

**LEVERAGING DRAMA TO DEVELOP SECONDARY
SCHOOL STUDENTS' ENGLISH SPEAKING SKILLS**

THESIS

Submitted in Partial Fulfillment of the Requirement for Gaining the
Degree of
Bachelor of English Language Education



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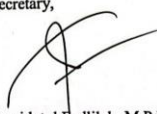
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DEDICATION

With full gratitude to Allah SWT, this thesis was successfully completed. All of that thanks to the prayers, support, and motivation of the closest people. I dedicate this thesis to:

1. My dearest parents, my father Setiyono and my mother Nuryati, who never tired of giving prayers, love, and extraordinary sacrifices. Thank you for being my source of strength, listening to every complaint during the thesis journey and convincing me that I was able to complete this thesis well.
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Hopefully this simple work can be a form of devotion and give happiness to all of you. This thesis is proof that all dreams can be achieved with effort and prayer.

ABSTRACT

Title : **LEVERAGING DRAMA TO DEVELOP
SECONDARY SCHOOL STUDENTS' ENGLISH
SPEAKING SKILLS**

Name : Intan Nur Fitrotul Amaliyah

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The problem faced by EFL students in secondary schools relates to students' lack of confidence in speaking English. This study aims to explore the integration of drama in ECY (English Conversation for Youngsters) classes. The research used a qualitative case study approach and employed observation instruments, and semi-structured interviews with 2 teachers and 10 students of grade 7 C ECY. Thematic analysis was used to analyze the data. The research findings show that drama integration goes through 4 stages, namely drama introduction, drama preparation, drama development, and final performance. Various challenges have been faced by ECY teachers and strategies have also been applied by ECY teachers in their implementation. One of them is overcoming students' language barriers with scaffolded learning. This research provides practical points that in honing students' speaking skills, a supportive and safe environment is needed to express them without fear of being wrong.

Keywords: *Developing Speaking, Drama, EFL Students, Role Play*

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This thesis not only represents my academic journey but also the culmination of support and encouragement from various parties who have contributed to its completion. I realize that this thesis would not have been completed without the help of various parties. I would like to express my sincere appreciation to those who have contributed and played an important role in realizing this work. Therefore, I would like to express my deepest gratitude and appreciation to:

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MOTTO

وَلَمَّا بَلَغَ أَشُدَّهُ آتَيْنَاهُ حُكْمًا وَعِلْمًا وَكَذَلِكَ نَجْزِي الْمُحْسِنِينَ

“When he was old enough, we gave him wisdom and knowledge.

Thus, we reward those who do good.”

- QS. Yusuf: 22

“Hope lies in dreams, imagination, and the courage of those who
dare to realize dreams.”

- Jonas Salk

"The world is a stage, and language is our script to perform on it."

- Unknown

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CHAPTER I

INTRODUCTION

The researcher serves the background of this study, the argument why choosing this theme, the research inquiry, the objective of the research, the significance of the research, and the limitations of the research in this chapter.

A. Background of the Study

Numerous studies have shown that drama helps English as a Foreign Language (EFL) learners who face difficulties in improving their speaking skills (Masoumi-Moghaddam, 2018; Samantaray, 2014; Supriya, 2018; Zyoud, 2010). Asian students experience similar challenges in this regard. This difficulty often comes from students who are usually shy, awkward and afraid of speaking English with their friends or teachers (Tseng, 2018).

Amidst these challenges, Drama gives students the opportunity to work together cooperatively. Students can participate actively in drama events and have the opportunity to vocally convey their opinions (Ulas, 2022). Maley & Duff (1978) state that, "Drama is a specific action to make the learning process more active, exciting, communicative, and contextual." Drama uses their own personalities and experiences as resources for language

production, students are motivated to integrate drama techniques that connect body, mind, and emotions.

Previous studies have examined the effect of drama on students' speaking ability. Some studies concluded that the use of drama technique is an effective and fun method to develop EFL students' speaking skills compared to traditional methods (Sarmiento & Messac, 2017). Another study by Maglaya (2020), found that lessons containing drama can develop speaking skills in learners by increasing self-confidence, arousing interest/attention, helping shy learners overcome barriers, and encouraging creative use of language. The use of drama techniques as a valuable tool to enhance students' speaking skills and improve their overall language proficiency (Mahrous, 2019). Based on the previous studies above, the use of drama in language education has been explored in various contexts; there is a gap in the literature regarding its applicability and effectiveness in developing English speaking skills among junior secondary school students. The existing literature has not provided sufficient insight into the challenges of integrating drama activities into the English curriculum of students with diverse cognitive levels, motivation levels and cultural backgrounds.

This research aims to explore how teachers in ECY classrooms integrate drama activities into students' English

curriculum to develop students' speaking skills. This research will observe and analyze the teaching practices of teachers, including the methods, activities, and strategies used in classrooms that use drama. By observing EFL teachers' practices, this study aims to gain insight into the application of drama-based techniques to develop students' English speaking skills.

The findings of this study are expected to provide new insights into the use of drama in English language teaching, particularly in ECY (English Conversation for Youngsters) classes at the junior secondary school level. The findings of this study can be a reference for teachers and educational practitioners in designing and implementing more effective and fun learning methods to develop students' English language skills. In addition, this study can also serve as a foundation for further research in this area and the development of innovative English teaching methods, particularly in the context of English language learning for junior high school.

B. The Reason for Choosing the Topic

The following are the reasons why researchers took this research, which are as follows:

1. Observe EFL teachers incorporating drama into their lessons and analyze the effects this had on students' speaking performances, gaining insight into the strengths and

challenges of this approach in developing speaking proficiency.

2. Investigate how different drama strategies facilitate or hinder improvement in certain aspects of speaking ability through techniques such as classroom observation, teacher interviews, and analysis of students' oral performances.

C. The Research Question

The problem that is going to be discussed in this research can be stated as follows;

1. How do EFL teachers in ECY classrooms integrate drama activities into their English curriculum to develop students' speaking skills?
2. How do they adjust drama incorporate to students' development level based on Vygotsky's theory?

D. The objective of the Research

The purpose of the research is "To explore the specific drama activities and techniques employed by EFL teachers in ECY classrooms to enhance students' speaking skills."

E. The Significance of the Study

1. Theoretical Benefit

The researcher hopes that the results of this study can produce and provide additional information for readers. That application of drama helps improve students speaking skills.

2. Practical Benefit

The practical hopes of researchers in this academic report are realization of teacher knowledge about drama learning towards students' speaking. The implications are as follows:

a. The Students

The author of this study intended that by employing the drama technique, the students would be able to improve their speaking abilities. Additionally, the study would provide an enjoyable learning experience and inspire the students to speak English fluently in class or when practicing outside of it with friends. Additionally, there can be a noticeable improvement in the pupils' speaking abilities.

b. The Teacher

Teachers are expected to use this drama learning to hone students' self-confidence, which can then help teachers improve their understanding of drama learning and make it easier when they teach in the future.

c. Future Researchers

Hopefully the results of this research can be useful for other researchers to develop research related to drama-based learning.

F. Limitation of the Study

The study focuses on the integration of drama activities in English Conversation for Youngsters classrooms at Nasima Junior High School, but its findings may not be applicable to other educational contexts with different demographics, resources, or curriculum structures. The research focuses on teachers' practices and implementation strategies, rather than longitudinal assessment of students' speaking proficiency development. The case study approach limits the ability to make broad comparative analyses across different teaching methodologies or educational institutions. The study did not fully capture informal or extracurricular drama applications in language learning.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Previous Research

1. The Effect of Drama to Develop Student's Speaking Skills

Kadamovna (2021) emphasizes the importance of speaking skills as a tool of communication and social interaction. He highlights the necessity for English teachers to discover efficient teaching methods in order to improve their students' speaking skills. Students' engagement in the learning process has become the main goal of today's modern approaches (Albalawi, 2014). Based on the research Ikhsan & Akhsan (2023) speaking is the most challenging skill for students to learn among the four skills. Even most of the students use their first language or Indonesian almost all the time and make English as a foreign language which makes it difficult for them to start speaking in English.

