

## EXPLORING COLLABORATIVE APPROACHES IN LITERATURE EDUCATION: FOSTERING CREATIVE EXPRESSION AND STUDENT ENGAGEMENT THROUGH ADAPTATION OF "AN INSPECTOR CALLS"

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Article Info	Abstract
<b>Article History</b> Received: April 2024 Revised: May 2024 Published: July 2024	<i>Encouraging undergraduate students to engage in literary interpretation fosters creative thinking and enables them to perceive contexts in diverse and meaningful ways. Collaborative efforts among students to develop a unified interpretation of a new plot derived from the original storyline can liberate them from rigid thought patterns, allowing for greater expression of creativity in literary appreciation. This qualitative study aims to explore the undergraduates' creativity and ability through conceptualization and dramatization by demonstrating their appreciation with practical application. This research is a descriptive research employing a qualitative approach. The study involves 14 TESL undergraduates from a Malaysian higher education institution, second and third-year students created a new interpretation of a plot for Part 2 of 'An Inspector Calls,' drawing inspiration from the Freytag Pyramid. This study utilizes content analysis of the new plot structure and an observation checklist for documenting the staging process.. The findings of the study reveal the TESL undergraduates' proficiency in appreciating the essence of "An Inspector Calls" through the successful creation of a compelling plot. Additionally, they demonstrate a comprehensive grasp of literary elements by effectively staging the envisioned plot. The study concludes that TESL undergraduates possess the capability to showcase their literary interpretation and creative expression with practical application, as evidenced by their creation and staging of ACP2." This study implies the importance of incorporating creative activities into the teaching of literature, as it enhances students' creativity and interpretation of literary works. Educators can leverage projects like this to foster students' creativity and practical application in literary interpretation.</i>
<b>Keywords</b> Collaborative approach; Literature education; Creative expressions; Learning engagement; Inspector Calls Part 2;	
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### INTRODUCTION

Fostering creativity and critical thinking skills among undergraduate students is a fundamental objective in the teaching and learning process. Engaging students in activities that allow them to explore and interpret literary works in innovative ways not only enhances their understanding but also cultivates their ability to think critically and creatively. This approach involves conceptualization and dramatization, in which students are encouraged to interpret and adapt existing literary plots through practical application. By engaging in this process, students can indulge deeper into the plot, character development, and thematic exploration, thereby gaining a richer appreciation for the work. Jones & Wilson (2019) see the importance of incorporating creative activities into literature education to enhance students' cognitive and

emotional engagement with the material (Shapiro, 2020). Studies have shown that interactive and participatory learning experiences, such as dramatic interpretation, can significantly impact students' comprehension and retention of literary concepts. Creative adaptation and dramatization play a pivotal role in enhancing the learning experience in an English as a Second Language (ESL) literature class. By infusing creativity and theatrical elements into the teaching of literature, educators can engage students in a dynamic and immersive learning environment that fosters a team work with a unanimous understanding (Zhi & Wang, 2023). Moreover, in today's digital age, where multimedia platforms offer diverse opportunities for expression and communication, the integration of practical application in literature education becomes increasingly relevant. By leveraging digital tools and platforms, educators can provide students with immersive learning experiences that bridge the gap between theoretical knowledge and real-world application (Wang et al., 2021).

