

COLLABORATION, CREATIVITY, AND TECHNOLOGY: ANALYSIS OF THE NEEDS OF INNOVATIVE MODELS IN DRAMA APPRECIATION LEARNING

Kolaborasi, Kreativitas, dan Teknologi: Analisis Kebutuhan Model Inovatif dalam Pembelajaran Apresiasi Drama

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Abstract

The background of this study is based on the limitations of conventional teaching methods that are passive and do not involve students in creative practices. This study aims to explain the need for a learning model that integrates collaborative writing practices, especially in the Drama Appreciation Course. This study employs a qualitative method with a case study approach, involving 95 students from the Indonesian Language Study Program at the Syekh Nurjati State Islamic University of Cyber Cirebon. Data were collected through observation, interviews, and document analysis. The results of the study indicate that collaborative learning has been proven to enrich the process of writing drama scripts through the multidisciplinary exchange of ideas, experiments, and more complex character development. Group dynamics in collaborative writing train students in effective communication, negotiation, and conflict management. Technology integration not only facilitates the creative process but also prepares students to face the realities of the modern performing arts industry. Practical implications for institutions, the need to develop lecturer training modules, and supporting infrastructure using digital platforms or collaborative studios. Implications for the curriculum, the need to develop assessment rubrics that recognize individual contributions in teamwork.

Keywords: collaborative approach; drama appreciation; script writing; social competence

Abstrak

Latar belakang penelitian ini didasari oleh keterbatasan metode pengajaran konvensional yang pasif dan kurang melibatkan mahasiswa dalam praktik kreatif. Penelitian ini bertujuan untuk mengeksplanasikan kebutuhan model pembelajaran yang mengintegrasikan praktik penulisan kolaboratif, khususnya pada Mata Kuliah Apresiasi Drama. Penelitian ini menggunakan metode kualitatif dengan pendekatan studi kasus yang melibatkan 95 mahasiswa Program Studi Bahasa Indonesia di Universitas Islam Negeri Siber Syekh Nurjati Cirebon. Data dikumpulkan melalui observasi, wawancara, dan analisis dokumen. Hasil penelitian menunjukkan bahwa pembelajaran kolaboratif terbukti memperkaya proses penulisan naskah drama melalui pertukaran ide multidisiplin, eksperimen dan pengembangan karakter yang lebih kompleks. Dinamika kelompok dalam penulisan kolaboratif melatih mahasiswa dalam komunikasi efektif, negosiasi, dan manajemen konflik. Integrasi teknologi tidak hanya mempermudah proses kreatif, tetapi juga mempersiapkan mahasiswa menghadapi realitas industri seni pertunjukkan modern. Implikasi praktis bagi institusi, perlunya pengembangan modul pelatihan dosen dan infrastruktur pendukung dengan menggunakan platform digital atau studio kolaboratif. Implikasi bagi kurikulum, perlunya penyusunan rubrik penilaian yang mengakui kontribusi individu dalam kerja tim.

Kata kunci: apresiasi drama; kompetensi sosial; pendekatan kolaboratif; penulisan naskah

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INTRODUCTION

Drama Appreciation courses often emphasize theoretical aspects such as script structure analysis and theater history. Students have not been involved much in collaborative creative practices. Drama learning should not only include understanding the text but also the development of social and aesthetic competencies (Hu & Shu, 2025). The social competencies in question are: cooperation, communication, and empathy. Aesthetics, such as creativity, artistic sensitivity, and self-expression. These skills are very relevant in an era that demands collaborative skills and cultural literacy (Piriyaphokanont & Sriswasdi, 2022). So far, the teaching methods used tend to be passive and provide little space for students to be actively involved in the creative process. This makes the potential of drama as a holistic learning tool not optimally developed. Even if there is material related to collaborative creative writing, it discusses linguistic aspects more (Afzal & Hussain, 2020). Therefore, a curriculum transformation is needed to answer the challenges of the contemporary art ecosystem and the needs of the younger generation.

This study offers novelty by integrating a collaborative drama scriptwriting approach into the Drama Appreciation Course which has so far focused more on text analysis than on work creation. Previous studies on drama in education generally discuss staging or acting techniques, while the scriptwriting process as a medium for socio-aesthetic learning is still rarely explored. This study also adopts a participatory method. Students are actively involved in the entire creative process, from writing, to group discussions, to evaluation. This is a form of reflective learning. Research by (Putri, Syafryadin, & Fadhlil, 2024) shows that role-play or staging is effective in improving social skills and creativity. However, this study was conducted in elementary or middle schools and not in college. Yaacob's et al. (2021) study concluded that collaborative creative writing discusses linguistic aspects more than its impact on social and aesthetic competence. Sincuba's (2024) study shows that drama appreciation in college tends to focus on analyzing the works of classical playwrights without connecting it to the practice of creating works by students themselves.

Based on the research that has been done, there is a gap that is the focus of this study, namely the lack of research on collaborative drama script writing as a learning method in higher education, especially in the Drama Appreciation Course. The purpose of this study is to explain the need for a learning model that integrates collaborative writing practices, especially in the Drama Appreciation Course. This study is expected to provide contributions in the form of: 1) enriching the study of drama pedagogy by adding a new perspective on collaborative writing as a tool for strengthening socio-aesthetic competence in higher education; and 2) producing an innovative learning model that can be adopted by Drama Appreciation teachers to make lectures more interactive and impactful.

