



AN ANALYSIS OF TEACHING NEEDS IN CHILDREN'S LITERATURE COURSES IN HIGHER EDUCATION INSTITUTIONS

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Abstract: This study aims to obtain information on the development of children's drama scripts in higher education using the APORE model. This research falls under the category of Research and Development (R&D). The product developed is the APORE learning model for drama appreciation learning, along with its supporting components, which meet the criteria of validity, practicality, and effectiveness. The steps in this research process follow a cycle based on studies and research findings, leading to the development of a product. The product development is based on preliminary study findings, tested, revised, and subjected to trials until a new learning model (product) is obtained. The data analyzed in this study include the validity data of the APORE learning model and its supporting components, the practicality data of the APORE learning model and its supporting components, and the effectiveness data of the APORE learning model and its supporting components. Meanwhile, qualitative data refers to data that cannot be measured on a numerical scale. The target population consists of 100 students from three different universities: UIN Alauddin Makassar, Universitas Negeri Makassar, and Universitas Muslim Indonesia. Data obtained from questionnaires were then reduced to eliminate irrelevant information that did not align with the research objectives. The results of the needs analysis serve as a fundamental reference in developing the learning model for the Apresiasi Drama (Drama Appreciation) course. Based on the research findings and discussion, the following conclusions can be drawn: a) The findings on the need for the APORE Learning Model in Children's Drama Script Writing indicate that students require a more interactive, project-based learning model supported by comprehensive references and more intensive guidance. The conventional learning model is considered insufficiently effective in providing a meaningful learning experience. b) The validation results of the APORE Learning Model in this study show positive outcomes. However, some limitations need to be considered. One of the main limitations is that the study focused only on students from a single educational institution, making the findings less generalizable to a broader population. Additionally, the implementation duration of this model was still limited, highlighting the need for further research to examine its long-term impact on students' writing skills. c) The practicality of the APORE Learning Model, as evidenced by small-group trials and field trials, shows a significant improvement in its implementation. The average learning activity score increased from 2.58 in the first session to 3.75 in the third session, indicating that students became more actively engaged in the learning process. Project activity scores also improved from 2 to 4, indicating that students gained a better understanding of the assigned tasks and began working more independently in scriptwriting. However, student evaluations of their peers' work still showed lower scores compared to other stages, suggesting that students need more practice in providing constructive criticism and feedback.

Keywords: *Learning Development, Drama Script, Children, APORE Model*



1. INTRODUCTION

The learning of the Indonesian language and literature serves as a medium for the cultivation and development of the Indonesian language (Halidjah and Pranata 2021; Rahayu, Salim, and Fitri 2021). Through Indonesian language learning, students are expected to use the language correctly and appropriately, both in spoken and written forms (Karim Wirawan 2019; Muzaki et al. 2024). Additionally, students are expected to appreciate various literary works included within the Indonesian language and literature learning (Dewaele 2008; Hardan 2013). The primary objective of literature learning is to equip students with the ability to appreciate literary works (Marsevani et al. 2024; Purbarani and Muliastuti 2023).

Literature learning in higher education is one of the course materials that not only teaches the basic concepts of literature but also provides creative language skills (Gomis et al. 2023; Viera Trevisan, Leal Filho, and Ávila Pedrozo 2024). Literature learning combines intellectual and aesthetic aspects. In the process of creating literary works, students are able to translate ideas and experiences into forms that have artistic and intellectual value. Not only that, literature learning in higher education functions as a means to hone both critical and creative skills in understanding and appreciating the complexity of life through the perspective of literary language (Korthals Altes et al. 2024; Sareen and Mandal 2024).

One of the literary genres that should be taught in higher education is drama. As a form of literary work, drama not only possesses aesthetic value but also provides an understanding of various aspects of social, moral, and cultural life within society (Tok and Kesgin 2024; Silius-Ahonen and Gustavson 2012). Through drama, students can analyze social and moral conflicts, as well as cultural values reflected in daily life (Pulay et al. 2025; Zhang and Jiang 2024).

The subject of drama scriptwriting, particularly children's drama scripts, has received less attention in literature learning at higher education institutions compared to other literary genres, such as poetry, short stories, and novels (Luo et al. 2024; Warren and Karam 2024). Drama scriptwriting is often considered an unappealing and difficult topic to understand, resulting in limited space within the literature education curriculum (Dundar 2013; Musburger 2007). This presents a challenge for children's literature learning, especially children's drama learning in the 21st century.

The lack of attention to children's drama scriptwriting is caused by several factors, one of which is the limited understanding of the differences between writing drama for an adult audience and writing drama for children (Arnold 2013). Children's drama requires specific techniques, including selecting themes that are relevant to the world of children, using language that is simple yet meaningful, and creating characters that are easy to understand and serve as role models. Additionally, the storyline must not only be engaging but also educational, conveying moral values and life lessons in a way that is accessible and enjoyable for children (Rudi Ekasiswanto, Kurniawati, and Warouw 2024; Simanjutak, Naelofaria, and Wulandari 2024).

