience to enjoy. The project consisted of two phases.

During the first phase, a preliminary concept was developed on the basis of Wessels's criteria for English drama for education (Wessels, 1994) and the criteria for *Nusantara* (indigenous Indonesian) theatre (Semi, 1984). On the basis of the concept, an EDIT model was developed and collaboration was performed among the scriptwriter, instructors, English student performers, and local *Nusantara* art performers.

In the EDIT model, the dialogues were expressed in English. However, the theatrical performance followed the *Nusantara* theatre performance. Firstly there was an opening dance, a *Nusantara* dance, and an opening song. Then, the scenes were enacted one after another. Each scene was started and ended by *Nusantara* folk songs and music. Some intervening *Nusantara* songs and dances also appeared in several scenes. The costumes came from various traditional ethnic dresses in Indonesia. The backdrops exhibited those settings that were usually present in a *Nusantara* theater performance. The property included the utensils that were common among traditional *Nusantara* communities. An illustration of a scene is given in the Appendix.

An analysis of the EDIT model showed that it basically could conform to the criteria outlined by Wessels (1994) for drama for English education, with one important difference. Wessels (1994) recommends that the drama script be taken from the drama that is written for English native speakers. By contrast, in EDIT, the drama script was written with non-native English speakers in mind. The EDIT generally conformed to the criteria for the *Nusantara* folk theatre, with one obvious difference that the dialogues were expressed in English. Full description of the first phase is presented in a separate article.

Now, the second phase of the project started. The EDIT model was performed in front of certain groups of stakeholders. EDIT was a means for developing world English, for enhancing English education and helping to conserve the *Nusantara* cultural heritage. Thus, the EDIT model was built for certain stakeholders, in the hope that they might like and use it. Therefore, it would be crucial to investigate the views of these stakeholders, chiefly English teachers and students, both players and spectators. The opinions of other stakeholders, such as *Nusantara* art performers and government and business representatives, also needed to be taken into account. It is this second phase of the project that is presented in this article.

1.2. Objective

Based on the background, the objective of this study was to find out *the views of certain stakeholders on the EDIT model*. Views were defined as the responses in responding to the questionnaire that was prepared by the writers. The stakeholders were defined as consisting of five groups. EDIT was defined as a drama that used English dialogues but other theatrical elements from the *Nusantara* (indigenous Indonesian) theatre. The *Nusantara* theater was limited to the comedy type.

2. Method

The study constituted a part of a wider study, in which the general design was the research and development design for new products (modified from Gultinan and Paul, 1998), which consisted of four stages, namely, (1) conceptualization; (2) development of an EDIT model, (3) EDIT performance and stakeholder's evaluation, (4) introduction to the market. As this study is a non-profit project, the development comprised only stage 1 until 3. The first phase consisted of stage 1 and 2 and concerned with the description of script development, practice sessions, and performance, which is written in a separate article. This article deals with the second phase, which comprised stage 3, and explores the views of certain stakeholders on the EDIT model performance. For this, several stakeholder groups were invited to watch the model performance and views were requested for their opinions on the performance.

The stakeholders consisted of five groups. The first group comprised teachers, mostly English, from local secondary schools, and English lecturers, from *Universitas Bengkulu* and other universities. The second group consisted of student actors. The third group comprised local *Nusantara* art performers. The fourth group consisted of certain officials from local government and business institutions that were related with tourism and entertainment. The fifth group comprised student spectators, who came from the non-English departments from local universities and local secondary schools. The sampling technique was purposive.

The instrument was a questionnaire. The questionnaire comprised two types of questions. The first type required the respondents to supply a "Yes/No" answer. The second type required them to select from four options of a Likert scale, i.e., "very high," "high," "low," and "very low." The weightings were as follows: (a) very high = 4, (b) high=3, (c) low=2, (d) very low=1. The neutral option was not included, to induce the respondents to take a definite stand. A blank response was considered "abstain" and given a zero weighting.

In data analysis, summary measure for a respondent group for Yes/No question was found by using the percentage formula. Summary measure for the Likert scale question was found by using percentage and weighted average. The formula for weighted average was as follows.

$$M_w = \frac{\sum fxw}{\sum f}$$

Note: M_w : weighted average; $\sum f \cdot w$ = sum of frequencies times weights;
 $\sum f$ = sum of frequencies.