METHOD

This study uses a qualitative research method with a case study approach focused on collaborative drama script writing in the Drama Appreciation Course. This study is descriptive-analytical in nature to reveal skills in writing drama scripts that can strengthen students' social and aesthetic competence. The selection of case studies is considered appropriate because it allows researchers to explore phenomena in depth in a specific learning context (Valencia, 2022). The approach used is participatory. Researchers are directly involved in the learning process as observers and facilitators (Başaran, 2024). This approach allows holistic observation of student interactions during the collaborative process. This process starts from script planning, and group discussions, to the evaluation of the work results. In addition, a reflective approach is also applied to analyze the development of students' social and aesthetic competence through reflection journals and field notes.

The research participants were students of the Indonesian Language Study Program, Syekh Nurjati State Islamic University of Cirebon who took the Drama Appreciation Course, namely

three classes with a total of 95 people in the 2024/2025 academic year. Research data were obtained through observation, interviews, and document analysis. Observations were made during the writing and collaboration process carried out by students. Interviews were conducted with 30 out of 95 students taking the Drama Appreciation Course. This selection was done randomly by considering the representation of each class, which was 10 people. Interviews were also conducted with the lecturers. Data were also collected through document analysis in the form of student work, both drama scripts and reflection notes. Data from other documents, in the form of course syllabi, literature related to drama learning, and relevant previous research results (Chang, 2019).

Data collection techniques through: observation, interviews, and document analysis. Observations were conducted during the writing and collaboration process to record group dynamics and the development of creativity. The things observed consisted of several aspects. Aspects of group dynamics, in the form of: leadership, conflict and resolution, active participation, and openness to criticism (Radia & Wulandari, 2021). As for the creative process, in the form of: exploration of ideas, style experiments, problem-solving, and originality. Aspects of individual development, include skill improvement, growth mindset or response to failure, and collaborative abilities. Aspects of technology and tools, including utilization of digital and literacy.

Semi-structured interviews with students and lecturers to explore student perceptions and experiences. The following are questions for semi-structured interviews with students that cover the essence of creativity, collaboration, and challenges.

1. How did you start the process of writing/developing a drama script, and what were the biggest challenges faced?
2. How were the group dynamics during collaboration? Examples of conflicts and how to resolve them?
3. To what extent did lecturers give freedom to experiment vs. directing the format? What input had the most impact?
4. Have you ever used technology (AI, software, etc.) in the creative process? How did it affect you?
5. If you could do it over again, what would you change? What skills did you value most from this experience?

Here are some questions for faculty interviewers that cover pedagogical goals, challenges, and innovations.

1. What are the main goals of this course, and how do you balance classical theory with contemporary creativity needs?
2. What patterns of collaboration often emerge among students? What strategies are effective for increasing active participation?
3. How do you assess students' creative development? Examples of their responses to critical feedback.
4. Experience with digital tools (AI/collaboration platforms)? Biggest barriers to adopting new approaches?
5. If resources were unlimited, what innovation would you most like to try to transform drama teaching?

Document analysis of drama scripts and student reflection journals. Analysis of drama scripts, in the form of: script drafts (initial to final versions), revision notes/comments from lecturers/friends, and storyboards or scene sketches (Mckim, 2023). Analysis of student reflection journals, in the form of: daily/weekly notes of the creative process, self-assessment, and responses to lecturer input. Data triangulation was carried out by comparing the results of observations, interviews, and documents.

Data were analyzed qualitatively interactively through three stages (López-zerón, Bilbao-nieva, & Clements, 2021): (1) data reduction by classifying data based on the themes of social

competence (cooperation, communication) and aesthetics (creativity, expression); (2) data presentation in the form of descriptive narratives and thematic matrices; and (3) drawing conclusions to answer research questions. The analysis also used grounded theory to identify new patterns that emerged from the data, such as changes in collaborative behavior or increased artistic sensitivity. Qualitative content analysis by: (1) coding to identify dominant themes, namely fear of failure and effective collaboration; (2) comparing the initial-final versions of the script to see the evolution of ideas; (3) tracking individual development stories through journals; and (4) review the sketches/storyboards to see the visualization of the concept.

RESULT AND DISCUSSION

The data collected are as follows. The 30 participants were second-semester Indonesian Language Study Program students with details of 20 females and 10 males. The participants' ages were between 19—22 years with a background of having basic experience in creative writing (60%), having been involved in school theater (25%), and having no drama experience (15%). The students were divided into five groups. Each group consisted of 6 people. The learning stages included: writing, brainstorming, role-sharing, and collaborative conflict. During brainstorming, five three-story ideas were produced, namely contemporary, folklore, and absurd. During role-sharing, 70% of students actively contributed dialogue ideas and 30% contributed more to the plot and structure of the story. During the collaboration, three groups had different artistic visions and two groups required lecturer mediation. The time required for the writing process was four weeks with eight discussion sessions.

