

Modularizing an Acting Imagination Activity for Malaysian Secondary School Theatre Activities

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Abstract

The primary aim of this study was to develop an Acting Imagination Activity Module that can effectively augment cognitive capabilities within the context of secondary school theatre co-curricular activities. The development of this activity module is grounded in the incorporation of imagination techniques developed from Stella Adler's Acting Theory, Constructivism Theory, and Richey and Klein's DDR Model. The assessment of the module's usability is carried out over two cycles, applying the Delphi Method. The findings obtained from the needs analysis and literature review suggest a dearth of specialized modules and reference materials employed for theatre co-curricular activities, particularly in the context of acting in Malaysian secondary schools. Moreover, the primary objective of developing and implementing this activity module was to augment students' cognitive capacities, in accordance with the National Education Philosophy and Student Aspirations. The objective of this research was to develop an Acting Imagination Activity Module that prioritizes the utilization of imagination techniques to augment the cognitive capacities of pupils and evaluate the applicability of the Acting Imagination Activity Module as a tool for overseeing theatre co-curricular activities in secondary schools within the context of Malaysia. The incorporation of theatrical elements into educational settings was expected to have a positive impact on the cognitive capacities of students, consequently promoting the cultivation of comprehensive human resources. The goal of this strategy was to foster critical thinking, creativity, innovation, and strong student ambitions, in accordance with the goals outlined in the Malaysian Education Development Plan 2013-2025.

Keywords: Acting module, Malaysia secondary school's theatre, imagination, acting techniques, cognitive capacities

INTRODUCTION

The birth of the printed script was the start of modern Malaysian theatre and the beginning of the modern era. During the time of reality, this period started. At that time, many Malay children who had lived abroad brought back ideas about how they thought society should change. The past of modern Malaysian drama is interesting because it has grown along with the country's socio-political changes. Young authors' ideas have led them to write things that often represent political trends. In Malaysia, there is a movement of realism drama that openly criticizes government policies by using comedy and tragedy to show social and family problems. (Hussain Chin, 2020) This makes theatre a good form of commentary in the performing arts. The country's independence had an impact on how stage playwrights perceived the country's development. Realistic dramas written in the 1960s show how freedom affected what writers wrote about and how they wrote them. This is similar to the 1950s period of nationalism, which had a significant impact on the story of that decade. The aims of growth and constructing the country became evident when the country gained independence in 1957 when the focus was on building

the country. The First Malaysia Plan was created as the first phase of the 20-Year Plan (1965–1971). This plan outlines where Malaysia's new leaders intend to go in the future. Nur Nina Zuhra (1992) says that modern playwrights base their work on the idea of national growth by showing their care for development, especially in the way the right values and attitudes are used. At that time, modern writers often talked about how important it was to evaluate and resolve clashing social values so that the new country of Malaysia wouldn't lose its social fabric as it grew. Their worry for the new country's integrity and success is focused on the Malaysian community. In the 1960s, there was no doubt that Western drama realism affected Malaysian stage drama. The history of realism started in the second half of the 19th century when people tried to make theatre more connected to real life.

Melodrama, spectacle drama, comic opera, comedy, and other types of theatre were still the most popular from 1859 to 1900. But events in the world have changed political trends and how people think. The 1848 revolution in Europe showed how political, social, and economic change can happen quickly. Because of this, people started making works of realism to bring attention to government regression. Realistic art is easy to understand, so this is what happens. More importantly, by making the realistic mode clear, realism works to share important ideas with society so that people are aware of what is going on. At that time, business and industry also helped advance technology, which assured people that science could solve human issues. But some working-class groups must fight for their rights to be treated equally, even when progress is made. After the 1860s, strikes and unionization were the main tools that workers used to fight for equal rights. But these kinds of acts did not lead to success until they led to tyranny and the end of the workforce. People protect themselves in this setting. From there, you can see that pragmatism has won out over romantic ideals. For example, Mustapha Kamil Yassin's play *Di Balik Tabir Harapan*, which was written and directed in 1960, was one of the first very realistic plays to be written and directed. Krishen Jit's book from 1986 says that Malaysian modern drama was at the forefront of the modern drama trend in 1963. Krishen Jit says that therefore the comedy style is no longer the most common in Malay theatre. He came to this conclusion after seeing three plays in 1963: *Buat Menyapu Si Air Mata*, a realistic social play by Awang Had Salleh, *Atap Genting Atap Rumbia*, a modern classic by Mustapha Kamil Yassin, and *Sial Bertuah*, a play by Kalam Hamidy. *Sial Bertuah* was one of the most-watched shows of the 1960s. This play was first put on at a theatre festival in Singapore. In the years after 1963, most Malay stage writers wrote in a style called "representational theatre" (Nur Nina Zuhra, 1992). Since then, modern theatre has been trying to keep up with current social problems and how the country is growing. The new government's major goal is to improve education, especially for rural Malay. Rural Malay people were less educated during colonialism. Teacher and learner are one in current presentations. In a typical modern drama, a teacher or recent graduate helps rural folks. These themes aid education and rural development.

