

# Drama in Education: Investigating Students' Needs in Scriptwriting as the Basis for Developing Teaching Materials in the Indonesian Language and Literature Education Study Program

Safinatul Hasanah Harahap<sup>1</sup>, Frinawaty Lestarina Barus<sup>2</sup>, Salmah Naelofaria<sup>3</sup>

{[safinatulhasanah@unimed.ac.id](mailto:safinatulhasanah@unimed.ac.id)<sup>1</sup>, [frinabarus@unimed.ac.id](mailto:frinabarus@unimed.ac.id)<sup>2</sup>, [naelofaria@unimed.ac.id](mailto:naelofaria@unimed.ac.id)<sup>3</sup>}

Department of Indonesian Language and Literature, Faculty of Language and Arts, State University of Medan, Indonesia<sup>1,2,3</sup>

**Abstract.** This study aims to analyze students' needs in writing drama scripts as an initial step in developing relevant and contextual teaching materials for Indonesian language learning. The research employed a descriptive qualitative method. Data were collected through questionnaires, interviews, and document analysis. The participants of this study were students and lecturers involved in the *Sanggar Bahasa dan Sastra Indonesia* course in the Indonesian Language and Literature Education Study Program at Universitas Negeri Medan. The results indicate that students require teaching materials that cover basic knowledge, technical writing skills, and reinforcement of aesthetic and cultural values. Furthermore, the materials needed are practical, enriched with various script examples, and able to inspire ideas for scriptwriting. These findings serve as an important foundation for the development of drama scriptwriting materials that not only focus on writing skills but also support the creative process of generating script ideas.

**Keywords:** drama scriptwriting, needs analysis, teaching materials

## 1. Introduction

Drama is one of the literary forms that represents human life in the form of imitation, reflection, or a miniature of reality. Drama is a reproduction of life projected on stage, encompassing various emotional events such as sadness, happiness, and the ups and downs of everyday experiences [1]. This definition is reinforced by Nurgiyantoro, who emphasizes that every literary work, including drama, always contains moral messages that are closely related to human life [2]. In other words, drama is not merely an art performance but a medium of reflection on life values that can be learned and internalized.

Along with the development of the times, drama is no longer confined to traditional physical stages but has also transformed through digital and virtual media. This phenomenon demonstrates the dynamic nature of art and education, in which drama learning can now be

integrated with technology. Such integration offers significant opportunities for education to provide more contextual, modern, and relevant learning experiences for students in the digital era.

As part of Indonesian language learning, drama occupies a strategic position in shaping students' character and personality. Learning drama trains students to express themselves, enhances social sensitivity, and fosters awareness of their environment [3]. Through drama, learners can comprehend life values, the consequences of actions, and the importance of togetherness in social life.

Drama learning is in line with the national education goals as stated in the Law of the Republic of Indonesia Number 20 of 2003 on the National Education System, Article 3, namely to develop students' potential, shape character, and produce individuals who are noble, capable, creative, independent, and responsible [4]. Therefore, drama learning should not only be directed at mastering scriptwriting or acting skills but also at shaping learners' holistic personality.

At the higher education level, particularly in the Indonesian Language and Literature Education Study Program, drama learning presents its own challenges. Students are required not only to understand the theories, dramatic structures, and moral messages within drama, but also to be able to write drama scripts creatively. This is crucial because graduates of the program are expected to become competent Indonesian language teachers, in accordance with Ministerial Regulation of National Education (Permendiknas) Number 16 of 2007, which emphasizes that Indonesian language teachers must possess the ability to appreciate literary works both receptively and productively.

Unfortunately, the reality in the field shows that many students still face difficulties in scriptwriting. Students often struggle to develop ideas, construct coherent plots, and write dialogues that are lively and relevant [7]. These challenges are exacerbated by the limitations of existing teaching materials, which are often textual, monotonous, and lack sufficient stimulus to foster students' creative imagination [7]. As a result, students' motivation to write tends to be low, even though scriptwriting requires adequate levels of creativity, imagination, and technical skills.

Research on the development of drama scriptwriting teaching materials at the university level has shown promising outcomes. A study entitled *The Development of Drama Scriptwriting Teaching Materials Based on a Contextual Approach at FKIP Universitas Jambi* successfully produced valid and practical materials for use in drama writing courses [7]. The findings indicate that classes utilizing contextual-based materials were more effective compared to control groups that relied solely on general textbooks. This highlights that learning contexts closely connected to students' experiences can provide more meaningful learning outcomes.

