

Increasing youth awareness of local culture through active learning

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Abstract

This study aims to determine the influence of practice-based active learning on students' interest and response in learning local culture in drama classes. The research was conducted at public universities in Indonesia using two active learning strategies. Qualitative methods using participatory techniques, interviews, and observations were carried out in collecting data for this study. The sample of this research is fifty drama class students. The analysis of data was done after the drama classes ended, which was marked by the process of assessing student learning outcomes through stage performances. This study showed a statistically significant increase in students' interest and response to learning local culture through collaborative learning methods and role-play in drama classroom learning. This study recommends adopting an active learning strategy in teaching local cultural materials to students. Further research is recommended on designing different active learning strategies with other variables and in different locations.

Keywords: Scriptwriting; classroom drama teaching; teaching local culture; active learning.

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1. Introduction

The decrease in knowledge over the last ten years about local culture among the younger generation is a major problem being faced by the Indonesian state (Shomiyatun, 2019); (Darmansa et al., 2019); (Houtman, 2017); (Priatna, 2017). Local culture is something that is complex and has characteristics that are manifested through language, customs, beliefs, traditions, clothing, lifestyle, art, and morals (Kanoksilapatham, 2020); (Lin et al., 2018). This is in keeping with what Ucar states, that local culture is the main determining factor that encourages one to make decisions that are different from others (Ucar, 2016). Unfortunately, the value gained from local cultural wisdom is no longer a referent for Indonesian youth. Local cultural values are no longer a referent in adolescent social behaviour. This shifting of the place of local culture is an inevitable phenomenon in people's lives (Bahrudin et al., 2017). This phenomenon has the potential to alienate teenagers from their local culture.

Alienation can happen because the young generation absorbs pop culture quickly. Fedorak states that pop culture is a mirror of socio-cultural dynamics. However, at the same time, it becomes a force to shape cultural idealism. It has generated resistance to local culture and represents a change in social realities (Doods & Funell, 2017); (Phil Dodds, 2019). Such changes will have an impact in the future (Segundo Marcos et al., 2020); (S. Lee et al., 2019); (S. J. Lee & Bai, 2016). The younger generation are the inheritors of local cultural values in Indonesia, hence must not be carried away by a western lifestyle. The rapid development of information technology has led to changes in cultural values and the extinction of art traditions (Budi Setyaningrum, 2018). An interesting case is found in Korean teenagers who still enjoy pop culture, but this is complemented by efforts to protect the local culture (Brown, 2017); (Le Coze, 2019). This influence cannot be stopped, but Indonesian youth also must stay connected to the local culture. The government has a responsibility to be strongly supportive in promoting local culture. Education is one of the important pathways in the effort to pass on local culture to the younger generation.

The application of the education system in Indonesia is rooted in Indonesian culture which is included in Law No. 20 of 2003 (Kemendikbud, 2003). The government ensures that the state protects heritage cultural values through education. However, there is a feeling of helplessness with many young people loving foreign cultures and choosing to emulate their lifestyles. Inculcating local cultural heritage in the younger generation faces many challenges in practice. Two factors are influencing the success of the process of bequeathing local cultural values to the younger generation. First, skilled and proficient teachers are required to teach local culture to teenagers in sufficient numbers (Tyasari et al., 2017). Second, the younger generation's proclivity to be become addicted to Android use has killed off their interest and talent for local culture.

This paper argues that trust can be given to the younger generation to accept local cultural heritage, even though global culture readily influences them. Teachers or lecturers need to create different learning methods to attract their interest. Teachers or lecturers must act as facilitators and mediators for students to learn about local culture. This article aims to explain the increased interest of students when studying local culture using active learning methods.

So far, studies on local culture in Indonesia have not offered the right method to attract the interest of the younger generation. Existing research discusses two aspects. First, research that introduces local customs to the younger generation (Irhandayaningsih, 2018); (Meyer-Beining, 2020); and (Yuliana et al., 2017). Second, studies documenting local culture in various places in Indonesia (Dadan & Widodo, 2020); (Wulansari, 2017). However, studies that offer strategies to increase young people's

interest in learning and enjoying local culture are still minimal. This study aims to explain the increased interest of the younger generation to learn local culture through active learning methods. Thus, three critical questions are answered in this study. First, how collaborative learning methods are used in drama classes that discuss local culture. Second, how the student experience is affected when the lecturer uses the role-play method that is, what is the student's experience as a member of a local cultural group? Third, how do students respond after graduating from a drama class which studies local culture?