In literature education, students often grapple with the challenge of creating and interpreting literary tasks, particularly due to apprehension and fear of criticism from their peers. Addressing this issue, the present study adopts a collaborative approach, wherein undergraduate students engage in teamwork to brainstorm and develop a new version of a plot by adapting the renowned literary work "An Inspector Calls." Recent research in the field of literature education emphasizes the importance of collaborative learning environments in promoting student engagement and creativity (Dion, 2021). Collaborative approaches not only encourage active participation but also foster a sense of community and support among students, mitigating feelings of fear and apprehension (Veenman et al., 2020). By encouraging students to work collaboratively, the study aims to create a supportive environment where individuals feel empowered to share their ideas and contribute to the creative process without the fear of judgment. Drawing inspiration from contemporary pedagogical theories, such as social constructivism and cooperative learning, the collaborative approach seeks to enhance students' confidence and competence in literary interpretation and creative expression (Gao & Zhang, 2019). Furthermore, the adaptation of "An Inspector Calls" provides students with a familiar yet challenging context in which to apply their creative skills. Through collaborative brainstorming sessions and iterative feedback cycles, students have the opportunity to explore alternative narratives, character motivations, and thematic interpretations, thereby deepening their understanding of the original text and honing their critical thinking abilities (Eagle & Borowczak, 2018). Therefore, by exploring the collaborative approaches in addressing students' apprehensions and fostering creative expression in literature education, this study contributes to the growing body of research on student engagement and pedagogical innovation in the humanities.

This study aims to explore undergraduate students' creativity and ability to conceptualize and dramatize literary content through a practical application approach. Specifically, the research focuses on the adaptation of the plot of "An Inspector Calls" Part 2, a classic work of literature, by second and third-year TESL undergraduates by employing the collaborative approach from a Malaysian higher education institution. By investigating students' proficiency in interpreting and adapting the plot through practical application, this study seeks to contribute to the literature on literature education and creative pedagogy. The findings are expected to shed light on the effectiveness of hands-on, experiential learning approaches in fostering students' literary appreciation and creative expression.

Literature education stands at the intersection of critical thinking, creativity, and student engagement, making it a fertile ground for innovative pedagogical approaches. In recent years, collaborative methods have gained traction as effective means of enhancing student learning experiences in the humanities, particularly in literature studies. This literature review focuses into the efficacy of collaborative approaches in literature education, with a specific focus on fostering creative expression and student engagement through the adaptation of J.B. Priestley's

classic play, "An Inspector Calls." Collaborative learning environments have been shown to promote active participation, critical thinking, and deeper engagement with course material (Johnson & Johnson, 2020). By working together in groups, students have the opportunity to exchange ideas, share perspectives, and construct meaning collectively, leading to richer learning outcomes (Dillenbourg, 2021). In literature education, collaborative approaches offer students a supportive space to explore complex literary texts, develop their interpretive skills, and co-create knowledge with peers (Reznitskaya et al., 2020).

Research suggests that collaborative learning activities can enhance students' comprehension and appreciation of literature by providing opportunities for discussion, debate, and reflection (Wells, 2021). Through collaborative interpretation and analysis of texts, students engage in higher-order thinking processes, such as synthesizing information, evaluating arguments, and constructing coherent narratives (Bereiter & Scardamalia, 2020). Moreover, collaborative approaches empower students to take ownership of their learning process and develop essential communication and teamwork skills (Gokhale, 2020). The adaptation of literary works, such as "An Inspector Calls," offers a compelling framework for collaborative learning activities in literature education. By reimagining characters, plotlines, and themes, students are challenged to think critically and creatively about the original text while also honing their writing and analytical skills (Hartley, 2019). Collaborative adaptation projects encourage students to work collaboratively, communicate effectively, and negotiate meaning, thereby preparing them for real-world collaboration and problem-solving (Vygotsky, 2020).

In addition to fostering creative expression and student engagement, collaborative approaches in literature education contribute to the development of 21st-century skills, such as communication, collaboration, and critical thinking (Pelligrino & Hilton, 2020). By engaging in collaborative learning activities, students not only deepen their understanding of literary texts but also acquire transferable skills that are essential for success in academia and beyond (Anderson, 2021). Thus, the literature supports the use of collaborative approaches in literature education as a means of fostering creative expression, critical thinking, and student engagement. By exploring collaborative adaptation projects, educators can create dynamic and interactive learning experiences that empower students to become active participants in their own learning journey.

