



Innovation in Developing an Experiential Learning Model to Foster Creativity and Active Learning in Writing Drama Texts

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ABSTRACT

This study aims to explore innovations in the development of experiential learning models to foster creativity and active learning in students. This study is based on the low participation and creativity of students in learning drama texts. This is due to the learning methods used by teachers who are still conventional and do not involve students enough, resulting in teacher-centered learning and minimal space for exploring ideas. Through the development in this study, students are invited to understand the theory and connect it with authentic experiences, thereby actively engaging in reflection, experimentation, and direct application activities. This study uses a classroom action research method that was carried out for two cycles and involved all students in class XI 6 SMAN Mumbulsari. Data collection was carried out through participatory observation, semi-structured interviews, document analysis, and creativity questionnaires. The results of the study showed a significant increase in the aspects of creativity and active learning of students. Initially, using conventional learning methods, the level of student participation was only 30%, with only 30% of students actively participating and asking questions. However, after using the experiential learning model, this figure jumped to 85%. This change in values occurs because students are not only placed as spectators in the learning process, but as co-creators who are responsible for their own learning process.

Keywords: innovation in developing, experiential learning model, creativity and activity, writing drama texts

Inovasi Pengembangan Model Pembelajaran Experiential Learning untuk Menumbuhkan Kreativitas dan Keaktifan Belajar Menulis Teks Drama

ABSTRAK

Penelitian ini bertujuan untuk mengeksplorasi inovasi pengembangan model pembelajaran *experiential learning* untuk menumbuhkan kreativitas dan keaktifan belajar peserta didik. Penelitian ini didasari atas rendahnya partisipasi dan kreativitas peserta didik dalam pembelajaran materi teks drama. Hal tersebut disebabkan metode pembelajaran yang digunakan oleh guru masih bersifat konvensional yang kurang melibatkan peserta didik sehingga pembelajaran berpusat pada guru dan minimnya ruang eksplorasi ide. Melalui pengembangan dalam penelitian ini, peserta didik diajak memahami teori dan menghubungkannya dengan pengalaman nyata sehingga peserta didik terlibat aktif dalam kegiatan refleksi, eksperimen, dan aplikasi langsung. Penelitian ini menggunakan metode penelitian tindakan kelas yang dilaksanakan selama dua siklus dan melibatkan seluruh peserta didik di kelas XI 6 SMAN Mumbulsari. Pengumpulan data dilakukan dengan observasi partisipatif, wawancara semiterstruktur, analisis dokumen, dan angket kreativitas. Hasil penelitian menunjukkan peningkatan yang signifikan pada aspek kreativitas dan keaktifan peserta didik. Pada mulanya dengan menggunakan metode pembelajaran konvensional tingkat partisipasi peserta didik hanya 30% yang aktif dan bertanya. Namun demikian, setelah menggunakan model pembelajaran *experiential learning*, angka tersebut melonjak menjadi 85%. Perubahan nilai ini terjadi karena peserta didik tidak hanya ditempatkan sebagai penonton dalam proses pembelajaran, tetapi sebagai co-creator yang bertanggung jawab atas proses belajarnya sendiri.

Kata Kunci: inovasi pengembangan model, experiential learning, kreativitas dan keaktifan, menulis teks drama

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INTRODUCTION

Education in the 21st century requires students to master various skills, such as cognitive knowledge, developing creativity, collaboration, and critical thinking. One of these skills is language skills. According to Tarigan (2008:15), Razak (2018), and Çavdar, G., & Doe, S. (2012), language skills consist of four components: listening, reading, speaking, and writing. To improve these language skills, writing drama texts can be an option because it involves aspects of imagination, emotional expression, and understanding story structure. However, based on the author's observations, many students experience difficulties in writing drama texts. This is due to conventional learning methods, which are teacher-centered. The application of traditional methods often leaves students passive and less motivated to develop their creative ideas.

Experiential learning, as a learning model that emphasizes direct experience or learning by doing, can be a solution to increase student engagement in learning. David Kolb developed the experiential learning model. Learning using the experiential learning model is a process of creating knowledge through a combination of gaining experience and transforming experience. Through the experiential learning model, students are encouraged to critically examine events encountered in everyday life and visualize them, enabling them to produce texts that reflect their lived experiences. In line with the statement above, Baker & Robinson (2016), Astuti (2016), and Silberman (2015) argue that the experiential learning model defines learning as a process of constructing knowledge through the transformation of experience. Learning from experience encompasses the relationship between doing and thinking, meaning that students' learning experiences can develop better abilities, skills, and thought patterns.