2. Literature Review

2.1 Local Culture and Indonesian youth

Local culture is one of the components that give us our identity as a special community (Budi Setyaningrum, 2018), where local culture contains various aspects such as belief systems, knowledge, law and morals, art, and language (Yorio et al., 2019). The values contained in the local culture are important to be transmitted across generations (Geertz., 1973). When culture is discussed, its symbols can be observed through dance, singing, literature, traditional clothing, gestures, expressions, carvings, carving motifs, and heirlooms. Its knowledge systems are found across various fields, including health, agriculture, plantations, and maritime matters comprising an intangible heritage (Le Coze, 2019); (Aleshinskaya, 2016); (Minollari, 2018). This cultural complexity is very important for the younger generation to understand (Kwan et al., 2018), with local cultural knowledge affecting their ability and comfort in organizing their lives in society (Yorio et al., 2019).

Knowledge of cultural wisdom is not an essential part of the current learning system. The educational curriculum prioritises intellectual intelligence and technology (Hidayat et al., 2020). Thus, intelligence derived from local cultural wisdom tends to be disliked by the younger generation who are connected to more global culture. They no longer like to listen to classical literature, traditional performances, and regional songs accompanied by traditional music. They do not appreciate that local culture is synonymous with civilization and has values that can guide life in the various communities within the nation. Cultural intelligence plays an essential role in the process of giving birth to creativity. It is also the basis for developing thought processes to acquire knowledge and develop planning skills (Altinay et al., 2020); (Merklen & Wolfe, 2020) and plays a role in the ability to negotiate (Caputo et al., 2019). Awareness of the importance of cultural intelligence has led Nordic countries to make national policies upholding the culture of locals to build the country (S. C. Robinson, 2020). Unfortunately, not many countries formulate such policies, including Indonesia. As a result, Indonesian teenagers tend to have been held hostage to global culture and ignore intelligence and knowledge sourced from their local culture. Sophisticated globalisation media also influences the power relationship with the local culture (Guntarto & Sevrina, 2019).

Many studies indicate a shift in adolescent perceptions of local culture (Bahrudin et al., 2017). Globalised media contributes to destroying the existence of local culture in Indonesia. Globalisation produces a consumer culture and gives birth to hybrid practices (C. Robinson et al., 2018); (Tartaglia & Rossi, 2015). Such problems have also plagued other countries where cultural exoticism is still strong, such as Ghana in Africa, where there is a divide between local culture and global culture found among young people (Adom, 2019). The Shichahai community in Beijing is experiencing the same thing (Li et al., 2019). However, Chinese people in Hong Kong strictly guard their local culture but still experience the hegemonic pressure of a global culture (Gomez, 2017). Residents of an Alpine village in Western Italy also experience the same phenomenon. They experience fragmentation of self and identity in

maintaining local culture (Tartaglia & Rossi, 2015). Some of these studies confirm that there has been widespread alienation of adolescents from local culture in various places of the world caused by globalisation. Although the government has made efforts to impede the separation of young people from local culture, it is still complicated to get them interested in local culture. Therefore, it is essential to think about strategies to teach local culture tailored to the tastes and mindsets of young people.

Three things cause a lack of knowledge among youth about local culture. First, the learning methods carried out so far tend to be teacher-centred learning (Wirawan et al., 2018); (Matondang et al., 2017). The teacher requires the students to take down notes given by the teacher. The teacher is unable to know whether the student understands and can imagine the local cultural materials provided by the teacher. Second, this approach does not use media technology liked by today's students (Yuki, 2020). Teachers only give examples of local culture by referring to available books. As a result, students do not feel that they closely identify with the material delivered by the teacher. Students think that local culture is something that is in the past rather than being in the present. For youth, it is no longer relevant to their world. Third, local culture teaching strategies do not make students become local/traditional people (Sofiarini, 2021); (Parapat & Aritonang, 2020) where students get local cultural material from lecture methods. This article offers a way of familiarising youth with local culture. It is essential to continuously teach students an intelligence that is sourced from the culture of locals. Through local cultural wisdom and the value of cultural diversity, Indonesian youth must be educated continuously to build their identity.

2.2 Student-centred learning as a new strategy for conservation of culture

The best teaching paradigm in the 21st century is student-centred learning methods where students learn independently and work with their friends while teachers act as facilitators and mediators. The use of mobile phones can also strengthen students' interest in learning, such as has been shown in learning English as a second language (Abdulzahra, 2020). Game-based learning can also be an essential solution to stimulate students' learning interests. Students don't get bored in completing the tasks and problems they learn in a challenging class (Taub et al., 2020). Using Facebook-based e-books is also an alternative learning solution for students so as not to get bored (Smutny & Schreiberova, 2020); (Saif et al., 2019). Teachers can also use various learning methods to get students excited, such as applying role-playing learning methods (Prihatsanti et al., 2020). The selection of exciting learning methods, such as storytelling techniques, is also done to build students' psychological capital. More creative learning methods can help students when entering a new educational environment (Saptono et al., 2020).

