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Enhancing Drama Script Writing Skills through an Inquiry-Brainstorming Learning Strategy among Indonesian Language Students

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ABSTRACT

Drama script writing is an essential skill for students of Indonesian Language and Literature Education programs, yet many face difficulties in vocabulary mastery, diction, punctuation, and structuring coherent storylines. To address these challenges, this study examined the effectiveness of an inquiry–brainstorming learning strategy in enhancing drama script writing skills. This quantitative research employed a quasi-experimental pretest–posttest control group design. A total of 72 fourth-semester students were randomly selected from a population of 96 and divided into experimental and control groups. The experimental group received instruction using inquiry–brainstorming learning, while the control group followed conventional teaching. Data were collected through tests, questionnaires, and observations, then analyzed using descriptive statistics, normality and homogeneity tests, and independent sample t-tests. Findings showed a significant improvement in the experimental group's drama script writing skills compared to the control group. The post-test mean score of the experimental group ($M = 82.5$) was higher than that of the control group ($M = 76.3$), with $t = 9.547$ and $p < 0.001$. Students reported higher engagement, creativity, and confidence in developing scripts. The inquiry–brainstorming strategy effectively enhanced students' drama script writing skills and fostered critical thinking, collaboration, and literacy. Future studies should explore long-term impacts and integration with digital learning platforms.

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1. INTRODUCTION

Writing is a fundamental component of language learning and an essential academic skill for university students. Within the four core language skills—listening, speaking, reading, and writing—writing is often considered the most complex because it requires students to express ideas clearly, creatively, and logically (Hyland, 2019). For students in Indonesian Language and Literature Education programs, mastery of writing includes not only general academic writing but also the ability to compose literary works such as drama scripts. Drama script writing plays a dual role: it develops students' creative writing skills while fostering their appreciation of literary works and their ability to translate abstract ideas into performative texts (Rahman, 2017).

Despite its importance, previous studies consistently report that students' ability to write drama scripts remains relatively low. Khairiah (2019) found that many Indonesian students struggle to develop storylines, construct character dialogues, and maintain coherence in drama writing. Similar findings were reported by Grose, Fifer, and Crossman (2022) in an international context, where students often lacked the experience and scaffolding necessary to create scripts that balance creativity with structural requirements. Nurhayati, Suwartono, and Saripudin (2022) further identified limited exposure to authentic drama-writing practices and insufficient instructional strategies as contributing factors. Compounding these challenges is the scarcity of effective teaching materials that specifically address drama script writing. Studies by Gokli and Amri (2021) as well as Simbolon and Indrawati (2021) emphasized that textbooks tend to focus on general literature analysis rather than hands-on creative writing tasks, leaving students without adequate resources to develop drama scripts.

Drama script writing provides unique educational benefits beyond literacy development. Through the creation of characters, conflicts, and resolutions, students learn to represent human attitudes and societal issues, combining factual knowledge with imagination (Suryani, 2017). Scriptwriting also encourages the exploration of ideological, cultural, and social complexities, offering students a productive outlet to interpret and critique their environment (Qizi, 2021). Ashraf et al. (2021) demonstrated that creative writing in drama fosters empathy and cultural sensitivity, while Kusmana et al. (2021) highlighted how scriptwriting can preserve local wisdom and cultural heritage. In Indonesia, folklore-based drama scripts are considered particularly important because they instill values of local identity in a globalized era (Samri et al., 2020). Thus, enhancing students' drama writing skills is not only a matter of academic competence but also a strategy for character education and cultural preservation.

Given these benefits, scholars have examined various pedagogical strategies to improve drama script writing. National studies have tested contextual and cooperative approaches, such as Suryani (2017), who found that a three-step learning syntax (individual–group–individual) improved students' drama writing performance but still faced challenges in creativity and depth. Internationally, inquiry-based and project-based approaches have been widely promoted. For example, Fielding-Wells (2018) reported that inquiry-oriented instruction increased students' ownership of learning and critical engagement in creative tasks. Similarly, Alentová and Brečka (2020) showed that inquiry combined with collaborative techniques fostered both critical and creative thinking, essential in drama scriptwriting. However, despite the recognized potential of inquiry strategies, their direct application in drama writing, particularly in higher education in Indonesia, remains underexplored.