Other studies also emphasize the importance of drama scriptwriting training for students in Indonesian Language and Literature Education programs [6]. For instance, research involving fourth-semester students revealed their high enthusiasm for training activities, underscoring the need to strengthen students' academic experiences in scriptwriting practice. Thus, in addition to relevant teaching materials, systematic training programs also contribute significantly to improving students' writing skills.

Research conducted among vocational high school students further contributes to the selection of effective learning strategies [8]. Using a film reviewing approach based on Project-Based Learning, the study demonstrated a significant increase in students' creativity and scriptwriting

skills. Although the subjects were not university students, the strategy holds strong potential for adaptation in higher education, as it integrates visual media with creative writing skills.

In addition, studies on media use show that the application of audiovisual media in scriptwriting instruction at universities can significantly improve students' skills [9]. The findings indicate an increase in the average scriptwriting performance scores from 69% to 80%. Therefore, the integration of modern learning media not only facilitates student understanding but also encourages them to be more active and creative in scriptwriting.

These studies demonstrate that the development of teaching materials, training, innovative learning strategies, and the utilization of modern media are crucial factors that can support the improvement of students' drama scriptwriting skills. At the same time, these findings affirm the necessity of developing teaching materials that provide students with more creative, inspiring, and contextual learning experiences.

Beyond media and methods, research also highlights the importance of considering the content of teaching materials. A study on the classical script *My Father Goes Home* by Usmar Ismail emphasizes that content feasibility, linguistic accuracy, and textual appeal are essential components that must be addressed in the development of teaching materials [10]. This implies that effective drama teaching materials should integrate theoretical, technical, and aesthetic aspects.

## **2. Method**

This study employed a qualitative approach with a descriptive method. This method was chosen because it is suitable for systematically, factually, and thoroughly describing students' needs in drama scriptwriting. Sugiyono states that descriptive qualitative research is used to describe phenomena as they occur, emphasizing meaning rather than numbers [11]. Similarly, Creswell explains that qualitative research aims to understand participants' experiences in a specific context through rich and meaningful interpretation [12].

The subjects of this study were students of the Indonesian Language and Literature Education Study Program at Universitas Negeri Medan who were enrolled in the *Sanggar Bahasa dan Sastra Indonesia* course. The subjects were selected using purposive sampling to obtain more focused information in line with the research objectives. The primary instrument used a questionnaire distributed through Google Forms. The questionnaire was designed to map students' needs in terms of basic knowledge and technical skills required for drama scriptwriting.

The data were analyzed using an interactive analysis model, which includes data reduction, data display, and conclusion drawing [13]. Data reduction was carried out to simplify the information obtained, data display was presented in the form of diagrams, and conclusion drawing was conducted inductively to identify patterns of students' needs in drama scriptwriting.

## **3. Result and Discussion**

This section presents the results of the questionnaire distributed to students enrolled in the *Sanggar Pengajaran Bahasa dan Sastra Indonesia* course within the Indonesian Language and Literature Education Study Program. The collected data represent the students' needs in drama

scriptwriting. The questionnaire was administered to 56 respondents, and the results are summarized as follows.

Table 1. Results of the Student Needs Questionnaire on Drama Scriptwriting Materials

