

From Digital Learning to Creative Production: A Folklore-Based Media for Drama Script Writing

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Abstract

The rapid development of educational technology offers new opportunities to enhance creative writing instruction, including drama script writing, which remains challenging due to limited instructional scaffolding and culturally relevant resources. This study aimed to develop and evaluate FlipHTML5-based digital learning media for drama script writing grounded in South Sumatra folktales to promote creative and culturally responsive learning in higher education. This research employed a Research and Development (R&D) approach adapted from Alessi and Trollip, covering the planning, design, and development stages. Data were collected through needs analysis questionnaires, expert validation (alpha testing), and user evaluation (beta testing). Product feasibility was assessed by content, media, and language experts, while effectiveness was measured using a quantitative quasi-experimental pretest-posttest design involving students enrolled in a drama writing course. The results show that the media are highly feasible in terms of content (87.5%) and language (91.6%), and feasible in media design (75%). Student responses indicate high usability, engagement, and pedagogical relevance. Statistical analysis revealed significant improvement in students' drama writing skills, with mean scores increasing from 53.03 (pre-test) to 85.42 (post-test) ($p < 0.05$). These findings suggest that integrating dramaturgical theory, interactive digital features, and local folklore effectively enhances creative writing skills while supporting cultural preservation. The developed media function not only as a digital resource but also as a platform for creative production in literature instruction.

Keywords: Creative writing; drama script writing; educational technology; FlipHTML5; folklore-based learning

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1. Introduction

In the rapidly evolving digital era, the integration of technology has become essential for educators aiming to improve both the quality and relevance of learning processes (Gong, 2025; Kadluba et al., 2025; Kong & Wang, 2024; Nurhayati et al., 2022; Walzer et al., 2025). Technology-enhanced learning has become a strategic approach in contemporary education, particularly in fostering higher-order thinking skills, including critical thinking (Brečka et al., 2022; Liang, 2023; Lim, 2021; Stenseth et al., 2025; Zlamal et al., 2022, 2023) and creative thinking (Akyıldız, 2026; H. Chen et al., 2026; Kuo, 2026; Purwanto et al., 2024; Q. Sun et al., 2025; Y. Sun et al., 2026; Wang et al., 2025; Wu et al., 2026), and communicative thinking skills (Gorham et al., 2024; Hicham et al., 2025; Jiang & Cohen, 2026; Ye et al., 2025; Zorzi et al., 2025).

Writing is one of the basic talents stressed in current curriculum, and it plays an important part in literacy development across educational levels (Hernandez, 2025; Kabeer et al., 2025; Mousa, 2023; Vicol et al., 2024). Writing competence extends beyond narrative and expository forms to include creative and performative genres, such as drama script writing. In Indonesian language and literature education, drama script writing requires complex cognitive, linguistic, and creative abilities, including dialogue construction, character development, conflict organization, and structuring dramatic plots (Agustina et al., 2022; Noviyanti et al., 2023; Putri et al., 2023).

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However, empirical evidence indicates that students' ability to write dramatic scripts remains limited. Recent studies have found persistent difficulties in writing coherent dialogues, developing dramatic conflicts, and adapting narrative texts into dramatic forms (Ma et al., 2025; Simbolon et al., 2021; Yang et al., 2026). Amalia et al. (2025) found that students struggled greatly when transforming short stories into drama scripts, particularly in terms of plot coherence and dialogic interaction. Earlier findings by Febrian et al. (2016) revealed significantly low baseline performance in drama writing skills, indicating that this challenge persists over time.

These constraints are strongly associated with insufficient writing practice, low learning motivation, limited creativity, and the persistent dominance of conventional, teacher-centered instructional approaches (Rahayu et al. 2016). Traditional instructional methods frequently use static learning materials and emphasize theoretical explanations over creative production, resulting in low student engagement and limited opportunities for experiential learning. Moreover, students' expressive potential and sense of relevance in their learning are further limited by the lack of instructional resources that incorporate local cultural contexts as sources of creative inspiration.

Integrating local folklore into drama scriptwriting instruction offers a strategic pedagogical response to these challenges. Folktales function not only as cultural artifacts, but also as narrative resources rich in moral values, conflicts, and dramatic structures conducive to creative adaptation. In a broader educational perspective, folklore-based learning contributes to cultural preservation and strengthening national identity (Dinata et al., 2025). Folktales from South Sumatra—such as *Hikayat Pak Siti dan Mak Siti*, *Tuan Puyang Ndikat*, and *Sembesat dan Sembesit*—have high dramatic potential and local wisdom that can be transformed into drama scripts. Nevertheless, these cultural resources have not been widely implemented in digital learning environments that systematically support creative writing processes.