Inquiry learning encourages students to investigate problems, formulate hypotheses, and construct solutions, thereby fostering critical thinking and creativity (Haury, 1993; Mulyasa, 2019). When combined with brainstorming—a strategy that stimulates the rapid generation of ideas without immediate judgment—students can explore diverse perspectives before narrowing down their storylines (Osborn, 2013). This combined "inquiry–brainstorming" approach has been shown to be effective in other disciplines, such as science and engineering (Constantinou & Tsivitanidou, 2018; Putra, Prayitno, & Maridi, 2018). In language learning, however, most studies treat inquiry and brainstorming separately, and few have empirically tested their integration in drama script writing.

At the national level, some attempts have been made to link inquiry to creative writing. Nojeng et al. (2021) implemented a contextual inquiry approach in high school drama writing and found significant improvements in students' scores, yet the intervention lacked collaborative brainstorming activities that could enrich the creative process. Internationally, Nurhayati (2016) highlighted the benefits of using local drama as a writing medium for EFL learners, but the study did not employ structured inquiry-based strategies. More recent studies, such as Grose et al. (2022), stress the importance of structured scaffolding for novice scriptwriters but leave open questions about how collaborative techniques like brainstorming might complement inquiry in this context.

This gap underscores the novelty of the present study. While inquiry learning has been shown to support analytical and critical thinking (Priansa, 2017; Juliantine & Arifin, 2019) and brainstorming has been widely recognized for enhancing creativity (Osborn, 2013), their integration in teaching drama script writing has not been systematically tested either nationally or internationally. Existing research tends to focus either on improving general creative writing skills or on inquiry-based learning in non-literary contexts (e.g., science education). Consequently, the potential synergy of inquiry and brainstorming in developing students' ability to generate ideas, refine them through analysis, and translate them into structured drama scripts remains an underexplored area of pedagogical research.

Furthermore, the rapid digitalization of education in the era of the Fourth Industrial Revolution (IR 4.0) provides both opportunities and challenges for teaching drama writing. Digital tools can support inquiry processes through access to diverse resources and facilitate brainstorming via collaborative platforms (Ruqayah, Setia, & Rosele, 2024). However, many Indonesian students still face difficulties in translating digital exposure into creative outputs due to limited guidance in integrating technology with critical and creative thinking (Harefa & Nelius, 2019). This suggests a pressing need for teaching strategies that bridge technological affordances with pedagogical approaches tailored to creative writing.

Based on these considerations, this study aims to investigate the effectiveness of an inquiry–brainstorming learning strategy in improving the drama script writing skills of Indonesian Language and Literature Education students at FKIP UHAMKA. Unlike prior studies that examined inquiry or brainstorming in isolation, this research integrates the two approaches to leverage both analytical and creative dimensions of learning. By doing so, it seeks to fill a gap in the literature and contribute both theoretically and practically. Theoretically, the study extends inquiry-based learning frameworks into creative writing pedagogy, a field where empirical evidence remains limited. Practically, the findings are expected to inform lecturers of effective instructional strategies for enhancing students' drama writing skills, thereby strengthening not only academic achievement but also creativity, cultural awareness, and character education.

In summary, while previous national and international research has underscored the importance of inquiry strategies and creative writing pedagogy, the integration of inquiry and brainstorming in drama script writing remains insufficiently studied. This study therefore offers a novel contribution by testing the combined strategy in the Indonesian higher education context, with the broader goal of equipping students with the skills needed to become creative, critical, and culturally rooted writers.

2. METHOD

This study employed a quasi-experimental research design, specifically the pretest-posttest control group design (Creswell & Clark, 2017; Emzir, 2017; Yunus, 2018). This design was chosen because the researcher could not exert full control over the independent variable nor randomly assign all participants to groups. Instead, the study aimed to assess the effectiveness of an intervention in a real-world educational setting rather than under controlled laboratory conditions.

The independent variable in this research is the Inquiry Brainstorming learning strategy, while the dependent variable is students' performance in drama script writing. The study was conducted during the 2022–2023 academic year with a population of 96 students enrolled in semesters IV/A, IV/B, and IV/C. All students in the population were considered to have comparable academic abilities, with no class identified as superior.

