



Implementation of 21st Century 6C Skills in Learning to Write Literature through Novel Adaptation Approach

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Abstract:

Learning to write literature in higher education needs to prioritize creative learning so that students can feel the benefits of literary learning in honing 6C skills by the character of 21st-century learning. This research aims to describe the implementation of 21st-century 6C skills in learning to write literature in higher education through an adaptation novel approach. This research is art-based qualitative research. Observation and interview methods were used to obtain research data. The research was conducted on 80 students at Muhammadiyah University, Prof. DR Hamka, consisting of 68 women and 12 men. Data analysis was carried out using qualitative descriptive methods. Meanwhile, the validity of the data is carried out by theoretical triangulation. Theoretical triangulation in this research was carried out by examining the data obtained with theories originating from expert opinions or previously existing theories. The results of this research illustrate that the 6C skills of 21st-century learning (Critical thinking, Communication, Collaborative, and Creative skills, culture, and Connectivity) can be implemented in learning to write literature. Apart from that, the novel adaptation approach can help students improve their abilities in writing literature.

Keywords: *Drama Learning, Drama Texts, Novels, 6C Skills*

1. INTRODUCTION

Drama learning in higher education needs to prioritize students' creative processes so that it has an impact on improving students' skills. These skills must, of course, be by the character of 21st-century learning, namely *critical thinking skills*, *creative thinking skills*, *communication skills*, *collaboration skills*, *culture*, and *connectivity* (6C) (Anugerahwati, 2019). Critical thinking skills are high-level skills related to the ability to identify, analyze, and solve problems creatively (Novia & Riandi, 2017). Creativity skills refer to students' ability to use their knowledge to do something positive for them.

Communication refers to a student's ability to convey ideas or information to others. Collaboration refers to students' ability to interact with each other and build good teamwork in doing something. Culture refers to *students'* ability to immediately understand the cultural differences that emerge in all their activities and appreciate all forms of these differences. Meanwhile, connectivity is a student's ability to always be connected with other students in doing their work.

Learning that prioritizes 6C skills has good benefits for students, so they can compete in the world of work. Apart from that, learning that implements 6C skills means that universities have carried out the mandate of the law written in Law Number 12 of 2012 in article 5, namely to develop student's potential to become human beings who believe in and are devoted to God Almighty and have noble character. healthy, knowledgeable, capable, creative, independent, skilled, competent, and cultured for the benefit of the nation. Therefore, 6C skills need to be integrated into learning so that students have critical, creative, communicative, collaborative, cultured, and responsible characters in establishing connectivity (Montessori et al., 2023).

One form of learning that can be integrated with the 6C skills of the 21st century is learning to write. Writing activities can be used to facilitate students in providing new information, new ideas, and new knowledge (Persadha, 2016). Writing is also a useful skill for expressing thoughts, opinions, concepts, and knowledge so that you can convey messages in writing to the person you are talking to (Akidah, 2022). Writing activities can be in the form of literary texts and non-literary texts. Both forms of text are studied by students at universities. Non-literary writing activities are usually in the form of scientific texts such as papers, articles, and theses. Meanwhile, literary texts are usually in forms such as poetry, short stories, novels, and drama texts. Of the several forms of literary text, drama text is one of the texts that is rarely used by students. This can be seen from the lack of drama texts written by students. This is in contrast to poetry and short story texts, both of which have been created by many students.

Writing dramatic literary texts is an activity in telling a scene in the form of dialogue spoken by several characters. The drama text is equipped with a setting and storyline which is usually presented in the form of several acts. As a literary text, drama texts certainly have good benefits for students to hone their creative abilities and self-sensitivity. This is because the drama text was created from the author's observation of the problems occurring around him (Wulansari & Sumardi, 2020). There is not much learning to write drama texts in universities, this is because writing drama texts requires imaginative creativity that is not simple. Writing drama texts also requires emotional skills and sensitivity in describing the characters in the story (Aulia et al., 2021).