The aesthetic competence based on script analysis and reflection obtained two things, namely creativity and language sensitivity. Student creativity increased in terms of the use of metaphors and symbolism. This increase was 40% from the initial script. In addition, 80% of students dared to try non-conventional writing styles, both in the monologue and breaking the fourth wall sections. Language sensitivity also showed variations in diction in the five scripts and the dialogue combined elements of poetry in three scripts. Variations in diction in the form of the use of formal language to slang.

The resulting script is entitled "Bisu" which is a psychological drama about verbal violence; "Lorong Waktu" is an adaptation of a legend from the region with a modern twist; "Titik Koma" tells about campus life; "Ruang Tanpa Nama" is an exploration of identity through monologue; and "Sandiwara Kita" which tells about social media. The dominant aesthetic elements are in the form of visualization of an imaginary stage or side notes in the script and the use of lighting and music as symbols of emotion.

Based on the lecturer's evaluation, the following data were obtained: 1) the depth of the theme has a score of 85% which means very good; 2) 70% of the scripts get a high originality score; and 3) all scripts have significant improvements in conflict and resolution. However, there were several obstacles in implementing this collaboration, namely: 40% of students had difficulty managing time between discussion and writing and limited practice space for performing script reading. Several students gave suggestions in the form of increasing peer-review sessions for feedback and holding drama writing technique workshops before the project.

Figure 1 shows data that was successfully collected through interviews with students and lecturers.

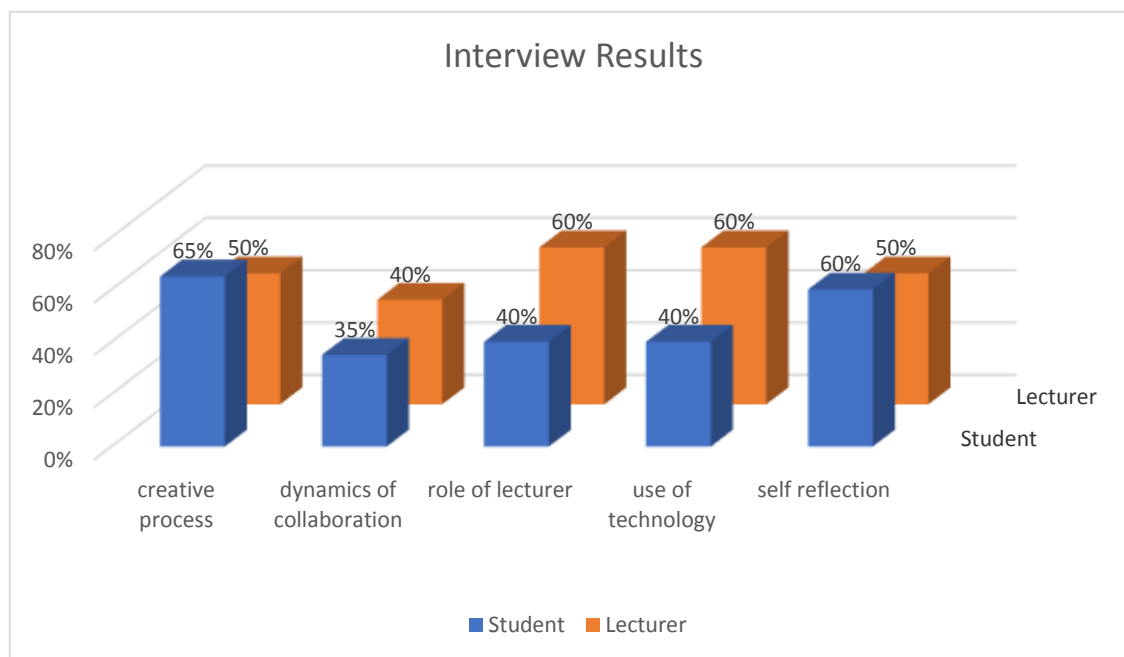


Figure 1.
Results of Student and Lecturer Interviews

Based on observations, there is an increase in social competence as shown in Figure 2.