The research novelty lies in the exploration of collaborative approaches in literature education as a means of fostering creative expression and student engagement. While previous studies have examined the benefits of collaborative learning in various educational contexts, this research specifically focuses on its application within literature studies, particularly through the adaptation of literary works such as "An Inspector Calls." By employing collaborative adaptation projects, educators have the opportunity to create dynamic and interactive learning experiences that empower students to become active participants in their own learning journey. This innovative approach not only deepens students' understanding of literary texts but also cultivates essential 21st-century skills, such as communication and collaboration. Through collaborative learning activities, students acquire transferable skills that are crucial for success in academia and beyond, aligning with the demands of the modern world. Therefore, this study intends to explore the following research questions:

1. What do the undergraduates develop in the new plot of AICP2 based on their collective perspectives that influence their perception and appreciation?
2. To what extent does artistic expression play a role in shaping the way TESL undergraduates engage with and understand the narrative elements of ACP2"?.

## **RESEARCH METHOD**

### **Research Design**

Qualitative research is inductive in nature, and the researchers generally explore the meanings and insights in a given situation (Strauss & Corbin, 2008; Levitt et al., 2017). Therefore, this study uses a qualitative descriptive approach, where it is a direct method used by researchers objectively. This research employs the phenomenological research methodology. The research design is commonly used by academics to examine the perspectives of those who have encountered a phenomenon in order to better understand its universal nature (Ugwu, 2017). This method is widely employed to explore lived experience, learn more about how people think, and increase a researcher's understanding of a phenomenon. Hence, in this descriptive qualitative study, the process of how to students brainstormed and produced the plot as well as putting it up in a drama production is comprehensively described. This design is based on a naturalist research paradigm that aims to understand phenomena from the TESL undergraduates. The qualitative data is collected from subject lecturer's observations to answer the research questions comprehensively.

### **Research Participants**

The participants who are included in this research are 14 TESL undergraduates from second and third-year who have enrolled in the course name English Literature 2 in the January 2023 semester. The participants are recruited using a convenience sampling method. In this context, the participants are selected because they are required to produce an adaptation and interpretation of AICP2 as a whole class and perform a final stage production. This qualitative methodology best captures the depth and complexity of the creative processes and literary appreciation of TESL undergraduates. Using an observation checklist offers an organized framework for documenting the subtleties of the drama production process, from the first discussions about ideas to the last performance, which is a complementary approach. This methodological decision allows for a more greater examination of the practical application of theoretical knowledge by acknowledging the complex nature of creativity and appreciation in literary contexts. Through an exploration relationship between conception, dramatization, and appreciation, this research seeks to offer a thorough understanding of the student's educational experiences and creative products. In addition to greatly advancing the study's understanding of creativity and literary appreciation in higher education contexts.

### **Research Instruments**

This study employs the observation method as its primary instrument, which is structured into two distinct phases: Pre-Production and While Production. Throughout each phase, undergraduate participants are observed and provided with constructive feedback at the conclusion of every rehearsal. This structured approach shows the commitment to rigorously understanding and interpreting the collaborative attitudes and behaviors comprehensively reflected by this undergraduates.

### **Trustworthiness**

The findings of this study are essentially realistic among the TESL undergraduates who are currently attached with a faculty. Hence, it is practically creative strategy that is required for the students to produce a new plot that is the continuation of the original version of An Inspector Calls. Secondly, in terms of the transferability, this phenomenological study is very applicable to other educators who intend to utilize drama in teaching literature.

### **Ethical Considerations**

Written consent forms are sought, from the undergraduates. A briefing is conducted on the purpose of this study and the undergraduates are informed about sharing some of the rehearsal and final production details. The form is used to provide information and to this

research, highlighting its purpose as well as the confidentiality of the data generated. To provide trust and openness, the participants are also told of their rights to ensure that their privacy and personal data are confidential.

### **Data Collection**

The data collection takes place during every rehearsal the undergraduates performed in class with the presence of the lecturer. By the end of every rehearsal, the undergraduates are given constructive feedback for improvement purpose. The drama production process is divided into two stages, which are pre-production and while-production. The entire process involved a time span of 7 weeks. In this part of the study, each stage is described in detail.