From the late 1960s through the 1980s, experimental theatre dominated Malaysian realism. Modern Malaysian play changed after the 1969 riots. Malaysian modern drama begins with symbolism. Noordin Hassan through his play *Bukan Lalang Ditiup Angin* (BLDA) has loudly but covertly criticized the administration. From there, Malaysian writers experimented with and criticized politics through their works. Meanwhile, realism continued to be produced until neorealism, absurdism, and experimentalism sparked diverse issues and ideologies. The progression of theatre from ritual to traditional, classical, contemporary, and post-modern is fascinating, as is its role in education. Theatre in Education (TIE) began in 1965 in Belgrade Coventry, Britain. The Belgrade Theatre was founded by teachers and community leaders to explore cultural, social, political, and moral concerns and provide free education to local youth. Theatre and performances for small groups of young children in an educational context that incorporated the audience as active players started the organization.

TIE developed as part of agitprop and community theatre, according to theatre lovers (Wooster, 2007). This perspective offers an alternative portrayal of theatre that can be extricated from its traditional stage setting and appreciated by a more extensive demographic. Due to the Second World War, a global movement in 1960 revolutionized education and led to the creation of several theatre companies in education. After then, the community realized that theatre practices may improve education. The inception date of TIE in Malaysia is unknown. However, Malaysian teaching institutions and universities began teaching art in the 1960s and 1970s. This encourages school teachers to study at the University of Malaya, the UK, and the US to become academics at local universities. Datuk Tuan Syed Ahmad Jamal, Lee Joo For, Grace Salavnyagam, Anthony Lau, Jolly Koh, and Yeoh Jin Leng (art teachers at STTI Specialist Teacher Training Institute Kuala Lumpur), Vijaya Samarawickrama

(language and drama teacher at Universiti Teknologi Malaysia), Mustapha Kamal Yassin and Noordin Hassan (drama and language teachers at Lembah Pantai Teachers College), and Khoo Soon. They helped establish the arts curriculum as trained lecturers in higher education institutions. Art pedagogy and child development theory were added to the visual arts curriculum in the 1970s, while music education switched from performance to pedagogy in the late 1980s. Kingham and Pillai then proposed the USM Children's Theatre Program to Universiti Sains Malaysia's Art Studies Center director in 1985. The short-term course for Universiti Sains Malaysia staff's children is offered as a service program and an experiment in integrated art education.

However, this program only began in 1986 and evolved during six-year period from 1986 to 1991. (Each project lasts between four and six months.) Participants in the early years are limited to children of university personnel because the program is considered a university service initiative. Participants were recruited orally at the university and through the distribution of pamphlets. With clearance from the Penang State Education Department, recruitment was broadened to include students from schools around the university beginning in 1990. Each project requires the cooperation of groups of seven (7) to twenty (20) people. Participants in the USM Creative Arts Program range in age from 10 to 14 years old. Children of university members may engage in more than one project, allowing them to further develop the talents they have learned. These classes are offered for free on weekends and during school holidays (Creative Arts Programme, USM, Penang, n.d.). The formal development of TIE in Malaysia began in 1994, with the establishment of the National Academy of Arts (ASK) by the Malaysian Ministry of Culture, Arts, and Tourism. At the time, ASK offered various applied theatre courses as electives, including theatre in education and theatre for young audiences. This course was taught at the time by Puan Faziah Sulaiman, a part-time lecturer from the Malay Language Campus Teacher Education Institute (IPGKBM). However, only a few ASK students who are interested in the applied theatre approach took these two courses. TIE has grown significantly since then, with the development of the Minor Theatre in Education program, which was given to UPSI students beginning in 2004. At the time, Mohd. Zahuri Khairani and Zolkipli Abdullah established the idea for this program, which is founded on the belief that TIE is a medium for enhancing soft skills for future teachers. This program has seen significant growth as many students from educational programs select TIE as a minor program. They have demonstrated the effectiveness of developing soft skills by winning numerous major competitions and being invited to perform on the national and worldwide stage in a variety of programs. Considering this unprecedented progress, the Vice Chancellor at the time, Prof. Emeritus Datuk Aminah Ayob, opened the door for the UPSI theatre to be developed into a significant program (Z. Abdullah, personal communication, May 1, 2019). That streak, theatre in education, persists to this day in the realm of education and is growing in Malaysia. Theatre in education, as we all know, is a student-centered educational and edutainment activity that can develop a student's potential, including language, communication, and problem-solving skills, before, during, and after the theatre performance. In other words, theatre in education seeks to expand students' cultural and social sharing by utilizing performing arts activities to produce effective learning throughout the curriculum in an enjoyable way.