There are several models in the method of centralised learning for students, for example, integrated project-based learning (Ruslan et al., 2021); role-playing (Church & Bateman, 2020); (Bumbuc, 2020); (Lestari, 2020); (Rolland et al., 2018). There is also a collaborative learning method (Meijer et al., 2020); (Armenteros et al., 2019). Moreno mentions that the role-play method comes from psychodrama where a person must act as if they were someone else. The advantages of techniques, based on the actions of psychotherapy of this group, have opened the opportunity to perform therapeutic actions at the time of role-playing (Abeditehrani et al., 2021) because, at the time of applying the role-playing method, the situation is played as if it were real (Corsini, 2017). The use of the role-play method in learning can change the atmosphere of learning from being rigid and boring to exciting and fun, and at the same time can be a therapeutic tool for students who may be alienated

from the local culture. Role-play methods have long been used in learning, training, and health therapy (Rønning & Bjørkly, 2019).

Unfortunately, the value gained from local cultural wisdom is no longer a referent for Indonesian youth. Local cultural values are no longer a referent in adolescent social behaviour. This shifting of the place of local culture is an inevitable phenomenon in people's lives (Bahrudin et al., 2017). This phenomenon has the potential to alienate teenagers from their local culture.

2.3 Writing and staging of drama from classical literature

Writing is one of the scientific activities that require creative thinking and imaginative skills (Campbell et al., 2020). The ability to think and imagine in writing activities is obtained from the breadth of the reading experience (Hastuti, 2020). The reading process requires precision and critical power. Thoroughness is needed because students are tasked with writing new artworks from what they read. The new artwork is a script whose writing requires the ability to cultivate creative imagination which demands intelligence obtained from the results of the processes of reading and thinking. Thus, a person can write well when equipped with the skills to think critically and creatively.

Writing activities consist of writing scientific works and creative works (Şenel, 2018). Writing scientific works produces papers, papers, articles, theses, dissertations, and others while writing creatively produces work (Donnelly, 2019), such as poetry, short stories, novels, and plays. The play has distinctive characteristics when compared to other narrative works. The play is a narrative constructed on a series of dialogues brought to life by the characters. The peculiarities of the drama script have positioned it as a creative work that is not easy for just anyone to do. It takes special skills, the strength of heart, and creative ability to write it.

A play contains various themes from human life, the cultural environment, natural environment, cultural philosophy of a community, and a nation's civilisation. The play then becomes a representation of these themes (Karpman, 2019). Various themes about human life reflected in the play become a point of entry to understanding a community's culture and civilisation, even a nation. Thus, writing a script is to understand and at the same time pass culture from one generation to the next.

When the script is acted on stage, the characters involved in the performance on stage are the individuals who are also figures of cultural heirs (Prasasti & Anggraini, 2020). Sometimes, the characters act as leaders, indigenous experts in a particular artistic community, and not infrequently protagonists and antagonists. The characters are referred to as figures of cultural heirs because they are in dialogue with the communication model of the figure being played. Automatically, communication patterns that correspond to the character of speech and culture of the character played will be brought to life by an actor.

An actor, while on stage, is a person outside of himself adapted to the demands of the role (Hauke & Abele, 2020). To be successful, an actor must learn the cultural and environmental context of the character being played. The result is an integration with the character played. The success of an actor's role is when the actor's personality has been sublimated by the character played (Duarte et al., 2020).

3. Method

This study explains how the influence of active learning methods results in increased interest and responses of students to local cultural learning in drama classes. In this way, three critical questions are answered in this research. First, how is a collaborative learning method used in a drama class

which discusses local culture? Second, what is the student experience when a lecturer uses a role-play method? What is the student experience as a local? Third, what is the student response after graduating from the drama class which has discussed local culture?