No.	Statement	Percentage Answer	
		Yes (%)	No (%)
1	I am interested in writing drama scripts.	94,6	5,4
2	I write drama scripts because I am personally motivated, not merely due to assignments.	60,7	39,3
3	I need encouragement or support from lecturers to be more enthusiastic in writing drama scripts.	89,3	10,7
4	I feel confident about the quality of the drama scripts I create.	10,7	89,3
5	I would like to have more opportunities to write drama scripts freely and creatively.	89,3	10,7
6	I find it difficult to determine the theme of the story when writing drama scripts.	75	25
7	I often feel confused about how to start a story, even when a theme has already been provided.	73,2	26,8
8	I need guidance or strategies to explore story ideas from personal experiences or the environment.	94,6	5,4
9	I am able to describe the main and supporting characters clearly.	67,9	32,1
10	I learn about character consistency as explained in teaching materials or during the learning process.	78,6	21,4
11	I have teaching materials that provide examples of logical character transformation.	30,4	69,9
12	I receive explanations about actions and dialogues that are appropriate to the characters during the learning process.	87,5	12,5
13	I have teaching materials that discuss the importance of all characters in developing the story.	58,9	41,1
14	I am able to describe the setting of place and time clearly when writing a drama script.	92,9	7,1
15	I know how to create stage directions/action instructions when writing a drama script.	46,4	53,6
16	I can describe the plot in a drama script.	83,9	16,1
17	I can create the atmosphere of a story using descriptive language when writing a drama script.	80,4	19,6
18	I can understand the variations of atmosphere and the dynamics of a story in a drama script.	85,7	14,3
19	I understand the structure of a storyline (orientation, conflict, climax, resolution) in a drama script.	92,9	7,1
20	I can write a drama script that follows the storyline from orientation, conflict, climax, to resolution.	83,9	16,1
21	I have learned how to create surprises in a story	55,4	44,6
22	I understand how to write transitions between scenes in a drama script.	62,5	37,5
23	I have learned how to create an impressive ending for a drama script.	73,2	26,8
24	I understand that the moral message of the story is an important part of drama script material.	94,6	5,4
25	I have learned strategies for delivering the moral message of a story.	78,6	21,4
26	I have learned about the relationship between story conflict and moral message in a drama script.	94,6	5,4
27	I know that moral/social values are messages that need to be conveyed in a drama script.	98,2	1,8
28	can compose story messages that can be understood by readers/audiences.	92,9	7,1
29	I can write dialogues that suit the characters.	83,9	16,1

30	I have learned that dialogue plays a role in developing conflict and plot.	89,3	10,7
31	I have teaching materials that provide examples of communicative and easy-to-understand dialogues.	46,4	53,6
32	I understand how to create variations in speaking styles among characters.	69,6	30,4
33	I have read teaching materials that discuss creativity in word choice or language style in dialogues.	62,5	37,5
34	I have obtained teaching materials that explain the use of standard Indonesian spelling in writing scripts.	55,4	44,6
35	I have received material that explains the importance of consistency in writing drama scripts.	64,3	35,7
36	I have teaching materials that include adjusting language styles to characters, along with explanations and examples.	51,8	48,2
37	I can easily choose clear and precise diction when writing a drama script.	58,9	41,1
38	I have obtained teaching materials that discuss how to effectively deliver messages and emotions.	67,9	32,1

The findings of this study indicate that students of the Indonesian Language and Literature Education Study Program have a relatively high level of interest in drama scriptwriting. Most respondents expressed their enthusiasm for writing and hoped for greater opportunities to express themselves freely and creatively. This condition demonstrates that intrinsic motivation serves as an important asset that can be used as a foundation for developing teaching materials. Previous research has also shown that experience-based and contextual teaching materials are more effective in improving students' learning outcomes compared to relying solely on general textbooks [7].

However, this study also reveals several challenges that students continue to face. The majority of respondents reported difficulties in determining themes, confusion when beginning a story, and a lack of self-confidence. These obstacles illustrate that the basic knowledge and technical skills of drama scriptwriting have not been fully mastered. These findings highlight the importance of teaching materials that provide practical guidance, strategies for idea exploration, and concrete examples for developing characters, plots, and dialogues. Previous studies reinforce this point, for instance, the application of audiovisual media has been proven to enhance drama scriptwriting skills while simultaneously fostering students' creativity [9].

In addition to technical challenges, the psychological dimensions of students represent a critical factor that warrants serious consideration. Survey findings reveal that a number of students continue to experience anxiety, confusion, and low self-confidence when engaged in writing tasks. Consequently, it is imperative to adopt pedagogical approaches that not only enhance technical competence but also foster students' affective and imaginative capacities.

Conversely, the majority of students have demonstrated a growing awareness of the aesthetic dimensions and cultural values embedded in dramatic scripts. This awareness is reflected in their recognition of the significance of thematic messages, moral values, variations in mood, and the coherence of narrative structure. These findings suggest that students' appreciative competence has begun to develop, although it still requires systematic reinforcement through well-designed learning materials. As Lusiana asserts, a dramatic script that is considered pedagogically appropriate must fulfill the criteria of content validity, linguistic accuracy, and aesthetic appeal, thereby enabling students to acquire not only technical writing skills but also the cultural and moral values conveyed through the literary work.[10]

Considering these findings, it can be asserted that students' learning needs extend beyond the acquisition of technical competencies, encompassing the cultivation of creativity, the reinforcement of psychological dimensions, and the development of a deeper appreciation of aesthetic and cultural values. This highlights the importance of a holistic pedagogical approach that integrates cognitive, affective, and cultural dimensions in fostering comprehensive academic growth.