The study related to studies on students' silence in language classrooms. Students' silence in language classrooms may not be due to disinterest in the lesson, but rather fear of speaking or making mistakes (Zahri & Asilestari, 2022). A study revealed that drama is an effective teaching tool, and learning through drama is not only possible but also very successful

(Mattevi, 2005). Drama can be considered as one of the most complete tools a teacher can use as it helps 'total growth' with fluency in communication, understanding of others, active imagination, resourcefulness, initiative, controlled emotions, cooperation, good behavior, and aesthetic sensibility.

In learning English, a teacher must also understand how to develop students' confidence in using English. It is worth noting that lack of confidence is often an obstacle for students to actively communicate and practice their speaking skills (Galante & Thomson, 2017). The integration of drama activities in the EFL classroom has positive effects in encouraging students' speaking skills and fostering positive attitudes towards the use of drama in language learning. Students can enjoy drama activities, feel more confident in speaking, and express a preference for language courses that integrate drama for practical communication practice.

Drama activities can facilitate various aspects of language learning, including fluency, accuracy, pronunciation, stress, and intonation, which contribute to the development of speaking skills in EFL contexts (Akyüz & Tanış, 2020). Speaking accuracy, fluency, and comprehension in class have been demonstrated to be much enhanced by drama activities, according to a high school study that used a hypothetical analysis of 260 students. These exercises help improve students' creative thinking, break up the

monotony of Standard English lectures, and increase their motivation to study the language (Marfuah & Patmasari, 2020). Students' ability to express clearly can also be enhanced by drama.

2. The Use of Drama Activities in ELT Classroom

Students' ability to express them clearly can also be enhanced by drama activities. The use of drama activities and techniques in language classrooms is beneficial for several reasons. It is enjoyable and stimulating in the first place, and it inspires learning. Because it involves emotions, it can offer a wide range of opportunities for language use and give participants a rich language experience (Astuti, 2016). There are several arguments in favor of using drama, and they are as follows:

- 1) It incorporates language skills organically. A crucial component is attentive listening. Many of the activities involve reading and writing as input and output, and most of them require spontaneous spoken communication.
- 2) It reunites mind and body and rebalances the cerebral and physical components of learning by integrating verbal and nonverbal parts of communication.
- 3) It restores the significance of thinking and feeling by utilizing both the cognitive and emotive realms.

- 4) Through an intense concentration on meaning, it fully contextualizes the language, bringing the classroom engagement to life.
- 5) The focus on multisensory inputs and whole-person learning enables students to expand their horizons and play to their strengths. It provides an unparalleled opportunity to categorize learners' differences in this way.

Less performance-focused activities are more applicable to a wider range of people than performance-focused ones. The level of the kids, the school setting, and the teacher's qualifications and experience all affect success. Dramatic methods work well to pique pupils' interest, inspire motivation, and encourage innovation (Gaudart, 1990). Students can use drama to practice using the target language in appropriate contexts in an interesting and interactive way (Davies, 1990). Such drama activities facilitate students' active participation in language learning, which enables them to practice language skills in context-appropriate situations.

Students can develop their language skills, including fluency and accuracy, through meaningful interaction and communication (Angelianawati, 2019). By incorporating drama into their language classes, teachers can create engaging and interactive learning environments that foster students' language

development and improve their ability to communicate effectively in English. Masoumi-Moghaddam (2018) argues that the use of this drama method provides students with an authentic and real-life-like model of language use, which can help them develop a more natural and spontaneous approach to speaking.

Educational experts also emphasize the importance of using drama in language learning and teaching it in the classroom because of its enormous role in achieving several learning outcomes, including vocabulary acquisition through active communication in realistic contexts, acquisition of new language structures and grammar, and reduction of language errors (Kempe, 2003). Drama in education is a form of "learning by doing," aligning with the constructivist theory that humans learn by actively making meaning (Moore, 2004).

3. The Role of Drama Activities in the EFL Classroom

The role of drama activities in foreign language teaching is to create an engaging, experiential and emotionally connected learning environment that enhances students' motivation, communication skills and creativity while breaking down psychological barriers and changing teacher-student relationships. Even Drama activities have been shown to increase students' motivation in learning a foreign language. By providing a more engaging and interactive environment, students are more likely to

actively participate and develop a positive attitude towards learning (Guliyeva, 2011).

Drama is a great way to study both the theoretical and practical facets of the English language. It allows students to experience and acquire the language through direct experiences and activities. Drama techniques like improvisation, role-playing, mime/pantomime, and using puppets engage students actively in the creative and learning process (Celik, 2019). These hands-on activities help develop students' imagination, teamwork, storytelling, and performance skills. Drama provides opportunities for spontaneous speech production and promotes fluency by reducing the pressure to produce "correct" speech (Gill, 2013).

McGregor et al. (1977), states that "Drama revolves around behavioral processes, through interpersonal responses, In acting-out, the individual himself is the primary medium for expression." The study and portrayal of meaning through the use of the full person is what is meant by acting-out. Even Studies by (Katie, 2011). Drama-based learning techniques, First used in the United States in 1920, and referred to as creative drama in education.

4. Benefit of Using Drama in Language Teaching

Bolton (1979) argues that utilizing drama in the ESL classroom can be very beneficial, particularly for students who

may have previously completed years of English teaching in school. He suggests that although students can understand the language, they struggle to know when and how to employ various linguistic forms, such as sarcasm, formal, informal, and nonverbal language, as well as language in an emotive situation.

Iceland's language transfer between Icelandic and English has led students to accept colloquial language like profanity, swearing, and addressing professors and authority officials by six first names. According to Bolton, several English swear words have been appropriated for usage by Icelanders, therefore it's normal to hear these words used by young children. "Dramatic situations offer an infinite variety of uses for specific language, thus providing situations that will demonstrate to students when particular forms of the language are appropriate or not," (Eccles, 1989).

Hayes (1984) asserts that "Through drama, the student learns to perceive and identify different situations, to assume an appropriate role, to understand different functions and points of view and to manipulate language accordingly." Instead, in order to promote social, intellectual, and linguistic growth, theater is developed gradually over time and is composed of the thoughts, agreements, and reactions of all the players. However, as

previously said, these methods of using educational drama in the classroom still lack a significant role in L2 classes.

Desialova (2009) provides a list of additional reasons why drama in the language classroom could be seen as an effective teaching tool, including the following:

- 1) Drama is a great way to get students talking for real-world purposes;
- 2) Creating an active and interesting environment for language learning;
- 3) Helping students develop the confidence and self-esteem needed to use the language spontaneously;
- 4) Bringing the outside world into the classroom;
- 5) Making language learning memorable through direct experience;
- 6) Stimulating the learner's intellect, imagination, and creativity; and
- 7) Developing students' ability to empathize with others and thereby becoming better communicators

So, using drama to teach language, particularly when speaking, helps pupils develop both their hard and soft skills. Additionally, The utilization of drama activities in speaking gives students additional chances to rehearse and develop peer connections (Manurung, 2018).

5. English Speaking Skills of International Student through Drama

Gill (2016) revealed the effectiveness of drama in developing English language skills among international students. Through the use of a methodology that alternated between communicative drama-based approaches (CNDB) and CDB, the class was able to establish a more comfortable and conducive setting for language practice. The students showed an increased willingness to participate in oral interactions and demonstrated improvements in various aspects of communication, including pronunciation, body language and confidence in conversation.

Drama strategies helped students overcome psychological barriers such as limited motivation, low self-esteem, and fear of rejection. This research highlights how drama activities facilitate spontaneous speech production, and although this spontaneity sometimes results in error-ridden language, “the lack of pressure to produce ‘correct’ speech increases confidence and fluency”(Kao & O’Neill, 1998). This is highly relevant to my research as it demonstrates the potential of a drama-based approach in developing speaking skills among non-native speakers of English.