3.1 Research object

The use of active learning methods has had a significant impact on increasing student interest and responses in learning local culture in drama classes. The relationship between the use of active learning methods with increased student interest and responses is the object of research for two reasons. The first reason is that the use of collaborative learning methods has stimulated students' interest and responses to reading *Kaba* a classic literary work from Minangkabau local culture. Second, the selection of the role-play method has been able to give students a special sensation and experience to become local people with typical local communication styles and patterns. Third, through active learning methods, teachers or lecturers have become facilitators and mediators who have succeeded in increasing students' interest in learning local culture in drama classes. These three reasons show the importance and urgency of having a deep understanding of this relationship describe above. The application of this understanding needs to be implemented as the basis for state policy in instilling local cultural values in the younger generation.

3.2 Data type

This study uses a qualitative method that relies on the use of primary and secondary data. Primary data is in the form of student participation in reading classical literary works (*Kaba*) using collaborative learning methods. Creative writing activities are sourced from local cultural materials. Social media is used to build a network of collaboration between students and student performances on stage to provide the experience of being a local person. Secondary data is sourced from students' responses to *Kaba* as local culture collected through online surveys using a google form. Both primary and secondary data are used in this research within the setting of a drama class. The data is used to analyse the relationship between active learning methods with increasing student interest and responses to *Kaba* as local culture.

3.3 Research participants

The respondents of this study were a group of students and lecturers of Drama courses at one of the state universities in Indonesia. Fifty students who took Drama class were the respondents in this study. Groups of students are presented in conjunction with local cultural learning experiences. Different types of activities and student responses were identified through participant observation and online surveys. Lecturers who carried out local cultural learning activities are also identified along with the different characteristics and types of creativity. Two groups of participants were identified from the process of learning local cultural materials in the 2019 second semester Drama class.

3.4 Data collection

Primary and secondary data collection was done in stages to research the relationship of active learning methods with improved responses and level of interest of students to learn the local culture. Primary data is sourced from students' participation in reading and writing literary works sourced from *Kaba* as classical literature from the Minangkabau society in Indonesia. Secondary data is sourced from online surveys to assess student responses and assessments completed in the Drama classes. First, primary data is collected through observations in the drama classes. Second, secondary data sourced

from online survey results are collected through google form after the Drama class ended. Both students and lecturers felt the positive impact of using collaborative learning methods and role-plays in materials related to local culture in the Drama classes. These various categories of data become the basis for analysing this relationship which uses the *Kaba*.

3.5 Data analysis

The data analysis process took place through three stages of analysis and two data analysis techniques. The first stage was data reduction as a process of organizing data in a more systematic form, especially thematically. The second stage was data display as an effort to present research results in the form of photos, tables and graphs. The third was data verification as a stage of data inference, especially following the trend of the data obtained. The data processed through these three stages were analysed through descriptive methods and content analysis. Description of the data as the basis for the interpretation process was carried out contextually. Content analysis is carried out following the process described by Spradley (2000). These stages enable conclusions to be drawn on the relationship between the use of active learning methods and increasing student interest in learning of *Kaba* as local culture in Drama classes.

4. Result

4.1 Writing activities in Drama classes through collaborative learning method

Students conducted writing activities in drama classes over five weeks. This activity begins with reading the *Kaba* story, which is a classic Minangkabau story. The term *Kaba* comes from Arabic namely, "Khabar," which means news. The *Kaba* story is about local people who experience a clash of values and civilisations with a new externally sourced culture.

Lecturers assigned five *Kaba* titles to be read by students together in five working groups. Everyone in the working group must have the same material. The readings done together in the working groups became the material for writing the play. Each student in their working group must read critically and imaginatively their assigned *Kaba* story. There are five *Kaba* divided across five groups of students. The title of the five *Kaba* are: *Rambun Pamenan*, *Puti Nilam Cayo*, *Rancak di Labuah*, *Siti Baheram*, and *Siti Kalasun*. The activity of reading and writing plays carried out in the classroom uses collaborative learning methods. Using this method means each student must actively read and discuss with other group members the *Kaba*. Figure 1 shows photographs of students in the sample group who seem enthusiastic about using collaborative learning methods in their drama classes.



Figure 1. Student Activities in the implementation of Cooperative Learning (Our Documentary; 2019).

In Figure 1, students sit in groups with their friends with each group having six to eight people. Seats in the class are arranged to form five working groups. At this stage, lecturers apply collaborative learning methods in the classroom. Every student reads the *Kaba*. Figure 1 in the photo on the left show students reading the original *Kaba*. There is a picture on the front cover. However, some of the other students read *Kaba* in copy form. This type of cover is not illustrated and is plain blue.