For interpreting the weighted average, five intervals were used, namely, "very high," "high," "moderate," "low," and "very low." The "moderate" interval was introduced in the interpretation to accommodate the situation where the number of those who chose "very high" and "high" options was more or less in balance with that of "low" and "very low" options. The 1-4 range in the questionnaire options were broken down into 5 intervals and each interval had a width of $(4-0)/5$, or 0.80. The interpretation is presented in table 1.

Table 1 Interpretation Table

No	Value of Weighted average (WA)	Interpretation Category (C)
1	3.21 - 4.00	Very High
2	2.41 - 3.20	High
3	1.61 - 2.40	Moderate
4	0.81 - 1.60	Low
5	0.01 - 0.80	Very Low

3. Findings

The description below, in the order of appearance, covers the views of (1) English teachers, (2) student performers, (3) *Nusantara* art performers, (4) government and business representatives, and (5) student spectators. *Nusantara* refers to indigenous Indonesian.

3.1. Teacher's views on EDIT

About 30 teachers, mostly English teachers but some were Indonesian teachers, were invited; 15 teachers accepted the invitation and watched the performance. The teachers comprised university lecturers, as well as senior and junior secondary school teachers.

Table 2 Teacher's view: Benefit of edit for English development

	WA	C
a. Strengthening integrative motivation	3.6	VH
b. Improving English skills	3.6	VH

Note: WA: Weighted average; C: Category

VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

Table 3 Teacher's view: Benefit of edit for specific skill development

	WA	C
a. Listening	3.8	VH
b. Speaking	3.53	VH
c. Reading	2.47	H
d. Writing	2	M

Note: WA: Weighted average; C: Category

VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

Table 4 Teacher's view: Benefit of edit for *Nusantara* culture

	WA	C
a. Developing pride in <i>Nusantara</i> Culture	3.47	VH
b. Providing easier enjoyment by foreigners	3.27	VH

Note: WA: Weighted average; C: Category

VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

Table 5 Teacher's view: Difficulty in developing EDIT

	WA	C
a. Training actors	2.8	H
b. Providing trainer	3.27	VH
c. Providing traditional musicians	2.91	H
d. Providing backdrop operators	2.07	M
e. Providing finance for practice	3.13	H
f. Providing finance for performance	3.4	VH

Note: WA: Weighted average; C: Category

VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

The teachers viewed that the benefit of EDIT was *very high* for developing English, i.e., for strengthening both integrative motivation and language skills (table 2). Concerning particular language skills, they thought that the benefits of EDIT was *very high* for improving listening and speaking skills and *moderate to high* for improving reading and writing skills (table 3). This means that, although EDIT was expressed in *Nusantara* theatre, it was still regarded as useful for English development, just as the usual English theatre. Equally importantly, the teachers thought that EDIT gave *very high* benefit for cultivating pride in *Nusantara* (indigenous Indonesian) cultural heritage and *very high* benefit for facilitating easier enjoyment by foreigners (table 4). This means that the teachers considered that EDIT might also conserve the *Nusantara* cultural heritage and provide easier enjoyment by foreigners. Despite favorable opinions, the teachers anticipated some difficulties for developing a similar project (table 5). Two aspects, i.e., providing trainer and finance for performance posed *very high* difficulty. Thus, if teachers were to develop future EDIT projects, they would need helps from other parties, especially on training capacity and fund-raising.

3.2. Views of student performer on EDIT

As a drama for education, one of the main benefits of English drama performance should be to empower the student performers. In order to verify whether such was the case, views on the EDIT were also sought from the players. The players consisted of 16 students (11 actors, 2 singers and narrators, and 3 dancers). However, after performance 4 students directly went away for field practice, so that the eventual respondents consisted of 12 students. The student performers considered participation in the EDIT as beneficial for improving skills and affective factors (table 6). In languages skills, the benefit of participation was considered *very high* for listening and speaking, as could be expected. Interestingly, it was also considered *very high* for reading and *high* for writing. The obligation to read and memorize the script seemed to be beneficial for their reading skill. Meanwhile, the fact that the scriptwriter invited them to provide suggestions for the script seemed to be beneficial for their writing skill, too.