Alasmari & Alshae’el (2020) support the idea that drama activities significantly improve communication skills. This was shown by an increase in students' motivation, self-esteem, and

empathy during drama exercises. In addition, there was an increase in vocabulary acquisition and social engagement among the participants. Although the benefits are clear, there are still challenges in effectively implementing collaborative drama projects.

Mardiani & Hanifah (2022) noted logistical issues such as time constraints and varying levels of student participation as potential barriers to success. Recommended structured guidance from educators to facilitate smoother project implementation and maximize students' engagement. Bessadet (2022) also highlighted the need for teachers to adopt a facilitator role rather than the traditional instructor role to promote student autonomy and creativity during drama activities. This shift can help reduce anxiety among students when performing without a script and encourage a more collaborative learning environment.

6. Students and Teachers Perceptions of Using Drama

Drama activities make speaking practice more interesting, build confidence and vocabulary, and allow for creative self-expression through role play. A study shows that drama is seen as an effective and motivating method to develop speaking skills from the students' point of view. Drama activities help build students' confidence in speaking in front of others (Manurung, 2018). The

students find drama activities fun as it allows students to develop acting skills by playing different roles and using expressions. Drama helps improve students' vocabulary as they practice using varied vocabulary in different contexts.

The students felt that the drama learning activities reduced their anxiety in speaking English and increased their motivation to communicate. However, some negative perceptions were that long scripts were difficult to memorize, and some students felt that very long activities were sometimes boring. Many students feel shy or lack confidence when performing in front of classmates and are afraid of making mistakes (Yen Thuy, 2023). They felt they had a limited vocabulary and a tendency to improvise with pronunciation and grammatical errors. Some students even had difficulty in using body language naturally.

Drama builds students' self-esteem and communication skills. Teachers believe drama can introduce material in an untraditional way, but cannot be used all the time. Teachers moderately agreed that drama exposes students' talents and attitudes, and increases the sense of humor in the classroom (Refa, 2021). The use of theater activities in language instruction benefits teachers and students alike. Heatcote & Bolton (1995) is considered a pioneer in drama education. She believed that

teachers create learning environments for their students and that drama is a great way to help them learn.

B. Literature Review

1. Language Acquisition Theories

Three prominent scholars in the field of language acquisition have influenced this study; Bruner (1986) on second and foreign acquisition, Krashen (1985) on cognitive theories, and Vygotsky (1978) on educational psychology.

a. Vygotsky theory of language learning and acquisition

The idea of a zone of proximal development (ZPD), or the difference between a learner's present and prospective developmental levels, was first proposed by Vygotsky in 1978. In order for children to learn, the social, cultural, historical, and learner contexts must be mediated. Determining what a kid could do under adult supervision or in cooperation with more experienced peers is the greatest way to assess effective learning.

A child's interactions with their social and physical surroundings help them learn and expand their knowledge. A child's interactions with parents, siblings, and other people shape their mental development. When learners engage in social interactions with peers and adults who possess more language proficiency, they acquire the language more effectively.

Participating in social activities is connected to the semiotic process of acquiring a second language. The social plane is where a child's mental growth begins Vygotsky (1981), before moving on to their prospective learning development. He aims to enhance students' capacity for critical thinking and cross-cultural transmission of concepts or knowledge using "cultural tools" including language, art, computers, calendars, and symbol systems.

Sociocultural theory holds that people's minds are mediated and that "tools" are crucial for comprehending the environment they live in. A child's thinking and learning are influenced by social contact, and when they engage with people and objects in their immediate surroundings, their developmental develops (Vygotsky, 1978).

b. Krashen's theory of language acquisition and learning

Based on the research Pawlak & Ellis (2011) Second Language Acquisition (SLA) is a field that examines how learners create and manage a new language system. It also looks into why only a small percentage of students become native speakers of more than one language and why most do not become as proficient in a second language as they are in their home tongue. Krashen's (1991) theory consists of five key hypotheses: (1) The acquisition-learning distinction, (2) The natural order

hypothesis, (3) The monitor hypothesis, (4) The input hypothesis, and (5) The affective filter hypothesis.

Krashen's acquisition-Learning hypothesis suggests language development involves subconscious knowledge acquisition and conscious knowledge learning, with natural communication being the optimal method for language acquisition. Krashen & Terrell (1988) argue the natural order hypothesis suggests that language learners acquire certain grammatical structures early, which is independent of deliberate teaching. Before using scaffolding to introduce increasingly complex language concepts, teachers should begin by introducing concepts that are relatively straightforward for pupils to learn.

The monitor hypothesis describes how learning and acquisition function together, with the learning system fixing mistakes and the acquisition system starting an utterance. However, monitoring can sometimes hinder fluency, making it difficult for teachers to strike a balance between accuracy and fluency. The input hypothesis, language acquisition happens when students are exposed to understandable input that is one level beyond their existing proficiency ($i + 1$) in order to facilitate future language growth (Krashen, 1985).

Krashen highlights the affective filter, a screen influenced by emotional variables, which can hinder language

acquisition. This filter, triggered by anxiety, self-confidence, motivation, and stress, can hinder input from reaching the language acquisition part of the brain. Therefore, creating a safe, welcoming environment is crucial in education.

2. Language Acquisition Theories and Drama Technique Strategies

Based on theories of language acquisition, the study focuses on using theater tactics to improve the speaking abilities of ESL students. While Donato (1994) highlights the necessity for students to communicate their thoughts and opinions in the target language, Gomez (2010) highlights the significance of active training and practice. Mantero (2002) uses role-playing, dramatization, simulation, and guided improvisation to highlight the value of real-world interactions in language classes.

Theater exercises assist students in moving from performing at the lower end of their ZPDs to the higher end, allowing them to engage in dialogue, communicate, and interact at the high ZPD level (Dougill, 1987). Drama has been shown by (Maley & Duff, 2005) and K. Jones (1982) to be an effective ESL/EFL teaching strategy that boosts confidence and lowers fear.

The study focuses on the leveraging of drama as a teaching strategy to enhance students' English as Second Language (ESL) proficiency. Krashen (1985) suggests that ESL students are most

successful in a similar learning environment to L1 students, where their focus is on the material rather than the content, and there are many opportunities to use the language effectively. Richards (2008) highlights two principles related to ESL proficiency: motivation, effective learning, self-confidence, and risk management as the main components of successful learning.

Krashen's Monitor Hypothesis suggests that drama can be a powerful strategy for effective student filtering, creating a conducive learning environment, and encouraging active participation in English language practice. Through drama activities, students are encouraged to spontaneously communicate, use target language in a meaningful context, and develop comprehensible and structured language knowledge.

The Natural Approach by Krashen Krashen & Terrell (1988) supports drama as an instructional method for students to develop English proficiency through active social interaction. Drama provides opportunities for students to explore language in realistic communicative situations, develop self-confidence, reduce language barriers, and increase motivation to learn English in formal contexts.

3. Speaking Skills in English Language Learning

When studying a second or foreign language, speaking is the most important skill. Speaking is regarded as the most

important of the four fundamental language skills for learning a foreign or second language. Brown & Yule (1983) say, "In real-life scenarios, speaking is the skill on which students will be evaluated the most." Despite its importance, teaching speaking skills has gotten little attention, and most EFL/ESL teachers still primarily teach speaking skills as conversation or drill memorization. As a teacher, you should be able to make students have more speaking skills.

Speaking is an important part of daily interaction and is used most often. Speakers have an obligation to help students become as proficient in English as possible so they can communicate in the real world outside of the classroom. However, most of the English learners, specifically, English as Second Language learners, are still struggling to develop their speaking skill (Paneerselvam & Mohamad, 2019). Based on past studies, this is due to some challenges faced by ESL learners in learning the target language to speak.