The difference in the condition of the books is not disputed because the lecturer only suggested one original *Kaba* for each group. Other students in the group were allowed to make a copy. Lecturers decided to organise it this way in consideration of each student's economic situation. The original version was relatively more expensive. In the photo on the right in Figure 1, students discuss the *Kaba* assigned to their group. Lecturers allocated the five *Kaba* to each of the five working groups that are one *Kaba* title per group. The distribution of *Kaba* to each group took place through a random draw of each title written on a rolled-up piece of paper with the title of a particular story from the *Kaba*. The draw was conducted in front of the class and witnessed together.

The results of *Kaba* readings by each student were discussed then used as a basis for writing a play. The process of writing a play is done gradually. In the first phase, students identified themes, characters, place settings, time scenes, and socio-cultural settings that match their *Kaba* stories. At this stage, students are unwittingly learning about content, local culture that they did not initially understand in detail. Because they have to write something new from the results of the *Kaba* reading process, so knowledge related to the context of *Kaba* becomes vital to them. Students' various difficulties in understanding the socio-cultural context represented in *Kaba* were explained by the lecturer, who acted as facilitators in the drama class.

Students with friends in their working group created a new drama script story structure in the second stage. The design of the story is built on several plots consisting of several scenes. Lecturers suggested that students only create three to five scenes because the performance duration on stage is limited to fifty minutes. The restrictions are related to consideration of the overall staging time that must accommodate five working groups. Therefore, students had to pay strict attention to the predetermined directions. Obedience to the directions affects the determination of the figures and the creation of the dialogue for the figures. On average, in each scene, students presented only three to five characters with the topic of conversation completed in a duration of ten to fifteen minutes. These strict rules apply to building a new structure of play scripts. The playscript is thematically sourced from the local culture stored in the *Kaba* story of the Minangkabau people.

In the third stage, each student has to connect and communicate with other workgroup friends. The student's connectedness with the workgroup outside of formal class meetings was necessary to share individual work achievements, which was then combined into the group work. The intended group work outcome was to build a new play. The results of achieving individual work targets are passed daily to the group even though face-to-face class meetings did not take place. The contribution of personal work led to collective work targets being achieved. Therefore, each student must always connect and communicate with the work team every day.

4.2 Use of What's App for teamwork communication

The use of social media is essential for students in communicating daily with friends in their workgroups. Some apps are available online to get an individual connected to others in cyberspace. Lecturers suggest students use the What's App to communicate outside of formal classes. Students created a What's App group to have good communication with their work team. Through

communication in the What's App media, students met online to discuss and submit individual tasks with their work team. Social media played an essential role in organising the preparation of plays. Without using social media, there can be a slowdown in achieving weekly targets in composing plays. Weekly work achievement targets had to be provided to lecturers at the next formal class meeting.

All communication activities in the What's App group, on the fifth weekend, were printed out and handed over to lecturers as evidence that discussions of work in building the plays continued outside of formal class meetings. Collection of printouts of group work communication and is one form of assessing each student's activity in the group work. With this type of printout, lecturers can observe and evaluate the activities of each group. Lecturers were able to assess which groups were active, less active, or inactive in implementing collaborative learning methods when writing plays. Why was the printout submitted at the end of the fifth meeting? The answer is because, at the sixth meeting, the lecturer required all working groups to submit their written play. At the seventh meeting in the formal classroom, the lecturer changed collaborative learning methods into role-playing with no more playwriting activities after the sixth week of drama class.

4.3 Student's activities on the stage through the role-play method

Role-play method is one of the learning strategies that require students to be more actively involved (Rolland et al., 2018); (Bortolon & Raffard, 2021). Role-play is essential in learning that shows students' skills in a particular activity. In Moreno's opinion, the use of role-play methods in drama classes comes from psychodrama (Abeditehrani et al., 2021). The role-playing method becomes an advanced learning method used in transmitting local culture to the younger generation. It becomes a medium of student practice to apply knowledge about local culture. Students act as local people in the Minangkabau community and communicate in a local language. Students also practise local gestures in Minangkabau culture. At the stage of applying the role-play method in a Drama class, students have become local people. Students in the drama class train to play local people according to the characterisation in the play script written by the group. From week six, students had been reading scripts with their groupmates. In the seventh week, students began the process of division of roles. Any role in the story is recognised for its existence and judgment. Student's practise speaking dialogue and acting like the local person they are playing. To play their respective roles, students need to make independent observations of the community to convincingly portray the character. The video uploaded by the students to the class leader's Facebook link is proof of the student's practice activities in using the role-play method. This video is also a tool for student publications to attract an audience on the night of each group's performance. The video has been uploaded on the following Facebook link: <https://www.facebook.com/100000919230929/posts/2799082400132374/?sfnsn=wiwspwawes>

When using role-play method in drama classes, lecturers act as mediators and facilitators. Lecturers help students with difficulties when interpreting scripts in performance activities. Lecturer's direct students to learn expression, and practice speaking dialogue according to the local dialect. Students practise pronunciation, intonation, maximising stage mastery techniques, methods of moving on the stage use techniques, and other stage skills. At the same time, lecturers also guide students in designing dramatic performances. Lecturers must have the ability to play-act when applying role-play methods in drama classes.

