



ANALYSIS OF LEARNING EVALUATION THROUGH STUDENTS' DRAMA TEXT WRITING IN SENIOR HIGH SCHOOL

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ABSTRACT

Evaluation of drama text learning in secondary schools is often conducted intuitively, without a systematic guideline, despite the fact that students' written works can reflect comprehensive learning outcomes. This study aims to evaluate the results of drama text learning through an analysis of students' scripts and to formulate assessment principles in the form of an applicable rubric for teachers. A descriptive qualitative method was employed, using documentation and content analysis techniques on nine drama texts written by eleventh-grade students. The findings reveal variations in students' achievements across five key aspects: dramatic structure, characterization, dialogue, language and emotion, as well as values or messages. Based on these findings, an authentic assessment rubric was developed to support formative and contextual evaluation. This rubric is expected to assist teachers in conducting fairer and more structured assessments of student literary works in alignment with curriculum demands. Further research is recommended to explore students' writing processes and reflective thinking in greater depth.

Keywords: learning evaluation, drama text, authentic rubric, student writing, Indonesian language education

INTRODUCTION

The study of drama texts in secondary schools is not merely a means of introducing literary forms, but a strategic medium for character development and enhancing students' thinking skills. The author believes that writing drama scripts can serve as an effective gateway to build language competence, expand imagination, and foster student collaboration and expression within meaningful learning contexts. This aligns with Nurhasanah's (2022) assertion that learning drama texts in the Indonesian language subject is not solely aimed at introducing literary forms, but also at developing language competence, imagination, as well as collaboration and expressive abilities.

In the context of the *Kurikulum Merdeka* (Independent Curriculum), Indonesian language instruction also focuses on strengthening the *Pancasila Student Profile*, which emphasizes creativity, mutual cooperation, and critical thinking skills (Sumaryanti, 2023). Therefore, drama texts become a highly strategic tool for holistically developing these competencies across cognitive, affective, and psychomotor domains.

Assessment of students' learning outcomes remains a weak point in the practice of teaching drama texts. The success of learning is not solely measured by teaching activities or student engagement but must also be demonstrated through tangible evaluations, especially via students' own creations. In this regard, student-written drama texts are a vital reflection of their learning achievements and thought processes. This

perspective is supported by Arbach (2022), who states that teachers, as both facilitators and evaluators, must be capable of assessing student work fairly and meaningfully. Unfortunately, many teachers still lack a systematic evaluation guide for assessing students' literary works—particularly drama—in terms of both structure and language features.

Field observations show that teachers' assessment of drama texts tends to be intuitive and not yet grounded in objective and structured evaluation principles. The author sees this as a serious issue, as the absence of clear evaluation instruments results in less focused learning and imprecise measurements of student achievements. Klieme (2020) highlights that most existing assessment practices are still intuitive and not based on structured evaluation principles. Evaluation is often conducted generally, such as assigning a final grade without explicit indicators. In fact, the *Kurikulum Merdeka* mandates the development of authentic assessments through real student learning products that comprehensively reflect their abilities. Hence, the absence of rubrics or evaluation principles based on student work becomes a crucial gap that this research aims to address.

Although previous studies have widely discussed drama learning, few have focused specifically on evaluating students' actual work. The author observes that existing approaches rarely delve deeply into product-based assessment. For example, a study by Banjarnahor et al. (2024) demonstrated the effectiveness of project-based learning in enhancing understanding in drama instruction. Another study examined the use of Wattpad as a medium to increase interest in writing drama scripts. However, very few studies place student works as the primary basis for formulating evaluation principles. Most remain conceptual in nature. Thus, this research offers a different approach by designing an evaluation rubric based on real findings from content analysis of students' drama texts. These texts contain valuable insights into how well students understand structure, conflict, characterization, and moral messages in drama. This becomes the foundation for designing evaluation principles that assess not only “what” students write, but also “how” and “to what extent” they apply their learning.

Accordingly, this study aims to evaluate students' drama text learning outcomes by analyzing drama scripts written by Grade XI students. The goal is to generate evaluation principles that teachers can use as tools to assess and foster the quality of students' literary works in a reflective and formative manner. Theoretically, this research draws on the theory of authentic assessment (Wiggins, 1998; Mueller, 2005), which emphasizes that evaluation should reflect real-world tasks and involve higher-order thinking skills. Learning assessments in this context are not about memorizing concepts, but applying them in creative products. This aligns with project-based learning and formative assessment as encouraged by the *Kurikulum Merdeka*. Practically, the results of this research are expected to assist Indonesian language teachers in designing more objective, structured, and contextual evaluation models for drama texts, while contributing to the development of student-authored literary assessment studies.

METHOD

This study employs a qualitative descriptive approach (Bancin & Corry, 2023). The analysis method used is content analysis, which aims to evaluate drama text learning outcomes based on student works and to formulate relevant evaluation principles for teachers (Saunders, 2022). This approach was chosen because it allows in-depth



exploration of student texts within their context, while also enabling inductive discovery of categories from the data.

The research was conducted at PGRI 4 Senior High School Bogor during the even semester of the 2024/2025 academic year. The data consisted of nine drama scripts written by Grade XI students in the context of Indonesian language learning. Data were collected through documentation, with purposive sampling based on three criteria: (1) scripts were group work by Grade XI students, (2) created during drama text learning aligned with the *Kurikulum Merdeka*, and (3) included complete basic dramatic structure (Martha et al., 2022).