Previous research in educational technology has demonstrated that digital learning media, including flipbook-based platforms, positively influence students' motivation, engagement, and conceptual understanding (Amin et al., 2022; Handiar & Zulherman, 2023; Lestiana et al., 2025). FlipHTML5 has gained popularity due to its multimodal affordances, interactivity, and accessibility across various devices. Despite these advantages, most existing studies position flipbook-based media primarily as tools for content delivery and receptive learning, especially in science, mathematics, and language instruction.

In language and literature education, digital media are predominantly used to support reading comprehension or general writing tasks (Amin et al., 2022; Astawa et al., 2025; Handiar & Zulherman, 2023). Research exploring the role of educational technology in supporting complex, productive, and creative writing processes remains limited. Drama script writing, which requires dramaturgical thinking, such as dialogic construction, conflict development, and performative structuring, is rarely addressed through technology-based pedagogical design. Existing drama writing studies tend to emphasize instructional strategies or classroom interventions rather than the development of digital learning environments that can function as instructional scaffolds for dramaturgical competence (Amalia et al., 2025; Güzel 2017).

Furthermore, while folklore has been widely used in literature education, its function is often restricted to reading and speaking materials or moral narratives (Yuliani & Hartanto, 2022; Masowa & Moloi, 2025; Soraya et al., 2025). Empirical studies integrating folklore into technology-enhanced learning environments as a creative and generative framework for drama script writing are scarce. As a result, the potential of digital platforms to support the transformation of local folklore into performative literary products has not been sufficiently explored in the international educational technology research.

This study offers a novel contribution by reconceptualizing FlipHTML5 not only as a digital content delivery tool, but also as a pedagogical platform for creative literary production. Extending prior flipbook-based learning research (Amin et al., 2022; Handiar & Zulherman, 2023; Lestiana et al., 2025) designs a production-oriented digital learning environment that systematically scaffolds drama script writing through the integration of dramaturgical theory (Kosasih, 2012; Malloy, 2015), structured writing procedures, and culturally embedded narrative resources.

The novelty of this study lies in three interrelated aspects. First, it presents educational technology as an active instructional scaffold for complex creative writing processes, specifically drama script writing, which has only received little attention in prior studies (Güzel, 2017; Amalia et al., 2025). Second, it extends the pedagogical function of local folklore beyond cultural representation by operationalizing it as a creative-generative framework that guides students' dramaturgical decision-making rather than merely serving as reading texts (Masowa & Moloi, 2025; Soraya et al., 2025). Third, by embedding key dramaturgical components—such as dialogue construction, conflict development, and performative structure—within a multimodal FlipHTML5 environment, this study proposes a culturally responsive,

production-centered model of literary learning that is currently underrepresented in the international educational technology literature.

By integrating educational technology design, creative writing pedagogy, and local cultural sustainability, this study addresses a significant gap concerning the role of digital platforms in scaffolding higher-order creative competencies in language and literature education at the higher education level. Based on the research background and identified gaps, this study addresses the following research questions:

- 1) What are the results of the needs analysis in developing multimedia drama scripts based on South Sumatra folktales using FlipHTML5?
- 2) How is the drama script writing multimedia designed based on South Sumatra folktales using FlipHTML5?
- 3) How is the multimedia feasibility of writing drama scripts based on South Sumatran folk tales using FlipHTML5, according to the expert validation results (Alpha Test)?

How do users (students) respond to the developed multimedia in terms of usability, practicality, and pedagogical relevance (Beta Test)?

2. Methods

This study was a research and development (R&D) study. It adopts the R&D framework of Alessi and Trollip (2001) modified to suit the needs of the study. The stages of developing drama script writing media based on South Sumatra folktales using FlipHTML5 include: (1) planning, (2) design, and (3) development.

2.1. Planning Stage

The planning stage involves several steps, the first of which is conducting a needs analysis. To obtain needs-analysis data, interviews were conducted with the lecturer teaching the Palembang Malay Traditional Theater (PMTT) course. The interviews aimed to identify (1) the need for material development related to the availability of drama script examples and (2) efforts undertaken in the learning process for the course.

Data on needs analysis were also collected through questionnaires given to 134 students enrolled in the PMTT course. The needs-analysis questionnaire covered: (1) learning needs for writing drama scripts based on South Sumatra folktales, (2) the need for FlipHTML5-based digital multimedia, and (3) the academic community's responses to the development of drama script writing learning media.