After the sixth week, an assessment period is conducted. Lecturers allocate three nights for the performances and the assessments. The staging of the plays concludes the learning process in the drama class. At the same time, lecturers give gifts to the best students in the drama class. Lecturers use the services of two judges who are theatre actors to assess students. The jury determines the Best

Actor, Best Actress, Best Director, and Best Group during the show. The winners of these four categories receive trophies and certificates. The funds used for staging largely comes from students. There was little funding from the institution to support the play's performance costs. Funds available allowed the institution to award prizes in only two ratings: the winner and runner-up for each category judged by the jury.

The jury assessment does not affect the perception of lecturers in making assessments for each student in the class. Lecturer assessment aims to assess all of the students' activities. Meanwhile, the jury's assessment aims to appreciate the interests and responses of students learning local culture through drama classes. This researcher's preference is for achieving the planned impact of the drama class learning process. The following four photos are evidence of staging activities for the performance assessment of drama class students.



Figure 2. Student Assessment Activities in Drama Classes (Our Documentary: 2019).

In Figure 2, students practise role-playing performances in drama classes. Every student plays a part in its production. The positions in the production include actors, actresses, directors, costume stylists, artistic stylists, makeup artists, and others crew. Other crew members include students who look after catering, guest staff and do documentation. Students actively participate in playing agreed roles and functions. Four different groups helped support the performance on the night. Cooperation within and between groups is always necessary. Drama class students build symbiotic mutual relationships in learning local culture.

4.4 Students' response to learning local culture in drama class through a google form

Data on students' responses to learning local culture were obtained from online survey activities using the google form application. This activity was carried out after students graduated from the Drama course. Questionnaires were distributed to students through online surveys to collect student responses on three aspects. First, the student's basic knowledge in writing plays. Figure 3 shows that

87.3% of drama class students could not write plays when they entered the drama classes at the beginning of the semester and only 12.7% of students already knew how to write a script.

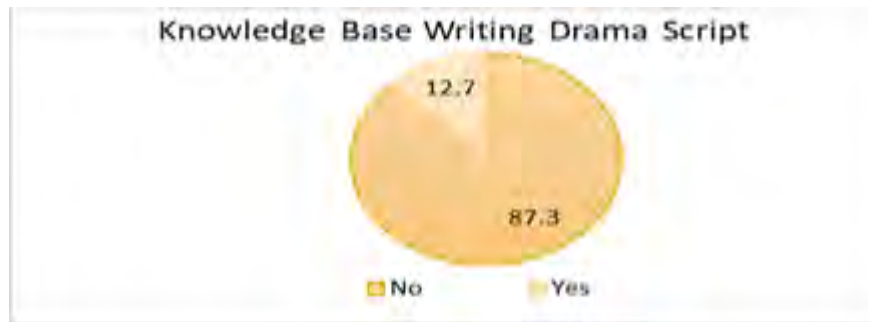


Figure 3. Basic Knowledge in Writing a Drama Script

Second, based on a questionnaire survey, students replied that they increased their knowledge and skills in drama writing after taking drama classes. Students also reported an increase in knowledge from learning local culture. Student improvement in writing plays is shown in Figure 4 below.



Figure 4. Improved Knowledge of Writing Plays

Figure 4 shows that drama classes are effective in improving students' insights and skills in drama writing sourced from local cultural material. There is a significant improvement when compared to the data in Figure 3. In figure 4, there has been an 87% increase in students' ability to understand local culture through the *Kaba* reading process. Only 13% of students improved their ability to write plays from local cultural material.

Third, online questionnaire surveys also collected data on students' knowledge about local culture, especially *Kaba*. The findings of the data in Figure 5 below explain the level of student appreciation for the *Kaba*.



Figure 5. Student Appreciation for the Writing of the Drama from Kaba

Figure 5 shows data that 52.2% of students rate *Kaba's* knowledge as adaptable by drama learning methods. A total of 30.4% of the total students assessed that the learning method in drama classes had added insight into the techniques of writing plays sourced from local cultural material and 17.4% of students were inspired to supplement their income by writing plays. All students responded to the drama class learning process. These findings are exceeded the researcher's expectations.