### **Pre-Production**

Firstly, the pre-production stage takes place from the 8th week up till the 10th week out of the 14 weeks. During the first meeting, the director of the play production presents a list of job scopes, which covers the overall roles needed in a drama production on a whiteboard and gets all students to choose their desired role. Upon each participant choosing their roles, as a team all students gathered to discuss the possibility of one person taking on multiple roles, due to the lack of members; hence, additional assistance and support for other roles and responsibilities, such as managing props, costume, and editing were needed. Besides, during the next meeting, the various job scopes were again discussed, and the team had started to work on the plot of the drama production.

In this discussion, each member was given the chance to share their ideas via a Google document and use that as a mode to convey their thoughts better to all members. This enabled the participants to cast their votes for the idea that was perceived as the best, and that was chosen as the basis for the plot. Next, discussion was carried out regarding all members' availability in order to allocate a suitable time for conducting the auditions and rehearsals. It was concluded that the audition will take place on the 9th March 2023, and rehearsals will take place every Tuesdays and Wednesdays, which marks twice a week. Upon fixing the dates, the director of the play presented a timeline to direct the attention of all members towards the progress of the drama production along with the highlights of crucial dates that needed to be met. Followingly, few members were assigned for the plays poster design, recording, and video editing tasks.

During the audition, the director provided each of the actors with specific pages to read-aloud from the script. Later, they were all gathered for a table reading to rehearse Act 1 and Scene 1, and during this time, the director begins to make some noticeable changes to the roles of the characters to ensure correct execution of the drama along with the roles played. To further enhance the growth of the play, the director again assigned the actors to do script readings, so that they could all work on their intonation, speed, vocalization, pronunciation, non-verbal communication, and various emotions that needed to be portrayed. Moreover, the director also guided the members through several practices on body movements regarding the roles each of them carries and the surroundings. This is to make sure the roles portrayed tally with the various settings and themes. On the other hand, the props and costume department had already prepared the right costumes and props needed during each setting, which eased the rehearsals.

### **While Production**

#### *Rehearsals*

During the while-production, more emphasis was placed toward perfecting the body language, artistic styles: facial expressions and intonation of speech of every actor. This was done successfully as constructive feedback and input was received from the other participants. Furthermore, minor issues concerning the gestures, standing positions, and emotional delivery were highlighted and corrected. Besides, corrective feedback was received from the lecturer,

regarding parts of the drama that lacked proper intonation and setting. The feedback concludes that more effort should be placed to further enhance the movements of the actors around the set, along with their facial expressions, and voice projections.

Nevertheless, during this stage the props representatives took the initiative to bring some props from their homes to use during the play. The props were placed at the designated areas with regards to the scene and setting. A small discussion also took place concerning the types of props used and its placement, and this was to ensure that drama production is seen as realistic as possible during the filming. The lights and angles were also monitored upon multiple recordings of the same scenes, to make sure the video is of high quality and visible. Additionally, all the performers were instructed to attend the rehearsals in their assigned costumes to begin recording the entire rehearsal of the drama from start till the end.

The final production was recorded in various locations including indoor and outdoor of the university campus to get the perfect video that complements the setting and lighting. The stage director monitored both the costume planning and the actual recording to ensure the whole process went smoothly. Besides, the make-up team put into use of their skills to create the best look on the actors. The props team also set up necessary items before the recording began. Upon doing all this preparations, Scene 1 up to Scene 4 was recorded, and everyone contributed to clean the surrounding after the shooting was completed.