BACKGROUND OF RESEARCH

The Malaysian Education Philosophy emphasises that education in Malaysia aims to holistically develop individual potential, fostering intellectual, spiritual, emotional, and physical balance and harmony. This development is grounded in a belief in a higher power. The objective of this endeavour is to cultivate Malaysian individuals who possess a comprehensive understanding, proficiency, integrity, accountability, and aptitude to actively contribute towards the cohesiveness and advancement of both society and the nation. Aligned with the National Education Philosophy, the objectives, aspirations, foundations, and competencies of the 21st century have emerged, which primarily emphasise the cultivation of students as the fundamental element in the creation of high-quality human resources.

The objective of this endeavour is to provide individuals with the necessary skills and knowledge to effectively navigate the complexities and demands of adulthood in the future. Therefore,

it is possible to enhance the comprehensive growth of students through the reinforcement of practical activities, thereby enabling the optimisation of their talents, interests, and cognitive abilities. According to Thambu's (2014) study, the cultivation of reasoning abilities is shown to reveal the utmost level of cognitive processes, including critical thinking, decision-making, and ethical reasoning. The successful application and nurturing of students' goals can be facilitated through the medium of theatre, which serves as a social story that implicitly fosters knowledge of human values. This, in turn, has the potential to enhance students' empathy towards others and their appreciation for human values (Gamwell, 2005).

The field of theatre in education places emphasis on fostering the growth of students' sensitivity through the cultivation of their imagination, perception, conception, and intuition. Consequently, this would result in an indirect enhancement of creativity and imagination, thereby augmenting the significance of personal identity for students (Babbage, 2004). The TDP programme provides students with the opportunity to examine complex social situations and explore sensitive emotions in a secure and encouraging setting. Performances have the potential to foster the cultivation of empathy towards the experiences of others and facilitate the exploration of diverse views. In conjunction with theatrical and dramatic techniques, the use of TDP can be perceived as a supplementary pedagogical approach for students to enhance their comprehension of problems, foster interpersonal connections, produce and assess potential solutions, and identify opportunities within various contexts. According to Moore (2004), the use of drama as an instructional approach within the educational setting facilitates the acquisition of knowledge and skills in various domains, including academic, social, and cognitive development. The use of theatre as an instructional instrument is not a recent development. Within the framework of historical analysis, it is widely acknowledged that drama has been extensively acknowledged as a potent vehicle for the dissemination of ideological beliefs within educational settings.

Students are likely to exhibit greater levels of independence and creativity in their learning when they are instructed to engage in activities that involve exploration, experimentation, and the utilisation of spatial elements. The aforementioned phenomenon can be attributed to the cognitive processes of acceptance and reasoning, which are facilitated by the effective incorporation of diverse theatrical approaches. According to Prendergast and Saxton (2009), theatre in education is regarded as an exceptionally efficacious utilisation of theatrical practice, encompassing interactive performance and learning and therefore serving as a notable pedagogical approach. According to Boal (2008), theatre may be considered a form of psychological expression as performers engage in a range of cognitive, emotional, and empathetic processes when performing on stage. They not only portray characters through their actions but also engage in deep thinking, experience emotions, and express empathy toward their characters. Additionally, actors interact with the physical space and environment, further enhancing the psychological dynamics of the theatrical experience. In order to execute a performance, it is imperative that pupils are adequately prepared both physically and mentally. The development of acting skills necessitates the acquisition of training. This strategy exhibits considerable potential for fostering the advancement of student aspirations.