Several strategies and models in learning to write drama texts have been widely used, one of which is the adaptation approach which can be seen from several studies that have been conducted (Simbolon et al., 2022; Fadilah & Faznur, 2022; Basaruddin & Afningsih, 2022). Using a novel adaptation approach in writing drama texts is an alternative to learning to write drama texts (Sunyi et al., 2023; Rahmah, 2023). Through an adaptation approach, it can help students express ideas and stories in drama texts. Students do not need to create original ideas from scratch in writing drama texts, interesting stories in novels just need to be developed and transformed into drama texts. Of course, developing a story from a novel to a drama text is not as easy as imagined, because the two forms of text are different, in a novel the story is presented in the form of a narrative text, while in a drama the story is presented in the form of dialogue or the characters speech.

One of the adaptation media that can be adapted into a drama text is a novel. A good novel is a novel that has an interesting story and contains good messages. These messages can be written

back into dialogue form in drama texts. One of the novels that has an interesting story and good values is the novel written by Hamka. As a preacher, Hamka certainly makes the novels he writes a means of conveying messages of goodness to his readers (Afandi & Damayanti, 2020; Ahmad & Aini, 2019). Religious novels themselves are novels that contain religious values such as Aqidah, Tauhid, Muammalah, Worship, and also Morals. Novels with religious themes can also be called religious novels. Novels with religious themes are currently widely used by Muslim writers and Muslim women as a means of conveying Islamic messages (Rina et al., 2022). Through religious novels, students can turn them into drama scripts using an adaptation approach. This was done to open students' creativity in creating drama scripts using stories that already exist in religious novels. Apart from that, of course, by adapting religious-themed novels, students can be instilled with the character of religiosity from the novels they read.

Learning to write drama texts through an approach to adapting novels with religious themes is very suitable to be applied at the tertiary level. This is due to several previous studies that show that the adaptation approach has a positive impact and can be used in the drama script writing process (Arif Susanto, 2022; Tian, 2021; Nurkaidah et al., 2024). Based on this research, it shows that using an adaptation approach is a good alternative in developing students' ability to write literary texts. Based on previous research findings and the phenomena that have been explained, the adaptation approach is very suitable to be implemented in learning to write literary texts for students to improve their 6C skills. Through the novel adaptation approach, apart from being able to help students write drama texts, the drama learning process carried out is also able to have a positive impact on students' 6C skills.

Several previous studies have examined 21st-century learning skills in learning at the tertiary level which has been proven to have a positive impact on students and can be implemented in learning (Montessori et al., 2023; Sari et al., 2021; Sarip et al., 2024). 21st-century skills in learning can also be implemented using several learning models such as *Project Learning* to improve abilities (Srirahmawati et al., 2023; Hidayati, 2024). From several studies that have been conducted previously, this research has differences in the learning carried out. This research focuses on investigating the implementation of 6C skills in teaching literary writing in higher education. Apart from that, this research carried out a more detailed analysis of the creative process of writing literary texts carried out by students. Therefore, it is important to carry out this research to increase scientific insight regarding the implementation of 6C skills in learning to write literature. The results of this research can also contribute to the development of drama learning methods that suit future needs in improving *Critical thinking, Communication, Collaborative, and Creative skills, culture, and Connectivity* with students.

2. LITERATURE REVIEW

2.1 21st-Century Learning Skills

The characteristics of the 21st Century are marked by the increasingly interconnected world and science, which makes the two have a synergy that makes things faster (Nahdi, 2019). Learning in the 21st century requires someone to have various skills that must be mastered. This is because, in 21st-century education, it is hoped that it can prepare students to master various skills that will be a provision for living their lives. Therefore, in 21st century learning, it is necessary to adapt to the 4 pillars of life which include *learning to know, learning to do, learning to be, and learning to live together*. In this way, 21st-century learning can provide students with provisions related to their life needs.

21st-century learning must also have the basic principle that the education system must be oriented towards providing provisions and developing students' skills. In this case, teachers and the community environment are very important in creating a child's future. In 21st-century learning, several skills need to be developed: critical thinking and problem skills, creativity and innovation skills, communication and collaboration skills, information technology literacy skills and communications technology literacy, information and media literacy skills, and contextual learning (Jayadi et al., 2020).