Dougill (1987) emphasizes the role of drama in English teaching as a powerful tool for improving students' communicative skills. He contends that many instructors fail to see how drama might help kids improve their speaking, writing, listening, and reading abilities in suitable situations. Fernandez & Coil (1986) argue that conventional English classes provide limited

opportunities for real-life language use, and that drama offers a context for meaningful language production, enhancing linguistic abilities.

4. Teaching Speaking as a Communicative Competences

Brown & Lee (2015) emphasizes the importance of communicative competence in language classrooms, emphasizing language use, fluency, real language context, and students' future requirements. Instructors should stress speaking as a crucial communication competency. While Richards & Rodgers (2014) states the importance of emphasizing communicative skill over just mastering structures in language education.

Teaching speaking as a communicative competence is crucial in language education, especially in English as a Foreign Language (EFL) contexts (Susanto, 2012). It involves linguistic knowledge and effective language use in social contexts. Hymes' concept emphasizes understanding and negotiating meaning in interactions for effective communication. This approach aligns with the principles of Communicative Language Teaching (CLT), which prioritizes real-life communication over rote memorization of grammar and vocabulary

The CLT approach aims to develop learners' ability to communicate meaningfully and appropriately. Taous (2013) suggest teaching speaking involves guiding students to express

themselves clearly and interactively, which enhances their communicative efficiency. The focus on oral communicative tasks encourages students to engage actively in speaking activities, allowing them to practice language in context rather than through isolated drills (Nggawu, 2023). This method not only improves speaking skills but also fosters confidence and motivation among learners.

Despite the advantages of CLT, challenges remain in its implementation. Teachers often struggle with balancing form and fluency, as some students may be hesitant to speak due to fear of making mistakes (Akmal & Maulana, 2020). To address this, instructors can utilize strategies such as:

- 1) Role-Playing: This technique allows students to practice speaking in a safe environment, simulating real-life interactions without the pressure of immediate consequences
- 2) Feedback Mechanisms: Providing constructive feedback helps students recognize areas for improvement while reinforcing their successes
- 3) Diverse Activities: Incorporating varied speaking tasks—such as discussions, debates, and presentations—can cater to different learning styles and preferences, ensuring all students are engaged

5. Teaching oral communication skills

A review of the literature shows that effective teaching of oral communication skills is essential for developing students' English proficiency. Utilizing drama and other interactive techniques can significantly increase engagement and proficiency, preparing students for successful communication in a variety of contexts. This research examines the moral and practical aspects of teaching oral communication, focusing on fluency and comprehensibility in conversation.

DH. D. Brown (2014) emphasizes that successful language acquisition is demonstrated through interactive discourse, with teaching objectives and procedures varying depending on the student and teacher. Integrating authentic contexts into the learning process allows students to meaningfully engage with language, fostering fluency and accuracy in their speaking ability. Speaking ability in a second language involves several components that speakers need to have in order to be able to speak a second language. Speakers must have in order to communicate effectively (Richards, 2008)

a. Fluency

Nunan (2006) defines fluency as the ability of students to speak a language smoothly and easily, as well as how quickly and easily they can produce speech in the target

language. Speaking at a very rapid pace with little pauses and "hmm" or "errs" is a sign of fluency. It is mostly accomplished by practicing contextual speaking, which includes creating linked speech, getting rid of translation and filler words, speaking clearly for the right amount of time, and exhibiting fundamental skills required for communication in daily life.

b. Pronunciation

Students can use pronunciation to talk with more clarity. Speech sounds are another name for pronunciation, which is a topic of discussion in language instruction and evaluation. Nunan (2006) few students are able to achieve native-like standards in every aspect, even if the majority of language learners learn how to pronounce words in a completely understandable and effective manner. Pronunciation matters since it defines the meaning of the words. People participating in the conversation may become offended or misunderstand if you pronounce words incorrectly.

c. Grammar

Nunan (2006) suggests that appropriate grammatical forms produced by pupils are frequently used to gauge their development. Generally speaking, he claims that pupils make less mistakes as they move from understanding a few structures to understanding and applying increasingly

complicated ones. Nonetheless, grammar of speech and the grammar that is assessed in speaking assessments should be connected. Students must be able to use proper sentence structure when speaking. Student's capacity to change the structure and differentiate between permissible and incorrect grammatical forms is consistent with this. The unity of grammar teaches the proper method for becoming proficient in a language both orally and in writing.

d. Vocabulary

Vocabulary refers to the ability to express oneself accurately and indicates the richness of one's lexicon. Nunan (2006) states using simple words naturally also indicates advanced speaking ability. Effective communication requires a sufficient vocabulary, which includes words and expressions that express attitudes, positive and negative judgments, and deictic language. Speakers use words and expressions to convey solidarity and identify others' likes and dislikes. They also use deictic language to indicate place, time, and participants in a more distant context, ensuring that their ideas are expressed effectively in both spoken and written form.

6. Increasing speaking skill

Richards (2008) and R. Jones (1989) underscore the significance of speaking skills in influencing speech events and

social contexts. They emphasize the need for effective communication in various situations, such as greetings, advice, and social interaction. Sari (2011) suggests that teachers should act as talk facilitators at all learning levels, teaching students vocabulary and expressions to practice language. Without instructor participation in classroom interaction and discussion, children cannot develop their communicative abilities.

Multiple turns of speaking and opportunities for self-expression are necessary for students to develop lengthy discourse, which is a sign of an advanced speaker. (Donato, 1994). Participation in classroom learning shapes language usage, and Opportunities for students to participate in relevant and meaningful discursive conversations should be made available.

Practice and risk-taking are key to developing communication abilities. To improve learning, create a positive environment, display relevant posters, encourage students' work, use English frequently, provide useful expressions, and offer authentic English speakers from diverse sources.

Communication skills are crucial in many facets of life. Therefore, in order for a developed society to function, people must learn how to talk effectively, and students must be raised as good speakers. Speaking abilities are enhanced in students who are successful, gregarious, and have good interpersonal

communication skills (Arslan, 2010). Based on the 2015 Turkish language course syllabus, speaking proficiency serves the following purposes:

- 1) To improve students' reading, writing, and verbal communication skills;
- 2) To assist students in using Turkish correctly and carefully by adhering to speaking and spelling rules; and
- 3) To assist students in persuasively and clearly expressing their opinions, feelings, and thesis on a subject in both written and spoken form.

7. Drama in Education

Drama is the act of interfering in a matter to change its direction or issue, according to the Oxford English Dictionary. Three types of interventions can be distinguished: targeted interventions, comprehensive interventions, and comprehensive treatments for people or subgroups that do not respond well to current programs. Maley & Duff (2005) argue drama in the classroom is a lived experience that can take many different forms, ranging from organized forms to role-play. They characterize it as an instructional tool that teaches pupils how to arrange various structures.

Educational drama is a teaching method that uses play-like tactics to help kids learn how to talk, think, communicate, interact

with others, and advocate for themselves (Heathcote & Bolton, 1994). Drama's significance in teaching and learning English has made it contentious in education; current debates center on how it affects language learners' confidence and conversational abilities. Even though theater has gained popularity in modern language classes, many teachers continue to employ conventional teaching techniques for amusement rather than to improve students' communicative English.

Drama is highly popular, according to recent studies, but its real application appears to be at a standstill. Innovative drama resources are required to replace conventional theater techniques and give pupils chances to develop their communication abilities (Bolton, 1979). However, there isn't enough established drama material for varied student requirements, and more study is required to examine different kinds of drama practices in the classroom, especially how they affect students' ability to communicate in English.

8. Drama Techniques and Strategies

Many of the language acquisition ideas that facilitate the successful and easy acquisition of speaking skills are shared by the employment of theater tactics and strategies. It also highlights the importance of meaningful input and effective communication skills. Additionally, drama has been shown to be an effective

ESL/EFL teaching tool (Maley & Duff, 2005). In particular, research has shown that drama helps students feel less anxious and boosts their self-esteem and willingness to study a second language. Furthermore, the research by Jones (1982) demonstrates that theater is useful for enhancing speaking abilities in a second language, but it does not particularly fulfill the demands of English language learners.