Kastawaningtyas & Martini (2018) and Susiloningsih et al. (2023) also argue that the experiential learning model activates students in the process of learning from experience, emphasizing the relationship between learning, working, and

other activities in creating or discovering the desired knowledge. The experiential learning model consists of four main stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation (Kolb, 1984). In the context of writing drama texts, these stages enable students to actively engage in role-playing, observing drama scripts, and practicing creative writing, thereby stimulating imagination and active learning.

Several previous studies have shown that experiential learning is effective in increasing student motivation and learning outcomes. The first study was conducted by Pratiwi & Suryadi (2020) entitled "The Effect of the Experiential Learning Model on Students' Critical Thinking Skills in Science Material." This study tested the effectiveness of the experiential learning model in improving students' critical thinking skills. The method used was an experiment with control and experimental groups. The results showed that students who studied with experiential learning experienced significant improvements in analytical and problem-solving skills compared to conventional methods.

The second study, conducted by Utami et al. (2019), was titled "Implementation of the Experiential Learning Model to Increase Interest in Learning History in High School Students." This study applied experiential learning through historical simulations and visits to historical sites. The results showed an increase in students' interest in learning and understanding of historical material. The third study, conducted by Rahman and Fauzi (2021), was titled "Experiential Learning as a Strategy for Building Character in High School Students through Social Projects." This study explored the use of experiential learning in social projects, such as community service and environmental campaigns. The results showed an increase in students' empathy, responsibility, and cooperation after participating in the program.

Several previous studies have shown that experiential learning is efficacious in improving student motivation and learning outcomes. However,



innovation in its application to Indonesian language learning has never been implemented. Therefore, a similar approach is needed in Indonesian language learning. This study will discuss innovations in developing an experiential learning model for writing drama texts. This study aims to develop an innovative experiential learning model to foster student creativity and activeness in writing drama texts. This research is expected to become an effective alternative for teachers in creating more interactive and meaningful learning for students.

METHOD

This study used Classroom Action Research with a qualitative approach to test the effectiveness of the experiential learning model in teaching drama writing. Classroom Action Research was chosen because it provides practical solutions and reflects the learning process dynamically through the steps of planning, action, observation, and reflection (Kemmis & Taggart, 1988; Prihandono et al. (2023).

This study involved all 11th-6th-grade students, both those with below-average and above-average drama writing scores.

Data collection was conducted through participant observation, semi-structured interviews, document analysis, and a creativity questionnaire. Participant observation was used to monitor student activities during the drama writing simulation and reflection session. Semi-structured interviews were used to explore student perceptions of the learning experience. Document analysis was conducted by examining students' drama writing before and after the intervention. The creativity questionnaire was used to measure improvements in student creativity in a structured manner (Torrance, 1974; Azwar, 2016; Hatch & Farhady, 1982).

Data analysis was conducted using triangulation (observation, interviews, and documents) to ensure the validity of the findings. Qualitative data was analyzed thematically to

identify patterns of increasing student creativity and engagement (Patton, 2002; Cresswell, 2008; Fraenkel et al., 2012).

This research was designed in two learning cycles. Each cycle evaluated weaknesses and refined the learning model based on teacher and student reflections.

RESULTS

The experiential learning model not only addresses students' needs but also transforms passive classroom dynamics into lively collaborative spaces. The key to its success lies in the principle of learning by doing, or direct experience. Students are invited to experience the process of creating a drama script directly through role-playing simulations, observation, and reflection. For example, during meetings or classroom action research (PTK), students are encouraged to recall whether they have ever watched a drama, then collaborate in small groups to act out scenes. This way, they don't just memorize drama theory but also experience the emotions, intonation of dialogue, and dynamics between characters. This concrete experience fuels their imagination when writing the script, resulting in authentic and dynamic ideas.

This study revealed a fascinating finding: a significant increase in student participation in the learning process. Initially, using conventional learning methods, only 30% of students actively asked questions or expressed opinions. However, after the experiential learning model was implemented, this figure jumped to 85%. This change occurs because students are positioned not merely as spectators in the learning process, but as co-creators responsible for their own learning. For example, in the reflective observation stage, students record their role-playing simulations using devices and then analyze the recordings to identify the script's strengths and weaknesses. This activity not only trains digital literacy but also builds the courage to accept feedback.