Table 6 View of student performer: Benefit of EDIT for language development

No	Aspects	WA	C
a.	Skills		
	Listening	3.5	VH
	Speaking	3.83	VH
	Reading	3.58	VH
	Writing	2.67	H
b.	Affective Factors		
	Attitude to English	3.67	VH
	Interest to English	3.33	VH
	Self-confidence in using English	4	VH

Note: WA: Weighted average; C: Category
VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

Table 7 View of student performer: another benefit of playing in EDIT

No	Aspects	Yes N/%	No N/%	Abstain N/%	Total N/%
	Better acquaintance with <i>Nusantara</i> cultural heritage	10 83%	0 0%	2 17%	12 100%

Note: N: Number

Concerning affective factors, the student performers thought that participation offered *very high* benefit for improving attitude to English and interest in English. The highest benefit seemed on improving self-confidence, in which WA = 4 (all respondents chose maximum option). This means that all actors agreed that their participation was *very highly* beneficial for raising their self-confidence.

Interestingly, most (10) students also agreed that participation in EDIT made them better acquainted with *Nusantara* cultural heritage. Indeed, we found that during practice sessions, the students had to be trained not only to produce proper English dialogues and actions, but also to perform *Nusantara* folk songs and dances, as many were not familiar with those heritages. Two students, who did not think so, happened to be the ones who performed traditional *Nusantara* dances and thus had long been acquainted with the heritages.

3.3. Views of local *Nusantara* art performer on EDIT

We wanted the EDIT to contribute to the conservation of *Nusantara* cultural heritage and also to modestly introduce it to the global community. However, we were rather worried that traditional art performers might not welcome our performance, as it might be considered to intrude their turf. From participating art performers, four agreed to express their views. For balance, views were also sought from other *Nusantara* art performers who came as spectators. Eight *Nusantara* art performers, ranging from chair persons to directors of local *Nusantara* performing art groups, were invited to watch. However, only four turned up to watch the performance.

It seemed that our worries were unfounded, as the participating art performers viewed EDIT as offering *very high* benefit for cultivating pride in *Nusantara* culture as well as for introducing the *Nusantara* culture to the global community (table 8).

Table 8 View of *Nusantara* art performer: Benefit of EDIT

No	Aspects	WA	C
a.	Developing pride in <i>Nusantara</i> culture	3.25	VH
b.	Providing easier enjoyment by foreigners	3.25	VH

Note: WA: Weighted average; C: Category
 VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

Table 9 View of other *Nusantara* art performer: Potential threat of EDIT

No	Aspects	Yes		No		Abstain		Total	
		N	%	N	%	N	%	N	%
a.	Threat of EDIT to <i>Nusantara</i> culture	0	0	3	75%	1	25%	4	100%

Note N: Number

Meanwhile, three out of four *Nusantara* art performers, who came as spectators, did *not* think that EDIT would threaten the *Nusantara* folk theatre (table 9). This finding is important because, with such a positive view, collaboration for future EDIT projects would be more possible.

3.4. View of government and company representative

The teachers revealed that providing finances for practice and performance for an EDIT project posed, respectively, *high* and *very high* difficulties. As such, they would require support from government and business institutions. Thus, invitations were sent to several government and company representatives, especially those related to culture and tourism, to watch the EDIT performance, assess its potential, and disclose their possible roles as financial providers. Ten officials were invited, but only five managed to attend the performance.

Table 10 View of certain officials: Feasibility of EDIT

No	Aspects	WA	C
a	Feasibility for entertainment	3.2	H
b.	Feasibility for promotional media	3	H

Note: WA: Weighted average; C: Category
 VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

Table 11 View of Certain Officials: Willingness for Sponsorship

No	Aspects	Yes		No		Abstain		Total	
		N	%	N	%	N	%	N	%
a	Willing to be main sponsor	0	0	3	60%	2	40%	5	100%
b.	Willing to be secondary sponsor	2	40%	1	20%	2	40%	5	100%

Note: N: Number

The officials considered that EDIT was *highly* feasible for entertainment and non-entertainment promotional media (table 10). This is an encouraging sign. However, as to whether they were willing to be main sponsors, they seemed to hesitate. No one expressed willingness to be a main sponsor, while two were willing to be just secondary sponsors (table 11). There was a possibility that the representatives needed to discuss the matter, which concerns financial responsibility, with their superiors, as usually happens in the business world. There was also a possibility that the entertaining aspect of the performance needed to be raised in order to win their support. Whatever the case was, further work and persuasion seemed to be essential.

3.5. Views of student spectator

Student spectators constituted another important segment of the stakeholders. After all, it was largely for them that the EDIT was developed.