21st-century learning is not only oriented to cognitive aspects but also includes affective and psychomotor aspects so that learning can be comprehensive. 21st-century education also requires students to be competent and have competencies that can develop logical thinking, reasoning, systematic, and critical thinking. This is formed in 4 skills identified by the US-based Partnership for 21st Century Skills (P21), namely *"The 4Cs"-communication, collaboration, critical thinking, and creativity* (Khoenisa & Habibah, 2020). Furthermore, Miller and Fullan added the 4 skills that had been presented to become 6 skills (6C) that must be possessed in 21st-century learning, namely critical thinking skills, creative thinking skills, communication skills, collaboration skills, culture, and connectivity (6C) (Anugerahwati, 2019).

2.2 Learning to Write Dramatic Texts

One of the language skills that has high complexity is writing skills. One of my writing skills is writing literary texts such as poetry, prose, novels, and drama texts. Writing drama text itself is a complex writing skill and many things need to be considered in creating sentences in dialogue which can be done using various methods (Supini et al., 2021). Thus, writing a drama text requires good will and knowledge to make the resulting drama text interesting. Drama text is also a process of narrating a scene through dialogue from several characters, equipped with a complete plot and background story. Therefore, when writing a drama text, you need ideas that are interesting and understandable to the reader so that the message conveyed in the drama story is communicated to the reader (Hasmi & Retti, 2022).

In the process of writing a drama text, the writer needs to pay attention to several things, such as: 1) the drama script must be written in the form of a scene, 2) the story consists of several acts which in the act have several scenes marked by the change of actors in the scene at each event, 3) writing a drama script can starting with a prologue and at the end of the story making an epilogue, 4) writing dialogue in a drama begins with the character speaking or acting out a scene, 5) there are scene markers in the character dialogue which are given in brackets, (6) scene changes can be marked with the final dialogue between characters, (7) making instructions or orders to characters in a drama play (Mulia & Kartolo, 2021). Knowing several things that need to be considered when writing a drama script will help the writer in creating the drama script.

2. RESEARCH METHODOLOGY

This research uses art-based qualitative research methods. This method is used to identify the implementation of 6C skills in learning to write literary texts through novel adaptations. The data in this research were 80 students at Muhammadiyah University Prof DR. Hamka consisting of 68 women and 12 men with an age range of 19 to 21 years who were divided into two groups, namely class A and Class B. Data collection techniques included observation and interviews related to the implementation of the 6C skills in learning to write literary texts through a novel adaptation approach. The use of observations and interviews is under the character of arts-based qualitative

research, namely collective data obtained through several forms including fieldwork, interviews, and also documentation involving observation (Wang et al., 2017). Data analysis was carried out using qualitative descriptive methods. Meanwhile, the validity of the data is carried out by theoretical triangulation. Theoretical triangulation in this research was carried out by examining the data obtained with theories originating from expert opinions or previously existing theories.

Furthermore, in the process of writing literary texts, Graham Wallas' creative writing stages are used, which consist of Preparation, Incubation, Illumination, and Verification (Sadler-Smith, 2015). Writing literary texts also uses an adaptation approach to assist in creating drama texts where the creation process involves reinterpretation and recreation or reinterpretation of a work to be adapted (Hutcheon, 2013). The researcher used an adaptation of Hamka's novel in the process of creating the drama text. Data analysis was carried out after all observations and interviews were carried out. The data that has been analyzed will be verified by researchers to see how the 6C skills are implemented in learning to write literary texts through a novel adaptation approach.