On the other hand, writing children's drama scripts presents greater challenges compared to writing drama for adults, as it must successfully integrate elements of both entertainment and education (Han 2025; Singhal and Rogers 2012). In this context, students learning to write children's drama scripts need to understand aspects of early childhood education, children's characteristics, and effective ways to convey moral messages appropriate to different stages of development. Additionally, children's drama also plays a role in character building by introducing values such as kindness, empathy, honesty, cooperation, and responsibility through the characters and conflicts presented in the script (Khandker Tarek 2013; Riley, Sood, and Robichaud 2017).

The researcher highlights drama scriptwriting as one of the most challenging aspects for students (Fadillah, Arafah, and Abbas 2022; Putri, Inderawati, and Vianty 2023). This is based on a literature review indicating that some students struggle to express their ideas in writing drama scripts. From an initial study conducted in the Indonesian Language and Literature Education Program, Faculty of Language and Literature, Universitas Negeri Makassar (UNM), and the Indonesian Language and Literature Education Program, Faculty of Literature, Universitas Muslim Indonesia (UMI), several factors were identified as contributing to students' difficulties in writing children's drama scripts, including (1) difficulty in developing engaging story ideas that are suitable for children, (2) insufficient time allocated for learning children's drama scriptwriting, (3) limited student ability in selecting and developing themes, choosing appropriate vocabulary, and expressing ideas, opinions, or concepts in written form, and (4) limited ability to construct a well-structured children's drama script. Considering these factors as a whole, it can be concluded that students lack the necessary knowledge and skills to appreciate and express drama effectively.

This study aims to develop the APORE learning model based on children's drama scriptwriting. Drama scriptwriting is an essential component in assessing the output produced by students in creating children's drama scripts. Based on the background presented, the researcher will develop the APORE learning model in children's literature learning to improve students' ability to write children's drama scripts. The final outcome of this study is the development of the APORE learning model as a product designed to improve students' skills in writing children's drama scripts (Inderawati 2022; Mirowski et al. 2023).



stated that in the learning process, lecturers merely present the material, provide example problems, and then assign exercises that are not significantly different from the examples given. As a result, the process of knowledge construction is less effective, hindering students' ability to develop drama appreciation skills. According to Stacey (2013), students who lack strong writing skills tend to struggle in formulating problem-solving steps and are unable to effectively explain their thought processes.

Problem Formulation

The general problem in this study is: How can the APORE learning model be developed for drama appreciation learning in higher education? This problem is further detailed in the following research questions:

1. How is the needs analysis of the APORE learning model in children's drama scriptwriting learning in higher education conducted?

Research Objectives

Based on the problem formulation above, this study aims to:

1. Describe the needs analysis of the APORE learning model in children's drama scriptwriting learning in higher education.

Research Benefits

There are two expected benefits from the results of this study: (1) the benefits of the APORE learning model as a product and (2) the benefits of the learning materials developed based on the APORE learning model. The explanation of each benefit is as follows:

1. The development of the APORE learning model is expected to improve the quality of the learning process and students' thinking abilities. Another benefit is enhancing students' critical thinking skills, facilitating their mastery of course materials, increasing their awareness of the importance of writing ideas in problem-solving both in school and in daily life, and motivating lecturers to optimize students' potential to the fullest.
 - The APORE learning model will produce:
 - a. Learning materials, including lesson plans (RPP), lecturer books, student books, a learning model guidebook, student worksheets (LKS), and assessment tools developed in this study. These materials can serve as references and learning resources for Indonesian language lecturers who aim to improve student's skills in drama scriptwriting.
 - b. Teaching materials in the form of student books that can be used as learning resources for students, both individually and in groups. These books facilitate discussion, idea-sharing, opinion expression, problem-solving, and decision-making when faced with a challenge.

2. RESEARCH METHODS

Type of Research

This study falls under to the category of Research and Development (R&D). The product developed in this research is the APORE learning model for drama appreciation learning, along with its supporting materials, which meet the criteria of validity, practicality, and effectiveness. The steps in this research process follow a cyclical approach based on literature reviews and research findings, leading to the development of a product. The product development is based on preliminary study findings, tested, revised, and subjected to trials until a new learning model (product) is ultimately obtained. The resulting product of this study is the APORE learning model for university students in children's drama scriptwriting learning.

Time and Place of Research

This study was conducted in the Indonesian Language and Literature Education Program, Faculty of Language and Literature, Universitas Negeri Makassar (UNM), and the Indonesian Language and Literature Education Program, Faculty of Literature, Universitas Muslim Indonesia (UMI). The researcher selected students from the even semester of the 2023/2024 academic year who were enrolled in literary appreciation and children's literature courses.

Types of Data

The data in this study are divided into two categories: quantitative data and qualitative data. Quantitative data consists of descriptive and



reflective data. Descriptive data include comments, suggestions, and evaluations provided by practitioners and experts on the APORE Model. They also include oral and written descriptions from students, lecturers, and interactions between lecturers and students during the learning process. Additionally, the quantitative data in this study include pre-test and post-test scores on students' drama scriptwriting skills, obtained through the assessment of the effectiveness, validity, and practicality of the APORE Model.

