

# The Effectiveness of Story Impression Strategy in Learning to Write Drama Scripts

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**Abstract**— This study aims to determine differences in the ability to write drama scripts between the experimental group using story impression strategy and the control group which did not use the strategies in learning to write drama scripts and to test the effectiveness of using story impression strategy in learning to write drama scripts for eighth grade students of Junior High School 2 Temanggung. This study used a quantitative approach with quasi-experimental methods. The research design used was the Pretest-Posttest Design Control Group. The variables in the study were independent variables in the form of story impressions strategies and the dependent variable was the ability to write drama scripts. The population in this study were eighth grade students of Temanggung State Junior High School 2. The sampling technique was cluster random sampling. Based on the lottery results, it was determined that VIII E class was the experimental class and VIII H class was the control class. The validity used was content validity with expert judgment. The technique for data collection was drama script writing tests. Calculations were carried out with the help of the SPSS 23.0 computer program. The results of the tests for normality and homogeneity show that the data of this study were normally distributed and homogeneous. The data was then analysed using the *t*-test.

**Keyword**— *effectiveness, story impression strategy, drama writing learning*

## I. INTRODUCTION

Writing is a form of language skills and abilities manifestation that are most recently mastered by language learners after the ability to hear, speak, and read [1]. Writing is basically a process for expressing ideas and ideas in written language [2].

Nurgiyantoro in [3] suggests that writing is a productive and expressive ability. So it can be concluded that writing is a productive and expressive process in expressing ideas in writing.

Writing skills are complex skills. This is because the process of writing involves hands, brain and eyes [4]. The writing process involves the brain and senses that work together physically, visually, and mentally. Besides, writing also involves physical and emotional aspects to help the writer find and organize the ideas.

Gebhardt and Rodrigues in [4] argue that writing is one of the most important things that must be done at school. Writing skills at school require continuous training. This is so that students can convey their ideas, creativity, and imagination into writing. In addition, it is intended that students have a love for writing and can also share their experiences and knowledge through writing.

Indonesian language learning in schools consists of language learning and literary learning. Literary learning in schools has a very important role. As revealed by Hartono in [5], literary learning is useful to improve students' ability to enjoy, appreciate, and understand literary works and take the meaning of noble values in literary works.

Learning about drama is a part of the literary learning in schools. The drama teaching in the class is often directed at technical matters and only deals with the problem of understanding drama texts and seems to keep students away from drama writing [6]. It should be noted that drama teaching is not merely aimed at educating students to become playwrights or actors, but students must be directed to write drama scripts as a part of the drama's appreciation experience.

Students think that learning to write drama scripts is difficult. This is because understanding and living the drama script is not easy and requires deep perseverance. Learning to write drama is less attractive to students, so it has an impact on the results of students' drama writing results that are less than optimal. In addition, students find it difficult to convey and express ideas, thoughts, and imagination in writing. This needs to be anticipated by customizing fun and sustainable learning of writing.

Several things that can be done to support the success in learning to write drama are that the teacher as a facilitator must have teaching readiness and be creative in the learning process. Endraswara in [6] reveals that drama learning at school is not right on target due to various things, one of which is about choosing an inappropriate learning strategy. Lack of innovation in learning strategies is one of the inhibiting factors of students' lack of motivation in increasing creativity and developing imagination, as well as developing ideas to write drama.

One effort to create creative learning is by using learning strategies that can add vocabulary, increase students' imagination, increase motivation, and facilitate students in writing drama scripts. The use of learning strategies will affect the learning. Students will be more enthusiastic in understanding the material and it can improve students' learning outcomes. Therefore, the researcher wanted to do a research using a learning strategy which was the story impression strategy. The strategy was chosen because the story impression strategy is a strategy that combines reading comprehension and writing learning.

Story impression strategy is a strategy that can build students' motivation, creativity, and atmosphere when learning activities take place. The story impression strategy is a pre-writing activity strategy designed to develop the story

scheme into a complete story (story prediction) [7]. Story impression strategy are used after reading stories that can help students learn to retell stories orally or in writing.

Based on this background, a research needed to be done in relation to the effectiveness of using story impression strategy in learning to write drama scripts. This was intended to improve the quality of the process and learning outcomes of eighth grade students of Temanggung State Junior High School 2 in writing drama scripts.

The formulation of the problem in this study is as follows:

- a. is there any difference in the use of the strategy of the story impression in the script writing skills of the eighth-grade students of Temanggung State Junior High School 2?
- b. is there any effectiveness between the use of story and conventional impression strategy in script writing skills for eighth grade students of Temanggung State Junior High School 2?