The needs-analysis questionnaire employed a 4-point Likert scale ranging from 1 (Not Needed) to 4 (Strongly Needed). The obtained scores were converted into percentages and interpreted as follows: Strongly Needed (76–100%), Needed (50–75%), Less Needed (26–49%), and Not Needed (<26%).

2.2. Design Stage

The design stage included several steps, the first of which was to create a flowchart in the form of a process diagram. Its function is to provide an initial overview of the structure and navigation of the developed product. The second step is to develop a storyboard, which serves as a preliminary visual plan containing sketches of the interface, placement of text, images, animations, and the sequence of content presentation on each page.

The final step was to produce the graphic design using applications such as Canva and FlipHTML5. These applications are used to create visual elements—illustrations, typography, icons, colors, and layout—designed to match student characteristics, as well as aesthetic and pedagogical principles. By following these stages, the design process becomes more directed, creative, and effective than before.

2.3. Development Stage

The development stage was conducted through a series of systematic steps to ensure the feasibility and effectiveness of the developed instructional media. The first step involved an alpha test through expert validation to examine the initial feasibility of the product. The validation addressed three main aspects: content, media, and language. Content feasibility examined the clarity and alignment of course learning outcomes, systematic organization of materials, content novelty and depth, reference accuracy, inclusion of motivational elements, and consistency between examples and conceptual

explanations. Media feasibility evaluated typographical aspects (font type and size), color selection, font consistency, visual attractiveness, navigation features, and overall layout. Language feasibility assessed grammatical and syntactic accuracy, readability and fluency, appropriateness of academic style, consistency of terminology and vocabulary, clarity of expression, and coherence throughout the instructional media. Feasibility scores for each aspect were calculated using a percentage-based formula and interpreted using four levels: Highly Feasible (81–100%), Feasible (61–80%), Less Feasible (40–60%), and Not Feasible (0–40%).

Based on the alpha test results, the second step involved revising the product in accordance with the validators' recommendations. This revision aimed to improve the quality of the instructional media and ensure that it met the established feasibility standards.

The third step consisted of conducting a beta test to evaluate user responses and the preliminary effectiveness of the revised product. The beta test participants were 9 students selected to represent three ability levels: high, medium, and low. The beta testing was implemented in two phases. The first phase focused on collecting data on students' perceptions of the developed drama script writing media based on South Sumatra folktales using FlipHTML5. Data were gathered through a 4-point Likert-scale questionnaire with response categories ranging from Strongly Agree to Strongly Disagree. The questionnaire addressed four aspects: (1) the importance of learning media, (2) the relevance of writing drama scripts based on South Sumatra folktales, (3) the role of digital applications in learning, and (4) the usefulness of FlipHTML5 as a learning platform.

The second phase of the beta test examined the effectiveness of the developed product using a two-group pre-test and post-test design: the experimental group received treatment with learning media in FlipHTML5, and the control group used textbook-based learning. In the experimental group, 9 students participated, and the control group had 9 participants. Both the pre-test and post-test of both groups used performance-based assessments that required students to write drama scripts based on South Sumatran folklore. Student performance was evaluated using an analytical assessment rubric consisting of seven indicators: (1) completeness of the drama script structure, (2) suitability to South Sumatran folklore, (3) plot and conflict development, (4) creativity and originality, (5) quality of dialogue and stage direction, (6) use of language, including spelling, diction, and sentence fluency, and (7) representation of South Sumatran cultural elements. The maximum possible score for the rubric is 28. The highest score for each aspect is 4, while the lowest score is 1. The students' final score was calculated by converting the total rubric score to a percentage using the formula $(\text{total score} / 28) \times 100$. To determine the effectiveness of the developed media, pretest and posttest scores were analyzed using a paired-samples t-test to identify significant improvements after the intervention.

In addition, the researchers also conducted validity and reliability tests on the research instrument. The inter-rater reliability test involved two randomly assigned instructors who assessed 18 student drama scripts. The purpose of this reliability test was to eliminate subjectivity in assessing the students' drama scripts. The reliability test yielded a coefficient of 0.86, indicating high consistency and reliability for the instrument. Furthermore, the researchers also conducted a content validity test involving three experts. The content validity test result showed a value of ≥ 0.3 , indicating that all items were valid. The validity test result showed a reliability score of 0.89. In conclusion, this drama script-writing tool is highly suitable for use.

3. Results and Discussion

3.1. Results

The research procedure consisted of three main stages: planning, design, and development. The results of each stage are described below.