The spectators comprised non-English university students, senior high school students, and junior high school students. Thirty students were invited from each category; thus, the number of potential respondents was 90. Out from these, forty five students were given questionnaire sheets and forty returned the sheets.

Table 12 View of student spectator: Benefit of EDIT

No	Aspects	WA	C
a.	Improving English development	3.25	VH
b.	Developing pride in <i>Nusantara</i> culture	3.25	VH
c.	Providing easier enjoyment by foreigners	3.25	VH

Note: WA: Weighted average; C: Category

VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

Table 13 View of student spectators: Comprehension and interest

No	Aspects	WA	C
a.	Level of comprehension	2.13	M
b.	Interest to participate	2.38	M

Note: WA: Weighted average; C: Category

VH: Very high; H: High; M: Moderate; L: Low; V: Very Low

The student spectators viewed that EDIT offered *very high* benefit for English development. They also viewed it as offering *very high* benefit for developing pride in *Nusantara* culture and providing easier enjoyment by foreigners (table 12). Although their responses were positive, the EDIT performance would not be meaningful if the students did not understand the show. Accordingly, they were asked for their comprehension of the performance. It turned out that their comprehension was *moderate* (table 13). We had expected that the degree of comprehension could have been higher. Thus, this finding was not quite encouraging.

Our own observations and subsequent interviews indicated that the major factor causing the situation was the unsatisfactory sound system, which did not produce loud dialogues. As soundproof venue was not available and sophisticated sound system was prohibitive, we just used a public avenue and provided 6 microphones over the stage. As it turned out, the dialogues were not loud enough. Actually, this is an endemic problem, as similar difficulty also happens in other, non-English, stage performances. However, as clarity and loudness of dialogues were important for EDIT performance, further work was needed to overcome these technical problems.

Further question inquired whether they were interested to take part in future EDIT performance. In general, the student spectator's interest was *moderate*. As the respondents consisted of students from non-English departments and secondary schools, the fact that 53% expressed *high* interest for participation indicated that it is possible to develop a future EDIT project that involves not only English department students but also other student groups.

4. Discussion

EDIT was developed with two major goals in mind, namely, (1) to serve as resource for the cultivation of English within the context of world English, and (2) to offer some contribution for the conservation of the *Nusantara* (indigenous Indonesian) cultural heritage and its modest introduction to the global community. In this respect, it is important to find out whether various respondent groups came to common agreements concerning the benefits. The findings indicate that the stakeholders generally viewed EDIT as beneficial for the goals.

The first was its benefit for English development. It was found that teachers, student performers, and student spectators all agreed that EDIT was beneficial for English development. The English teachers and student performers viewed EDIT as beneficial for the development of language skills as well as for that of affective factors. These findings seemed to confirm the benefit of English drama for education (Fortney, 2010; Krivkova, 2011; Belliveau & Kim, 2013; Albalawi, 2014; Wessels, 1994; Giebert, 2014; Gallante & Thomson, 2016; Boudreault, 2018).

In this respect, it might worthwhile to notice that the *Nusantara* comedy folk theatre offers a particular feature that is not present in the western theatre. In the latter, the actors and the audience are strictly segregated; the actors could not interact with the audience. By contrast, in the *Nusantara* comedy theatre, actors could interact with the spectators. Indeed, comical situations often arise where certain actors argue with the spectators.

This feature has a potential benefit for English education as it may enhance the audience's involvement with the performance and improve their attention and understanding of the English dialogues of the performance.

Meanwhile, concerning *Nusantara* cultural heritage, the teachers, *Nusantara* art performers, and student spectators thought that EDIT was beneficial for strengthening pride in *Nusantara* cultural heritage and for providing means to introduce the cultural heritage to the world community.

Both findings revealed that EDIT offered contribution for both English cultivation and conservation of *Nusantara* cultural heritage. This revelation has a profound implication in that the development of English in a (non-English) community does not necessarily lead to "linguistic imperialism" (Phillipson, 1992). Instead, the findings confirm Suwarno (2006) that it is quite possible to develop a win-win solution, in which English cultivation could be performed by also conserving the indigenous cultural heritage.

In other words EDIT could be viewed as a kind of pioneering work in the context of developing English fluency in Indonesia, a member country of the expanding circle in Kachru's (1992) circles of English, in which English is a foreign language. Due to globalization, there is a need for cultivating English fluency among Indonesian community members, especially students. As Indonesia has its own indigenous cultures, problems may soon rise as to how English could be integrated within the indigenous cultural context. The EDIT model may constitute a small contribution in this respect.