Data Sources

The data sources in this study include teaching modules and supporting instruments that implement the APORE learning model in children's drama scriptwriting learning. Data from experts consists of comments, corrections, and evaluations of the APORE learning model and its supporting instruments. Data from students include their activities during the implementation of the APORE learning model and the results of the drama scriptwriting skills test. Additionally, data from the learning process involve literature teaching materials that have been tested for effectiveness, validity, and practicality.

Data Analysis Techniques

The data analyzed in this study consist of validity data of the APORE learning model and its supporting materials, practicality data of the APORE learning model and its supporting materials, and effectiveness data of the APORE learning model and its supporting materials. A detailed explanation of the data analysis process is provided below:

1. Analysis of the Validity of the APORE Learning Model and Its Supporting Materials

The validity of the prototype model and its supporting learning materials was assessed based on validation data obtained from validation sheets completed by the validators. In addition to validating the learning model and its materials, the validators also validated the research instruments. Therefore, before analyzing the validation results, a reliability test of the validation sheets was conducted. To determine the instrument reliability percentage, this study employed the percentage of agreement test developed by Emmer & Millett (as cited in Borich, 1994). The agreement was established when the difference in the validators' assessments of item "i" showed consistency. In cases where the assessments differed significantly, it was categorized as a disagreement. The formula for the percentage of agreement by Emmer & Millett is as follows:

$$R = [1 - \frac{A - B}{A + B}] \times 100\%$$

Description:

R = Coefficient (degree) of instrument reliability

A = Maximum rating of the observed indicator by the validator

B = Minimum rating of the observed indicator by the validator

Table 1. Validity Criteria for the APORE Learning Model and Its Supporting Materials and Instruments.

Score	Criteria	Meaning
$3.0 \leq V_i \leq 4.0$	Valid	The product can be tested.
$2.0 \leq V_i < 3.0$	Fairly Valid	Some minor revisions are needed.
$1.0 \leq V_i < 2.0$	Not Valid	The product requires a complete revision.

If the conclusion obtained is valid, the resulting product can be tested. If the conclusion is fairly valid, it indicates that there are still minor parts that need revision. If the conclusion is not valid, a complete revision is required.

2. Analysis of the Practicality of the APORE Learning Model and Learning Materials

To analyze the practicality of the model, a reliability test of the LPKM (Practicality Assessment Sheet for the Model) was conducted using the percentage of agreement test developed by Emmer & Millett (as cited in Borich, 1994). Agreement is established when the difference in the validators' assessments of item "i" shows consistency. In other situations, it is categorized as disagree. The formula for the



percentage of agreement by Emmer & Millett is shown as follows:

$$R = \left[1 - \frac{A - B}{A + B} \right] \times 100\%$$

Description

R = Coefficient (degree) of instrument reliability

A = Maximum rating of the observed indicator by the validator

B = Minimum rating of the observed indicator by the validator

Table 2. Practicality Criteria of the APORE Model (Secondary Data)

Score	Criteria	Meaning
$3.0 \leq V_r \leq 4.0$	High implementation level of the APORE learning model	Practical
$2.0 \leq V_r < 3.0$	Moderate implementation level of the APORE learning model	Less Practical
$1.0 \leq V_r < 2.0$	Low implementation level of the APORE learning model	Not Practical

Based on the table, the learning model is considered practical if the implementation level of the APORE learning model falls into the high category. If the implementation level falls into the moderate category, the model is considered less practical. If the implementation level falls into the low category, the model is considered not practical. If the APORE learning model is considered less practical, it indicates the need for minor revisions (non-substantive) that do not require a field trial. However, if the model is concluded to be not practical, there is a strong indication that major revisions and field trials are necessary.

3. Analysis of the Effectiveness of the APORE Learning Model and Learning Materials

The effectiveness of the APORE learning model is measured based on three indicators: LPAM (Student Learning Activity Sheet) data in learning, ARM (Assessment of Learning Outcomes), student interview transcripts, and drama scriptwriting assignments.

a) Analysis of Student Activity Data

Student activity data reflect students' engagement during classroom learning. This data is obtained from LPAM. The steps for analyzing student activity data are adapted from Parta (2009) as follows.

- Recap the class activity scores from all sessions.
- Calculate the average score for each activity indicator across all sessions.
- Calculate the overall average score for all activities.
- Draw conclusions about the level of student activity

Table 3. Student Activity Criteria

Score Interval	Category
$3.5 < A_r \leq 4.0$	Very Active
$2.5 < A_r \leq 3.5$	Active
$1.5 < A_r \leq 2.5$	Less Active
$1.0 < A_r \leq 1.5$	Not Active

Based on the table, it can be concluded that the learning model is considered effective if student activity in all sessions falls within the "Active" range.

b) Analysis of Student Response Questionnaire Data

Student response data were obtained from questionnaires completed by students. The student response data cover three aspects: responses to the teaching module used, responses to the learning situation, and responses to the learning experience gained. The



steps for analyzing the data are adapted from Parta (2009) as follows:

- 1) Recap the scores for all indicators for each student.
- 2) Calculate the average score of all indicators for each student.
- 3) Calculate the overall average score of all indicators for all students.
- 4) Draw conclusions about the level of student activity.