The analysis was conducted inductively and in stages (Mammalogy, 2023). First, all scripts were read thoroughly to capture their content and narrative patterns. Second, recurring and significant elements in the texts were identified, such as how students structured plots, developed characters, composed dialogues, and conveyed emotions and moral messages. Third, the emerging thematic categories were synthesized into five main evaluation dimensions: dramatic structure, characterization, strength of dialogue/monologue, language and emotion, and values or messages.

These five aspects were not predetermined, but emerged from an open analysis of the data (Mueller, 2005; Wiggins, 1998). Based on these aspects, the researcher developed a descriptive and contextual authentic evaluation rubric to help teachers assess students' drama writing more objectively, fairly, and meaningfully.

The final stage involved presenting the data descriptively and in synthesis tables, followed by drawing conclusions based on the integrated findings. This procedure follows the qualitative analysis steps recommended by Parapat et al. (2023): data reduction, data presentation, and meaning interpretation. The analysis results serve as the foundation for developing practical evaluation principles that teachers can adapt in similar classroom contexts.

RESULTS AND DISCUSSION

This study analyzed nine drama scripts written by Grade XI students. The purpose of the analysis was to evaluate students' drama learning outcomes and to formulate evaluation principles based on authentic works. Assessment was conducted using five key aspects of the authentic evaluation rubric: dramatic structure, characterization, dialogue, language and emotion, and values or messages.

Most scripts successfully met the structural criteria of drama. Students were able to construct storylines from orientation to resolution. However, significant variation was found in character development and emotional expression. Some scripts conveyed conflict and life messages deeply, while others remained superficial.

In terms of dramatic structure, most students were able to build plots with orientation, conflict, and resolution in sequence. However, as seen in *Di Antara Dua Gambar* and *Aku Menyukainya*, some students had yet to present maximum dramatic tension. This indicates the need for a rubric-based evaluation that assesses not just the completeness of structure, but also the effectiveness of conflict and climax.

In the characterization aspect, scripts like *Ruang Tanpa Titik* and *My Idiot Brother* displayed strong and consistent character development, showing students' ability to portray emotional complexity. In contrast, flat and static characters in *Aku Menyukainya* indicate a need to strengthen this aspect in evaluation.

Dialogue serves as a critical pillar in drama. Scripts with natural and reflective dialogue, such as *Langkah Disa* and *My Idiot Brother*, effectively conveyed emotional

conflict. Stiff and flat dialogues, as in *Aku Menyukainya*, risk draining the story of its vitality. Therefore, dialogue indicators in the rubric must encompass emotional and relational functions—not just informative content.

In the language and emotion aspect, students, as seen in *Luka dalam Keluarga* and *Ruang Tanpa Titik*, demonstrated the ability to choose expressive and relevant diction. Teachers may encourage students to explore metaphorical and symbolic language styles as deeper forms of literary expression (Mueller, 2005).

The values or messages in the scripts serve as key indicators in the *Kurikulum Merdeka*-based evaluation. Each script carries values relevant to teenage experiences, such as: courage in choosing one's path, acceptance of differences, the strength of friendship, and resilience in facing adversity. This demonstrates that learning drama texts not only builds language competence but also sharpens students' emotional and social literacy.

Based on these findings, an authentic evaluation rubric was formulated, consisting of five aspects and four achievement levels:

Tabel 1. Evaluation Rubric Drama Text Writing

| Aspect | Assessment Indicator | Excellent (4) | Good (3) | Fair (2) | Needs Improvement (1) |
|--------------------|---|---|--------------------------------------|------------------------|--------------------------------------|
| Dramatic Structure | Completeness of story stages (orientation, conflict, climax, resolution) and narrative flow | Complete storyline with well-built dramatic tension | Complete storyline but lacks tension | Inconsistent structure | Unclear plot |
| Character | Depth of character, emotional consistency, and contribution to the plot | Well-developed character with emotional consistency | Moderately developed character | Flat character | Illogical character |
| Dialogue | The function of dialogue in building conflict, character, and atmosphere | Natural and emotionally engaging | Fairly dynamic | Merely informational | Stiff and does not support the story |
| Language & Emotion | Choice of diction, language style, emotional strength, and contextual appropriateness | Expressive diction and symbolic language style | Contextually appropriate diction | Common diction | Many language errors |



| Aspect | Assessment Indicator | Excellent (4) | Good (3) | Fair (2) | Needs Improvement (1) |
|---------------|---|-----------------------------------|----------------------|--------------|-----------------------|
| Value/Message | Clarity and relevance of the conveyed moral or social message | Strong and relevant moral message | Fairly clear message | Weak message | Unclear message |

The rubric can be used by teachers in formative, diagnostic, and reflective ways to support the assessment of students’ literary works.

CONCLUSION

Students’ drama texts serve as meaningful authentic evaluation media in Indonesian language learning because they reflect learning achievements in dramatic structure, characterization, dialogue, language, and life values. The analysis of nine scripts revealed diverse levels of student achievement, which were then used to formulate a descriptive evaluation rubric that can help teachers assess student work more objectively, contextually, and formatively. Future studies may explore students’ writing processes and reflective engagement in developing drama scripts.

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