5. Discussion

Research on this relationship described above has found that adolescents are worried about alienation from local culture (Shomiyatun, 2019); (Darmansa et al., 2019); (Houtman, 2017); (Priatna, 2017). Studies show that the creativity of teachers in choosing active learning methods has increased interest and can drive students' boredom away when studying local cultural materials. This research corroborates several studies conducted in other countries using game-based learning methods, conversations, and reading literary texts in studying local culture (Lin et al., 2018); (Kanoksilapatham, 2020); and (McCarthy & Goldman, 2019). Every student has been constructed subconsciously to enjoy learning the local culture when collaborative learning methods and role-playing are applied by the teacher in the Drama class. Students become attracted to participating in learning that takes place creatively, innovatively, and aesthetically. Students' creativity arises because students must actively read the *Kaba*, which is a classic literary work that they have never read before. The results of students' understanding of the *Kaba* becomes the capital for writing drama scripts. The innovative aspect arises because students have to write a creative work in the form of a drama script that requires the skills to create new literary works in groups. While the aesthetic aspect arises when students are required to succeed in becoming an actor/actress on stage when the final assessment activity is carried out. Lecturer process and prepare structured and programmed activities for students to become amateur actors/actresses.

Initially, there was little interest in reading the *Kaba* but then students become responsive and enthusiastic about reading it. Structured reading and writing activities in collaborative drama learning attracted their interest. This is in line with Segundo's opinion that collaborative learning is an essential method in current learning methods (Segundo Marcos et al., 2020). This method has attracted students' interest in studying local culture. Student appreciation for local cultural products is getting better (Li et al., 2019). Although at the initial stage, students did not like the *Kaba* because it was delivered in a very formal, ancient language, and contained figurative language, their attitudes changed and they felt happy.

Drama class learning methods make students more innovative in using available android technology. Android is used to search for several models of drama scripts that are already available online. Many life stories are transmitted into the drama. Watching drama can also be therapy for certain mental illnesses (Novy, 2018). Because acting activities use dramatic verbal and non-verbal expressions it can improve the performance of social actions in society (Geiger et al., 2020). Through drama, a writer can maintain the circulation of the development of language ideology (Robertson, 2019). Practising acting in a drama can help make for positive behaviour in certain professions (Lawrence & Wier, 2018). Playing in a drama is not much different from playing music because it can increase the activity of the hypothalamus, brainstem, and anterior cerebellum when imagining script-based scenes (Li et al., 2019). In addition, student innovation is growing because teachers allow students to use Android in class as needed. Learning traditions in the East, especially in West Sumatra, tend to be antipathetic to students playing Android during the learning process. Such actions are considered unethical for lecturers. However, in the drama class, this is not the case. Android has

become an important medium for sharing and submitting assignments with friends in the group and discovering new information about the drama they will write together.

The aesthetic atmosphere in the drama class allows the brain to relax in following the learning process of local culture. Lecturers have succeeded in instilling values, morals, and aesthetics in the *Kaba* to students. Students unconsciously absorb these values because of the learning process used. The process feels natural rather than forced because it is focused on understanding and applying the old ethical, aesthetic, and cultural values that exist in *Kaba*. They enter into the mindset of the past world. Lecturers provide knowledge about local culture without students feeling forced to absorb it. It is at this time that the local cultural learning process takes place. An understanding of local Minangkabau cultural values enters the minds of students. The process takes place naturally and aesthetically.

Unexpectedly, students have become conduits that understand the local culture from reading the *Kaba*. However, they have also grown globally and become human beings with bicultural identities (Lo & Nguyen, 2018); (Romanello, 2020). Indonesian youth must write for a new civilisation that does not eliminate local culture when dealing with global culture. Writing is essential for connecting and communicating, and interacting with each other (Hall & Stornaiuolo, 2020). They can become ready to be the guardians of local culture in the future. Students play several characters and important positions in Minangkabau culture. The roles include various familial and village positions.¹ To act out these roles students have to understand the characters they play and study the characteristics and functions of local figures in their culture. As a result, students have entered the structure of the local cultural world. An actor or actress cannot act appropriately on stage without understanding the nature of the character's position to be played. Students need to survey this role in society. Activities like this, consciously or not, students have learned their local culture

The results of the study show two important things. First, there has been a subconscious transformation of local cultural values to the younger generation that takes place through active learning media. Teachers' creativity, in choosing learning methods integrated with the use of technology, led to a subconscious change in students to be able to enjoy their local culture. Second, the research results provide a fundamental starting point for the strategy to pass on local culture to the younger generation in Indonesia.