From this population, a total of 72 students were selected using a random sampling technique, where participants were assigned by drawing lots. This method was used to ensure a fair distribution of participant characteristics (e.g., intelligence, motivation, social background), thus increasing objectivity and minimizing selection bias. The experimental group consisted of 36 students from the IV/A semester, while the control group comprised 36 students from the IV/C semester (Emzir, 2017).

Table 1. Research Design

Class	Pretest	Treatment	Posttest
Experiment	O1	X1 (Experiment)	O2
Control	O3	X2 (Convensional)	O4

Source: (Bulus, 2021)

O1: Pre-test (experimental group)
O2: Post-test (experimental group)
O3: Pre-test (control group)
O4: Post-test (control group)
X1: Treatment in the form of inquiry Brainstorming learning strategy
X2: Treatment in the form of conventional

The research instruments were questionnaires and tests. To capture factual and informative data given in the form of a questionnaire, while the test, researchers use to obtain data on the skills of fourth semester students in writing drama scripts which include mastery of vocabulary, diction, punctuation, and storyline skills. The steps that researchers use to compile instruments are "a) identification; b) determining variables; c) creating; d) describing each indicator; e) compiling instruments according to variables and indicators f) preparing instrument grids, g) statistical validation spss 25.0, h) making revisions based on question items, instrument trials, i) testing internal validity based on the results of item analysis, calculating reliability coefficients, j) assembling final instrument items, k) collecting data (Rahim, 2020; Adeb, 2017).

To test the validity of the instrument, the Pearson formula was used. The data obtained were tested on 72 experimental and control group students, then processed using SPSS Statistics 25.

Table 2. Validity Test Result

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Experiment	36	40	71	53.83	7.138
Post Experiment	36	76	90	83.61	2.855
Control	36	40	55	46.61	3.741
Post Control	36	71	81	74.63	2.728
Valid N	36				

The pre-test results for the experimental group showed a highest score of 71 and a lowest score of 40, with a mean of 53.83 and a standard deviation of 7.14. In contrast, the control group's pre-test scores ranged from 40 to 55, with an average score of 43.74 (mean) — note: likely intended as 43.741 — and no standard deviation reported.

Following the learning interventions, the post-test results for the experimental group indicated significant improvement, with scores ranging from 76 to 90. The average score rose to 83.61, accompanied by a standard deviation of 2.86. Meanwhile, the control group's post-test scores ranged from 71 to 81, with a mean score of 73.28.

The data were gathered through pre-tests and post-tests. The experimental group received instruction using an inquiry-based brainstorming learning model, while the control group was taught through conventional methods. Both the experimental and control groups consisted of 36 students each. After the learning sessions, post-tests were administered to both groups to measure learning outcomes.

Data analysis was performed using descriptive statistics, beginning with prerequisite tests such as the normality and homogeneity tests. Hypothesis testing was then conducted using an independent samples t-test to examine whether the inquiry-based brainstorming method significantly influenced students' ability to write drama scripts in the Indonesian Language Education program at FKIP UHAMKA.

- **Null Hypothesis (H_0):** $\mu_1 = \mu_2$
  → The use of inquiry-based brainstorming has no significant effect on students' drama script writing skills.
- **Alternative Hypothesis (H_1):** $\mu_1 > \mu_2$
  → Students taught using the inquiry-based brainstorming method show significantly better drama script writing skills than those taught using conventional methods.

3. FINDINGS AND DISCUSSION

3.1 Statistics Description of Control Class and Experimental Class

Data in the form of filling out a non-test research instrument (questionnaire) with a Likert scale given to 76 students, obtained categorization data which was analyzed using the mean (average) and standard deviation based on the number of scores obtained in data collection. The categorization of variable X data results can be seen based on the indicators that have been described as follows:

3.1.1 Data on the dependent variable Y (ability to write drama scripts)

To further assess students' perceptions of the learning process, a response questionnaire was distributed to students in the Indonesian Language and Literature Education Study Program. This questionnaire aimed to evaluate their interest, engagement, and experience with writing drama scripts using the inquiry brainstorming learning strategy. The indicators focused on key aspects of writing proficiency, including mastery of vocabulary, diction, punctuation, and storytelling skills. The results presented in Table 3 reflect the overall student response to the implementation and effectiveness of this learning strategy.