Table 4. Student Response Criteria

Interval Skor	Kategori
$2,5 < A_r \leq 4,0$	Positive student responses
$1,0 < A_r \leq 2,5$	Negative student response

Based on the table, it can be concluded that the learning model is considered effective if student responses in all sessions fall within the "Positive" category.

c) Analysis of Drama Scriptwriting Assignment Data

Before the drama scriptwriting assignment instrument was used in the trial, instrument validation and reliability testing were conducted. An instrument is considered valid if it can accurately measure what it is intended to measure (Sugiyono, n.d.). If the data obtained from an instrument is valid, it can be concluded that the instrument itself is valid, as it provides an accurate representation of the actual data or real conditions (Sugiyono 2017). The formula used to determine validity after testing is the Pearson product-moment correlation formula using raw scores. The formula is as follows:

$$r_{xy} = \frac{N \sum_{i=1}^N X_i Y_i - (\sum_{i=1}^N X_i)(\sum_{i=1}^N Y_i)}{\sqrt{(N \sum_{i=1}^N X_i^2 - (\sum_{i=1}^N X_i)^2)(N \sum_{i=1}^N Y_i^2 - (\sum_{i=1}^N Y_i)^2)}}$$

Description:

r_{xy} = Correlation coefficient between variable X and variable Y

N = Number of subjects

X = Item score

Y = Total score

Test sensitivity is calculated to determine the impact of a learning approach. The sensitivity index of a test item essentially measures how well the item distinguishes between students who have received learning with the APORE model and those who have not. In this study, the type of test used to assess students' drama scriptwriting skills is an essay test. The sensitivity of the essay test can be calculated using the following equation:

$$S = \frac{\sum_i^n Ses - \sum_i^n Seb}{N(Skor_{maks} - Skor_{min})}$$

Description:

S = Sensitivity index of the test item

N = Number of students taking the test

$\sum_i^n Ses$ = Total item scores after the learning process

$\sum_i^n Seb$ = Total item scores before the learning process

$Skor_{maks}$ = Maximum score obtained by students

$Skor_{min}$ = Minimum score obtained by students

3. RESULTS AND DISCUSSION

A research instrument is considered to have high reliability if the test consistently produces stable results in measuring what it is



intended to assess. This means that the more reliable a test is, the more confident the researcher can be in stating that the test will yield the same results when repeated (Sukardi, 2003).

Research Results

1. Pre-Development Phase: Analysis of Needs in Children's Drama Scriptwriting Learning

In the initial stage of the study, a needs analysis was conducted to understand the challenges and requirements in children's drama scriptwriting learning. Data were collected through questionnaires completed by six lecturers teaching the course and 100 students enrolled in literature courses across three different universities: UIN Alauddin Makassar, Universitas Negeri Makassar, and Universitas Muslim Indonesia. The data obtained from the questionnaires were then filtered to remove irrelevant information that did not align with the research objectives. The findings from this need analysis served as the fundamental reference for developing a learning model in the Drama Appreciation course.

a. University Student Needs Data in Children's Drama Scriptwriting Learning

A total of 100 university students participated in filling out the needs questionnaire for courses related to children's drama scriptwriting, specifically Literary Appreciation. In this study, 6 out of 16 student responses were presented. These six students were selected because their responses included logical reasoning to support their answers. To facilitate data presentation, the 16 students were coded, with Student 1 labeled as M1, Student 2 as M2, and so on up to Student 6 (M6). For the first question, students were asked to assess the urgency of the Drama Appreciation course. The majority of students considered the course important for various reasons. Two key points emerged from their responses: (1) The Drama Appreciation course provides students with a deeper understanding of analyzing dramatic literary works; (2) The Drama Appreciation course enhances students' insight and interpretation of drama scripts. The following is a summary of student responses:

Table 5. Learning Experience in Children's Literature Studies

No	Question	4	3	2	1
1	Have you ever taken a children's literature course in university?	66	24	10	0
2	How interested are you in taking courses related to children's literature?	80	15	5	0
3	Have you ever studied children's drama scriptwriting materials in your department/program?	42	18	10	30
4	How interested are you in learning about children's drama scriptwriting?	75	20	5	0
5	Do you find the materials in the children's literature course relevant to your department/program?	60	30	10	0

Source: Processed Primary Data, 2024.

The questionnaire results indicate that 66% of respondents frequently attend children's literature courses at university, while 24% attend occasionally, and 10% rarely participate. This reflects a high awareness of the importance of children's literature courses, although a small percentage of students have had limited exposure. These courses play a crucial role in building students' understanding of children's literature, which supports literacy development among prospective educators or literary practitioners, particularly in education-related programs.