We are aware of the constraints in this study. Care had been taken to invite a sufficient number of respondents. However, some respondents did not turn up and thus some respondent groups, like state and business officials and art performers, might not have sufficient number. Additionally, the problem of sound system reduced the capacity of this theatre performance to produce loud English dialogues, something which is important for English learning. Thus, some result might need some conservation in interpretation.

In view of its importance, it is important to conduct further studies, in which EDIT could be developed and performed more frequently and with better technical support. This entails the need to address the difficulty of undertaking such a project. After all, the teachers in this study anticipated that one of the most difficult aspects for an EDIT project was providing EDIT trainer/instructor. Thus, English teachers would need a special program to train them to be skillful in guiding their students to perform English drama dialogues and actions as well as *Nusantara* cultural pieces. Another highly difficult aspect is generating fund for practice and performance. We found during the study that the expense for training, practicing, and performing EDIT was quite substantial (in terms of local standard).

Our performance was free. However, teachers may have to sell tickets for a future EDIT project. The tickets could not be priced expensively; otherwise students would not be able to watch. Thus, the tickets would only cover a small part of the expense. The bulk of the funding for an EDIT project would have to be raised from joint collaboration among schools/universities, government agencies, and business companies. In other words, EDIT needs collaborative supports from government and business institutions, in addition to commitment from schools and universities. This study hopefully helps to highlight a fact that, in the effort of advancing English cultivation, English teachers could not be expected to deal with all issues. There are certain issues, e.g., funding, in which cooperation from other parties is essential.

With so much work involving various parties, there is an inevitable question as to whether the project was worthwhile after all. It has been shown that the teachers viewed that EDIT was beneficial for English cultivation. Equally importantly, this view was also shared by the student spectators. As for student performers, the benefit was probably beyond doubt, as they thought that participation in EDIT improved the development of English skills and affective factors.

However, the highest value of the project might be to raise awareness that English cultivation need not mean linguistic imperialism, as Phillipson (1992) worries. Instead, in the context of Indonesia as a member of the expanding circle (Kachru, 1992), English could be incorporated in local (Indonesian) cultural make-up, in the spirit of cultivating multilingualism (Suwarno, 2006), within the context of the cultivation of world English (Ljungdahl, 2004). In short, in the pursuit of globalization, through wider cultivation of English in the community, we do not need to lose our identity and we could avoid the danger of self-alienation, which may happen when a nation that undergoes globalization neglects to conserve its cultural heritage, as warned by Toffler (1971).

5. Conclusion

This study was conducted to find out the stakeholders' views on EDIT. The findings show that various stakeholders generally viewed EDIT as beneficial. The English teachers thought that EDIT was beneficial for developing English skills and integrative motivation. However, they maintained that they needed training to become EDIT trainers and support from government and business institutions to raise the required fund. Student performers and student spectators thought that EDIT was beneficial for English skills' development. The student performers also believed that it was beneficial for improving affective factors.

Furthermore, the teachers, *Nusantara* art performers, student performers, and student spectators viewed EDIT as beneficial for the conservation of *Nusantara* cultural heritage and its introduction to the world community.

Both findings reveal that EDIT was beneficial for English development as well as for *Nusantara* cultural heritage conservation. They also showed that English cultivation in a non-English community could be done in such a way that it also contributes to the conservation of indigenous cultural heritage.

Despite the promising signs, two major difficulties arose. The first was the generally weak dialogues in the stage performances, despite the fact that we had tried our best to place numerous microphones. The second was finding the sources of fund for future EDIT projects. These difficulties indicate that further studies are essential to look for their solutions.

Further researches are also required to develop an EDIT model that may be applicable to other indigenous theatre types and another that could involve not only university students but also secondary school students in the performance.

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APPENDIX



Figure 1. A scene from the EDIT model performance
Nyai Demang (the village noble woman) reprimanded her servant.

Note:

The picture shows some elements of *Nusantara* (indigenous Indonesian) folk theatre performance, i.e.:

1. Backdrop depicting a *Nusantara* traditional house.
2. *Nusantara* ethnic costumes.
3. Property (e.g., plaited bamboo basket), which is still used by people, especially in rural areas