The use of student-centred learning methods in transmitting local culture can increase student participation and attention to learning in the classroom. Students enjoy learning in class because the learning atmosphere is not monotonous. Communication and dialogue between lecturers and students are well developed and of good quality. Students today do not like the lecture method. However, if lecturers can use student-centred learning methods, student laziness can be overcome. Al Taher states it is very important to build communication in the learning process (Taher, 2019). Coupled with this is the critical role of a game pattern-based learning method (Hainey et al., 2019) because it can improve academic performance and behaviour (Ramos-Galarza et al., 2019). This situation will benefit students and lecturers, especially if they want to convey learning materials that millennials do not like, namely learning about local culture.

This study is different from the study of local culture which has so far emphasized the negative relations between learning local culture and asking students to study it. Among these researchers are

¹ These roles are, among others, *Mamak* (brother of the mother), *Mandeh* (mother), *Ipar* (brother-in-law), *Besan* (parent relationship with daughter-in-law's parents), *Parewa* (village guard youth), *Marapulai* (groom), and *Anak Daro* (bride).

those who consider that the advancement of information technology threatens an exclusion of the younger generation from local culture (C. Robinson et al., 2018); (Tartaglia & Rossi, 2015); (Adom, 2019); and (Li et al., 2019). However, this ignores creative strategies that can arouse students' interest in learning local culture that is coupled with the use of advanced technology favoured by the younger generation. Active learning methods based on advances in information technology must continue to be developed to convey local cultural material to the younger generation. Only through this policy can we make the younger generation a conduit of local culture in the future.

A comprehensive plan is needed, aligned with the findings in this paper, to increase students' interest in learning about local culture. Such a plan must include support for teachers or lecturers to understand the benefits of collaborative learning methods and role-playing in the classroom in galvanising student interest. Local cultural material is one example of a material that is considered unattractive by students because it is considered ancient and in the past. The ability of teachers or lecturers in choosing an active role-play-based learning method is an important consideration. The use of role-playing learning methods has a significant impact on increasing students' passion and curiosity about local culture. The use of role-playing learning methods in Drama classes has enabled students to learn about certain characters in their local culture. When students take part, they mostly speak the regional language and intonation typical of the regional language. Students have applied the ways of thinking and aesthetics contained in the local culture. Students also wear costumes that are usually worn by the local community. At the same time, the automatic transformation of local culture has occurred smoothly and pleasantly without causing boredom among students.

Figure 2 also shows students wearing Minangkabau women's clothing, namely the *Tingkuluak* (shawl to cover the head). The role-playing learning method used in Drama class allows students to wear traditional Minangkabau women's clothing. Students also have the opportunity to act as *Mamak* (mother's brother), *Urang Sumando* (son-in-law) wearing costumes that match their function and position. *Mamak* is a man who has cultural responsibilities towards his sister's children. He became a guide for socio-cultural activities and built the character of his nephew. A *Mamak's* clothes are *Guntiang Cino* clothes (a shirt with a Shanghai collar model or similar to the Chinese national costume), at least wearing Muslim clothes (*Koko clothes*). When playing a role like this, students have the opportunity to become a member of the local community (ancient people). Clothing shows identity and local clothing offer local ethics and aesthetics. In drama classes, students can experience being a person who comes from the global world as well as the local world.

6. Conclusion and Recommendation

Lecturers play a strategic role in showing that young people do in fact like to learn the local culture. In so doing lecturers have an excellent opportunity to be a change agent to pass on knowledge and the need to preserve local culture to the next generation. What is needed is for the older generation – in this case, teachers – to create unique, and exciting projects based on actual learning methods and utilising android technology. Students are very familiar with mobile phones, so using this technology makes it easier for them to become interested in the local culture. Studying in drama classes shows that students' enthusiasm for understanding the local culture increases. They also have the opportunity to practice the local culture by learning through the *Kaba*. A limitation of this study is its scope in terms of the research sample size and the range of activities hence it cannot claim all young people love local culture. It is essential to widen this research by expanding the study area into various other places. The study also finds that bequeathing local culture can be passed to the younger

generation through educational pathways. Lecturers can facilitate this by using creative and student-centred methods.

The government needs to improve competence in active learning methods for lecturers and teachers. Lecturers and teachers who have superior and innovative competencies will be able to foster interest in learning local culture among the younger generation. Knowledge of a local culture is important in building the identity of future generations.

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