## **RESEARCH FINDINGS AND DISCUSSION**

### **Research Findings**

From the observation, the outcomes of this study highlight the effectiveness of the collaborative approach utilized. Students were observed to be calm and at ease while brainstorming ideas, exhibiting a lack of fear of criticism. Although some students shared ideas that were perceived as not entirely fitting the context, their peers responded with laughter; however, the involved student took it in stride as a form of humor. Importantly, all participants continued to support and uplift each other in the endeavor to enhance the plot of ACP2, striving to make it more meaningful. During the roles audition, several undergraduates experienced nervousness, but witnessing their peers offering constructive feedback created a sense of belief and encouragement among them. As a result, the students selected for the respective roles demonstrated open-mindedness, accepting the feedback provided, and were willing to make adjustments where necessary.

In answering the first research question: How do the undergraduates develop the new plot of AICP2 based on their collective perspectives that influence their perception and appreciation? The undergraduates develop the new plot of AICP 2" by leveraging their collective perspectives, which in turn influence their perception and appreciation of the original play. Through collaborative brainstorming sessions, discussions, and creative exchanges, the students draw upon their diverse backgrounds, experiences, and insights to reimagine the narrative trajectory of the sequel. Their collective perspectives offer a range of interpretations and ideas that challenge conventional understandings of the characters, themes, and conflicts presented in the original play.

Furthermore, the process of developing the new plot fosters critical thinking skills and deepens their engagement with the text. As they negotiate and refine their ideas collaboratively, the undergraduates gain a deeper understanding of the understanding and complexities of the original play, leading to a more profound appreciation of its thematic depth and artistic merit. Ultimately, the undergraduates' collective perspectives shape the development of AICP2, influencing their perception and appreciation of both the original play and their own creative contributions to its continuation. The newly developed plot on AICP2 is from using the Freytag pyramid. Table 1 displays the revised version of "An Inspector Calls," which emerged from the collaborative brainstorming session among the undergraduates.

Table 1  
Plot of ACP2

<b>Exposition</b>	In AICP2, the story opens with tension filling the dinner as the Birlings and Gerald are unable to face their roles in Eva's death. Mr and Mrs Birling and Gerald stubbornly refuse to admit their involvement, while Sheila desperately tries to open their eyes to their guilt. Meanwhile, Eric quietly bears the weight of his guilt. Sheila's frustration with the family deepens when they argue, prompting Eric to explode into a passionate outburst. In his monologue, Eric carefully recounts the actions of each person and their contribution to Eva's tragic fate.
<b>Rising Action</b>	The story comes to a head when the inspector arrives at Birling's apartment to investigate Eva's death. As each family member faces the Inspector's probing questions, their lies and hidden truths gradually emerge. Despite her earlier refusal to get to know Eva, Mrs. Birling is finally forced to admit that she met her at the women's shelter where she volunteers. Also, the phone call from Mr. Birling to the morgue accidentally reveals his curiosity about Eva's whereabouts. As Inspector Drew leaves, Sheila enters the dining room where Mrs. Birling shares her belief that the inspector is an accomplice who is unaware of the truth. However, when Inspector Drew unexpectedly returns, Sheila confronts her family's dishonesty and informs the inspector that they have betrayed her.
<b>Climax</b>	The conversation between Inspector Drew and the Birling family continued as Sheila and Gerald recounted their encounter with the supposed Inspector Goole, who was later revealed to be an impostor. They described how Inspector Goole tried to extract information from them and gave an impassioned speech about social responsibility before leaving. Mr. Birling insisted that they were not responsible for Eva's suicide, but Superintendent Drew sharply rebuked him, arguing that they had a moral duty to consider the effect of their actions and words on others. Inspector Drew emphasized the importance of showing compassion to others and taking responsibility for one's actions. Suddenly Eric, disturbed by his earlier outburst, stormed into the dining room. After seeing Eva's picture, he was agitated and attacked his family, accusing them of being sentimental about the tragic death simply because the victim had no wealth or status. The tension reached a climax when Eric pointed a gun at everyone present, but instead of injuring them, he tragically lost his life.
<b>Falling Action</b>	In the second part of the play, events unfold when Inspector Scully arrives and discovers Eva's diary as evidence of her suicide. It is clear that Birling's family Drew reveals to Sheila that he was aware of the whole truth, leaving the rest of the family stunned. Inspector Scully tries to comfort Mrs. Birling, but overcome with pain and grief, Mrs. Birling threatens to sue the police station. This shows his reluctance to take responsibility. Meanwhile, Sheila is deeply affected by her mother's accusation that she played a role in Eric's decision to end his life. Defeated and exhausted by the toxic dynamic of the Birling family, Sheila reaches a breaking point. She decides that she has had enough of the Birling family and the environment they maintain, so she decides to move away from them.
<b>Resolution</b>	In the second part of the play, the resolution comes when Sheila decides to separate herself from her family and Gerald, thus confirming the end of their engagement. As she prepares to leave, Sheila says goodbye to their housekeeper, Edna, and expresses her belief that Edna deserves better than the Birling family. Sheila, Edna, and Gerald talk as they try to make sense of the events of that fateful night, especially Eric's tragic act of taking his own life. As Sheila is about to leave, Inspector Drew approaches her and feels a sense of closure. He reveals the true identity of the enigmatic Inspector Goole and sheds light on his importance to Eva, revealed in Eva's diary before her suicide. This revelation gives Sheila a deeper understanding of the impact of her actions and their consequences for Eva's life.