Table 3. Results of the Response Questionnaire of Indonesian Language and Literature Education Study Program Students

No.	Indicator	Percentage	Conclusion
1.	Student interest in learning to write drama scripts (mastery of vocabulary, diction, punctuation, storytelling skills) using inquiry learning strategies	78.8%	Good
2.	Implementation of inquiry brainstorming learning during the learning process of writing drama scripts (mastery of vocabulary, diction, punctuation, storytelling skills) using inquiry learning strategies	76.8%	Good

3.	Learning to write drama scripts (mastery of vocabulary, diction, punctuation, storytelling skills) using inquiry brainstorming learning	77.6%	Good
Mean		77.7%	Good

Source: Processed by Researcher (2024)

As presented in Table 3, students in the fourth semester achieved an average score of **77.7%**, indicating a "good" level of proficiency in writing drama scripts. This result suggests that the Inquiry Brainstorming learning strategy effectively supports the development of students' skills in vocabulary use, diction, punctuation, and storytelling—demonstrating greater effectiveness compared to conventional teaching methods.

To further examine the impact of this instructional approach, Table 4 provides the pretest statistical data for both the experimental and control classes before the implementation of the intervention. These statistics include the number of participants, maximum possible score, highest and lowest scores achieved, mean scores, and standard deviations. The data serve as a baseline for measuring improvement and comparing the initial writing abilities between both groups.

Table 4. Pretest Assessment Statistics of Drama Script Writing Skills Experiment Class and Control Class

Statistics	Experiment Class Score	Control Class Score
Research Subject	36	36
Maximum Score	100	100
Highest Score	76	72
Lowest Score	52	52
Mean	59.9	53.4
Standard Deviation (SD)	5	7.26

Table 4 shows the pretest score in the experimental class and control class getting the lowest score of 52 and the highest score of 76 for experiment score and 72 for control score. Based on statistical calculations, the results of writing an action research proposal in the experimental class and control class was obtained (see table 5).

Table 5. Pretest Score of Drama Script Writing of Experiment Class and control class

Score	Category	Experiment Frequency	Experiment Percentage	Control Frequency	Control Percentage
81.25 – 100	Very Good	0	0%	0	0%
62.49 – 81,24	Good	10	46%	15	42%
43.73 – 62.48	Adequate	26	54%	21	58%
25 – 43.72	Inadequate	0	0%	0	0%
Total		36	100%	36	100%

Source: Processed by Researchers (2023)

Table 5 shows that the acquisition of pre-test scores in the experimental class looks with the good category and the adequate was 46% and 54% respectively. In addition, the control class looks with good and adequate category was 42% and 58% respectively. Based on statistical calculations, the results of writing an action research proposal in the experimental class were obtained (see Table 6).

Table 6. Statistics of Posttest Assessment of Drama Script Writing Skills Experiment Class and control class

Statistics	Experiment Class Score	Control Class Score
Research Subject	36	36
Maximum Score	100	100
Highest Score	92	81
Lowest Score	71.82	72
Mean	82.5	76.3
Standard Deviation	4.25	4.6

Table 6 shows that the post-test score for writing drama scripts in the experimental class obtained the lowest score of 71 and the highest score of 92. The average post-test score was 82.5 and the standard deviation was 4.25. Besides that, control class has post-test score obtained the lowest score 72 and highest score was 81. Based on statistical calculations, the results of writing experimental class drama scripts were obtained (see Table 7).

Table 7. Results of the Response Questionnaire of Indonesian Language and Literature Education Study Program Students

Score	Category	Experiment Frequency	Experiment Percentage	Control class Frequency	Control Class Percentage
81.25 – 100	Very Good	24	67%	6	16%
62.49 – 81.24	Good	12	33%	21	58%
43.73 – 62.48	Adequate	0	0%	9	25%
25 – 43.72	Inadequate	0	0%	0	0%
Total		36	100%	41	100%

Table 7 highlights a significant improvement in the experimental group's post-test scores following the implementation of the Inquiry Brainstorming learning strategy. After the intervention, 69% of students in the experimental class achieved results classified as "very good," while the remaining 31% fell into the "good" category. In contrast, the control group, which received instruction through conventional methods, showed less impressive outcomes: only 15% achieved "very good" scores, 59% reached the "good" level, and 27% were categorized as "adequate."