Teachers of drama use tools and approaches known as drama tactics to develop speaking. These techniques involve students in the creative process while exploring a theme, text, or idea. When theater tactics are used, students are encouraged to develop their inquiry abilities and use their imaginations to gain understanding. Students improve their performance, narrative, cooperation, and character development through theatrical techniques. Drama techniques are applicable to all subject areas and necessitate students' active participation in their education (Altweissi, 2022).

Education plays a significant and active part in language learning and teaching generally, and speaking. In actuality, a wide range of dramatic exercises, including acting, role-playing, and improvisation, can be employed. Educationists also emphasize the value of teaching drama in the classroom because of its significant contribution to a number of learning objectives, such as the

acquisition of new linguistic and grammatical structures, the reduction of language errors, and vocabulary acquisition through active communication in a realistic setting (Kempe, 2003).

Adıgüzel (2006) posits that the creative drama method involves individuals incorporating their personal experiences into a collaborative project to act out or interpret a situation or event. The foundation of the creative drama method is game. Students become active instead of passive as a result, and active learners pick things up more quickly. Drama is one of the best teaching techniques for language learning because it combines a practical teaching approach with experiential learning (Maden, 2011).

9. Types of Drama Technique and Strategies

Drama techniques and strategies are essential tools used in teaching and performing drama. They facilitate deeper understanding and creativity in both performance and educational settings. Below are some key techniques commonly used in drama;

a. Role Playing

Roleplaying is a language teaching method where students choose how to continue conversations using made-up characters and scenarios. Richards & Rodgers (2001) broaden the concept to encompass the social and interpersonal ties among participants as well as the roles that teachers and

students play in learning tasks. Role play is used in various language teaching methods and is seen as a dramatic method for fluency practice. Research on role-playing and related techniques has been extensive.

Maley & Duff (2005) examined two groups' interpretations of role-play, and found that the talks generated by the two groups varied greatly, with the second group exhibiting greater meta-talk. O'Neill (1995) emphasized that role-playing significantly enhances students' learning of foreign language structures, highlighting its advantages over structural methods.

b. Simulations

Simulations are controlled scenarios that mimic actual circumstances in which participants follow instructions (K. Jones, 1982). In these exercises, students debate issues in a predetermined environment while assuming the roles of others or themselves. With a variety of dialogues, including social formulae and conversations like welcomes, introductions, compliments, and grievances, simulations can be interactive.

They can also instruct kids on how to manage activities that are focused on the community, such as purchasing tickets or shopping. These simulations facilitate students' knowledge gathering and communication (K. Jones,

1982). Role play and simulation are too similar to be distinguished from one another. Role-playing and simulations are often seen as related and have the potential to improve students' educational experiences.

c. Improvisation

Using improvisation as a teaching method enables students to express their creative thoughts and emotions while also discovering their own resources. It encourages autonomy, self-control, and cooperation. Improvisation is defined as a spontaneous reaction to unforeseen circumstances by (Hodgson & Richards, 1974). Since it promotes active engagement in real-world scenarios and lessens self-consciousness, improvisation is advantageous in EFL/ESL schools.

Practice, which starts with short conversations, helps people enhance their spoken language skills and strengthen their character. All things considered, improvisation is an effective method of teaching English to speakers of other languages. Therefore, one benefit of improvisation is the degree of flexibility that participants may use when carrying out the creative session.

10. Drama as a pedagogical Tools

Paulo Freire, a Brazilian lawyer, studied law at the University of Recife before abandoning his career as a lawyer. Instead, he focused on Philosophy, Linguistics, and Sociology of Language. Throughout the 1940s, Freire was involved with Basic Church Communities and the Catholic Action Movement. He joined SESI, an employer-sponsored organization that supported employees and their families, in 1947 as the Director of Education. He combined his educational beliefs, which were bolstered by his work, into his 1959 Ph.D. thesis, "Present-day Education in Brazil."

Freire's pedagogy ideas are important because they integrate the social domain with language development, making it integral when teaching language through drama activities. His approach differs from the "banking concept" of education, which focuses on the teacher teaching and the students being taught. In an effective education, the teacher and students learn together, share knowledge, exchange intellectual dialogue, listen, discipline both teachers and students, make decisions together, act together, and have a voice in choosing program content. Freire (1972) implies that in an effective education, the following model should apply:

- a. The teacher and the students learn together;

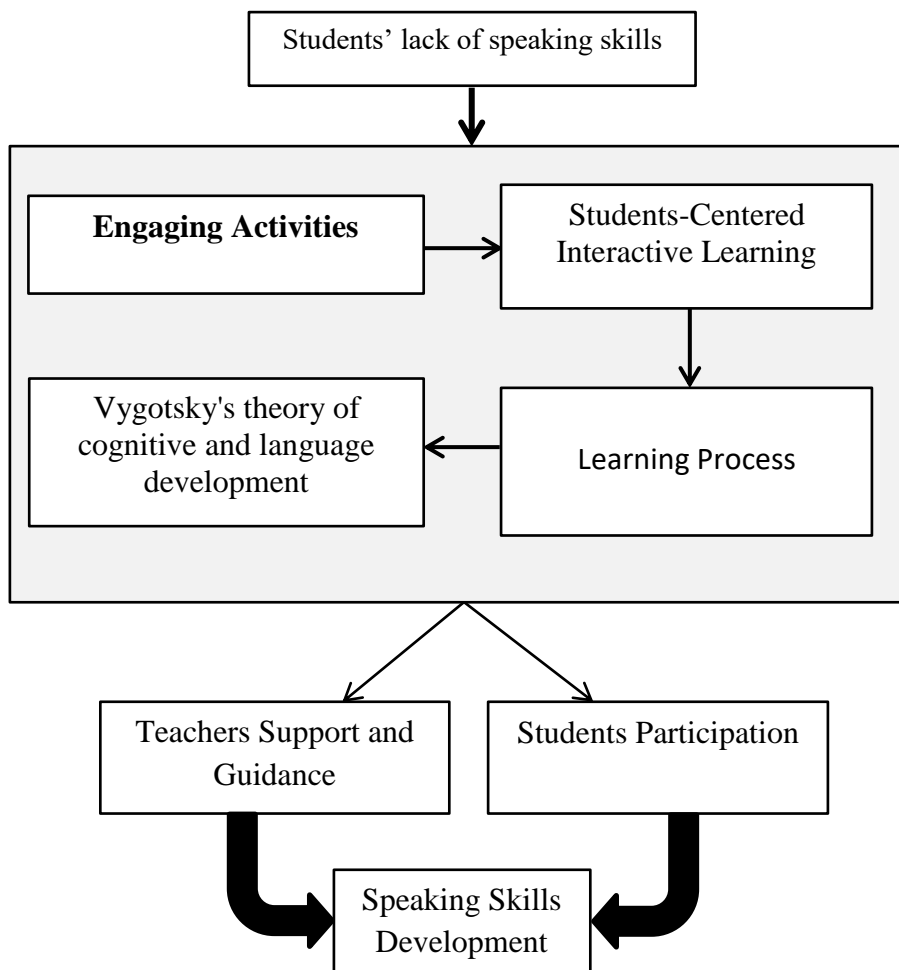
- b. The teacher and the students share their knowledge;
- c. The teacher and the students exchange in intellectual dialogue;
- d. The teacher and the students listen to each other;
- e. The material being learned and the learning process discipline both teacher and students;

Bolton (1979) states that Freire's moral force stems from the principles that humans are incomplete and engaged in the process of becoming. Humanization should not be thwarted by any group, institution, or organization because social evolution and individual evolution go hand in hand. Drama-based activities have gained popularity as a teaching technique for enhancing language learning, particularly speaking skills. Drama provides a context for realistic and meaningful communication, allowing learners to practice language in simulated situations (Stern, 2017).