To answer the second research question: To what extent does artistic expression play a role in shaping the way TESL undergraduates engage with and understand the narrative

elements of ACP2", with the rehearsals and comments given my each other and the subject lecturer, the undergraduates have succesfully peformed a stage production of the new plot with full of artistic expression. The following describes how every element was performed.

### **Character Development**

The undergraduates have performed a stage production to express the new plot they have developed for AICP2. Through this production, the undergraduates brought the characters in script to life (Bailey, 2023; Foster, 2024). They can explore the motivations, emotions, and personalities of the characters in a more tangible way, which enhances their understanding of the narrative (Lestari, 2020) . When they reflect on their performances, they can better grasp the complexities of each character, their development, and how they contribute to the story's progression (Ali et al. 2020). The decisions made regarding the setting and timeframe of the sequel: both indoor and outdoor. These choices play a crucial role in shaping the narrative.

### **Production Design**

The production design can reinforce the central themes of the play, such as class conflict, responsibility, and morality. This, in turn, provides undergraduates with a more immersive and confidence shown in understanding of the narrative elements within ACP2. The visual and sensory experience created by artistic expression not only enhances engagement but also deepens the audience's grasp of the play's underlying themes and messages.

Utilizing outdoor recording scenes in the production added an extra layer of authenticity and depth to the storytelling. Incorporating outdoor settings can significantly impact the overall atmosphere and the audience's engagement with the narrative elements. The play involves an outdoor garden scene, filming in an actual outdoor location lend an authenticity that might be challenging to replicate on a traditional stage. The inclusion of the natural ambiance of the environment The dynamic backdrop of the outdoors added a layer of realism that can enhance the audience's immersion in the story.

### **Direction and Artistic Choices**

The artistic expression, particularly through the direction and various creative choices, significantly influences the engagement and comprehension of narrative elements of ACP2. Artistic choices in character interpretation, such as the actors' performances, mannerisms, and interactions, deeply affect students' understanding of character motives, traits, and growth throughout the narrative. expression through the use of sound, lighting, music, and pacing can intensify emotional moments, creating a stronger impact on the audience's emotional engagement and connection with the story's themes and conflicts. In summary, the artistic expression in directing and creative choices within the production of ACP2 profoundly shapes how undergraduates engage with and understand the play's narrative elements. The interpretive decisions made by the director greatly influence the students' perception of character dynamics, thematic significance, emotional impact, and the overall comprehension of the play's narrative form. In addition, creative drama enhances learners' social skills and lowers the undergraduates' passive ones (Laila et al. 2020).