3.1.1. Planning Stage

The planning stage revealed several key findings related to instructional needs, learner expectations, and institutional support for the development of FlipHTML5-based digital multimedia in the PMTT course. The findings indicated that PMTT is a compulsory course with a strong emphasis on performance-based learning and that existing instructional media to support folktale-based drama script writing were still limited. The use of FlipHTML5-based digital media was viewed as a relevant innovation to facilitate learning in both online and offline contexts, enhance student engagement, and support the preservation of local cultural values. The expected learning content included comprehensive materials on drama script writing, covering introductory concepts, script structure, writing procedures, key elements, and illustrative examples.

Student responses demonstrated a consistently high level of need for folktale-based drama script writing. A total of 99.2% (133 students) perceived writing drama scripts based on folktales as important, while 93.3% (125 students) indicated that folktale teaching materials were still limited. In addition, 97.0% (130 students) agreed that incorporating regional languages could enhance cultural closeness. Furthermore, 98.5% (132 students) emphasized the need to transform folktales into multimedia formats for easier access, and 89.6% (120 students) expressed interest in writing drama scripts based on folktales.

Specific findings related to FlipHTML5-based digital multimedia further reinforced these needs. A total of 99.3% (133 students) reported the need for FlipHTML5 digital media as a learning tool. Meanwhile, 98.5% (132 students) believed that multimedia features, such as images, audio, and video, supported a better understanding of the learning materials. Additionally, 97.8% (131 students) agreed that folktales should be presented in interactive digital flipbook formats, and 98.5% (132 students) emphasized the importance of an attractive and user-friendly FlipHTML5 design. Moreover, 97.8% (131 students) believed that interactive digital media could enhance learning appeal.

Findings related to institutional support also yielded strong positive responses. A total of 96.2% (129 students) perceived that lecturers and the campus supported the use of FlipHTML5 digital media. Furthermore, 95.6% (128 students) were enthusiastic about folktale-based digital media. The importance of academic community involvement in developing teaching materials was emphasized by 97.7% (131 students), and 97.7% (131 students) thought that the campus supported folktale-based learning for character education. Notably, 99.2% (133 students) agreed that FlipHTML5 is an effective tool for preserving local culture.

3.1.2. Design Stage

The design stage involved integrating the identified instructional needs into a coherent pedagogical and visual framework for the digital learning media. Two primary outputs were produced: an instructional flowchart and the visual representation of the media, including the front cover.

The instructional flowchart (Figure 1) is as a conceptual blueprint illustrating the sequencing of learning activities, the alignment of learning objectives with assessments, and the navigation structure within the media. The flowchart ensures a progressive learning experience by guiding students from orientation and introductory objectives to content exploration, guided practice, and model demonstrations, representing a scaffolded instructional design that encourages learner autonomy.

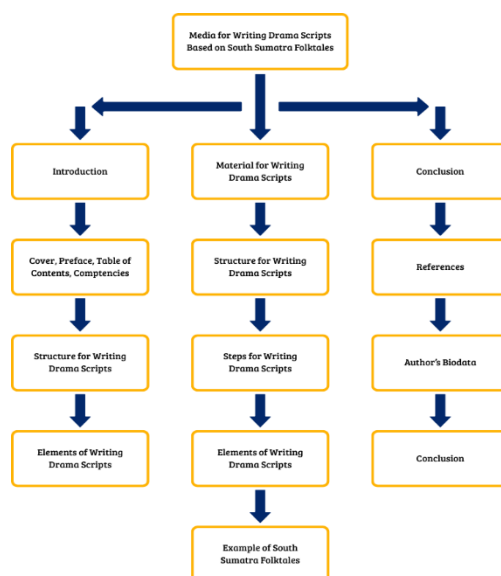


Figure 1. Instructional flowchart of the FlipHTML5-based digital learning media

The flowchart illustrates the sequence of learning activities, alignment of objectives with assessment, and navigation pathways to scaffold learner engagement from foundational concepts to practical drama scriptwriting applications.

Following the flowchart, the digital learning media, entitled Writing Drama Scripts Based on South Sumatra Folktales, was developed as an interactive instructional resource to help students improve their drama scriptwriting competencies through technology-mediated learning. The interface adopts a warm-toned color scheme dominated by orange and natural earth colors to foster emotional engagement and cultural resonance. Complementary blue and green elements represent water and vegetation, creating visual balance while reinforcing the local environmental context. The inclusion of the traditional Limas House functions as a culturally anchored visual reference, situating the learning experience within South Sumatran heritage. This visual identity is explicitly represented in the front cover of the media (Figure 2).