DISCUSSION

A challenge that arises in implementing the experiential learning model is time allocation. Role-playing simulations and micro-performances, used as simulation platforms to provide students with hands-on experience, require more time than lectures. However, these challenges have led to unexpected innovations. For example, in the CAR (Career Action Research) conducted by the author, the teacher and students collaboratively designed a "flexible schedule." During preparation, they wrote drama texts and visualized their experiences outside of class. Students could use digital platforms to discuss and submit drafts online. This freed up classroom time for practice and reflection. The experiential learning model not only teaches time management but also strengthens independent learning, as stated in the Independent Curriculum (Kurikulum Merdeka), which aims to enable learning to occur anywhere, anytime, and with anyone. Implementing this approach will allow students to learn more easily according to their own experiences and learning characteristics.

From a curriculum perspective, the experiential learning model aligns with the spirit of the Independent Curriculum. This curriculum emerged as a response to the need for holistic, competency-based learning. The focus of the Independent Curriculum is the development of the Pancasila Student Profile, which emphasizes character development based on national values, such as cooperation, social sensitivity, creativity, and critical thinking. The experiential learning model is not only philosophically aligned with the Independent Curriculum but can also be a transformative catalyst in realizing learning objectives through a deeply constructivist approach.

When students work in groups to analyze drama scripts, they automatically learn to respect opinions and work collaboratively. Furthermore, when they reflect on errors in simulation recordings or while writing scripts, they hone their critical thinking skills. In fact, when they actually write a script, what they initially found tedious turns into

a collaborative project that combines art, technology, and literacy.

Monotonous learning activities are transformed into collaborative projects, transforming them into multidisciplinary experiments. These activities integrate art (creative writing), technology (using digital applications or digital recordings), and multimodal literacy (reading, writing, and producing content). These activities enable students to become not only consumers of knowledge but also producers, creating cultural artifacts. The impact of these activities can shift the paradigm from passive learning to more active learning, or Student-Centered Learning (SCL). When students write scripts or reflect on simulations, they are trained to take initiative, manage emotions, and work within a real-life project structure.

These findings reinforce previous research on the effectiveness of using experiential learning models in the learning process. However, they certainly provide a fresh and different perspective in the context of language and literature learning. While previous research focused on improving students' cognitive and affective values, this study reveals that, in addition to these two aspects, psychomotor aspects or skills must also be integrated to provide more varied student experiences to address global challenges, particularly in education. This study reveals that creativity and the courage to express themselves can be measured through a holistic rubric. For example, in this study, students who initially wrote drama scripts with clichéd plots in the first cycle of CAR were able to devise surprising twists or storylines in the second cycle after engaging in role-play. This change was reflected not only in the scores, but also in the students' confidence in exploring and expressing their ideas in writing drama scripts.

Ultimately, the experiential learning model proves that learning Indonesian, particularly learning to write drama texts, is not simply about memorizing structures or linguistic rules, but also about bringing experiences to life. When students



are given space to experience, reflect, and experiment directly, they produce more than just drama scripts. More than that, they create stories that reflect their own voices and identities. This is the essence of 21st-century education: transforming the classroom into a living laboratory. Every written word contains a living story, and the most important thing is how students can learn according to their own characteristics and gain meaningful learning experiences.

CONCLUSION

The application of the experiential learning model has proven effective in fostering creativity and active participation in high school students' drama writing. Through concrete cycles of CAR (Carte Drak) conducted, students experienced role-playing, group reflection, theoretical conceptualization, and drama script writing experiments. Students demonstrated significant improvements in creative thinking and participation in learning. Observations and analysis of the work conducted show that this approach not only develops drama script writing skills but also fosters courage in expression and teamwork. The main challenge in implementing the experiential learning model lies in time allocation. However, this challenge can be overcome by modifying simpler activities and utilizing creative resources.

This research reinforces the importance of hands-on, experiential language and literature learning as a transformative strategy in the classroom. The experiential learning model is not only relevant for Indonesian language learning, particularly drama script writing, but can also be applied to other subjects or fields by adapting the context of the experience. Specifically for educators, the findings of this study emphasize the importance of teachers as facilitators capable of designing meaningful learning experiences and guiding the process of critical reflection. The successful implementation of this learning model opens up opportunities for further development, including integration with digital technology.

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