In accordance with the formulation of the problems stated above, the following research objectives can be identified:

- a. To find out the difference in the ability to write drama scripts with the strategy of story impressions and conventional strategies of eighth grade students of Temanggung State Junior High School 2.
- b. To test the effectiveness of the story impression strategy in learning to write drama scripts of the eighth graders of Temanggung State Junior High School 2,

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology of this research. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

## II. LITERATURE RIVEW

### A. *Creative Writing*

Cuestra and Stela in [8] define writing as a cycle of activities that moves students from idea generation through draft revisions to final text production by combining editing and cognitive stages. Kieft, *et al* in [9] argue that writing learning is intended to enable students to learn to write to communicate. This is what will be useful in various activities in aspects of life.

Creative writing is the creation of literary works that starts from generating ideas, reflecting on ideas, and discussing ideas and arranging them according to the mind of the writer [10]. In line with this, Kurniawan in [11] revealed that creative writing is included in literary writing which has the main characteristic of using imagination to process experience so as to produce beauty.

Kurniawan in [11] revealed that the process of creative writing begins with sense sensitivity and imaginative knowledge. The sensitivity of ideas and imagination can be stimulated through many things.

Sellers in [12] says that the creative writing genre is divided into two categories, according to their form and subject matter. Drama is one genre of creative writing that is categorized according to its form.

### B. *Drama*

Neale in [13] reveals that drama is one of the main literary genres and influences narrative fiction. In addition, drama as a work of art has special characteristics that are dimensioned as literary works (drama scripts) and at the same time dimension as performing arts (drama performances) [14].

Drama is a picture of human life. As expressed by Pratiwi and Siswiyanti in [15] drama is a story developed based on the conflict of life experienced by humans in the form of dialogue to be performed in front of the audience.

Dramatization helps the teacher address the four skills of language learning (speaking, listening, writing and reading), and it also favors and facilitates the study of some often neglected aspects of language such as pronunciation and body language [16].

Compared to other literary works, drama has a characteristic that is dominated by dialogues between characters. In addition, the drama's distinctive character is seen from the purpose of the drama written by the author not only at the stage of the event disclosure to be enjoyed artistically and imaginatively by its readers, but also to be able to be displayed in a motion appearance and concrete behaviour that can be watched with eyes.

Drama can be divided into two forms, namely in the form of literary works (text play) and theater drama (staging). Text play is appreciated by reading it, while staging is appreciated by watching it [15].

Drama script is also called literary play in the form of dialogue that is built by physical structure (language) and inner structure (semantics) [17]. In line with this opinion, Pratiwi and Siswiyanti in [15] state that life experienced by humans or characters in drama scripts is developed through dialogue. Dialogue describes the fate, behaviour, and conflict between characters. Sometimes the dialogue in a drama script is accompanied by instructions to do it (parentheticals).

### C. *Learning to Write Drama Scripts*

Learning to write drama scripts is an activity of expressing imagination, thoughts, or ideas with written language in the form of a play. Writing drama scripts is a writing activity that requires imagination and creativity.

Writing drama plays can be done by starting the writing process by exploring the dramatic values of drama scripts that are rich in dialogue and dramatic situations [18]. This can be done by reading the drama script as an inducement or picture before starting to write your own drama script.

Baldwin and Klewing in [19] reveal that drama provides structure and form so that students have the opportunity to create, apply, and appreciate their imagination. Creativity and imagination of students can develop well if the application of literary learning is interesting and enjoyable. As learning to write drama script requires creative and critical thinking skills, the ideas and imagination of students can develop well [19].

Baldwin and Klewing in [19] revealed that learning to write drama plays can provide various opportunities as follows:

- To have a means of creating and expressing oneself in a writing;

- To write a drama script individually or collectively from inside of the roles during or after the drama;
- To write from a different perspective as a different character;
- To write sharing and guided roles;
- To write empathy/emotional involvement;
- To have various goals of imagination to write;
- To give the audience motivation to develop writing because of the study of the audience/participant effect;
- To have various imaginary writing audiences that can respond to the role of writing;
- To actively connect and cross genres;
- To actively produce joint texts/scripts which later become part of the drama;
- To reflect on what one 'experienced' through writing.

#### *D. Story Impression strategy in Learning Drama Script Writing*

The story impression strategy was first examined by Petter R Denner, *et al* in [20]. The strategy of the story impression defined by Wiesendanger in [7] is a pre-writing activity strategy designed to develop the story scheme into a complete story (story prediction). Story Impressions are used after reading or listening to story shows that can help students learn to retell the story orally and written into a writing.