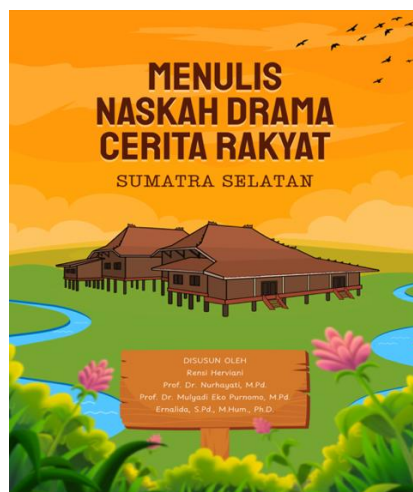


Figure 2. Front cover of the FlipHTML5-based digital learning media for drama script writing

The media incorporates multimedia components and intuitive navigation buttons to support interactive learning. These features allow learners to engage with content through guided yet flexible pathways, reflecting principles of user-centered instructional design and promoting learner autonomy.

Introductory sections, including the preface and table of contents, function as a digital orientation layer that structures learners' engagement with the materials. Clear instructions facilitate ease of navigation and minimize cognitive load, consistent with usability principles in digital learning design. Learning objectives and performance indicators are explicitly articulated to ensure alignment between instructional activities, expected outcomes, and the assessment of students' drama scriptwriting competencies.

Instructional content is organized progressively, beginning with conceptual explanations of drama scriptwriting, followed by script structure, procedural steps, and core elements of drama. This scaffolding approach supports learners' development from foundational understanding to higher-order skills. The content sequence aligns with theoretical perspectives on dramatic composition, integrating narrative coherence, dramatic action, conflict development, character construction, and thematic articulation throughout the writing process.

The media culminates in a complete, scene-based drama script example in digital format, serving as an embedded learning scaffold that allows students to observe the practical application of theoretical concepts in an authentic cultural context. The inclusion of references and author information enhances content credibility and transparency.

Overall, the design demonstrates strong alignment among pedagogical objectives, dramatic writing theory, and instructional technology principles. Implemented using FlipHTML5, the digital media integrates instructional structure, visual identity, and cultural context, establishing it as a pedagogically grounded and culturally responsive resource for developing students' drama scriptwriting skills.

3.1.3. Development Stage

The development stage included an alpha test to assess the feasibility of the developed digital learning media in terms of content, media, and language. Validation was conducted by experts in each respective domain, and the results are presented below.

Content Feasibility

Content experts evaluated the learning objectives for clarity and alignment, the systematic and logical presentation of materials, the depth of content appropriate to the students' level, the relevance and motivational value of references and examples, and the clarity of explanations provided. The researcher appointed three validators to assess and provide suggestions on the material aspects of the product that had been developed by providing an assessment of: (1) the clarity of the formulation of the learning outcomes of the course, (2) the suitability of the material, (3) the systematic presentation of the material, the novelty of the material, (4) the depth of the material, (5) the accuracy of references & motivation, and (6) the suitability of examples with explanations. In addition, the questionnaire to assess content feasibility provided four response options: very good (point 4), good (point 3), quite good (point 2), and less good (point 1). Thus, the highest score obtained was 24, and the lowest was 6.

The results showed that the instructional materials were well-aligned with the course learning outcomes and sufficiently supported drama scriptwriting instruction. Specifically, the content received a total score of 21, with an average score of 3.5, corresponding to a percentage score of 87.5% (Very Feasible). This result confirms that the materials met the expected academic standards and instructional requirements.

a. Media Feasibility

Three media experts assessed the visual and navigational aspects of the digital learning media, including font type and size, color selection, consistency of font usage, visual appeal, navigational ease, and overall layout. The questionnaire used to measure media feasibility provided four response options: "poor," "fair," "good," and "very good." "Very good" received a score of 4, "good" received a score of 3, "fair" received a score of 2, and "poor" received a score of 1. Thus, the highest possible score was 24, and the lowest possible score was 6.

The evaluation yielded a total score of 18, with an average score of 3.0, equivalent to a percentage score of 75% (Feasible). While the media were deemed appropriate for instructional use, the evaluation suggested further refinement in visual aesthetics and color selection to enhance learner engagement. The validators, with a 75% percentage, provided suggestions for improving the media product, including:

- 1) The color selection is unattractive; the text is almost the same as the background. It is recommended to change the font color to make the text more visible.
- 2) The media lacks the visual appeal that motivates students to learn; more creative visualizations are needed for this medium.
- 3) The instructions for use page should be clarified, and instructions for use should be added.

b. Language Feasibility

Three language experts evaluated the media for grammatical and syntactic accuracy, readability and fluency, appropriateness of style for the target audience, consistency in terminology, clarity of expression, and coherence with the overall instructional narrative. Similar to the two previous questionnaires, this questionnaire to measure the language feasibility aspect also consists of four answer choices, ranging from the lowest score (1) for the answer option "not good" to the highest score (4) for the answer option "very good". Therefore, the highest total score in this aspect is 24, and the lowest is 6.