### **Feedback and Iteration**

During the rehearsal period spanning from 11th March 2023 to 6th April 2023, a systematic and continuous process was established to refine and improve the production of the play. The rehearsals are conducted regularly, and various strategies are employed to utilize feedback effectively and enhance the quality of the performance. Throughout the three-week period, the team engages in regular rehearsals, which are not only focused on the performance but also on capturing the progress. During these sessions, photographs are taken to document the various stages of the rehearsal process.



In addition to the traditional rehearsals, in-class sessions are dedicated to showcasing the progress made. These presentations likely involve excerpts from the performance, discussions, or demonstrations of various scenes, allowing the team to receive immediate feedback and suggestions. The rehearsals and in-class demonstrations serve as platforms for constructive feedback and suggestions. This feedback mechanism involves not only the lecturer but also likely includes peers and team members. The focus is on providing specific, actionable suggestions that can improve different elements of the production. The environment created during these sessions encourages learning from mistakes and identifying areas for development. Constructive criticism was welcomed, and the team uses this feedback to make necessary adjustments, refine performances, or enhance various production aspects. Although some demonstrated dissatisfaction of the feedback given, the subject lecturer kept ensuring them to perform to their fullest ability and skills. This had motivated some of them. By fostering an environment where feedback is an integral part of the rehearsal process, the team cultivates a culture of continuous improvement. The undergraduates learn to see feedback as a tool for growth rather than criticism, embracing the iterative process to enhance the overall quality of the production. The undergraduates are encouraged to reflect on the feedback received and adapt their performances, incorporating suggestions and making necessary changes. This iterative approach ensures that the development process is ongoing and responsive to the identified areas for improvement.

This structured approach to rehearsals, documentation, in-class presentations, and feedback mechanisms is integral in ensuring that the team not only refines their performances but also nurtures a learning environment where feedback is used as a catalyst for improvement and growth. A constructive feedback system is implemented to assess undergraduates' performance in their contributions to the ACP2 production. Three rubric categories have been developed to evaluate each student's involvement. These categories are:

Category 1 (Poster Design/Technical/Props), Category 2 (Scriptwriting/Performance) and Category 3 (Final Production). Category 1 and 2 are applied based on the specific major roles fulfilled by each undergraduate, with clearly defined role descriptions submitted to the subject lecturer for approval.

Furthermore, Category 3 assesses the overall production contributions of all undergraduates. This category is evaluated by both the subject lecturer (acting as an internal evaluator) and an external evaluator from another institution. The external evaluator possesses experience in stage production and a background in language teaching. They jointly evaluate the final production, providing a comprehensive assessment. In the end, both the internal and external evaluators' marks are combined (Uştuk, 2022).

## **Discussion**

The findings from this study provided clear answers to the two research questions. The primary aim of this research was to explore undergraduate students' creativity and ability to conceptualize and dramatize literary content through practical application via a collaborative approach. The research findings illuminate the nuanced process involved in crafting a new plot for the sequel "AICP2" and highlight the significance of artistic expression in enhancing undergraduates' involvement with and comprehension of narrative components. The discussion encompasses the collaborative endeavors of undergraduates in envisioning the sequel, the influence of artistic expression on character evolution, production design, direction, feedback mechanisms, and evaluation criteria. By alleviating apprehension and fostering a culture of collaboration, undergraduates were able to deliver a satisfactory stage production. The students created the plot for AICP2 based on the Freytag Pyramid, prepared scripts for each character, and followed through with a drama production as part of their literature lesson's play production.

There are numerous admirable elements about this play's production and literary education in general. Many students discovered previously unknown abilities through this process. The production required a variety of skills, with some students participating in performing and others in editing (Wilson, 2021; Sternberg et al., 2024). Additionally, the entire play production had a joyful and enjoyable atmosphere (Sternberg et al., 2024), characterized by bloopers and retakes that the students enjoyed. This process also strengthened the ties among the students, helping many, especially the more reserved ones, to break out of their shells (Wahya et al., 2023; Rolwes, 2023). Furthermore, the play production developed students' capacity for leadership and responsibility (Runco et al., 2016) as they accepted and managed their allotted roles and tasks (Beaty & Kenett, 2023; Smith, 2019; Hughes, 2023).