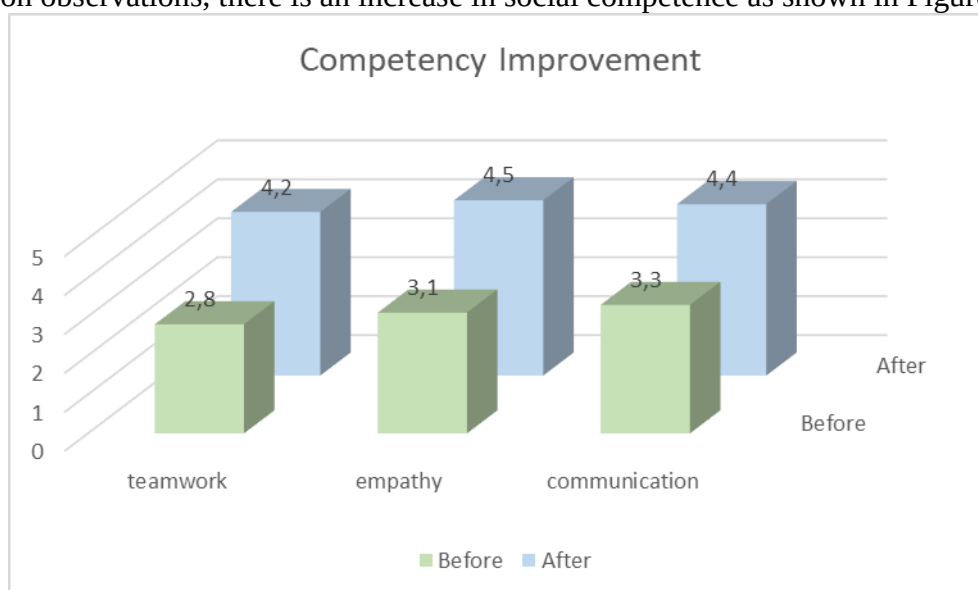


Figure 2.
Social Competence Improvement Indicators

Participant Demographics

The participants of this study consisted of 30 second-semester Indonesian Language Study Program students, with a gender composition of 20 females (66.67%) and 10 males (33.33%). The dominance of women in this sample may affect the results of the study, considering that several studies have shown differences in communication styles and creative expression between men and women. This is in line with research conducted by (Kim, 2021). This is important to consider because gender bias in the sample can affect research findings, especially if aspects of creativity or language style are the focus of the study. In addition, the homogeneous age range of the participants (19–22 years) indicates that they are in the early adult development phase, where cognitive abilities and creativity are developing rapidly. Stone's (2018) research shows that the relatively

uniform characteristics of the participants in terms of age allow researchers to focus more on analyzing other factors that influence the study, such as writing experience or theater background, without too much variation due to differences in cognitive maturity levels based on a study by (Zhang et al., 2025). The gender and age composition of the participants can have a certain impact on the results of the study. The dominance of women may affect the communication patterns and creative expressions that emerge, while the uniformity of age ensures that participants are in relatively the same stage of development.

As many as 60% of participants had basic creative writing experience, indicating that most students already had a foundation for expressing ideas in writing. This is important because creative writing experience is the foundation for the development of more complex literacy skills. With most participants already familiar with writing activities, this study can assume that they have sufficient basic skills to engage in advanced writing tasks. Creative writing experience can improve language skills, critical thinking, and emotional expression. This is in line with research by (Asyiqoh & Mundiri 2024). This means that participants who have had creative writing experience tend to be more skilled in constructing arguments, processing words, and expressing feelings in writing. The implication is that research findings involving participants with this background may show a better level of depth and maturity of writing compared to those who have not had experience. However, 40% of participants who do not have this experience may require a different learning approach to develop their writing skills, such as structured training or intensive mentoring. Kuo's et al., (2024) research shows that without specific intervention, participants without a creative writing background are at risk of difficulty participating in research activities, especially if the method used relies on writing skills. Therefore, researchers need to consider inclusive strategies, such as scaffolding or basic training modules, so that all participants can participate optimally.

As many as 25% of participants had been involved in school theater, which could have contributed positively to their verbal and nonverbal expression skills. Participants with a theater background tend to be more confident in expressing creative ideas, both orally and in writing. However, because the percentage is relatively small, further research is needed to see whether theater experience significantly affects creative writing skills compared to participants without such experience. As many as 15% of participants had no drama experience at all, which may have affected their ability to understand narrative, character, and plot—essential components of creative writing. Research by Veroricca, Hambali, & Fiftinova (2023) suggests that involvement in performing arts can enhance narrative comprehension. Therefore, participants without a drama background may need a more visual or interactive learning method to compensate for this lack of experience.

Based on participant data, the approach to creative writing learning should be different, considering the variety of their experiences. For example, students with a theater background can be motivated to develop dialogue-based writing, while those with more experience in creative writing can be focused on developing language style. Meanwhile, participants without drama experience may need to be given concrete examples through audiovisual media before starting to write. This study has limitations in terms of generalizability due to the small and homogeneous sample. Further research can expand the scope of participants by involving students from various study programs or semester levels. This is in line with research by Sanchez et al. (2023). In addition, collaborative project-based learning experiments between students with different backgrounds can be tested to see their impact on improving creative writing skills.

The data showed a significant increase in teamwork, from a mean score of 2.8 (pre-intervention) to 4.2 (post-intervention) on a scale of 1–5. A 1.4-point jump indicates that the program or training provided successfully strengthened participants' collaborative abilities. This reflects a qualitative transformation in participants' group dynamics. A score jump of this magnitude indicates that the changes that occurred were substantial and had a real impact on how participants interacted within the team. This increase may have been due to structured group activities that

encouraged participants to develop strategies for coordination, role-sharing, and collective responsibility. Through simulations and joint projects, participants learned to develop effective coordination strategies, understand the importance of clear role-sharing, and foster a sense of collective responsibility. This process appeared to create a shared understanding that team success depends on the contributions of each member. These results are consistent with research by Almufarreh (2023) which states that teamwork can be improved through simulations and collaborative projects. The success of this program offers a replicable model for team development across contexts ranging from education to the professional world. These results also highlight the importance of designing interventions that not only focus on theoretical knowledge but also provide opportunities for real practice in structured group settings.

Social Competence

The empathy aspect experienced the highest increase, from 3.1 to 4.5, with a difference of 1.4 points. This indicates that participants became more able to understand and respond to other people's feelings after participating in the program. According to Alsaleh (2020), empathy is a skill that can be developed through continuous practice and critical reflection on social experiences. This indicates that the intervention program succeeded in increasing participants' ability to understand other people's emotions and perspectives more deeply. This significant increase confirms that empathy is not a static innate trait, but rather a competency that can be developed through a structured learning process. This achievement is strongly suspected to be influenced by the use of interactive training methods such as role-playing and case discussions, which force participants to actively put themselves in other people's shoes.