The media achieved a total score of 22, with an average score of 3.67, corresponding to a percentage score of 91.6% (Very Feasible). These results indicate that language use in the media meets academic standards, ensuring clarity, precision, terminological accuracy, and consistency while explaining techniques and concepts for drama scriptwriting.

Overall, the alpha test results demonstrate that the developed digital learning media is highly feasible in terms of content and language, and feasible in terms of media design, confirming its suitability as an instructional tool for supporting students' drama scriptwriting skills while highlighting areas for minor refinements in visual and aesthetic presentation.

c. Student Perception of Learning Media

The responses indicated strong agreement on the utility of the media in supporting the learning process. A total of 100% of students reported that the media facilitated faster comprehension and made learning more engaging, while 90.9% indicated difficulty understanding the material without media support. Additionally, 72.7% acknowledged that the media stimulated motivation to explore drama references beyond the course material. These results demonstrate that digital learning media play a substantial role in enhancing both comprehension and learning motivation.

d. Student Perception of Folktales

Students overwhelmingly recognized the value of South Sumatra folktales as a rich source of creative material for drama scriptwriting, with 100% agreement. Between 81.8% and 81.9% of respondents also noted that using local cultural narratives neither restricted imagination nor diminished the meaningfulness of the writing process. Moreover, 81.8% affirmed the continued relevance of folktales as foundational content for drama scripts. These findings suggest that integrating local cultural content supports creativity while maintaining learner engagement and relevance.

e. Student Perception of Digital Applications

Respondents stated that digital applications enhance accessibility and interactivity in learning. Approximately 89% of students agreed that the applications allowed them to access materials anytime and increased interactive learning experiences. Furthermore, 100% of students acknowledged that application features effectively supported the process of writing drama scripts. These results highlight the importance of digital tools in facilitating flexible, interactive, and practical learning experiences.

f. Student Perception of FlipHTML5

The FlipHTML5 platform was perceived as highly usable and engaging. All respondents (100%) considered the platform easy to use and reported increased interest in learning due to its interactive interface. Additionally, 89% of students indicated that FlipHTML5 effectively supported understanding of drama script examples and enhanced the learning process. Overall, these findings confirm the pedagogical value of FlipHTML5 as a digital medium for supporting drama scriptwriting skills.

g. Descriptive Statistics

This section explains the average scores of the students before and after the intervention.

Table 1. Paired samples statistics

		Mean	N	Std. Deviation	Std. Error Mean
Experiment	Pretest Score	53.03	9	15.61	5.21
	Posttest Score	85.42	9	2.71	.90
Control	Pretest Score	47.44	9	8.90	2.97
	Posttest Score	52.11	9	7.15	2.38

Based on the descriptive statistical calculations in Table 1, the data from nine students (N=9) showed: (1) pretest mean: 53.03, standard deviation: 15.61 and (2) posttest mean: 85.42, standard deviation: 2.71. This indicates a descriptive improvement in scores from an average of 53.03 to 85.42.

Table 1 shows subtle differences in the average pretest scores between the experimental and control groups. Conversely, there are clear differences in the posttest scores. To determine whether these differences were significant, a paired-samples t-test was conducted.

h. Paired Sample t-test

Table 2. Paired samples t-test

	Mean	Std. Deviation	Std. Error Mean	Paired Differences		t	df	Sig. (2-tailed)
				95% Confidence Interval of The Difference				
				Lower	Upper			
Exp. posttest-pretest	-32.39	13.99	4.66	-43.15	-21.63	-6.94	8	.000
Control posttest-pretest	-4.67	2.60	0.87	-6.66	-2.67	-6.39	8	.001

The results of the paired-samples t-test showed that in the experimental group, the t-value was -6.94, with a degree of freedom (df) of 8 and a significance value of Sig. (2-tailed) of 0.000 ($p < 0.05$). The df value of 8 indicates that the analysis was conducted on 9 data pairs ($N = df + 1$), namely the pretest and posttest scores from 9 respondents in the experimental group. With this df, the t-value falls within the rejection region for the null hypothesis, indicating a significant difference between the pretest and posttest scores in the experimental group. The average difference value of -32.39 indicates a significant change in scores between before and after treatment. The negative sign indicates the

direction of the difference calculation (posttest - pretest, or in the order of variables in SPSS), and substantively indicates an increase in scores after treatment.