Drama activities can increase learners' motivation, confidence, and engagement by creating a supportive and collaborative learning environment. Speaking is important for learning a language (i.e., studying English), yet it's not always examined in admission exams, therefore speaking can be disregarded at times. In speaking cases, the main goal is to achieve the effectiveness of communication. Students should be

able to understand the material quickly and not make the error of mispronouncing words, grammar, or vocabulary (Astiandani & Mustofa, 2021).

C. Conceptual Framework



The conceptual framework outlines the relationship between drama-based techniques and the development of English

speaking skills among junior secondary school students. Drama was chosen for its potential to create an interactive and fun learning environment, which is essential for the development of speaking skills (Maley & Duff, 2005). The learning process through drama includes pronunciation exercises, expression training, and confidence building, all of which contribute to improving students' speaking skills. Engaging activities provide ample practice and peer interaction opportunities, further contributing to language development.

Drama techniques can improve fluency, accuracy, and communicative competence by allowing students to express themselves creatively, use precise language, and engage in meaningful interactions. Drama can also help students overcome shyness and build self-confidence, which are crucial factors in effective communication. The framework highlights three essential components of the learning process: pronunciations practice, expression training, and confidence building. These elements are systematically integrated through drama-based activities, creating a comprehensive approach to language acquisition.

The student-centered interactive learning environment ensures that learners are actively engaged in their own development, rather than being passive recipients of information

(Dada et al., 2023). This process includes pronunciation practice, expression training, and confidence building. Through this approach, students are given the opportunity to actively participate in learning and develop their speaking skills independently.

Engaging Activities is implemented through the use of drama as a language-learning medium. Drama was chosen because of its interactive and engaging nature, so it can increase students' motivation to learn English. The approach is based on Vygotsky (1978) theory of cognitive and language development parameters, which emphasizes the importance of social interaction in learning. Vygotsky's theory includes three main concepts, namely: Sociocultural, Zone of Proximal Development, and Scaffolding.

Sociocultural learning occurs within social and cultural environments. As stated by Tan (2007), "tools" are crucial to people's comprehension of the world they live in since the sociocultural theory holds that the human mind is mediated. Based on Vygotsky (1978), social interaction has an influence on a child's learning and cognitive development; as a result, a child's development improves as they engage with people and objects in their immediate surroundings.

As stated by Choice (2010), “ZPD represents a ‘metateory’ that gives more freedom for student-centered interactions in education as opposed to teacher-dominated learning processes.” In addition, scaffolding for learners is now associated with Vygotsky's ZPD (Guk & Kellogg, 2007). Guk & Kellogg (2007) also states that scaffolding in education is the process of assigning tasks and responsibilities from more experienced individuals to students to support children's learning and growth. Scaffolding is where teachers provide structured support to students to help them achieve learning goals. When teachers understand students' mental abilities, they will be able to identify relevant, appropriate and suitable tasks for students. In the ZPD, interaction is key to constructing knowledge (Gardner, 2008).

Manurung (2018) posits that educators can establish a conducive learning environment that cultivates language proficiency and empowers students to become confident communicators. In this case, drama plays an important role in increasing students' self-confidence and self-esteem, which are essential for effective communication. By implementing these components, educators can create a conducive learning environment that fosters students' language proficiency and empowers them to become reliable communicators.

The framework highlights the importance of teacher support and guidance in implementing drama-based techniques well. This approach is underpinned by teacher support and guidance and encourages student participation. Teacher support and guidance is essential to ensure that students get the help they need to learn. Students' active participation is also important to ensure that they are engaged in the learning process and can develop their speaking skills optimally.

The framework underscores the importance of drama in developing students' speaking skills, highlighting its role in engaging activities and effective teacher integration strategies. It emphasizes the need for a supportive environment where students feel comfortable taking risks, expressing themselves, and learning from one another. Drama-based techniques address both cognitive and affective aspects of language learning, providing a comprehensive solution to students' lack of speaking skills. This approach aims to enhance language proficiency and cultivate lifelong communication skills, benefiting students beyond the classroom.

Overall, this conceptual framework proposes that the utilization of drama in English language learning, supported by a student-centered interactive learning approach and teacher

guidance, can improve the speaking skills of secondary school students.

CHAPTER III

METHODOLOGY OF THE RESEARCH

This chapter provides an overview of research methods, emphasizing the importance of procedural research in influencing findings and discussions. Researchers must apply accurate techniques to find accurate data, including planning time, research setting, participants, data collection techniques, analytical procedures, and theoretical framework. This ensures a thorough understanding of the research process.

A. Research Design

The empirical studies that examine contemporary phenomena in the context of a particular case, especially when the boundaries between phenomena and context are not clearly visible (Yin, 2009). In qualitative research, case studies are one of the most frequently used methodologies. Case studies address how and why events occur, allowing for the examination of contextual realities. Seeing the difference between what was intended and what actually happened.

The purpose of a case study is not to examine an entire organization. Rather, case studies are meant to concentrate on a specific issue, characteristic, or unit of analysis (Anderson, 1993). Case studies allow readers to find internal consistency, which is not only stylistic consistency and factual consistency but also

trustworthiness. Researchers chose case studies as a research method because case study research is exploratory, which allows describing phenomena in detail based on field facts.

B. Setting and Participant

The participants of this study were 2 teachers in the ECY class and students of class 7 C ECY (English Conversation for Youngsters) consisting of 24 students. The recruitment of the 2 teachers was based on the fact that they were competent English teachers assigned to teach the ECY class at grade 7 level at Nasima Junior High School, thus they were the most relevant participants for this study. Access to these participants was obtained through formal permission from the school principal, followed by individual consent from the teachers themselves.

The criteria for selecting the teacher participants and the 10 students to be interviewed were as follows: Teachers who have at least 1 year of English teaching experience in the ECY class of Nasima Junior High School; Teachers who are willing to collaborate with the researcher and provide the information needed for the smooth running of the research. Students who were actively involved in the drama class; Students with varying levels of English; Students who had experience or interest in drama activities; Students who had sufficient time to participate in the study.

C. Research Focus

This research focus will delve into the effectiveness of drama-based techniques in enhancing English speaking skills among junior secondary school students with varying cognitive levels. It will explore how these techniques can address the challenges faced by students with different learning styles and abilities, fostering a more inclusive and engaging learning environment.

D. Source of Data

The source of data for this study is the subject from which the data can be gathered; it includes information, replies, or responses to the research question and is gathered by documentation and observation. These are the data sources that were used in this study:

1. Research participants
2. International Journal of English Language Education
3. Research findings

E. Data Collection

The researcher conducted a pre-research survey to gather information from potential participants. Next was observation, which was conducted objectively, and all findings were recorded carefully and systematically. The researcher observed how the students interacted and participated in the drama class.

Semi-structured interviews were conducted with the participants who met the criteria. These interviews were conducted to obtain teachers' responses on challenges, strategies and also to obtain students' views on drama activities and their impact on English language skills. Detailed and specific responses were recorded, thus providing valuable data that contributed significantly to the findings of this study. Thematic analysis was then used to uncover significant themes and patterns in the data. In this case, I was assisted by 1 classroom teacher to conduct observations and also used member checking to validate the data.

Participants reviewed and confirmed the accuracy of the data or interpretation of their responses, thus validating the findings and reducing the potential for bias or misinterpretation. Pseudonyms were used to protect participants' identities and maintain confidentiality, ensuring reliable and ethical data collection. This comprehensive approach allowed for a thorough investigation into the subjects' experiences and provided valuable insights into the research questions. Thus, there were 3 instruments used by the researcher in conducting this investigation, including classroom observation, questionnaires, and participant interviews.

F. Instruments

1. Observation

Before starting the observation, the research site was selected and a thorough review of the research objectives was conducted. A structured observation approach was adopted, where the researcher carefully planned the specific aspects to be observed, along with their timing and location. Observation offers a unique opportunity for researchers to gain insights and first-hand experiences that may be difficult to articulate verbally.