STATEMENT OF PROBLEM

Theatre activities in Malaysian schools are becoming increasingly popular as extracurricular activities. *Komponen Sastera* also known as KOMSAS is a component of the Malay language curriculum offered by Malaysia's Curriculum Development Centre for Form 1 to 5 students in all secondary schools. It has been a part of the Malay language since 2000. This is similar to how literary themes were used in the topic when it initially started being taught in 1989. Reading works with literary characteristics such as characters, themes, concepts, plots, and settings have been identified by the Curriculum Development Centre (PPK) and are explored in the KOMSAS syllabus. The primary goal of KOMSAS instruction is to assist students in mastering linguistic aspects such as language beauty and subtlety. As a required course, all students must study KOMSAS status. Teaching and learning methodologies are developed, and two hours of teaching time are allocated each week (Ahmad et al., 2010). The KOMSAS Theatre was introduced to high school students across the country for the first time in 2007. The tournament was organised by the Malaysian Ministry of Education (KPM) and the Anti-Corruption Agency (BPR)

and was held in Pahang. Dato' Seri Hishammuddin Tun Hussein, Malaysia's Minister of Education at the time, stated that the Ministry of Education's mission is to generate students who achieve not only academically but in any field they pursue. Outstanding achievements in curriculum and co-curriculum are in accordance with the National Education Philosophy, which aspires to build a balanced generation physically, spiritually, emotionally, and intellectually. Children can identify with and enjoy the characters while developing those four vital characteristics through the process of producing a play on stage through a series of competitions in theatre (Jalal et al., 2014).

In this regard, KOMSAS solely provides learning that focuses on literary studies. It does not entail instructing or facilitating practical actions. The most crucial aspect of competing is how the drama is embodied as a theatrical performance. Of course, honing talent and skills for performance necessitates specific training and understanding. Furthermore, many theatre competitions, like the KOMSAS Drama Competition, Jom Teater, High School Theatre Competition, Primary School Monologue Competition, Semarak Teater, and High School Theatre Festival, are being organised today. These competitions are on the Malaysian Ministry of Education's main agenda to enhance the promotion, growth, and excellence of student talent as outlined in the Malaysian Education Growth Plan 2013–2025. Teachers deliberately instruct pupils for this reason after witnessing this phenomenon.

In keeping with the country's transformation towards accomplishing the National Transformation Plan 2050, the Malaysian Ministry of Education continues to make progress by adopting 11 major shifts in Malaysian Education Transformation. The change was made in order to create the Malaysian Education Development Plan. This is backed by the desire to alter the curriculum, which is to improve the curriculum covering the existing curriculum to provide students with information, skills, and values relevant to the requirements and challenges of the twenty-first century. Furthermore, the secondary school curriculum was designed to develop comprehensive and balanced human capital with noble character, critical, creative, and inventive thinking, as well as student aspirations to confront the problems of the twenty-first century.

According to Section 18 of the Education Act of 1996 (Act 550), co-curricular activities are part of the national curriculum. According to the Malaysian Ministry of Education's official website, the National Curriculum is an education programme that includes curriculum and co-curricular activities that include all knowledge involving skills, norms, values, cultural elements, and beliefs aimed at stimulating a student's full development in terms of physical, spiritual, mental, and emotional development. Furthermore, the National Curriculum strives to instill desired moral ideals and knowledge. Extracurricular activities are defined as any activity scheduled outside of the classroom (curriculum) that allows students to add to, strengthen, and practice the skills and values gained in the classroom.

OBJECTIVE OF RESEARCH

The purpose of this study was to create an Acting Imagination Activity Module that enhances thinking skills in the theatre curriculum of secondary school students. This module was developed by incorporating Stella Adler's acting imagination technique and drawing inspiration from Richie and Klein's DDR model. The objectives of the study were to design acting imagination activity modules based on the DDR model, with a specific focus on imagination techniques derived from Stella Adler's acting imagination techniques, in order to enhance students' thinking skills. Furthermore, the aim is to create a constructivist acting imagination activity module that specifically emphasises imagination techniques derived from Stella Adler's acting imagination techniques, with the intention of enhancing students' cognitive abilities. The third goal of this study is to assess the usefulness of the Acting Imagination Activity Module using the Delphi technique. The aim is to determine its suitability as reference material for managing theatre co-curricular activities in Malaysian schools.