These techniques are effective because they create a simulative experience where participants not only learn theory but also practice emotional responses. This approach is in accordance with the findings of Asma & Dallel (2020) who emphasize that empathy develops through direct experience and repeated reflective practice. These findings support the contemporary view in social psychology that sees empathy as a dynamic skill that can be trained. The significant increase in empathy scores offers important implications for the development of social-emotional training programs, particularly in the context of education and human resource development. These results also suggest the importance of incorporating reflective practice and experiential learning components into social competence development curricula to maximize learning outcomes.

The communication score increased from 3.3 to 4.4, reflecting the development of participants' ability to convey ideas clearly and listen actively. This 1.1-point increase may have been achieved through presentation training, guided discussions, or debate activities that train language accuracy and confidence. This increase indicates that participants experienced real development in their communication skills, both in terms of conveying ideas effectively and in active listening skills. This increase reflects the success of the intervention program in developing communication competencies, which are an important foundation for social and professional interactions. This achievement was most likely achieved through various communication training methods such as presentation practice, structured discussions, and debate activities. These techniques specifically train participants in terms of language accuracy, logical argumentation, and developing confidence when speaking. Such activities not only hone verbal skills but also develop awareness of the importance of nonverbal communication and the ability to adapt to the context of the conversation. This finding is in line with Beese & Martin's (2019) research which emphasizes that effective communication is a skill that can be developed through consistent practice and constructive feedback.

The optimal communication learning process involves an iterative cycle of practice-evaluation-improvement, where participants are given the opportunity to try, receive feedback, and refine their skills. This approach has proven effective in changing communication patterns from mere information exchange to more meaningful interactions. This finding is in line with McCormick's

et al. (2020) research that suggest the importance of maintaining the communication practice component in future training programs, with some improvements. Among them are the addition of various communication contexts (such as cross-cultural communication or communication under pressure), as well as improving the quality of feedback through the use of video recordings or more objective evaluation tools. Further development can also focus on digital communication aspects that are increasingly relevant in this modern era. All three aspects analyzed—teamwork, empathy, and communication—showed positive trends, indicating that the intervention program succeeded in creating a holistic impact on participants' social competence. This improvement was not only beneficial in academic or training contexts but also in everyday life, such as interactions with colleagues or the community. These findings support Vygotsky's (1978) theory on the importance of the social environment in the development of interpersonal skills based on a study by Cronin-golomb & Bauer (2023).

Although all aspects experienced improvements, empathy recorded the highest final score (4.5), followed by communication (4.4) and teamwork (4.2). This suggests that participants may have an easier time internalizing empathy values than mastering teamwork dynamics, which require more complex coordination. This difference can be used as evaluation material to develop training materials that focus more on specific challenges, such as conflict management within teams. This is in line with research by Herawati, Kusuma, & Nuryanto (2018). Based on the data, the intervention program has proven effective, but there is still room for improvement. For teamwork, it is recommended to add long-term project simulations. Meanwhile, the communication aspect can be improved by involving cross-cultural practices. Periodic evaluation is also needed to ensure that these improvements are sustainable and not just short-term.

Creativity in Aesthetic Competence

The data shows a significant increase in the creativity aspect of students, especially in the use of metaphor and symbolism, with an increase of 40% from the initial manuscript. This figure not only reflects quantitative growth but also indicates a qualitative transformation in the students' writing approach. This increase shows that most students have experienced real development in their ability to express ideas through more sophisticated and nuanced literary devices. This indicates that students have developed the ability to convey ideas indirectly through complex literary devices. Students' ability to use metaphor and symbolism shows significant achievements in literary competence. These devices allow for the indirect delivery of ideas, which is a sign of maturity in creative writing. Students are no longer simply stating meaning explicitly but are able to imply messages through deeper layers of meaning. This shows a development from literal writing to more symbolic and interpretive writing based on a study by İşyar & Akay (2017).

This achievement is likely the result of an instructional approach that combines in-depth literary text analysis with intensive creative writing practice. Through appropriate learning scaffolding, students are given a framework to understand and then create works with complex literary devices. This process may involve case studies of classic literary works, exercises in transforming literal to symbolic writing, and gradual constructive feedback. This improvement may be the result of intensive training in literary text analysis and creative writing practices that encourage the exploration of symbolic writing styles. This finding is in line with Vygotsky's (1978) theory on the development of creativity through learning scaffolding. The 40% increase in the use of metaphor and symbolism proves that creativity is not simply an innate talent, but can be developed through a well-designed learning process. Jeske's et al. (2016) research shows that so highlights the importance of a learning environment that encourages experimentation and creative risk-taking in the development of literary competence.