This observation was used to determine how drama is integrated into the ECY classroom. During the observation stage, the researcher should clearly define the focus of the observation, the appropriate time frame, and the duration of the research process. It is crucial to note that in observational research, the researcher maintains a passive role in the classroom, avoiding direct involvement that could potentially influence the research findings. Observations were conducted to collect data directly on classroom dynamics and the application of drama techniques. The researcher analyzed the interactions that occurred in the classroom during the drama activities, both between teachers and students, as well as between students and other students that had a correlation with the research topic.

Gained firsthand knowledge of the concepts and rules applied, as well as students' perspectives that were not obtained through questionnaires or interviews. The data collected is essential in informing the research and refining future research plans. Using the observation checklist and research project schedule adapted from (Namundjebo, 2016) see **Appendix II and IV**.

2. Interview

After conducting classroom observations of all English teachers, the researcher will conduct individual interviews with one of the ECY teachers and the curriculum section of Nasima Junior High School. An interview involves a one-on-one dialog between the interviewer and the interviewee, where the interviewer asks questions for the interviewee to answer. Focus group interviews may also be conducted with selected students to get their views on drama activities and their impact on English language skills. The format of the interview and the way the questions are asked will affect how deeply and freely the subjects answer. Some interviews encourage detailed explanations, while others aim to get concise and specific answers. Interviews usually

involve open-ended questions designed to gather participants' viewpoints and opinions (Creswell, 201: 241)

Existing research (Edwards & Holland, 2013; Hopf, 2004; Luo & Wildemuth, 2009; Mann, 2016) identifies three main categories of interviews: structured, semi-structured, and unstructured. In this study, the researcher will use a semi-structured interview approach with English teachers at Nasima Junior High School and focus group interviews with students. This allowed the researcher to ask follow-up questions based on the participants' responses, thus encouraging a more nuanced and dynamic conversation. This interview was to answer questions related to challenges and strategies faced by teachers in learning. In addition, the purpose of this interview is to collect accurate data on how drama learning affects students' speaking skills in ECY classes. This interview will serve as a verification tool to ensure the validity of the research data.

Interview is the main data collection method in this qualitative research. This technique is very important to understand the informants' thoughts and feelings. The interview instrument was adapted from (Bsharat & Behak, 2021; Namundjebo, 2016) see **Appendix VI**.

3. Relevant Document

In this study, the researcher analyzed several documents to support the data collection process and ensure the credibility of the research findings, various relevant documents were used. Lesson plans (RPP) were used to outline the objectives, activities, and assessments used in ECY classes, which would provide an overview of the integration of drama techniques. Samples of student work were also used as supporting data. These samples included scripts dialogues, and documentation of performances, which demonstrated students' engagement in drama activities and their progress in English language skills. In addition, the school's Curriculum Document was also required to outline the English curriculum for the junior high school level, which highlighted specific objectives and standards related to speaking skills. The school's vision, mission, and policies related to language education will also provide a broader context for the study. By analyzing these documents, the researcher was able to gain a comprehensive understanding of the implementation of drama-based techniques in the ECY classroom and its impact on students' English speaking skills.

G. Data Analysis Technique

Transcripts from interviews and field notes will be coded and analyzed to identify recurring themes, patterns, and significant

insights related to the research topic. Focus on the approach described by Braun & Clarke (2017),

1. Familiarize yourself with your data.

If your data is in the form of audio files, get them transcribed, read through the transcripts and actively observe meanings and patterns that appear in your data.

2. Create initial codes

Now that you're familiar with the data, create a set of initial codes that represent the meanings and patterns you see in the data.

3. Decide what to code

Read through your data again, and identify interesting excerpts and apply the appropriate codes to them. Excerpts that represent the same meaning should have the same code applied, then add new codes as you see fit.

4. When collate codes with supporting

Now, bring together all the excerpts associated with a particular code. This allows you to read through all the excerpts organized by code. So you can gain a deeper understanding of each individual code you've developed, adjust and revise the codes as you see fit. Once you've done that, you move into

5. Where you group your codes into themes

Grouped together, all the excerpts associated with a particular code into, with. A theme should go beyond just describing the topic area. It should be nuanced complex and say something meaningful and important about your research question.

6. Evaluate and revise your themes

The thematic analysis is an iterative process. Once you have your initial set of themes review and revise them, ensure that each theme has enough data to support them and is distinct. Make sure you can articulate the boundaries of each theme and be clear on what excerpts belong in the theme and what don't. If multiple themes are similar to each other, consider merging them together.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the research findings and discussion obtained from the questionnaires, observations and interviews conducted to utilize drama in developing English speaking skills. I report the findings in relation to the research questions and objectives. The results of this study include the initial analysis through questionnaires then the elaboration of observations and the analysis of interviews with ECY teachers and students. In addition, I also incorporated expert theories to support the discussion of the findings.

A. Findings

This chapter details the research findings and discussion derived from questionnaire, observation, and interview. The implementation of drama-based techniques at Nasima Junior High School has shown a positive impact on the development of students' English language skills. The data collected from the questionnaire showed a high interest from the students to speak English through drama activities. Classroom observations showed a dynamic increase in students' interaction and participation over time in the drama-based lessons. Although, I found some problems faced by the students relating to the students' attitude in the classroom as they were shy and afraid of speaking English. The interview data was viewed from the lens of Vygotsky's theory

of cognitive and language development structured in three aspects: Sociocultural, Zone of Proximal Development, Scaffolding. The findings are divided into three main interview points, each with sub-points that address specific aspects of the participants' responses.

1. The Implementation of Drama in Class

The researcher conducted the observation in January, and I observed teacher T1, this observation report describes the situation of how the teacher implemented drama in ECY 7 level C class. Observations were conducted over four sessions (8 x 40 minutes) during implementation. Each session was carefully documented to record the progress of drama integration in the ECY classroom. The material they were learning when I observed the class was drama on stage.


a. Introduce Drama

During the first meeting (2 X 40 minutes) observation revealed the lesson started with the opening, where the teacher said greetings followed by ice breaking. Then the teacher conveys the theme of the material and the learning objectives to be achieved by the students. Drama integration begins with visual learning and discussion activities.

Students engage in analyzing images of role-playing performances and participate in class discussions on drama

elements such as costumes, props and stage decorations. Teachers utilize multimedia resources, including showing a short drama video titled “The Tiger and the Fox,” which serves as a model for drama performance and speaking practice. This initial stage shows how drama is introduced as a learning tool and medium for English communication. Documentation of meeting 1 see appendix VII.

Table 4.1 *Introduce Drama*

Introduce Drama	Data
Activities (2 x 40 minutes)	<ul style="list-style-type: none"> - <i>the teacher asks a sparking question</i> <ul style="list-style-type: none"> ○ <i>have you ever watched a drama?</i> ○ <i>Where did you watch the drama?</i> ○ <i>Did you like the story of the drama you watched?</i> - <i>Learners look at the picture of 2 people playing a role and answer some questions related to the picture.</i> <p><small>Task 1 See the picture below then try to discuss the questions with your partner.</small></p>  <ul style="list-style-type: none"> - <i>Learners discuss with their peers to answer 8 questions related to the picture.</i>

1. How many people are there on the stage?
2. Do they wear special costumes?
3. Can you mention the kinds of costume they wear?
4. According to the costumes, can you guess the characters they play?
5. Do they use make-up on their face?
6. Do they bring properties? What are they?
7. Is the stage decorated?
8. Can you mention the decoration used on the stage?