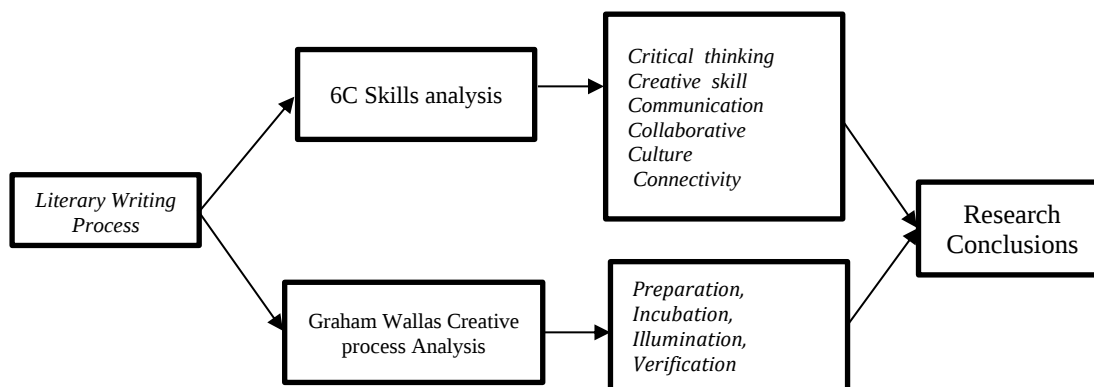


Figure 1. Research Framework

3. RESULTS

4.1 Implementation of 6C Skills in Learning to Write Drama Texts

Based on the research conducted, the results of the implementation of the 6C skills in learning to write drama texts through the student novel adaptation approach can be seen in Table 1.

Table 1. Implementation of 6C Skills in the Process of Writing Drama Texts

21st Century Skills	Student Activities Implementing 6C
<i>Critical thinking</i>	Reading and analyzing novels
<i>Creative skills</i>	Writing drama texts based on novels read with an adaptation approach
<i>Communications</i>	Present the results of the novel analysis in front of the class and Retell the story of the novel you read
<i>Collaborative</i>	In groups, analyze the novel and write a drama text based on the novel they read
<i>Culture</i>	Exploring the culture in the novel and understanding the cultural differences in the novel and applying them in real life
<i>Connectivity</i>	Together the group builds connectivity in analyzing novels and writing drama texts

Based on Table 1, it can be seen that the findings of the implementation of 21st century 6C skills in learning to write drama texts carried out in the activities of reading novels, analyzing novels, and writing drama texts in groups are implementations of *Critical thinking*, *Communication*, *Collaborative*, and *Creative skills*. The activity of analyzing religious and cultural values in the novel is an implementation of cultural *skills*. Furthermore, the activity of writing texts in groups is the implementation of *Connectivity skills*. During the learning process of writing drama texts, these six skills work well and students can feel the benefits.

4.2 Stages of the Drama Text Writing Process

During the process of writing drama texts, students do it in several stages which can be seen in Table 2.

Table 2. Stages of Writing Drama Text

Stages of Playwriting	Student Activities
<i>Preparation</i>	Reading and analyzing the novel by Hamka entitled The Tenggelamnya Kapal Van der Wijck, Dibawah Lindungan Ka'bah, Cinta Terkalang, Sabariah, Tuan Direktur, Merantau ke Deli, Menunggu Bedug Berbunyi, Terusir
<i>Incubation</i>	Summarize the story and write a synopsis of the story which will be developed into a drama text
<i>Illumination</i>	Write drama texts by adding interesting inspiration from student experiences. In this process the drama text is written until it is finished
<i>Verification</i>	Testing the readability of the text and the integrity of the story of the drama script that has been created. From this process, if deficiencies are found in the text, students will revise the drama text.

Based on Table 2, it was found that in the process of writing drama texts, students used several stages such as *preparation*, *incubation*, *illumination*, and *verification*. These stages are carried out by students in groups.

4.3 Drama Texts Produced Through Novel Adaptations

Furthermore, in the process of writing drama texts, students were able to produce 16 drama texts from the 8 Hamka novels they read. The title of the resulting drama text can be seen in Table 3.