METHODOLOGY

This study opted to employ a mixed-methods approach, incorporating qualitative methods, specifically the DDR (Richie and Klein, 2007) technique as well as the Delphi method. A mixed-methods research design refers to a comprehensive approach that encompasses the collection, analysis, and integration of several research methods and methodologies within a single study, with the aim of enhancing comprehension of the research subject at hand. After an extensive discussion on research paradigms in the fields of education and social sciences during the mid-1980s, the utilisation of mixed methods was recognised as a legitimate approach to doing research (Johnson and Onwuegbuzie, 2004; Tashakkori and Teddlie, 2010; Treagust et al., 2014). Nevertheless, biologists have historically employed a combination of methodologies to investigate pertinent inquiries within the field of biological sciences. Jennifer Greene (2008) asserts that within educational research contexts, the utilisation of mixed methodologies offers a viable approach to integrating both quantitative and qualitative methodologies in the realm of social research. The present study is structured into four distinct phases, with each phase's outcomes serving as inputs for the subsequent step. In the initial stage, the researcher selects a prospective title of interest and subsequently proceeds to conduct a comprehensive literature review encompassing various domains such as theatre, drama, and acting, educational theatre and drama, co-curriculum development; design and development research, as well as student aspirations and thinking skills. The researcher conducted an extensive and ongoing investigation on the subject of inquiry by engaging with literature sources such as books, research journals, conference proceedings, and relevant theses. Based on the identified research gap derived from the comprehensive literature analysis, the researcher has determined that the conducted study exhibits much promise and potential in fostering the advancement of students' skills through the implementation of co-curricular activities in Malaysian high schools.

Consequently, throughout the subsequent phase, the researcher has created a needs analysis. A needs analysis is a systematic process used to discover and assess training requirements that need to be developed. A needs analysis is conducted with a specific focus on the individuals or groups that are being examined. In the context of this research, needs are denoted as gaps, signifying disparities or divergences between current practices and desired outcomes. A needs analysis has been produced to assess the necessity of creating an Acting Imagination Activity Module for utilisation as a point of reference in theatrical co-curricular endeavours inside secondary educational institutions. A needs analysis questionnaire consisting of 5 questions was developed using Google Forms as the platform. The present study employed an online platform to conduct the needs analysis. The needs survey was disseminated to a range of educational professionals involved in theatre and drama instruction, including guidance teachers, coaches, technical officers, senior assistants, head teachers, principals, and co-curricular officers. These individuals are responsible for various aspects of planning, implementing, managing, and overseeing theatre and drama programmes and activities for students in Malaysian schools. Following the receipt of feedback from the requirements analysis, the subsequent phase is the design and development phase. During this stage, scholars have developed an Acting Imagination Activity Module that incorporates imagination techniques derived from Stella Adler's Acting Theory and Richey & Klein's DDR Model. This module aims to enhance students' cognitive abilities through theatre co-curricular activities in secondary schools. The module design that was designed consists of five activity units. Units 1 and 2 consist of a total of five sub-units. Unit three consists of a total of seven sub-units. Unit 4 comprises four sub-units, while Unit 5 consists of five sub-units. The allocation of sub-units is determined by the length and intricacy of the exercises assigned, following a progression from simpler to more demanding tasks.

The successful execution of the activities included in the module is predicated upon the cognitive abilities of the student, namely their capacity for critical thinking. This approach is rooted in the educational philosophy of constructivism, which serves as the underlying principle for the module's design and implementation. The module's completion is designed in a constructivist fashion, considering the process by which students construct knowledge through the testing of ideas and approaches, drawing upon existing knowledge and experience, and applying it directly to novel situations. Integrating recently acquired knowledge into pre-existing intellectual constructions is how to accomplish this (Briner, 1999). The evaluation phase of the activity module is the fourth phase. The

evaluation portion of the activity module draws upon the Delphi approach. The Delphi method is being used in this study to find out how well the Acting Imagination Activity Module works as a way to improve students' cognitive skills in theatre activities outside of the classroom in secondary schools. For the purpose of validating the activity module, a selection has been made of three experts who possess expertise in the fields of theatre and education. These experts include individuals with academic backgrounds as well as extensive experience as teachers. In order to conduct the Delphi technique, the facilitator picked three expert evaluators who were involved in the assessment of the activity module without the researcher's awareness. Furthermore, the individual overseeing the researcher assumes the role of a facilitator responsible for overseeing the deliberation of the evaluation findings. The process of module evaluation consists of two cycles, each of which is conducted by the same evaluator.