#### 4. Conclusion

This study demonstrates that students of the Indonesian Language and Literature Education Study Program show a strong interest in drama scriptwriting, as indicated by their intrinsic motivation to write creatively. However, a number of students still face significant challenges, such as difficulties in determining themes, confusion in starting stories, low self-confidence, and the limited availability of teaching materials that adequately support technical scriptwriting skills.

The findings confirm that students require teaching materials that not only emphasize technical aspects of writing—such as plot, character, and dialogue—but also provide strategies for idea exploration, concrete examples, and contextual practice. In addition, psychological factors must be taken into account, as anxiety and lack of confidence have been shown to hinder the creative process.

Beyond technical skills and psychological dimensions, the study also reveals that students possess an awareness of the importance of aesthetic and cultural elements, such as moral messages, values, and variations in dramatic atmosphere. Therefore, the development of integrated teaching materials—covering technical, affective, creative, and aesthetic aspects—is essential to support students in producing more meaningful works.

Overall, this study recommends the development of drama scriptwriting teaching materials that combine technical guidance, aesthetic values, and psychological strategies. Such an integrated approach is expected to cultivate graduates who are more confident, creative, and skillful, capable of producing high-quality drama works aligned with the goals of national education in shaping individuals of character, independence, and moral integrity.

#### References

- [1] Waluyo, H.J. (2001). *Teori drama dan pengajarannya*. Yogyakarta: Hanindita.
- [2] Nurgiyantoro, B. (1995). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- [3] Setiaji, A.N. (2014). Pengembangan Model Kooperatif Modeling The Way dengan Teknik Teknik Rendra Dalam Pembelajaran Bermain Drama Bermuatan Pendidikan Karakter Pada Peserta Didik SMP Kelas VIII. *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia*. 2. 115-121. <http://journal.unnes.ac.id/sju/index.php/seloka>.
- [4] Republik Indonesia. (2003). *Undang-Undang Republik Indonesia Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional (Pasal 3)*. Lembaran Negara Republik Indonesia Tahun 2003 Nomor 78. Jakarta: Sekretariat Negara.
- [5] Zahro, A., & Aprilia, D. (2024). Pengembangan modul ajar menulis naskah drama satu babak Kurikulum Merdeka untuk peserta didik kelas XI SMK. *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, 7(4), 705–714.

- [6] Sanjaya, M. D., & Sanjaya, M. R. (2022). *Pelatihan Penulisan Naskah Drama untuk Semester IV pada Program Studi PBSI Universitas Baturaja*. Wahana Dedikasi: Jurnal PKM Ilmu Kependidikan, 5(2).
- [7] Suryani, I. (2019). *Pengembangan Bahan Ajar Menulis Naskah Drama Berdasarkan Pendekatan Kontekstual di FKIP Universitas Jambi*. Pena: Jurnal Pendidikan Bahasa dan Sastra, 8(1), 80–92.
- [8] Triyani, D., Utami, S. R., & Rohman, S. (2025). *Peningkatan Keterampilan Menulis Naskah Drama melalui Strategi Reviewing Film Berbasis Project-Based Learning*. Onoma: Jurnal Pendidikan, Bahasa dan Sastra, 11(2).
- [9] Satini, R., & Sari, A. W. (2024). Penerapan keterampilan menulis naskah drama dengan menggunakan media audio visual. *Jurnal Yudistira*, 2(1), 342–348.
- [10] Lusiana, K. N. (2024). *Utilization of the drama script "My Father Goes Home" by Usmar Ismail as teaching material for Indonesian language learning in high schools*. J-LELC.
- [11] Sugiyono. (2015). *Metode penelitian pendidikan: Pendekatan kuantitatif, kualitatif, dan R&D* (Cetakan ke-21). Bandung: Alfabeta.
- [12] Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design: choosing among five approaches* (4th ed.). Thousand Oaks, CA: SAGE Publications.
- [13] Miles, M. B., Huberman, A. M., & Saldaña, J. (2019). *Qualitative data analysis: A methods sourcebook* (4th ed.). Thousand Oaks, CA: SAGE Publications.