Table 3. Novels read and titles of drama texts written
Class A Results

Group.	The title of the Hamka novel being read	Title of the written dramatic text
Group 1	Di Bawah Lindungan ka'bah	Federalis
Group 2	Tenggelamnya Kapal Van der Wijck	Tuan sabir
Group 3	Cinta Terkalang	Cinta yang Terhalang
Group 4	Sabariah	Doa yang tertahan
Group 5	Tuan Direktur	Saudagar Angkuh
Group 6	Merantau ke Deli	Kelana Nelangsa
Group 7	Menunggu Bedug Berbunyi	Belati
Group 8	Terusir	Nelangsa

Class B Results

Group.	The title of the Hamka novel being read	Title of the written dramatic text
Group 1	Di Bawah Lindungan ka'bah	Mahabbah
Group 2	Tenggelamnya Kapal Van der Wijck	Sesal
Group 3	Cinta Terkalang	Selendang Putih
Group 4	Sabarlah	Permataku yang hilang
Group 5	Tuan Direktur	Mr.
Group 6	Merantau ke Deli	Takabur Bakir
Group 7	Menunggu Bedug Berbunyi	Terasingkan
Group 8	Terusir	Singgah

Based on Table 3, the findings showed that students were able to write two drama texts from one novel they read. Apart from that, there was also a change in the title of the drama text written. This means that the title of the drama text written is not the same as the title of the novel being read.

4.4 Student Interview Results

Researchers conducted interviews with students to strengthen the data from observations in researching the process of writing drama texts through novel adaptations. Several questions were asked to strengthen the results of research observations, such as whether students had ever written drama texts, whether there were any obstacles when students wrote drama texts, whether novels helped students in writing drama texts, what grades did students get in analyzing novels, and how to implement the 6 C skills in learning to write drama texts.

Based on interviews conducted regarding whether students have ever written drama texts. The answer obtained was that students had never had experience in writing drama texts because it was difficult to create story ideas and develop them through dialogues carried out by the characters in the story. Next, questions related to the obstacles experienced when students want to write drama texts. The answer obtained was that students experienced problems when looking for ideas for stories to write, creating descriptions of characters in stories, and developing stories in the form of character dialogue were obstacles that students often experienced. This is very understandable because all students have no experience in writing drama texts.

In connection with whether novels help students in writing drama texts. The answer obtained was that students were greatly helped by the adaptation of novels in writing drama texts. Students' difficulties in finding story ideas and developing stories can be helped by adapting novels. Next, it is related to what values students find when analyzing the novel. The answer obtained was that students found values such as religious values, educational values, morals, and also romance in the analyzed Hamka novel.

The next question was asked to see how the 6C skills were implemented in learning to write drama texts. From the answers obtained, when reading and analyzing novels, students carry out a critical thinking process *because* reading and analyzing requires the ability to identify and analyze the story problems found. Meanwhile, in the process of writing drama texts, students carry out a creative process (*Creative skills*). Furthermore, writing drama in groups can help students develop the stories they will write and can exchange ideas to be developed by their friends. The process of discussing and presenting the results of the novel analysis is an implementation of collaboration skills, *communication skills*, culture, and *connectivity*.

4.5 Results of Story Changes in Drama Text Writing

The researcher also observed the results of the drama text in terms of changes to the story, whether in the form of reductions, story additions, or variations. *The results of* the data obtained from observations can be seen in Table 4.

Table 4. Story Changes that Occur in Writing Drama Texts

Class A Results

Group.	Novel Titles and Drama Titles	Title of the written dramatic text		
		Reduction	Additions	Variation
Group 1	Di Bawah Lindungan ka'bah (<i>Federalis</i>)	Reduction		
Group 2	Tenggelamnya Kapal Vanderwijck (<i>Mr Sabir</i>)	Reduction		Variation
Group 3	Cinta Terkalang (<i>Hindered Love</i>)	Reduction		Variation
Group 4	Sabariah (<i>Prayers on hold</i>)	Reduction		
Group 5	Tuan Direktur (<i>Arrogant Merchant</i>)	Reduction		
Group 6	Merantau ke Deli (<i>Wandering Nelangsa</i>)	Reduction		
Group 7	Menunggu Bedug Berbunyi (<i>Dagger</i>)	Reduction		
Group 8	Terusir (<i>Nelangsa</i>)	Reduction		Variation