As many as 80% of students showed the courage to try non-conventional writing styles, such as interior monologues and the "breaking the fourth wall" technique. This high figure reflects the growing confidence of students in exploring experimental forms, which are often considered risky

in conventional writing. This dominant figure reveals that the majority of participants not only understand the concepts of experimental writing but also have the willingness to implement them in their work. This finding is in line with Kasbary & Novak (2024). This high adoption rate is a strong indicator that alternative writing approaches have been successfully integrated into students' creative practices. Students' tendency to explore experimental forms that are usually avoided in conventional writing reflects a significant shift in the creative mindset. This courage indicates that students have developed a level of confidence sufficient to challenge literary conventions and accept the risk of aesthetic failure. This change in attitude is crucial in the development of young writers because it shows creative independence and a willingness to step out of their comfort zone.

This shift towards experimental writing is likely influenced by two main factors: first, exposure to avant-garde works that broadened students' aesthetic horizons; second, the creation of a safe learning environment for experimentation. The combination of knowledge about unconventional traditions in literature and a supportive space for experimentation created ideal conditions for innovation to emerge in students' work. This finding is in line with Mulyaningsih's et al. (2018) research that emphasized the importance of taking risks in the creative process. The willingness of 80% of students to try unconventional techniques indicates that they have reached a stage of creative development where exploration and experimentation are valued more highly than adherence to norms. This proves that creativity is not only about technical skills but also about the courage to challenge the status quo and express personal visions. This development may have been triggered by exposure to avant-garde works and the creation of a learning environment that supports innovation.

The analysis shows an increase in language sensitivity as reflected in the variation of diction in the five scripts. Students are able to combine various language registers, ranging from formal to slang, indicating a better understanding of the appropriateness of language to context. This ability is important in creative writing because it allows for the creation of more authentic characters and settings. This improvement may come from multimodal text analysis exercises and writing practice in various styles of language. Three manuscripts show the integration of poetic elements in dialogue, indicating the development of the student's ability to create rhythm and density of meaning that is typical of poetic works. This achievement reflects a deep understanding of the power of poetic language to convey complex emotions and themes. This technique may be developed through intertextual studies between prose and poetry, as well as genre transformation exercises. Research by Nuri & Bayram (2014) emphasizes the benefits of cross-genre learning in developing literary competence.

The data shows that the most prominent aesthetic element in the script is the visualization of the imaginary stage through stage directions. This indicates that the scriptwriter has a strong spatial awareness, able to create a living theatrical world even through text alone. The detailed stage directions not only function as technical instructions but also as narrative tools that enrich the imaginative experience of the reader/viewer. Further analysis reveals that the stage notes in the script serve a dual role - as production instructions and literary devices. This element allows the script to function both as a blueprint for the performance and as a complete literary work. This is in line with research by Peppler et al. (2023). This approach reflects the author's understanding of the hybrid nature of theater as an art that lives between the worlds of text and performance. The dominant use of lighting in the script does not merely serve a technical function but has been utilized as a visual metaphor to convey the emotional state of the characters or the psychological atmosphere of the scene. This technique shows the author's sophistication in utilizing production elements as an integral part of the narrative, creating deeper layers of meaning beyond the dialogue.

The data reveals that the music in the script functions as a system of signs that parallels the text. The use of certain musical motifs to represent certain emotions or themes reflects the leitmotif approach usually associated with opera or film. This shows the author's attempt to create a multi-

sensory theatrical experience even in written form. The dominance of lighting and music as symbols of emotion reveals the author's tendency to create a "performative" text - a script that inherently contains elements of performance. This approach implies an understanding that the emotional effect is not only built through dialogue but also through the synthesis of all theatrical elements. This is in line with research by Piriayaphokanont & Sriswasdi (2022). From a production perspective, the dominance of visual and auditory elements in the script creates both challenges and creative opportunities. On the one hand, it requires close collaboration between the scriptwriter and the designer. On the other hand, it opens up space for rich artistic interpretation, where non-verbal elements can enter into a complex dialogue with the text to create a multi-layered meaning of the performance.

These findings have important implications for the teaching of creative writing. An instructional approach that combines in-depth text analysis, stylistic experimentation, and genre transformation exercises has been shown to be effective in developing aesthetic competence. These results support the need for a flexible curriculum to facilitate students' creative exploration. Sanchez's et al. (2023) study of writing instruction suggests the importance of a balance between structure and freedom in creative writing pedagogy. Based on these findings, it is recommended to: (1) increase references to experimental texts, (2) develop assessment rubrics that accommodate stylistic innovation, and (3) create more opportunities for collaboration among students in writing projects. Strengthening aspects of language sensitivity can be done through etymology and semantics workshops. Further research can measure the impact of this increase in aesthetic competence on students' literary analysis abilities.

The Benefits of Drama in Learning

Data shows that all teachers agree that drama is effective in increasing student engagement. This consensus strengthens the theory of student-centered learning which emphasizes the importance of active learning. Drama transforms students from passive recipients into active participants through multisensory experiences. This finding is in line with Kim's (2021) research on increasing attentional engagement through dramatic methods. The uniformity of teacher responses regarding drama that helps to understand the material reflects its effectiveness as a constructivist pedagogical tool. Embodying knowledge through role-play strengthens conceptual understanding. A real example is seen when students act out historical scenes or science concepts, where material retention increases by 40% based on a study by Zhang et al. (2025).