These figures underscore a clear disparity in the effectiveness of the two instructional approaches. Prior to the intervention, the experimental group had an average pre-test score of 59.9, slightly higher than the control group's average of 56.4. This minimal gap suggests both groups had comparable skill levels before the treatment. However, following the application of the Inquiry Brainstorming strategy, the experimental group’s average post-test score rose substantially to 83.5, while the control group reached only 76.5.

The marked improvement in the experimental group indicates that the Inquiry Brainstorming method significantly enhanced students’ drama script writing abilities—particularly in areas such as vocabulary, diction, punctuation, and narrative structure.

An analysis of performance by category further reinforces this conclusion. In the experimental group's pre-test results, none of the students were in the "very good" category; 46% were rated as "good," and 54% as "fair." Meanwhile, the control group's pre-test performance showed 42% in the "good" category and 58% in "adequate." After instruction, the experimental group’s post-test

distribution shifted dramatically to 69% "very good" and 31% "good," whereas the control group showed only 15% in "very good," 59% in "good," and 27% in "adequate."

Overall, these findings strongly suggest that the Inquiry Brainstorming strategy is more effective than traditional teaching methods in improving students' ability to write drama scripts.

3.1.2 Analysis Requirements Testing

Normality tests that have been carried out on the pre-test and post-test of experimental and control classes using the Kolmogorov Smirnov formula, namely SPSS Statistics 25, (see table 10).

Table 8. Results of the Normality Test

	Unstandarized Residual
N	72
Exact Sig. (2- tailed)	0.58

Table 8 presents the results of the drama script writing test, showing that the significance value (Exact Sig. (2-tailed)) is 0.58, which is greater than 0.05. According to the normality test conducted using the Kolmogorov-Smirnov method, data from both the pre-test and post-test in the experimental and control groups are considered normally distributed when the significance value exceeds 0.05. Based on this result, it can be concluded that the dataset meets the assumption of normal distribution.

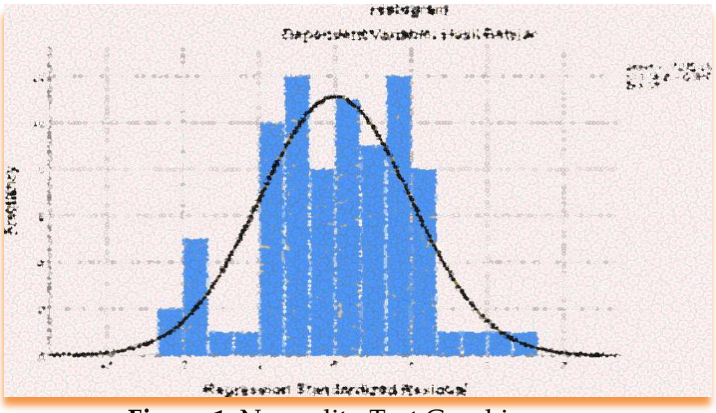

Figure 1. Normality Test Graphic

The homogeneity test was conducted using the Levene Test using SPSS Statistics 25, (see table 9).

Table 9. Results of the Homogeneity Test

		Levene Statistics	**Say.**
Experiment	Based on Mean	0.918	0.551
Control	Based on Mean	8.693	0.004

Source: Processed by Researchers (2023)

Table 9, the acquisition of homogeneity test results that have been carried out by looking at the significance value obtained from processing sample data. If the significance value is> 0.05, then it is stated that the sample data is homogeneous, otherwise if the significance value is <0.05, the sample data is not homogeneous.

Based on the results of the homogeneity test conducted, the sample group has a significance greater than 0.05, so the sample data is homogeneous. The significance value obtained in the experimental class data processing is 0.551> 0.05, which means that the research data in this experimental class is homogeneous, while the control class data processing is 0.004 < 0.005, so it can be

stated that the research data in the control class is homogeneous. It is concluded that the data in this study are homogeneous.