The questionnaire results indicate that interest in children's literature courses (Questions 2 and 4) received the highest average scores, 3.75 and 3.70, respectively, reflecting a strong interest among respondents. Additionally, experience in learning children's drama scriptwriting materials (Question 3) had the lowest average score, 2.72, with 30% of respondents selecting "Strongly Disagree". This suggests that exposure to this topic is lower compared to other aspects. Meanwhile, the majority of respondents felt that children's literature course materials are relevant to their major (Question 5), with an average score of 3.50.

Table 6. Learning Experience in Children's Drama Scriptwriting

No	Question	4	3	2	1
1	Is learning children's drama scriptwriting important?	66	24	10	0
2	To what extent are you interested in learning children's drama scriptwriting?	80	15	5	0



No	Question	4	3	2	1
3	Is the children's drama scriptwriting material you have learned relevant to your needs?	42	18	10	30
4	Is children's drama scriptwriting easy to understand and applicable in practice?	65	27	5	2
5	Does learning children's drama scriptwriting motivate you to write more children's drama scripts?	40	35	15	10

Source: Processed Primary Data, 2024.

Based on the data obtained, several important findings emerged regarding university students' perceptions of children's drama scriptwriting materials in their coursework. First, the majority of respondents (66%) stated that learning children's drama scriptwriting is very important, while 24% also considered it important. This indicates a strong awareness among students of the importance of studying children's drama scriptwriting as part of their skill development in the field of literature. Notably, no respondents viewed this material as unimportant, which underscores the relevance of this topic in the current educational context.

Second, the level of interest in children's drama scriptwriting materials is very high, with 80% of respondents stating that they are highly interested in taking this course. 15% of respondents expressed moderate interest, while only 5% indicated a slight interest. This suggests that the material holds strong appeal for students, likely driven by their enthusiasm for children's literature and their desire to express creativity through scriptwriting.

Feasibility Testing Phase

In the feasibility testing phase, the supporting materials of the APORE Learning Model were assessed for their effectiveness and validity. The tests conducted are as follows:

A. Validity Results of the Aapore Learning Model

Before analyzing the validity of the APORE Learning Model, the reliability of the validation sheet was first calculated. Based on the calculations presented in the Appendix, the obtained R-value exceeded 75%. According to the established instrument reliability criteria, the validation sheet for the APORE Learning Model is considered reliable. The data analysis of the learning model book was conducted based on four aspects included in the validation sheet: (1) the rationale for the development of the APORE model, (2) theoretical foundations, (3) model components, and (4) implementation guidelines. A summary of the validity results of the APORE Learning Model is presented in Table 18 as follows:

Table 7. Validity Test Results of the APORE Learning Model

Assessed Aspect	Validator		Average
	1	2	
Rationale for the Development of the APORE Learning Model	3.5	3.75	3.625
Theoretical Foundation	3.75	3.75	3.75
Model Components	3.67	3.73	3.7
Implementation Guidelines	3.33	3.67	3.5
Overall Average	3.56	3.73	3.67

Source: Processed Primary Data, 2024.

Based on the data analysis of the APORE Learning Model validation results in Table 7, the model has met the validity criteria with an average score of 3.67. This indicates that the APORE Learning Model is considered valid and can proceed to the trial phase. Additionally, the validators provided comments and suggestions regarding the APORE Learning Model, which is one of the key products in this study

B. Validity Results of the Semester Learning Plan (RPS)



Table 8. Validity Test Results of the Learning Model

No	Assessed Aspect	Validator 1	Validator 2
Format			
1	The systematic structure of the RPS is clear, detailed, and well-organized	4	4
2	The RPS identity is fully stated	4	4
3	Competencies are presented completely	3	3
4	Competency achievement indicators align with the Course Learning Outcomes	3	3
5	The content aligns with the applicable curriculum	4	4
Content / Learning Activities			
1	Lecturer and student activities are clearly and operationally formulated, ensuring effective implementation in class	4	3
2	The allocation of time for each activity is proportionally determined	4	4
3	The learning steps align with the APORE Learning Model	3	4
Language Usage			
1	Uses communicative Indonesian language terms	4	4
2	Uses correct and proper Indonesian language	3	3
3	Uses linguistic terms accurately	4	4
Total Score		40	40
Average Score		3.64	

Source: Processed Primary Data, 2024.

C. Validity Results of the Teaching Module

Table 9. Validity Test Results of the Teaching Module

No	Assessed Aspect	Validator	
		1	2
Format			
1	The teaching module identity is fully stated	4	4
2	The numbering system is clear	4	3
3	Layout and formatting are well-organized	3	3
4	Font type and size are appropriate	4	4
Content / Material			
1	Accuracy of content/material	4	4
2	Alignment with the developed model	3	4
3	Learning activities emphasize conceptual mastery	3	4
4	Learning activities facilitate the development of drama-appreciation skills	4	3
5	Feasibility as a learning medium	4	3
Language and Writing			
1	Correct grammar usage	4	4
2	Sentence structure is appropriate for students' cognitive level	4	3
3	Consistency in the use of terms and symbols	4	4
4	Provides clear instructions and guidelines to avoid misinterpretation	3	4
Total Score		48	47
Average Score		3.65	

Source: Processed Primary Data, 2024.