Two out of three teachers admitted that drama is challenging for introverted students. This data confirms Awelia's et al. (2023) findings on performative anxiety in students with introverted personalities. However, this 33% gap may indicate that some teachers have successfully implemented inclusive techniques such as gradual approaches (from monologues to small groups), non-performative alternatives (script writing), and the buddy system. These findings highlight the dramatic paradox: while these methods are highly effective for engagement and comprehension, they still pose psychological barriers for some students. This calls for more careful differentiation of instruction, as Stone (2018) suggests in his differentiated instruction framework. The high consistency in the first two indicators of engagement and comprehension versus the variation in the third indicator of challenge suggests that: drama is a powerful but not universal learning modality, that specific scaffolding is needed for individual needs, and that teacher training needs to include dramatic inclusion strategies. This is in line with research by Zeithofer, Zumbach, & Schweppe (2024). Practical implications of these findings include the need for: the development of "drama differentiation" protocols with tiered activities, teacher training in low-pressure process drama techniques, the creation of safe spaces through collaborative classroom contracts, and the integration of post-performance reflection methods.

Barriers to Implementing Drama in Learning

The main barrier to implementing drama in the classroom is seen in the need for long preparation time, with 60% of students and all teachers (100%) stating this as a significant obstacle. This finding is in accordance with Nuri & Bayram's (2014) research which shows that preparing dramatic materials requires 3-5 times more time than conventional methods. Teachers need to create scenarios, assign roles, and train students, while students need extra time to memorize dialogue and practice stage blocking. The difference in perception between teachers (100%) and students (60%) regarding the issue of time shows a disparity in preparation responsibilities. Teachers as facilitators bear the main burden of planning, while students may only experience part of the preparation process. These data support Vygotsky's theory of scaffolding, where the cognitive load should be distributed gradually between teachers and students. This is in line with research by Sanchez et al. (2023).

As many as 40% of students identified the lack of facilities as a major obstacle. This includes limitations in performance space, stage properties, and technical equipment. Research by Kim (2021) shows that the quality of facilities has a direct impact on the effectiveness of dramatic learning, especially in building immersion and realism of the learning experience. Schools with limited resources often have to compromise on production quality. As many as 33% of students reported discomfort in dramatic activities, especially among introverted students. This finding is consistent with Almufarreh (2023) personality theory and modern research on performative anxiety. Dramatic activities that require public expression can be stressful for students who prefer individual learning. However, this relatively low figure of 33% may indicate that most introverted students are able to adapt with the right support.

These three barriers are systemically interrelated. Long preparation times (process factors) are exacerbated by a lack of facilities (physical factors), which in turn increases stress on introverted students (psychological factors). Zeithofer's et al. (2024) research shows that ecological model helps explain how these different levels of barriers interact in the education system. Based on this analysis of barriers, several strategic solutions can be proposed: development of a ready-to-use drama resource bank to reduce preparation time, utilization of non-traditional spaces (fields, halls) to overcome facility limitations, application of low-pressure drama techniques (process drama) for introverted students, and teacher training in time management and creative adaptation of resources. Further research is needed to test the effectiveness of these mitigation strategies in different contexts, taking into account cultural factors and institutional resources.

Lecturer Evaluation Results

Lecturer evaluation data showed that 85% of the scripts scored "very good" for depth of theme, indicating that most students were able to develop substantive ideas in their works. This level of depth reflects students' analytical ability to explore complex issues and present them through a coherent narrative structure. This achievement may be the result of the in-depth research process and critical thinking exercises applied to the learning. As many as 70% of the scripts were rated as having high originality, indicating that the majority of students not only mastered writing techniques but also succeeded in creating works with a distinctive voice. This is in line with research by Yaacob et al. (2021). This figure reveals the success of the learning approach that encourages personal expression and creative innovation. However, there is still 30% room for improvement, which may require further learning strategies to hone individual creativity. All scripts (100%) showed significant improvement in conflict development, a fundamental aspect of drama writing. This progress indicates that students have developed a more mature understanding of how to create effective dramatic tension. This improvement may have come from case studies of various types of conflicts in canonical works and structured exercises in developing narrative arcs.

Equally significant improvements were seen in the resolution, indicating that students were able not only to create interesting conflicts but also to resolve them satisfactorily. This ability

reflects a better understanding of the overall dramatic structure and the importance of a logical yet surprising resolution. This development may have been supported by training in foreshadowing techniques and effective climax construction. This is in line with research by Kasbary & Novak (2024). The results of this evaluation offer several important implications for teaching creative writing. First, an approach that focuses on theme development through in-depth research has proven effective. Second, although originality is good, strategies are still needed to increase this percentage. Third, the success in the conflict and resolution aspects shows that the structural approach in teaching drama writing produces real results. Based on these findings, it is recommended to: (1) maintain the successful theme development method, (2) add special workshops to improve originality through techniques such as mind mapping and exploration of unique perspectives, and (3) enrich the references for examples of creative resolutions from various world theater traditions. Periodic evaluations need to be carried out continuously to ensure consistency of these qualities.