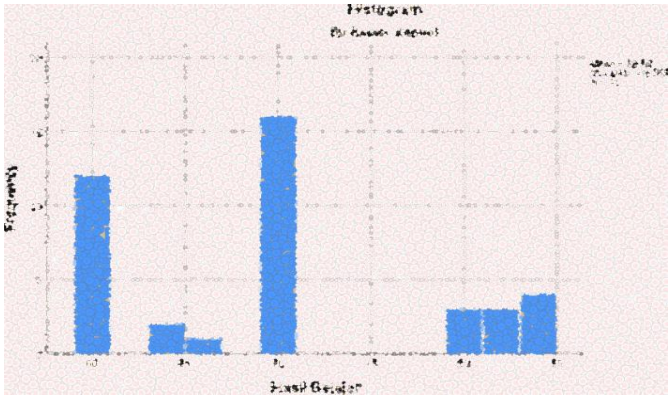

Figure 2. Homogeneity test graphic for experiment class

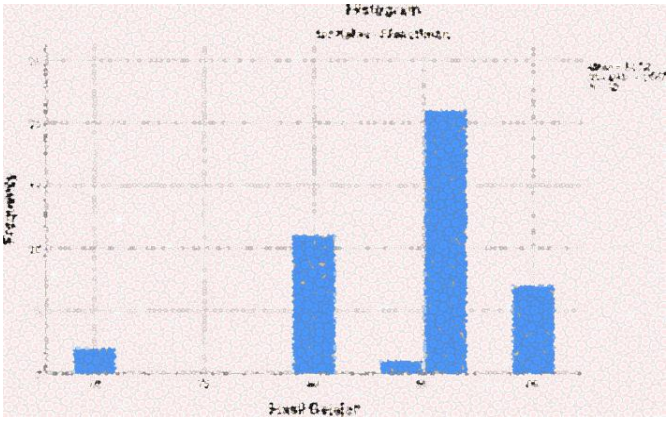

Figure 3. Homogeneity test graphic for control class

3.2 Hypothesis Testing

3.2.1 T-test

The T-test was conducted to obtain data on whether variable X has an effect on variable Y. The t-test in the study was carried out with SPSS Statistic 25, the results can be seen in table 14.

Table 10. Results of the T-Test

Pair	T	Sig (2-tailed)
Experiment and control class	9.547	0.000

Source: Processed by Researchers (2023)

3.2.2 Hypothesis of Pretest and Posttest Results of Writing Drama Script

To evaluate the effectiveness of the Inquiry Brainstorming learning strategy, hypothesis testing was conducted using an independent sample t-test. This statistical method was used to determine whether there was a significant difference between the posttest results of the experimental and control

groups. Based on the calculations presented in Table 4.12, the significance value (two-tailed) is 0.000, and the t-count is 9.547.

According to the decision rule in hypothesis testing, if the significance value (p-value) is less than 0.05, or if the t-count is greater than the t-table value, the null hypothesis (H_0) is rejected. In this case, the p-value of 0.000 < 0.05, and the t-count of 9.547 > t-table value of 2.021, indicating a statistically significant difference between the two groups.

These results confirm that the experimental treatment using Inquiry Brainstorming had a significant positive effect on students' drama script writing abilities compared to the conventional learning approach used in the control group. Thus, the alternative hypothesis (H_1) is accepted, affirming that the learning strategy applied in the experimental group contributed meaningfully to improving students' performance in writing drama scripts.

Discussion

The findings of this study reveal a statistically significant difference in the drama script writing abilities between students in the experimental and control groups. The experimental group, which was exposed to the Inquiry Brainstorming learning strategy, demonstrated greater improvement compared to the control group, which received instruction through conventional teaching methods (Irdalisa et al., 2020). This is evident in the pre-test scores, where the experimental class scored an average of 59.9, while the control class scored 56.4. Although this difference was initially small, the post-test scores revealed a much larger gap, reflecting the positive impact of the inquiry-based instructional approach.

The Inquiry Brainstorming strategy emphasizes student engagement through a structured process of questioning, analysis, and idea generation. According to Haury (1993), this strategy allows learners to develop critical and analytical thinking skills as they explore problems and generate their own solutions. By actively participating in the learning process, students construct knowledge more meaningfully and retain information more effectively. In the context of writing drama scripts, which requires creativity, language precision, and structural coherence, this type of learning method proves particularly beneficial.

The shift towards digitalized and inquiry-based education is highly relevant in the era of Industry 4.0, where rapid technological advancements are transforming education and communication. Today's students, often referred to as the millennial or digital-native generation, require instructional strategies that align with their adaptive and tech-savvy characteristics (Harefa & Nelius, 2019). In this study, the use of inquiry-based methods that integrate brainstorming techniques and foster student interaction aligns with contemporary learning needs, encouraging students to collaborate, exchange ideas, and develop content through dialogue and exploration rather than rote memorization.