D. Practicality Results of the APORE Learning Model: Observation Sheet on Model Implementation

a) Small-Group Trial Results

The APORE Learning Model, Semester Learning Plan (RPS), Teaching Module, and learning materials that had been validated by the validators were then tested in a classroom setting to determine whether the developed learning model and materials met the criteria for practicality and effectiveness. At this stage, the RPS, teaching module, and learning materials, which had undergone validation, were tested in a small-group trial involving fifth-semester students from the Indonesian Language and Literature Education Program at Universitas Negeri Makassar, consisting of 31 students.

The observation results indicate that while the APORE Learning Model has the potential to improve student's skills in writing children's drama scripts, some aspects still require improvement. Specifically, there is a need to enhance lecturers' understanding of the model's syntax and to increase students' active participation at each stage of the learning process. The implementation of this model requires more systematic guidance, particularly in facilitating discussions during the argument phase, encouraging collaboration in project work, and enhancing student engagement in reflection and evaluation.

b) Field Trial Results

1) Learning Activity Observation Sheet

The results indicate an increase in the average learning activity scores from the first to the third session. In the first session, the average learning activity score was 2.58. In the second session, there was an improvement, with the average score reaching 3.25. A further increase was observed in the third session, with an average score of 3.75.

This improvement suggests that the implementation of the APORE Learning Model was increasingly understood and effectively applied by lecturers, making it more effective in enhancing student participation. The score increase across almost all activities indicates that lecturers became more effective in fostering student interest and motivation toward the learning material. Additionally, group formation activities showed a significant increase, from a score of 2 in the first session to 4 in both the second and third sessions, indicating that students became more accustomed to the group-based learning method.

DISCUSSION

Findings on the Need for the APORE Learning Model in Children's Drama Scriptwriting Learning

This study began with an analysis of university students' needs in learning children's drama scriptwriting, aimed at identifying challenges, opportunities, and strategies for developing a more effective learning model. A total of 100 students enrolled in children's literature-related courses participated in a questionnaire to provide insights into the urgency, interest, relevance, and difficulties encountered in learning children's drama scriptwriting.

The questionnaire results indicate that 85% of students felt that the previous learning methods were not interactive enough and did not adequately facilitate collaboration. This finding aligns with the Social Constructivism Theory by Vygotsky (1978), which emphasizes the importance of social interaction in learning (Zakrajsek and Schuster 2018; Lave and Wenger 1991). In the context of literature learning, particularly in children's drama scriptwriting, interaction is a crucial aspect as it helps students develop a deeper understanding of characters, dialogues, and storylines that are appropriate for children's perspectives. Additionally, 80% of students expressed a strong interest in learning children's drama scriptwriting; however, 30% of them reported never having received specific materials on children's drama scriptwriting within their university curriculum.

Furthermore, 72% of students experienced difficulties in developing story ideas and constructing conflicts in drama scripts. This indicates that students require a learning model that can help them explore ideas more systematically. This finding also aligns with Cognitive Load Theory (Sweller, 1988), which states that complex tasks, such as drama scriptwriting, require explicit guidance to reduce students' cognitive load.

The questionnaire results revealed that 92% of students preferred a more practice-based learning model, with more hands-on writing exercises or collaborative projects. Additionally, 74% of students considered understanding children's characters in drama scriptwriting to be highly important, as children's drama scripts must align with the psychological and social aspects of child development. The majority of students also expressed the need for more detailed feedback from lecturers to help them improve their writing skills. These findings indicate that students require a more interactive, project-based learning approach, supported by technology, and enriched with case studies and real-world examples to help them understand industry standards in children's drama scriptwriting (Brown, Collins, and Duguid 1989; Wilkins et al. 2002)

The analysis results indicate that students face several challenges in writing children's drama scripts, including difficulty in developing



engaging and age-appropriate story ideas (17%), limited time to study children's drama scriptwriting materials (13.61%), lack of easily accessible references for writing children's drama scripts (12.24%), theory instruction focusing more on structure and writing techniques but being difficult to apply to a children's audience (14.97%), challenges in selecting themes appropriate for children's age and prevailing social norms (10.20%), using language that matches children's comprehension levels (11.56%), and developing characters suited to children's developmental characteristics (13.61%). These challenges indicate that students require more script examples, hands-on practice, and guidance in developing characters and using language appropriate for a children's audience (Anderson, Reder, and Simon 1996; Boucher and Moisey 2019).

In addition to students, lecturers also expressed several challenges in teaching children's drama scriptwriting. Based on interviews with six lecturers who teach this course, several key difficulties were identified, including students' lack of understanding of drama structure, limited time for practical learning, which results in insufficient writing experience, challenges in developing characters and dialogues appropriate for a children's audience, and difficulty in selecting suitable themes for children's drama scripts. To address these issues, lecturers recommended several more effective learning strategies, such as increasing access to references and case studies, providing more writing exercises, enhancing lecturer guidance and offering more detailed feedback, and fostering collaboration with practitioners or professional scriptwriters to help students gain a practical understanding of the creative industry (Anderson, Reder, and Simon 1996; Biggs 1996).