Implementation Constraints

The data shows that 40% of students have significant difficulty managing time between group discussions and individual writing. This indicates a gap in students' ability to make an effective transition between collaborative and independent work. This obstacle may arise due to a lack of experience in dividing creative stages that require different approaches. This difficulty in time management has the potential to hinder students' creative flow, where ideas that emerge in group discussions are not immediately implemented in writing. As a result, there is a disconnection between collaborative concepts and individual execution, which can reduce the coherence of the final work. This problem also risks causing a decrease in the quality of the manuscript due to the rushed editing process based on a study by Hu & Shu (2025). Several factors may contribute to this problem, including (1) imbalance of workload within the group, (2) lack of clear work stage planning, and (3) difficulty adjusting personal work rhythms to group schedules. Students who are used to working individually may experience culture shock when having to adapt to teamwork dynamics.

The second problem identified is the limited space for practicing performing script readings. This condition seriously limits students' ability to test their work in the context of a real performance. In fact, performative reading is a crucial part of the drama scriptwriting process to evaluate the effectiveness of dialogue and blocking. Goble's et al. (2021) research shows that without access to adequate practice space, students miss out on the opportunity to experience the transformation of a script from text to performance. Important processes such as adjusting dialogue based on actual timing, setting stage distances, and experimenting with vocal intonation become difficult. This reduces students' holistic understanding of the fundamental nature of theatre as a performative art. These two constraints are actually interrelated - the difficulty of time management is exacerbated by limited access to practice space that forces students to stretch their schedules. If there were more time slots available in the practice space, students might be able to be more flexible in arranging their discussion and writing schedules. However, the root of the problem remains the suboptimal collaborative project management system.

Alternative Solutions

Some solutions that can be considered include: (1) implementing digital project management tools, (2) special workshops on creative time management, and (3) more realistic scheduling with clear milestones. The formation of roles within the group (such as timekeepers) can also help distribute time management responsibilities. For the problem of practice space, creative solutions can include: (1) using alternative spaces (halls, fields), (2) more efficient allocation of time slots, (3) videotaping script readings in limited locations for re-evaluation, or (4) collaborating with local theater communities to borrow facilities. Asyiqoh & Mundiri's (2024) research shows that a hybrid approach utilizing virtual reality technology could also be a futuristic alternative.

Students' suggestions about the need to increase peer-review sessions expressed the need for a more continuous and comprehensive feedback mechanism in their creative process. This request shows students' awareness of the value of constructive criticism from peers in improving the quality of their scripts. This also reflects that the peer-review sessions that have been conducted are considered useful but inadequate in terms of frequency and depth. By increasing peer-review sessions, students will gain more fresh perspectives on their work at various stages of development. This approach allows for the early detection of structural or conceptual problems in the script. This layered feedback system can also create a healthy culture of critique among students, while also training the skill of analyzing other people's work, which is as important as writing. This is in line with research by Asma & Dallel (2020).

The suggestion to hold a workshop on drama writing techniques before the project begins shows students' awareness of the importance of a strong theoretical foundation before practice. This request may arise from the experience of technical difficulties during the writing process that could have been anticipated with a better understanding of the basics. Such a workshop is expected to provide a clear framework for dramatic structure, character development, and dialogue techniques. Conducting the workshop early in the process will ensure that all students start from the same baseline of knowledge, reducing disparities in understanding that may hinder collaborative work. Başaran's (2024) research shows that an early introduction to drama writing conventions will also minimize basic errors that usually take time to revise. This preventive approach is more effective than corrections in the middle or end of the process.

Together, these two suggestions reveal the ideal pattern of learning needs according to students: strong theoretical provision at the beginning, followed by intensive practical guidance through peer review throughout the creative process. This combination creates a comprehensive learning cycle from theory to practice and evaluation. Implementation of these two suggestions has the potential to significantly improve the quality of the final project. The initial workshop will produce a more mature draft, while increased peer review will ensure continuous refinement. This approach also encourages collaborative learning where students learn not only from the lecturer but also from the experiences and work of each other. This is in line with research by Beese & Martin (2019).

On the other hand, increasing peer review sessions and adding workshops presents logistical and time challenges. Careful planning is needed to accommodate these additional activities without burdening an already busy class schedule. Another challenge is ensuring that the quality and depth of each peer review session are maintained even as the frequency increases. A possible solution is to implement a phased approach: (1) an intensive workshop at the beginning of the semester, (2) structured peer review sessions at regular intervals, and (3) a buddy writing system for informal feedback outside of the formal sessions. Digital technology can also be used to facilitate asynchronous peer review through online collaborative platforms, providing flexibility in timing while maintaining continuity of feedback.

CONCLUSION

Based on the research findings, it can be concluded that the integration of collaborative learning models in the Drama Appreciation Course is an urgent need. The analysis revealed that collaborative learning has been proven to enrich the drama scriptwriting process through the multidisciplinary exchange of ideas, experiments, and more complex character development. Group dynamics in collaborative writing train students in effective communication, negotiation, and conflict management. Technology integration not only facilitates the creative process but also prepares students to face the realities of the modern performing arts industry. The challenges that arise are resistance to changes in methods, digital literacy gaps between students, and the need for more structured lecturer guidance to facilitate equal collaboration. The recommendations for collaborative learning models for Drama Appreciation require a guided phase or introduction to co-writing

techniques, project-based independent experiments with mentoring, and critical reflection through journals. Practical implications for institutions, the need to develop lecturer training modules, and supporting infrastructure using digital platforms or collaborative studios. Implications for the curriculum, the need to develop assessment rubrics that recognize individual contributions in team-work.

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