FINDINGS

Table 1: Average Validity of Module Content

NO.	ITEM	Cycle 1		Cycle 2	
		Total (/15)	Average (min)	Total (/15)	Average (min)
1	The course material addresses the integration of acting imagination techniques and critical thinking abilities.	14	4.667	15	5
2	The content of the module includes innovative exercises inspired by Stella Adler's acting and imagination techniques.	13	4.333	15	5
3	The arrangement of module content between activities and cognitive abilities is continuous.	14	4.667	15	5
4	Students' intellectual, physical, emotional, and spiritual knowledge and experience are cultivated and expanded through the module's content.	13	4.333	14	4.667
5	The breadth and depth of the content of the module's activities encompass various levels of critical thinking.	14	4.667	14	4.667
6	The module's content is appropriate for the intended audience (secondary school students).	14	4.667	15	5
7	The content of the module enables students to master critical thinking skills.	14	4.667	15	5
8	Functional, engaging, and imaginative module content.	14	4.667	15	5
9	Stella Adler's acting imagination technique influences the module content processing strategy.	14	4.667	15	5
10	The presentation of the entire module's content and materials is inventive, interactive, and contemporary.	14	4.667	15	5

The table presented above displays a comparison between the average content validity of modules in cycle one and cycle two. Overall, it is evident that there has been a notable enhancement in the significance of content validity over the second cycle. Regarding the initial aspect identified within the validity component of the module content, which pertains to the inclusion of acting imagination techniques and thinking skills, this aspect has attained the highest possible total score of 15 out of 15, resulting in an average score of 5. This represents an improvement compared to the previous cycle, where the total score was 14 out of 15, equivalent to an average score of 4.667. This indicates that the module content has made significant progress in incorporating acting, imagination, and thinking abilities compared to previous levels. The cumulative score for the content component of the module

encompasses creatively devised exercises derived from Stella Adler's acting approach, as indicated in the second cycle evaluation, resulting in a perfect score of 15 out of 15, with the maximum possible average value of 5. This element has garnered the highest rating from all three expert evaluators, in contrast to the previous evaluation cycle, where it obtained a lesser score of 13 out of 15, resulting in an average value of 4.333.

The total score exhibits a substantial variation from the initial cycle assessment, indicating a commendable and satisfactory level of validity in this particular area. The evaluation of the sequencing of module content in terms of continuity between activities and thinking skills has yielded the highest validity score among the three expert assessors, achieving a maximum overall score of 15 out of 15. This results in an average value of 5, in comparison to the total score of the initial cycle assessment, which was 14 out of 15, with an average of 4.667. The assessment of the next element found in the module content component, which was the module content related to the cultivation and improvement of cognitive, physical, emotional, and spiritual knowledge and experience, gave a mean validity rating of 4.667, giving a total score of 14 out of 15. Despite not achieving the highest overall score, this feature exhibited an improvement in evaluation when compared to the previous cycle. It received a total score of 13 out of 15, resulting in an average score of 4.333. In relation to the dimension of the breadth and depth of the content covered in the module, encompassing different levels of cognitive abilities, there was no alteration in the assigned score value. The evaluation total remained consistently high at 14 out of 15, resulting in an average score of 4.667. This average is equivalent to the mean validity score observed during the initial cycle.

The evaluation of the subsequent criterion, pertaining to the appropriateness of the module's content for the intended audience (secondary school students), yields a perfect score of 15 out of 15, resulting in an average score of 5. There has been an observed rise in the evaluation of this element in comparison to the assessment of validity in the preceding cycle, resulting in a cumulative score of 14 out of 15 and an average score of 4.667. Each of the three professional evaluators has assigned the maximum score on a Likert scale. In terms of the module content's capacity to facilitate the development of critical thinking abilities among students, the three experts expressed a favourable perspective during the second cycle evaluation. The collective average score for this aspect was 5, with the highest individual assessment reaching a perfect score of 15 out of 15. The assessment score for this aspect aligns with the subsequent component, which pertains to the functional, engaging, and creative content of the module. In the previous cycle, these two factors collectively obtained a score of 14 out of 15, resulting in an average of 4.667. With regards to the processing component of the module content, the evaluators reached a consensus that this activity module incorporates a strategy that is informed by Stella Adler's acting imagination technique and aligns well with the activity and training plan that was developed.