Based on this feedback, the most relevant learning models to implement include Project-Based Learning, where students directly apply theory in the creation of children's drama Collaborative Learning, which allows students to work in teams to develop scripts; Case-Based Learning, a case study-based approach that enables students to analyze existing scripts and apply learning from real-world examples and Technology-Based Learning, which integrates the use of software and scriptwriting tools to support students' creative process (Fletcher, Sharif, and Haw 2017; Sibley et al. 2024).

Based on the needs analysis, it can be concluded that students require a more interactive, project-based learning model, supported by comprehensive references and more intensive guidance. The conventional learning model is considered insufficiently effective in providing the practical experience needed for writing children's drama scripts. Therefore, the APORE learning model was developed with five main phases: Argument, Project, Observation, Reflection, and Evaluation, designed to enhance critical thinking skills, creativity, and social interaction in literature learning (Rezaei 2025; Royani et al. 2022).

Furthermore, this study confirms that the implementation of project-based and collaborative learning models will be more effective in enhancing motivation, understanding, and systematic skills in writing children's drama scripts. By adopting a more application-oriented learning approach, supported by technology and real-world case studies, students are expected to be better prepared to produce high-quality drama scripts that align with the needs of both the education sector and the creative industry (Friedmann 2010; Tam 2016).

Validation Results of the APORE Learning Model

The APORE Learning Model was developed based on the principles of social constructivism (Korthals Altes et al. 2024), which emphasizes that learning occurs within the context of social interaction. The findings of this study indicate that 85% of students felt that previous learning methods were not interactive enough and did not adequately support collaboration, highlighting the need for a new approach to teaching children's drama scriptwriting.

This aligns with the study by (Lave and Wenger 1991), which emphasizes that community-based learning enhances student engagement through more intensive interaction. In this context, the Argument phase in the APORE model is designed to develop students' critical thinking skills through discussion and reflection on their prior knowledge. These findings are supported by Bruner (1986), who stated that exploration-based learning helps students build stronger initial schemata, and by Prince (2004), who emphasized that problem-solving discussions can lead to deeper conceptual understanding.

In the Project phase, students are given the responsibility to develop ideas, formulate concepts, and collaboratively write drama scripts. The research findings indicate that 72% of students struggled with idea development and conflict construction in drama scripts, highlighting the need for a more systematic learning strategy. In this regard, the APORE model integrates the concept of scaffolding, where lecturers provide gradual guidance to help students complete tasks independently. This strategy is supported by Cognitive Load Theory (Sweller 1988), which states that complex tasks, such as scriptwriting, require cognitive load reduction through structured learning strategies. Additionally, the study by (Reiser 2017) demonstrated that scaffolding in project-based learning can significantly improve students' understanding.

The validation results of the APORE learning model indicate that it has an average validity score of 3.67, meaning that the model is considered highly feasible for implementation in children's drama scriptwriting learning. This finding supports Thomas (2000), who demonstrated that systematically implemented project-based learning can improve students' understanding and motivate them to produce better creative work. Additionally, based on validators' recommendations, several improvements were made to the model, including enhancing instructions in the Project phase, strengthening scaffolding, and refining the teaching module by incorporating examples of children's drama scripts from various genres. The developed teaching module also showed a high validation score, with an average of 3.65, indicating that the learning materials meet



feasibility standards for university instruction. Consistent with (Merrill 2002), who emphasized that the effectiveness of project-based learning models is highly affected by the structure of instructional materials, these module refinements are expected to further improve students' comprehension of the learned concepts.

This study produced positive results, yet several limitations must be considered. One of the key limitations is that the research focused solely on students from a single educational institution, making the findings less generalizable to a broader population. Additionally, the implementation duration of this model was limited, highlighting the need for further research to examine its long-term impact on students' scriptwriting skills. For future development, it is recommended that subsequent studies expand their scope to include students from multiple universities and adapt the learning model to various digital media formats to enhance its adaptability to technological advancements in education. With a more comprehensive development, the APORE model is expected to become a standardized approach for children's drama scriptwriting learning, making it more effective and applicable in both the academic and creative industries.

Practicality of the APORE Learning Model

The development of the APORE learning model is based on social constructivism theory (Vygotsky, 1978), which emphasizes that learning occurs through social interaction. This is further supported by (Lave and Wenger 1991) research on situated learning, which shows that community-based learning can enhance student engagement. The Argument phase in the APORE model, which focuses on exploring prior knowledge through discussion and reflection, aligns with the concept of exploration-based learning, helping students build stronger initial schemata

In the Project phase, students are responsible for developing ideas, organizing concepts, and collaboratively writing children's drama scripts. The research findings indicate that 72% of students struggled with story idea development, highlighting the need for explicit guidance and scaffolding in structuring drama script concepts. This aligns with the Cognitive Load Theory (Sweller 1988), which states that project-based learning can enhance students' understanding by reducing cognitive load through a well-structured approach. Additionally, the study by Reiser and Dempsey (2017) supports the notion that scaffolding can significantly improve students' comprehension in project-based learning.