Class B Results

Group.	Novel Titles and Drama Titles	Title of the written dramatic text		
		Reduction	Additions	Variation
Group 1	Di Bawah Lindungan ka'bah (<i>Federalis</i>)	Reduction		Variation
Group 2	Tenggelamnya Kapal Vanderwijck (<i>Tuan Sabir</i>)	Reduction		Variation
Group 3	Cinta Terkalang (<i>Cinta yang Terhalang</i>)	Reduction		Variation
Group 4	Sabariah (<i>Doa yang Tertahan</i>)	Reduction		
Group 5	Tuan Direktur (<i>Saudagar Angkuh</i>)	Reduction		
Group 6	Merantau ke Deli (<i>Kelana Nelangsa</i>)	Reduction		Variation
Group 7	Menunggu Bedug Berbunyi (<i>Belati</i>)	Reduction		
Group 8	Terusir (<i>Nelangsa</i>)	Reduction		

From the research data in Table 4, it can be seen that all written drama texts experienced data reduction, meaning that not all of the stories in the novels are told in the drama texts that were written. Apart from that, several drama texts also make variations in the changes made to the story.

4.6 Lecturer Activities

We made observations of lecturers during drama writing lessons in implementing the 21st century 6C skills which can be seen in Table 5. Below:

Table 5. Lecturer Activities in Learning to Write Drama Texts

Activity	Description of Activities
<i>Planning</i>	1. Lecturers make semester learning plans (RPS) which include aspects of learning outcomes, indicators, materials, assessment forms, and assessment weights that will be used in the learning process 2. Create a research instrument to see the implementation of 6C skills in learning to write drama texts
<i>Implementation</i>	1. Lecturers prepare students both physically and psychologically to study and check student attendance 2. The lecturer conducts an apperception regarding drama learning material 3. Lecturers form groups and provide material about writing drama texts through a novel adaptation approach 4. The lecturer gives examples of adapted drama texts 5. Assign students to read and analyze the novel that will be adapted 6. Students discuss with their groups about the storyline and what values are contained in the novel. 7. Students present the results of the novel analysis carried out with their group 8. Assisting students in writing drama texts based on the novel adaptation 9. Provide input on the development of stories written by students 10. Monitoring the implementation of 6C skills by students in the process of writing drama texts
<i>Evaluation</i>	1. Lecturers evaluate the process of implementing 6C skills in learning to write drama texts 2. The lecturer evaluates the results of the drama text created by the students whether there is a story reduction, story addition, or story variation.

From Table. 5 which has been described, it can be seen that in implementing the 6C skills in learning to write drama texts, the lecturer makes a clear learning plan. Apart from that, lecturers carry out learning and carry out evaluations at the end of the learning process to write drama texts.

5 DISCUSSION

In implementing the 6C skills in learning to write drama texts, lecturers carry out learning which is divided into planning, implementation, and evaluation (Montessori et al., 2023).

Implementation of 21st century 6C skills in learning carried out in the form of *Critical thinking, Communication, Collaborative, and Creative skills, culture, and Connectivity* makes learning more meaningful (Anugerahwati, 2019; Inganah et al., 2023; Shah & Kamaruddin, 2022). *Critical thinking* is carried out in the form of reading and analyzing Hamka's novel. Through reading and analyzing activities, critical thinking skills can be improved (Dinamika et al., 2018). In this way, the implementation of *Critical thinking skills* can be carried out in the activity of reading and analyzing novels. Furthermore, creative skills are carried out by students in the form of drama text writing activities using a novel adaptation approach. Writing text activities can improve a person's creative skills (Elza Sukmawati, Andi Paidi, 2022). *Collaboration* is implemented in the form of group work in analyzing and writing drama texts. Students in groups analyze novels and write drama texts. Implementation of 6C skills can be improved with collaboration (Syavira et al., 2023). *Communication* is carried out when students present the results of a novel analysis in front of the class. By presenting the results of the novel analysis in front of the class, students have implemented communication skills in learning. *Culture* is carried out by students in activities to explore the culture in the novel understand the cultural differences in the novel and apply them in real life. Meanwhile, *Connectivity* is implemented in the form of group-building connectivity in analyzing novels and writing drama texts.