During the second evaluation cycle, the researcher systematically and efficiently carried out content processing, adhering to Stella Adler's acting technique and incorporating recommendations for enhancement provided by professional evaluators. Therefore, as a result of this observation, this particular element exhibits a greater mean value in comparison to the initial evaluation, achieving a cumulative score of 15 out of 15, which corresponds to an overall average of 5. The final feature evaluated in the module content component pertains to the comprehensive presentation of the module content and materials. The total score of 15/15 and an average score of 5 show that the evaluators came to a consensus to give the current assessment cycle a high validity value. This contrasts with the first cycle evaluation, which obtained a total score of 14/15 and an average score of 4.667. In summary, it can be observed that the content of the second cycle module exhibits a higher level of validity when compared to the first cycle. This is evident from the assessment marks obtained in Part A (Module Content), where the overall range for the second cycle is 99%, resulting in a cumulative score of 148 out of 150. In contrast, the first cycle assessment marks range from 92% to 138 out of 150.

Table 2: Average Validity of Module Activities and Exercises

NO.	ITEM	Cycle 1		Cycle 2	
		Total (/15)	Average (min)	Total (/15)	Average (min)
1	Student-centred activities and exercises are included.	15	5	15	5
2	The scheduled ranking of activities and exercises encourages students to participate actively, either individually or in groups.	14	4.667	15	5
3	The presentation of activity and exercise instructions is accurate, precise, concise, and straightforward.	13	4.333	15	5
4	Activities and exercises range in difficulty from simple to moderate to difficult.	14	4.667	15	5
5	The activities and exercises incorporate a variety of acting and imagination techniques.	14	4.667	15	5
6	Systematically and methodically, activities and training are processed.	13	4.333	15	5
7	Activities and exercises are appropriate for the intended audience (high school students).	14	4.667	15	5
8	Imagination-stimulating media materials are used to construct activities and exercises that stimulate students' creativity in phases.	15	5	15	5
9	The constructed activities and exercises foster students' critical thinking.	14	4.667	15	5
10	Activities and exercises encourage students to investigate their imaginative capabilities.	15	5	15	5

The average level of exercise and module validity between cycles one and two is shown in the table below. The data shown in the table unequivocally demonstrates that there is a mean enhancement observed for each assessed aspect. In relation to the assessment of the range of student-centred activities and training, the three evaluators assigned the maximum score of 5 on a Likert scale, resulting in a cumulative score of 15 out of 15 and an average score of 5. A disparity exists in the overall score pertaining to the second element, specifically the assessment of activities and training scheduled for the evaluation of the second cycle in comparison to the first cycle. The cumulative score achieved during the second cycle assessment is 15 out of 15, resulting in an average score of 5. In comparison to the assessment conducted during the initial cycle, this element obtained a cumulative score of 14 out of 15, resulting in an average score of 4.667.

In order to improve the academic performance of students who have a limited understanding of the subject matter, the researcher has documented the areas that need attention. A higher overall score in the second cycle evaluation compared to the first cycle demonstrated a positive advancement in the assessment component of the processing of activity instructions and training. The three assessors who possess expertise in the field achieved a consensus by assigning a cumulative score of 15 out of 15, resulting in an average score of 5. This contrasts with the last evaluation cycle, where the total score amounted to 13 out of 15, equivalent to an average score of 4.333. The evaluation of activities and training components across different degrees of difficulty has yielded an average validity score of 5. This score was obtained by aggregating the highest possible value of 15 out of 15 from all expert assessors. The mean of the preceding assessment was 4.667, yielding a cumulative score of 14 out of

15. This demonstrates that the researcher has developed activities and exercises in this module that possess a high level of validity and are deemed satisfactory.