In the control group, the t-value was -6.39, with $df = 8$ and a significance value of Sig. (2-tailed) = 0.001 ($p < 0.05$). As in the experimental group, a df value of 8 indicates that 9 data pairs were analyzed. These results indicate a significant difference between the pretest and posttest scores in the control group. However, the average change was only -4.67, indicating a smaller improvement than in the experimental group.

When compared, both groups had a df of 8, indicating equal sample sizes. However, the experimental group showed a significantly greater average change (32.39 points) than the control group (4.67). Thus, the treatment given to the experimental group showed a stronger effect on score improvement than the learning/conditions in the control group. Furthermore, based on the results of the Cohen's D test, a score of 2.31 was obtained. This Cohen's d value indicates a very large effect size. This means that the applied learning media had a very strong influence on improving students' drama scriptwriting skills.

3.2. Discussion

The findings of this study reinforce the proposed novelty that FlipHTML5 can function beyond a digital content delivery medium and instead operate as a pedagogical platform for creative production in drama script writing. Expert validation results indicate that the developed media are highly feasible in terms of content, language, and instructional design, confirming that digital platforms can effectively scaffold complex writing skills when grounded in appropriate theoretical frameworks. This extends previous studies on FlipHTML5, which predominantly emphasized its role in enhancing motivation, readability, and conceptual understanding (Amin et al., 2022; Handiar & Zulherman, 2023; Lestiana et al., 2025), by demonstrating its applicability in supporting higher-order, production-oriented literary tasks.

This study shows that developing media for writing drama scripts based on South Sumatra folklore using FlipHTML5 improves the quality of writing learning in higher education. This finding aligns with international studies emphasizing that interactive digital media now serve as cognitive learning environments, encouraging active engagement and higher-order thinking in writing (Alyanabila et al., 2025; Ahmed, 2025). The main benefit of the developed media is FlipHTML5's multimodal approach, which integrates text, visuals, and interactive navigation, enhancing students' conceptual understanding and engagement. Research supports that such media help students visualize narrative structure, character relationships, and plot dynamics more concretely than conventional materials in the context of writing drama scripts (Kohnke & Moorhouse, 2020; Marhayani et al., 2025).

Pedagogically, the improvement in students' drama script writing performance suggests that the media's structured scaffolding plays a central role in facilitating the creative writing process. The integration of dramaturgical theory—linking Kosasih's structural model with Malloy's conceptual elements of dramatic action, conflict, and characterization—provides students with explicit guidance that is often absent in conventional drama writing instruction (Kosasih, 2012; Malloy, 2015). This finding aligns with previous research showing that students commonly struggle with dialogue development and plot coherence due to a lack of systematic instructional support (Amalia et al., 2025; Güzel, 2017; Rahayu et al., 2016). By embedding these dramaturgical components directly into digital media, the learning process shifts from implicit imitation to guided creative construction.

The incorporation of South Sumatra folktales further strengthens the novelty of this study by positioning local culture not merely as reading material but as a generative source for creativity. Students' responses indicate that folklore-based writing enhances meaningful engagement and does not constrain imagination, supporting earlier studies that emphasize the pedagogical value of folktales in fostering creativity and cultural identity (Darmawati et al., 2024; Ilham et al., 2025; Masowa & Moloi, 2025; Soraya et al., 2025). In this context, the media facilitates a process of cultural reinterpretation, allowing students to adapt traditional narratives into contemporary dramatic forms, thereby extending the function of folklore from cultural transmission to creative literacy practice (Dinata et al., 2025).

This research opens new perspectives for creating and integrating digital products into creative curricula, especially for teaching drama scriptwriting. The findings complement earlier research showing that technological products influence students' skill development and behavioral flexibility (Ye et al., 2023). This evidence aligns with social learning theory. It claims that interactions in technological and virtual environments foster social learning in creative fields (Bandura & Hall, 2018).

From a technological perspective, the positive student perceptions highlighted that FlipHTML5's interactive and multimedia features supported independent and flexible learning while maintaining instructional coherence. This

supports broader arguments in educational technology research that digital tools are most effective when designed to support active, creative, and student-centered learning processes, rather than the passive consumption of content (Kuo, 2026; Liang, 2023; Purwanto et al., 2024). Thus, the findings suggest that the novelty of this research lies not only in the use of FlipHTML5 itself, but also in its pedagogical reconfiguration as a culturally responsive, production-oriented learning environment for drama script writing in higher education.