Learning in the 21st century is a process of developing students' potential in shaping their character (Rahayu et al., 2022 ; Yunianto et al., 2020 ; Komara, 2018). In this research, students wrote drama texts through the stages of Graham Wallas's creative writing, namely *Preparation, Incubation, Illumination, and Verification* (Sadler-Smith, 2015). The first stage is *preparation*, where at this stage the researcher provides a general overview of the process of writing a drama script using a novel adaptation approach. At this stage, students also carry out reading and analyzing novels to fully understand the novel story. Next is the *Incubation stage*, at this stage students summarize several interesting stories from Hamka's novel which will be developed into a drama script. In the *Illumination stage*, students look for inspiration from the interesting stories that have been collected. At this stage, students also create a complete drama script from the development of this inspiration. Next, the final stage is the *Verification stage*, at this stage students test the readability of the text and the integrity of the story of the drama script that has been created. From this verification process, if deficiencies are found in the text, students will revise the drama text.

Researchers emphasize that learning to write drama is a creative process (Rahmayanti et al., 2022; Nugraha, 2017). This is following drama-based education which is divided into at least 3 dimensions, namely: first, drama learning allows students to develop their knowledge and skills to express, develop ideas, and communicate artistically with other people in a medium. Second, the drama method in learning is useful in facilitating holistic learning or a variety of lessons. Third, drama education prioritizes holistic-based education that emphasizes processes (Flintoff, 2005). Apart from emphasizing the process, drama learning in this research is oriented towards the product as an output, namely drama texts. Regarding product-oriented drama learning, Berggraf explains that drama learning in the classroom can be done by writing drama texts or playing roles (Sæb, 2009). The learning process in this research uses a *project-based learning model*. Practice-based learning is considered to be able to improve drama text writing skills (Fitriani & Arni, 2023; Nurhaedah & Supriadi, 2020). Practice-based learning is also in line with the character of 21st-century learning, to improve 6C skills (Srirahmawati et al., 2023). This follows Anugerahwati's opinion which states that in developing skills, learning activities can

be carried out at the cognitive level of applying, analyzing, evaluating, and creating (Anugerahwati, 2019).

Writing drama texts through novel adaptations goes through several stages. Starting with reading novels as a form of exploring initial ideas that will be developed. Next, students analyze the novel to understand the storyline in the novel. After analyzing, students write a synopsis of the story to determine the conflict that will be developed. Apart from that, students also determine the plot and setting of the story that will be developed. In the final part, students compose the drama text according to the synopsis, plot, setting, and conflict that have been determined. The steps that have been taken by students are by the stages in writing a drama script, namely: Exploring ideas, conducting research, determining the conflict of the story, making a synopsis, determining the story characters, determining the plot, determining the setting of the story, composing the drama script/scenario (Martha et al., 2022).

The process of changing the title and story is carried out by the equalization process in the novel, namely subtracting and adding stories from the adapted novel (Julianti, 2023; Rizki & Hartati, 2023; Nurfadia & Hartati, 2023). The stories written by students in drama texts are stories that are relevant to human life. This is to ensure that drama learning also takes into account personal and social learning, language development, and social context. This is necessary so that drama learning can have direct contact with human life (Lewis & Rainer, 2005). In the process of writing a drama script, students change the title. This title change is normal because in the adaptation process, we usually don't choose the same title as the title of the novel being adapted. The title change was caused by two factors, namely internal factors and external factors. The internal factor that causes the title of a drama script to change from the title of a novel is because students have experience in carrying out the literary creation process, where in the process of creating literary works they are allowed to use titles based on their creativity. Meanwhile, the external factor that changes the title of a drama script is motivation from the lecturer so that students can create a drama script with an original title and not copy the title of an existing novel. The experience factor in students' reading also causes different titles. Apart from the title change, the story in the drama script that was created also changed several parts.