Based on the validity evaluation, the first evaluation of the activity and training parts of the module, which included the use of several acting imagination techniques, gave an average score of 4.667. This equates to a score of 14 out of 15. The element achieved the highest overall score, receiving a perfect score of 15 out of 15. The average value for evaluating the validity of the activities and exercises in the second cycle module was 5. The cumulative score for the subsequent component, pertaining to the organised and methodical execution of activities and exercises, amounts to 15 out of 15, resulting in an average score of 5. During the initial assessment phase, the evaluator, who possessed expertise in the subject matter, was assigned a cumulative score of 13 out of 15, resulting in an average score of 4.333. The observed rise in the aggregate score provides sufficient evidence to support the assertion that the processing applied to the content of the activities and exercises within the module is characterised by a methodical and deliberate approach. In terms of the appropriateness of activities and training for the specific demographic of high school students, the three evaluators who possess expertise in the field provided a favourable evaluation outcome, yielding a cumulative score of 15 out of 15. Consequently, the overall average score reached a commendable level of 5. The results of this validity assessment align with the component that follows, which pertains to the development of activities and exercises utilising media materials to foster students' creativity in a sequential manner. This component also achieved a cumulative score with a mean value of 5.

Professional evaluators have given a cumulative score of 15 out of 15, which equals an average score of 5, for the effectiveness of the activities and exercises intended to improve students' critical thinking abilities. In contrast to the validity value obtained in the initial cycle, this particular aspect achieved a cumulative score of 14 out of 15, resulting in an average of 4.667. The observed increase in this element indicates a substantial degree of veracity. The final feature assessed under the activities and exercises component discussed in this module pertains to the provision of activities and exercises that can effectively inspire students' exploration of the power of imagination. A total score of 15 out of 15, which results in a complete average of 5, demonstrates that the aforementioned element retains its equivalent validity as the previous cycle assessment. In the second cycle assessment, the module's activity and training components demonstrated an overall improvement in validity. The assessment of Part B (Module Activities and Exercises) yielded a perfect score of 150/150, resulting in a 100% score range. This is in contrast to the first cycle assessment, where the score range was 94% with a score of 141/150.

CONCLUSION

Based on the conducted needs analysis, it has been determined by the researchers that there is a significant shortage of reference resources pertaining to theatre and drama co-curricular activities within the Malaysian market. The confirmation of the issue by the respondents' findings has been thoroughly examined and substantiated in the preceding chapter. The results of the needs analysis indicate that a significant majority of respondents, namely 85.5%, concur that acquiring theatre and drama reference materials in Malay, specifically tailored for students or school teachers, poses a challenge in the Malaysian market. The implementation of the theatre and drama activity module holds significant importance considering the analysis of the findings, which indicate that 90% of teaching activities within the theatre and drama curriculum in schools are primarily conducted through the utilisation of respondents' experiential knowledge. Moreover, a significant majority of 83.3% of the participants reported that they only relied on reference materials derived from theatre and drama notes obtained from online sources. This study has been undertaken by researchers in response to the identified need for co-curricular goals, with the aim of making a valuable contribution to national education, curriculum activities, and the educational experiences of teachers and students in schools. In response to the study's developmental requirements and research objectives, an Acting Imagination Activity Module was developed. This module was designed using a constructivist theoretical framework to guide its development process. The purpose of developing the Acting Imagination Activity Module is to serve as a resource for educators in facilitating theatre and drama co-curricular engagements. Furthermore, it is anticipated that the completion of activity modules that employ acting imagination approaches will

enhance students' creative and critical thinking abilities in a more efficient manner. The implementation of the Acting Imagination Activity Module is anticipated to enhance the organisation and effectiveness of theatre and drama co-curricular activities in educational institutions. This module is expected to yield positive outcomes for both students and teachers, as well as contribute to the advancement of theatre and education. The aforementioned claim is supported by the evaluations conducted by research experts. These experts assert that the Acting Imagination Activity Module aligns with the national curriculum, adheres to the pedagogical principles of theatre and drama, and is well-suited for implementation in school co-curricular activities. Furthermore, they contend that this module has the potential to enhance the cognitive abilities of students. Hence, the development of the Acting Imagination Activity Module is anticipated to make a valuable contribution to theatre practitioners, activists, and educators affiliated with the Malaysian Ministry of Education or other institutions seeking such resources. The activity module has been developed in multiple formats, including physical copies and digital versions that have been programmed into digital media platforms such as YouTube and TikTok. The aim of this endeavour is to ensure that the activity module is readily accessible, can be flexibly conducted at any desired time, and can be implemented in any appropriate setting. The module content design is characterised by its contemporary nature, inclusion of soft skills, organic and flexible material, and a progressive arrangement of activities from easy to complex. Consequently, this module is considered very pertinent to the present-day educational landscape. The implementation of carefully designed, structured, and interactive modules will enhance user engagement and facilitate efficient content delivery.

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