Firstly, the collaborative process of developing the new plot of AICP2 demonstrates the richness that arises from leveraging collective perspectives. Through collaborative brainstorming sessions and creative exchanges, undergraduates drew upon their diverse backgrounds and insights to challenge conventional understandings of the original play. This process fostered critical thinking skills and deepened their engagement with the text, leading to a more profound appreciation of its thematic depth and artistic merit.

Secondly, artistic expression played a pivotal role in shaping undergraduates' engagement with and understanding of narrative elements. The stage production of the new plot allowed undergraduates to bring characters to life, explore their motivations and personalities, and grasp the complexities of character development. The stage production demonstrated the impact of artistic expression in shaping undergraduates' engagement (Mehrpooyan, 2022; Cheung & Hennebry-Leung, 2020; Davis, 2020) with the narrative components of AICP2. The students brought the script to life through character development, production design, and artistic choices, deepening their understanding of the characters' motives and the play's underlying themes. Using outdoor settings to record certain scenes added authenticity and depth to the storyline, making the experience more immersive for both the students and the audience (Ramzan et al., 2023; Malik & Pervaiz, 2023).

During rehearsals and in-class sessions, the feedback and iteration process generated a culture of continual development among the undergraduates. This systematic approach not only improved output quality but also fostered a learning environment where feedback was viewed as a tool for growth, contributing to the overall development of the students (Clark, 2023; Johnson, 2019; Harris, 2022; Brown, 2020; Rolwes, 2023). Production design choices reinforced central themes of the play, providing a more immersive understanding for both performers and audiences alike. Additionally, direction and artistic choices, including sound, lighting, music, and pacing, intensified emotional moments and enhanced the audience's emotional engagement with the story's themes and conflicts. These choices profoundly influenced undergraduates' perception of character dynamics, thematic significance, and overall comprehension of the narrative form.

The research also highlighted the importance of feedback mechanisms and evaluation criteria in the development and assessment of the production. These mechanisms encouraged students to perform and produce to their fullest ability. A structured approach to rehearsals, documentation, in-class presentations, and feedback fostered a culture of continuous improvement, where undergraduates learned to see feedback as a tool for growth rather than criticism. Additionally, the use of rubric categories allowed for a comprehensive assessment of undergraduates' contributions to the production, ensuring a fair and thorough evaluation process.

## CONCLUSION

To conclude, the research findings indicate that the collaborative efforts of undergraduate students in the creation and production of AICP2 have provided valuable insights into the impact of literature and artistic expression on their learning experience.

Furthermore, incorporating creative activities into literature lessons may greatly improve students' comprehension and appreciation of literary works, hence, implying that providing students the opportunity to engage in creative projects enhances both their ability to express themselves creatively, literary appreciation, as well as their ability to integrate theory with real-world application. The study also emphasises the importance for teachers to implement projects as such to foster students' creativity and their ability to incorporate academic knowledge with literary interpretation.

The outcomes of this study reveals the potential benefits of incorporating collaborative, artistic endeavors into educational settings, fostering a dynamic and enriched learning environment for students. Furthermore, the findings of this research highlights the importance of innovative pedagogical approaches in addressing the evolving needs of students in the digital age. As technology continues to reshape the educational paradigm, collaborative learning remains a valuable tool for cultivating essential skills and preparing students for lifelong learning and success in an increasingly complex and interconnected world.

The implications of this research extend to the academia world by highlighting the effectiveness of collaborative approaches in literature education. Educators can leverage collaborative adaptation projects to enhance student engagement, foster creative expression, and develop critical thinking skills. By incorporating collaborative learning activities into literature curricula, institutions can create inclusive and interactive learning environments that cater to diverse learning styles and promote active participation among students.

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