Students who adapted the novel "*Di Bawah Lindungan Ka'bah and Tenggelamnya Kapal Van der Wijck*", apart from reading the novel, watched films on *YouTube* to help them develop the storyline in the drama text. The use of *YouTube* in the process of writing drama scripts is felt to be very good, this to research that has been conducted by (Triana et al., 2023; Perhataeni, 2023; Andriani, 2022). The novel *Di Bawah Lindungan Ka'bah and Tenggelamnya Kapal Van der Wijck* is a novel by Hamka that has already been made into a film, which is very helpful for students in developing the drama text they will write. Through these two novels, students were able to create four drama text titles entitled *Federalis*, *Mahabbah*, *Tuan Sabir*, and *Sesal*.

The students who adapted the novel "*Cinta Terkalang dan Sabariah*" were able to write four drama texts entitled *Cinta yang Terhalang*, *Selendang Putih*, *Doa yang Tertahan*, and *Permataku yang Hilang*. The writing of the four drama texts has the same theme, namely love. The theme of love in drama texts is certainly a theme that is written about a lot, this can be seen from several studies that have been conducted by (Permatasari & Pratiwi, 2021; Anzani, 2016). The choice of the theme of love in the drama text *Cinta Yang Terhalang*, *Selendang Putih*, *Doa yang Tertahan*, and *Permataku yang Hilang* was also based on the theme in the novel read by the students. Thus,

the themes contained in a novel influence the determination of themes in drama texts written by students.

Students who adapted the novel "*Tuan Direktur dan Menunggu Bedug Berbunyi*" were able to write four drama texts with the titles *Saudagar Angkuh, Mr., Belati, and Terasingkan*. The four drama texts have social themes. The choice of theme is by the themes in the novel being read. Of course, when writing drama texts, social themes are also carried out. Several studies have also been conducted regarding drama texts with social themes (Hafizhah & Setiawan, 2022; Nugroho, 2018; Anwar & Syam, 2019). The choice of social themes in these four texts is also very natural because social themes are one of the themes that are often developed in drama texts. This is because drama is a depiction of real people's lives, so themes related to people's lives, such as social themes, always appear in a drama text.

Students who adapted the novel "*Merantau ke Deli dan Terusir*" were able to write drama texts with the titles *Kelana Nelangsa, Takabur Bakir, Nelangsa, and Singgah*. In the drama text, students tell the plot with strong characters. Good drama text writing has strong characters for each character in the story. Research conducted by Piscayanti explains that characters have an important role in the drama learning process (Piscayanti, 2012). The novels, *Merantau ke Deli* and *Terusir* have almost the same theme, namely humanity. The characters in the novel have strong characters in conveying the author's ideas, so in writing drama texts using adaptations of the second novel, students also write stories with strong characters. This illustrates that the characters in the novel greatly influence the characters in the drama texts written by students.

Based on the results of interviews conducted with students in the process of writing drama texts, it is known that students have never written drama texts because they find it difficult to create story ideas and develop them in the form of dialogue. With an adapted novel, students are helped in finding story ideas to create. Apart from that, during the process of writing drama texts through novel adaptations, students gain experience to implement their 6C skills such as critical thinking in the process of reading and analyzing novels, creative thinking in the process of writing drama texts, collaboration, and communication in group discussion processes, and understanding *culture* and connectivity. in presenting the results of the analysis of reading the novel.

6 CONCLUSION

Even though this research had many obstacles, the researcher concluded that the implementation of the 6C skills in learning to write literary texts through a novel adaptation approach had a positive impact on students. 6C skills such as *Critical thinking, Communication, Collaboration, Creative skills, culture, and Connectivity* can be implemented by students in learning to write literary texts. Apart from that, through the novel adaptation approach, students can write drama texts well. Based on this discussion, it can be concluded that creating drama texts through a novel adaptation approach can be carried out and is useful for students in developing writing skills as an implementation of 21st-century 6C skills.

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