Bligh in [21] says that the impression of story is a strategy designed to develop students' understanding in making the story scheme into a complete story (story prediction). In the story impression strategy there are several significant story clues derived from important points such as settings, characters, and plots to help students summarize the story hypothesis (story prediction) before starting to read the original story.

Denner, *et al* in [20] argue that the impression of stories can be used to help students improve their writing skills. Students write stories based on their impressions and experiences, linking the instructions together logically. This can help students when viewing writing as a problem-solving process. In addition, when students find it difficult to start a writing, students can be helped by inducing ideas from the footage of the initial story read. So that students can write the composition of the story based on the idea of the story they have read.

Denner, *et al* in [20] explain that story impression strategy can encourage readers to anticipate the structure of the part through the process of preparation and to make predictions about the part tested when students read. The story's impression strategy can influence the reader's motivation to read and understand the story in determining the accuracy of predictions made in story predictions.

Denner, *et al* in [20] story Impressions method of previewing promotes a high degree of learner activity and appears to incorporate four of Aaron's key features of effective comprehension processes:

- activating relevant schemata,
- developing a sensitivity to passage structure,
- predicting future material, and
- monitoring comprehension.

The steps used in the strategy of story impressions according to Wiesendanger in [7] are as follows.

- Develop original story instructions  
Students read the drama script shared by the teacher.
- Discuss the vocabulary of the instructions  
Students discuss with their peers to search for story hints.
- Write predictive stories  
Students write prediction stories according to students' creativity and imagination.
- Telling predictive stories  
Students tell stories of their predictions in front of the class.
- Compare prediction stories with original stories  
Students read advanced stories shared by the teacher.  
Students compare the prediction stories they have made with the original text.
- Write drama scripts with instructions  
Students rewrite the play in full with instructions based on the prediction of the prediction story and the original story that has been read.
- Analyse and conclude the story that has been written  
Students analyse and summarize the points in the play that has been read.

### III. METHODOLOGY

This research uses quantitative research which is directed in the form of searching quantitative data through the results of experimental experiments. The research design used is quasi experiment. The subjects of this study were eighth grade students of Temanggung State Junior High School 2. There were 68 students consisting of two classes. Each class were 34 students. Class VIII E students were the experimental group and class VIII H students were the control class.

This research was conducted by giving treatment to the experimental group and providing the control group as a comparison. The determination of this type of quasi-experimental research argues that this research is in the form of educational research that uses humans as research subjects. This study uses a pretest-posttest control group design. Sampling in this study uses cluster random sampling. This study divides the sample into two groups, namely the experimental group and the control group. Furthermore, the two groups were given pre-test and post-test, which were then treated by using the story impression strategy and conventional writing script learning.

This study has two variables, namely the independent variable and the dependent variable. The independent variable in this study is the story impression strategy. The dependent variable in this study is the ability of students to write drama scripts. This study used the data collection of learning achievement outcomes to write drama scripts. Data collection techniques were carried out by tests (pre-test and post-test). Tests were conducted during Indonesian language learning. The researcher would observe and assess based on two treatments, namely doing pre-action tests and conducting tests after treatment. Both of these tests were given to the experimental group and the control group to find out the differences in the ability to write drama scripts between

students who used story impression strategy and students taught with conventional strategies.

The research procedure was carried out through three stages, namely the pre-experiment stage, the experimental stage, and the post-specimen. The pre-experiment stage was carried out by pre-testing the experimental group and the control group. The test was done by writing drama scripts to find out the students' initial ability to write drama scripts. The second stage was the experimental stage. The experimental phase was carried out after pre-testing the experimental group and the control group. At this stage the experimental group was given treatment with a story impression strategy, while the control group used conventional strategies. The experimental phase aimed to determine the difference in the ability to write drama scripts in the experimental group and the control group by applying different strategies.

The last stage in this study was the post-experiment stage. The post-experiment stage was done by post-writing the drama script. This stage aimed to find out the final ability to write drama scripts in the experimental group and the control group. In addition, post-test was used to see differences and to compare students' achievement scores in the learning of drama script writing. The instrument used in this study was a playwriting (script writing) test. The playwriting test contained assignments of students to write drama scripts done by students in the experimental group and the control group.

This study used internal validity and external validity. Internal validity in this study was content validity which refers to the feasibility of the test as a sample of the domain of the item to be measured. While the content validity was the suitability of test instruments with content standards and basic competencies. This was done by consulting instruments with experts (expert judgment). Data analysis techniques in this study were normality test and variance homogeneity test. Normality test and variance homogeneity test were carried out with the help of SPSS 23 computer program.