Essentially, digital-based learning plays a crucial role in meeting the diverse learning styles found in contemporary classrooms. FlipHTML5 media integrates several interactive elements, including video, animation, and QR codes, into learning materials. This aligns with multimodal engagement theory, which emphasizes integrating visual, auditory, and textual elements to enrich students' learning experiences (Astuti et al., 2026; Kharisma et al., 2022). This is also supported by other perspectives that demonstrate how digital platforms can increase engagement through diverse media, are highly effective in maintaining student attention, and aid in improving student understanding (Hasanudin et al., 2024).

In today's education landscape, the use of HTML5-based interactive content ecosystems, including FlipHTML5, has demonstrated improved learning outcomes and student engagement, supported by robust and engaging instructional design (Jacob & Centofanti, 2024; Mutawa et al., 2023; Tama et al., 2026). In principle, FlipHTML5 is a web-based digital publishing platform that enables users to convert conventional learning materials, such as printed documents and PDFs, into interactive digital books. This platform presents a display resembling a physical book, supported by multimedia features such as video, audio, animation, and links that enrich the presentation of learning materials. Through an easy-to-use interface that does not require specialized programming skills, educators can redevelop learning materials into more dynamic, interactive, and engaging digital content for students (Jauharati et al., 2022). Therefore, FlipHTML5 was chosen for its ability to transform static documents into interactive digital learning media with a practical, easy-to-use navigation system (Miranda, 2023).

Students' positive response to the flexibility and ease of access to this media also aligns with the findings of Bond et al. (2021), who demonstrated that independently accessible digital media encourages self-regulated learning and increases student responsibility for their learning process. In writing lessons that require repeated practice and ongoing reflection, readily accessible media are a crucial support in improving students' critical thinking skills (Campbell, 2017; Carter et al., 2016; Zlamal et al., 2023). Furthermore, the interactivity of FlipHTML5 media supports the multimedia learning principles proposed by Ngandoh et al. (2025), who state that interactions designed according to cognitive principles can improve retention and understanding of concepts. In this study, interactivity not only increased learning engagement but also helped students connect drama writing theory to concrete practice, particularly in developing dialogue and conflict.

4. Conclusion

This study aimed to develop and evaluate FlipHTML5-based learning media for drama script writing grounded in South Sumatra folktales within higher education. The findings demonstrate that the developed media is pedagogically feasible, linguistically appropriate, and technically functional, as evidenced by high validation scores from content, media, and language experts. These results indicate that the instructional design, material organization, and language use collectively all meet the academic standards for drama script writing instruction.

The efficacy of this media is further supported by empirical data from learning outcomes and student views. Students reported increased comprehension, motivation, and engagement when using a FlipHTML5-based learning resource. Quantitative analysis of pre- and post-test scores revealed a statistically significant improvement in students' drama script writing performance after the intervention, suggesting that the media effectively supports the development of productive and creative writing skills.

Beyond its instructional effectiveness, this study highlights the pedagogical value of integrating local folklore into dramatic scriptwriting. South Sumatra folktales were perceived by students as meaningful and inspiring narrative sources that enriched their creativity rather than constrained imagination. By embedding folkloric content within a structured dramaturgical framework and digital learning environment, the media facilitates not only skill development but also cultural preservation through creative literacy practices. Overall, the findings confirm that the FlipHTML5-based drama script writing media function not only as a digital presentation tool but also as a pedagogical platform that

supports creative production, culturally responsive learning, and student-centered writing instruction in higher education.

Based on the findings and limitations of this study, several recommendations are proposed. First, educators in language and literature programs are encouraged to utilize FlipHTML5-based learning media as an alternative or complementary resource for teaching drama script writing, particularly in courses that emphasize creativity, narrative construction, and cultural exploration. Media can be flexibly implemented in face-to-face, online, or blended learning contexts to enhance student engagement and independent learning.

Second, higher education institutions should support the development and integration of digital learning media grounded in local culture. Institutional support in the form of policy endorsement, professional development for lecturers, and adequate technological infrastructure is essential to ensure the sustainability and scalability of such teaching and learning innovations. Finally, future research should extend this study by employing larger sample sizes and more rigorous experimental designs, such as control group comparisons, to reinforce causal inferences regarding learning effectiveness. Further development of the media may also incorporate advanced interactive features, including automated feedback systems, collaborative writing tools, or learning analytics to deepen student interaction and enhance the pedagogical impact of digital drama script writing instruction.

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