Previous research also supports the effectiveness of technology-enhanced inquiry learning in improving writing outcomes. Harefa and Nelius (2019) found that students who engaged in digital-based inquiry learning performed better in writing drama scripts than those who followed traditional approaches. This aligns with the findings of the current study, further strengthening the conclusion that Inquiry Brainstorming provides a more engaging and productive learning environment for developing scriptwriting skills.

The theoretical foundation of inquiry learning also supports its practical effectiveness. Inquiry is more than just asking questions—it is a systematic method of investigation and problem-solving that requires learners to explore, evaluate, and synthesize information. According to Gulo (2008), the inquiry strategy helps both lecturers and students to follow a structured pattern that promotes goal-oriented learning. Mulyasa (2019) describes inquiry as a process of examining a problem and diagnosing situations to build new understanding. This method encourages students to form hypotheses, evaluate evidence, and construct coherent arguments based on their exploration.

Constantinou and Tsivitanidou (2018) further define inquiry learning as a deliberate process that includes activities such as diagnosing problems, proposing hypotheses, planning investigations,

interpreting data, and engaging in collaborative reasoning. These activities are all embedded in the Inquiry Brainstorming model, which not only supports cognitive development but also strengthens students' confidence and independence in learning.

Drama script writing itself is a complex creative process, requiring both literary and technical skills. According to Delfanida (2018), a drama script is a structured narrative that expresses the writer's ideas, emotions, and imagination through character dialogue and stage directions. The script becomes a blueprint for performance, guiding actors in interpreting roles and delivering the story effectively. Oktari et al. (2019) emphasize that elements such as character names, dialogue, emotional expression, and stage directions must all be carefully integrated in a drama script, making the writing process both detailed and expressive.

Moreover, Rahman (2017) notes that drama script writing combines written literary art with performance elements, bridging language, movement, tone, and music. It allows writers to explore social behavior, character dynamics, and moral conflicts—making it an ideal genre for developing critical thinking, empathy, and creativity among students. Therefore, implementing a learning model like Inquiry Brainstorming, which supports independent thinking and structured creativity, is highly compatible with the nature of drama script writing.

The hypothesis testing conducted in this study reinforces these findings. The t-test results show a t-count of 9.547, which is significantly higher than the t-table value of 2.021, with a p-value of $0.000 < 0.05$. These results confirm the rejection of the null hypothesis (H_0) and the acceptance of the alternative hypothesis (H_1), indicating that the application of the Inquiry Brainstorming strategy had a statistically significant effect on students' ability to write drama scripts. The observed improvements include better mastery of vocabulary, more accurate diction, improved narrative structure, and more coherent storytelling.

In conclusion, this study confirms that the Inquiry Brainstorming learning strategy is an effective instructional approach for teaching drama script writing. It not only enhances students' technical writing skills but also promotes deeper engagement, independent thinking, and creativity. These findings are supported by both theoretical literature and empirical data, making a strong case for the broader implementation of inquiry-based methods in writing instruction. As education continues to evolve in response to technological and generational shifts, innovative strategies like Inquiry Brainstorming will play a crucial role in shaping the future of language and literature education.

4. CONCLUSION

The results of this study demonstrate that the Inquiry Brainstorming learning strategy effectively enhances the drama script writing skills of fourth-semester students in the Indonesian Language and Literature Education program (PBSI). By promoting both collaborative and independent learning, this approach encourages students to actively engage in identifying problems, generating solutions, and expressing ideas creatively. The learning environment became noticeably more dynamic, with increased student participation, creativity, and confidence in expressing opinions. Students also developed greater attention to language accuracy, including vocabulary, diction, punctuation, and sentence structure, contributing to the creation of well-organized and meaningful drama scripts. The findings suggest that Inquiry Brainstorming supports not only creative and critical thinking but also promotes literacy and communication skills. However, this research is limited by its scope, focusing on a single cohort within a specific program and academic year, which may affect the generalizability of the results. Future research should consider applying the Inquiry Brainstorming strategy across different academic levels, disciplines, and educational contexts. Additionally, it is recommended that future studies integrate inquiry-based learning with structured small-group discussions, allowing students to collaboratively develop key narrative elements such as conflict, character development, dialogue, and resolution—thereby further cultivating divergent thinking and scriptwriting competence.

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