The normality test was intended to measure the distribution of data, whether the data sample was normally distributed or not. The homogeneity test aimed to find out whether the samples taken from the population had the same variant or did not show significant differences from each other. The homogeneity test was carried out on the score of the pre-test and post-test results with a rule that the significance value was greater than the 0.05 level (5%). Data analysis technique used to test the hypothesis in this study was using the *t*-test (*t*-test). The *t*-test was used to test whether the average values of the two groups had significant differences.

**IV. RESULT AND DISCUSSION**

Before testing the hypothesis data, normality and homogeneity of the data were tested as a precondition before the *t*-test was carried out. Data in this study were normally distributed and homogeneous. This was shown by the results of the probability calculation (significance) of both classes showing a value greater than 0.05. This was in accordance with the explanation of the calculation in Tables I and II as follows.

TABLE I. NORMALITY TEST RESULTS OF WRITING DRAMA SCRIPT ABILITY DATA DISTRIBUTION

| No. | Data                                   | Asymp. Sig (2 – tailed) | Note                                    |
|-----|--|-------------------------|---|
| 1   | Initial test of the experimental group | 0.675                   | Asymp. Sig (2 – tailed) > 0.05 = normal |
| 2   | Final test of the experimental group   | 0.269                   | Asymp. Sig (2 – tailed) > 0.05 = normal |
| 3   | Initial test of the control group      | 0.885                   | Asymp. Sig (2 – tailed) > 0.05 = normal |
| 4   | Final test of the control group        | 0.569                   | Asymp. Sig (2 – tailed) > 0.05 = normal |

TABLE II. VARIANCE HOMOGENEITY TEST RESULTS OF WRITING DRAMA SCRIPT ABILITY

| No. | Data         | Levene Statistic | db | P     | Note                           |
|-----|--------------|------------------|----|-------|--------------------------------|
| 1   | Initial test | 3.264            | 60 | 0.076 | Sig. 3.264 > 0.05 = homogenous |
| 2   | Final test   | 0.249            | 60 | 0.620 | Sig. 0.249 > 0.05 = homogenous |

As for measuring the effectiveness of learning to write drama scripts between groups learning with the strategy of story impressions with groups learning with the conventional strategy was done by *t*-test calculation. The *t*-test of the final test data on the ability to write drama scripts between the experimental and control groups was done to determine the final abilities of the two groups after being treated, whether there were differences in the ability to write drama scripts or not. The following was the *t*-test of the final test data on the ability to write drama script in the experimental and control groups.

TABLE III T-TEST RESULTS OF THE WRITING DRAMA SCRIPT ABILITY FINAL TEST OF EXPERIMENTAL AND CONTROL GROUPS

| Data   | Th    | Db | p     | Note                   |
|--|-------|----|-------|------------------------|
| Final test of the experimental group and the control group | 3.494 | 60 | 0.001 | P < 0.05 = significant |

Based on the Table III above, the *t*-count is 3.494 with *db* 60 obtained *p* value of 0.001. *P* value is smaller than 0.05 (*p* < 0.05). The results of the *t*-test show that there were significant differences between the experimental groups who learned learning to write drama scripts using story impression strategy and control groups who learned to write plays without using storytelling strategies.

Based on the results of the study it can be concluded that: 1) there is a significant difference in the script writing skills of the eighth grade students of Temanggung State Junior High School 2 between groups learning using story impression strategy and groups learning to write drama scripts without using story impression strategy. This difference is evident from the results of the *t*-test carried out on the final test score between the experimental group and the control group which has been done with the help of the SPSS version 23.0 computer program. Based on calculations obtained it shows that *t*-count was 3.494, with *db* 60 and *p* at 0.001. Data requirements are significant if *p* is less than 0.05. *P* value 0.001 which is smaller than the significance level of

5% ( $p < 0.05$ ); 2) The use of the story impression strategy for the eighth-grade students of Temanggung State Junior High School 2 is effective in learning to write drama scripts compared to learning to write drama scripts without using story impression strategy.

#### V. CONCLUSION

Based on the results of the study it can be concluded that: 1) there is a significant difference in the script writing skills of the eighth-grade students of Temanggung State Junior High School 2 between groups learning using story impression strategy and groups learning to write drama scripts without using story impression strategy. This difference is evident from the results of the *t*-test carried out on the final test score between the experimental group and the control group which has been done with the help of the SPSS version 23.0 computer program. Based on calculations obtained it shows that *t*-count was 3.494, with *db* 60 and *p* at 0.001. Data requirements are significant if *p* is less than 0.05. *P* value 0.001 which is smaller than the significance level of 5% ( $p < 0.05$ ); 2) The use of the story impression strategy for the eighth-grade students of Temanggung State Junior High School 2 is effective in learning to write drama scripts compared to learning to write drama scripts without using story impression strategy.

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