In the Evaluation phase, students are required to analyze and provide feedback on the scripts they have created. 92% of students expressed a preference for practice-based learning models, supporting the concept of experiential learning as an effective approach to enhancing students' skills. This is further reinforced by the study of (Marzano, Pickering, and Pollock 2008), which found that reflection-based formative assessment can significantly improve the quality of learning outcomes.

The model trial was conducted in two stages: a small-group trial and a field trial. During the small-group trial, it was found that lecturers still faced difficulties in fully understanding the steps of the APORE model syntax, causing the learning process to resemble conventional methods. As a result, students were less active during the argumentation and reflection phases and still tended to work individually on the drama scriptwriting project. These findings support Merrill's (2002) research, which emphasizes that project-based learning requires more systematic lecturer guidance to be implemented effectively.

After revisions were made based on the small-group trial results, the field trial demonstrated a significant improvement in the implementation of the learning model. The average learning activity score increased from 2.58 in the first session to 3.75 in the third session, indicating that students became more actively engaged in the learning process. Additionally, project activity scores increased from 2 to 4, showing that students gained a better understanding of the assigned tasks and began to work more independently in scriptwriting.

However, students' evaluations of their peers' work still showed lower scores compared to other phases, indicating that students need more practice in providing constructive criticism and feedback. This finding aligns with (Anderson, Reder, and Simon 1996), who emphasized that evaluation is a higher-order thinking skill that requires deeper analytical abilities.

Overall, the findings of this study support previous literature on the effectiveness of project-based learning and social interaction in enhancing students' writing skills. However, several key differences distinguish the APORE model from other learning models. Most project-based learning models that have been developed are primarily applied in the fields of science and technology. In contrast, the APORE model is better suited to the needs of literature learning, particularly in children's drama scriptwriting, an area that has received little attention in previous research.

Students with prior writing experience found it easier to follow the APORE model, whereas those with lower literacy backgrounds faced difficulties during the Project phase. This indicates that students' initial characteristics influence the effectiveness of the learning model, aligning with Prince (2004), who emphasized that learners' prior experiences impact the success of project-based learning.

Some students felt that this learning model required more time compared to traditional methods, necessitating adjustments in lecture time allocation. The study by Means, Toyama, Murphy, Bakia, & Jones (2010) suggests that the use of technology and digital media can help optimize learning time, offering a potential solution to this challenge. Theoretically, this study enhances the understanding of project-based learning in children's drama scriptwriting while supporting sociocultural learning theory (Vygotsky, 1978) and experiential learning (Kolb, 1984).



Practically, the APORE model can serve as an innovative approach in literature teaching and the creative industry, where students are trained to produce professionally viable works.

This study has several limitations, including its restriction to a single educational institution, making the findings not yet generalizable to a broader population. Additionally, the duration of model implementation was limited, preventing a comprehensive assessment of its long-term impact. Furthermore, the integration of technology in this learning model has not yet been fully optimized. For further development, it is recommended to conduct a study with a broader scope, involving students from multiple universities, adapting the model to e-learning and virtual collaboration for greater effectiveness, and developing a more structured evaluation rubric to improve students' analytical skills.

4. CONCLUSION AND SUGGESTIONS

Based on the research findings and discussion, the following conclusions can be drawn:

1. Findings on the Need for the APORE Learning Model in Children's Drama Scriptwriting Learning

The findings indicate that students require a more interactive, project-based learning model, supported by references and more intensive guidance. The conventional learning model is considered insufficiently effective in providing practical experience for writing children's drama scripts.

➤ Validation Results of the APORE Learning Model

This study produced positive validation results, yet several limitations must be considered. One key limitation is that the research focused solely on students from a single educational institution, making the findings not yet generalizable to a broader population. Additionally, the implementation duration of this model was limited, highlighting the need for further research to examine its long-term impact on students' scriptwriting skills.

➤ Practicality of the APORE Learning Model

Based on the results of the small-group trial and field trial, the implementation of the APORE learning model showed a significant improvement. The average learning activity score increased from 2.58 in the first session to 3.75 in the third session, indicating that students became more actively engaged in the learning process. Additionally, project activity scores increased from 2 to 4, showing that students better understood the assigned tasks and began to work more independently in scriptwriting. However, students' evaluation of their peers' work still showed lower scores compared to other phases, suggesting that students require more practice in providing constructive criticism and feedback.

Research Limitations and Recommendations

During this research process, while many facilitating factors were encountered, there were also obstacles due to various reasons. The following are the limitations faced during the study.

- a) The trial was conducted with only one group of students, making the results not yet generalizable to a broader population.
- b) The learning duration was relatively limited; therefore, the long-term effects of this model remain uncertain.
- c) Several learning aspects still need further optimization, particularly in the Reflection and Evaluation phases.

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