- *Learners and teacher discuss and conclude some questions related to the 8 questions about the picture.*
- *Learners watch a short drama video titled The Tiger and the Fox.*



The Tiger and The Fox | PaoPao Shark Super Fun English Stories for Kids

- *Learners discuss some questions in groups related to the audio text that has been listened to to be discussed with the teacher at the end of the discussion.*
- *Learners do a kind of self-reflection related to the picture of 2 people playing a role and the drama video they saw.*
- *The teacher gives feedback on the results of the discussion and learners' self-reflection.*

In drama learning, the teacher begins the discussion by using sparking questions to activate students' prior knowledge and

build personal connections to the material. The question “*Have you ever watched a drama?*” is used to find out students' previous experience with drama and open up the conversation. The question “*Where did you watch the drama?*” helps students recall the specific context of their experience, whether at school, theater, television, or online platforms. While the question “*Did you like the story of the drama you watched?*” encourages students to express personal opinions and analyze the narrative elements of the drama they have seen. Through these questions, the teacher builds a foundation of students' understanding and interest before moving on to more in-depth learning of drama concepts.

- a) The teacher introduces costumes as the clothes worn by actors to portray the characters they play. Costumes help the audience identify the time setting, place, social status, personality, and emotions of the characters. The teacher explains how the right costume can strengthen the interpretation of the character and contribute to the overall narrative of the drama. The discussion on costumes includes aspects of color, texture, style, and their appropriateness to the context of the story.
- b) Teachers also teach about props and stage decorations as important elements in drama. Props refer to objects used by actors during a performance to support their roles, such as

books, weapons, food, or other equipment appropriate to the story. While stage decorations include backdrops, furniture, and other visual elements that create the physical environment in which the story takes place. Teachers emphasize that effective stage decorations help build atmosphere, clarify the setting, and enhance the visual experience for the audience. In this discussion, the teacher also connects how all these elements work together to create a cohesive and convincing drama experience.

b. Drama Preparation

The second meeting showed the transition from theoretical understanding to practical application of drama in language learning. Observations showed how students were organized into groups to prepare for their drama performances, with the teacher providing detailed guidance on essential elements such as script preparation, stage management, props and character expression. This stage showed how students divided the characters to be portrayed. There were some challenges experienced by the students. Students tend to still scramble to play one of the same characters with their friends. Documentation of meeting 3 see appendix VII.

Table 4.2 *Drama Preparation*

Drama Preparation	Data
2 x 40 minutes	<p>Group 1</p> <ul style="list-style-type: none"> - Reference search on youtube platform for script creation - Watching the drama video that will be used as a reference together - Imagining who is suitable to play one character or another and discussing the necessary props (tables, chairs, bowls, etc.). - Plan appropriate and simple costumes - Discussing appropriate expressions for each character - Start typing the script and create according to the group's agreement. <p>Group 2</p> <ul style="list-style-type: none"> - discuss deciding the title together with each member providing suitable title options - look at sample scripts on the internet from the titles that were used as options - envision and discuss the setting and props needed (map, treasure chest, sword, etc.) if one of the titles is chosen. - determine the exact title and character to be portrayed - Plan appropriate and simple costumes - Discuss appropriate expressions for each character - Start writing and memorizing the script for each role.

	<p>Group 3</p> <ul style="list-style-type: none"> - discuss in groups and agree on a suspenseful script - choose an appropriate title and start writing the script - divide the roles according to the character - determine the props to use - discuss the right expression for each character - start memorizing the script of each role. - practice simple dialog and movements
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c. Drama Development

The third meeting students began to explore the characters to be portrayed. In this case, students grouped with friends to do exercises before the assessment. Here the teacher will provide input regarding how gestures and props are suitable so that the character played is well developed. An important aspect observed is the emphasis on script memorization, which directly contributes to the development of speaking skills. The class dynamics during this preparatory stage show the challenges and strategies in managing group work and maintaining English as the main medium of communication. Documentation of meeting 1 see appendix VII.

Table 4.3 *Drama development*

Drama Development	Date
2x40 minutes	<ul style="list-style-type: none"> - Learners assess simple drama performances in groups. - The teacher gives feedback on the learners' drama performance. <p>Group 1 It is good to see that Group 1 has taken a systematic approach in developing their drama. The use of reference videos from YouTube was a good step to get inspiration. Group collaboration was excellent when discussing the roles and props needed. Appreciated the in-depth discussion on character expression which showed attention to acting details. <i>For further development: Ensure that all group members contribute to the script writing, Consider adding unique creative elements to this classic story, Begin rehearsal of the script reading as soon as the script is completed.</i></p> <p>Group 2 Group 2 showed good creativity in the process of determining the title by involving all members. Researching sample scripts from the internet is a wise step towards understanding the structure of a drama script. The group discussion on setting and props showed good planning for the visualization of the play. <i>Suggestions for this group: should need to</i></p>

	<p><i>ensure the story has a clear flow with a beginning, climax, and resolution, consider making a list of properties and costumes needed, make interesting and different character development for each role.</i></p> <p>Group 3 Group 3 had a good focus on story development with elements of suspense. The division of roles and discussion of appropriate expressions for the characters showed attention to the quality of acting. It was good that the group immediately started the process of memorizing and rehearsing dialogues.</p> <p><i>Recommendations for improvement: need to add more details to the setting of the story to build the atmosphere of suspense, ensure the transition between scenes goes smoothly in the script, pay attention to timing and rhythm in the dialogue to maximize the suspense element, consider simple sound effects to enhance the atmosphere of the drama.</i></p>
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d. Final Performance

The final meeting provided important insights into the culmination of the drama-based learning process through performance assessment. Observation checklists were administered to 10 selected and interviewed students. It documented how students demonstrated their speaking skills through group performances, which showed their ability to

integrate dramatic elements with the use of English. In the final performance, the students showcased their work in the form of group drama performances that combined dramatic elements with the use of English. Three different groups presented their unique stories as the culmination of the drama-based learning process.

The final performance was held on the fourth meeting after the students had gone through the stages of drama introduction, preparation, and character development. The classroom was reorganized to resemble a mini stage with an area for the audience. Observation checklist was prepared for 10 students who were selected to be interviewed.

Table 4.4 *Final Performance*

Final Performance	Date
2 x 40 minutes Flow of Implementation 1. <i>Opening</i> The teacher opens the session by explaining the assessment criteria and the order of performance.	<i>Group 1 Performance: “The Bears’ Cottage in the Woods”</i> Group 1 performed an adaptation of a classic story with the setting of a bear's cottage in the woods. They used props such as tables, chairs and bowls. Simple costumes depicted bear and human characters. The students showed the ability to memorize dialogue and

<p>2. <i>Sequential Performance</i> Each group is given 10-20 minutes to perform their drama.</p> <p>3. <i>Feedback</i></p> <p>After all performances are over, the teacher gives general and specific feedback to each group.</p>	<p>expressions that fit the characters. Improvisation was done when there were forgotten lines (<i>Figure 7.4</i>)</p> <p><i>Group 2 Performance: “Treasure Hunt on a Deserted Island”</i></p> <p>Group 2 presented an adventure story of searching for treasure on a deserted island. The props used included sarong, jacket, toy gun, toy sword. They successfully created the island setting. The use of English was more complex with command and descriptive sentences. The group showed good coordination in the transition between scenes (<i>Figure 7.5</i>)</p> <p><i>Group 3 Performance: “Adventure on a Broken Bridge”</i></p> <p>Group 3 presented a suspense story about an adventure on a broken bridge. They utilized minimal but effective props to depict the setting of the story. Facial expressions and body movements were used to the maximum to build suspense. Dialogue was delivered with the right intonation according to the suspenseful situation in</p>
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2. Students' Development Level Based on Vygotsky's Theory

a. Implementing Differentiated Instruction Based on Students' Ability

1) Level-Based Group

The approach of customizing instruction based on students' proficiency and ability levels has been implemented for a long time in ECY. In an ECY (English Conversation for Youngsters) class, it starts with a thorough pre-assessment to determine the proficiency level of students who will be grouped by skill or level.

T1 & T2 both mentioned,

“ECY consists of classes that have been grouped, so for ECY there are levels from A-G”

T1 and T2 highlighted the distinction of class A who can speak English fluently, while if G cannot speak English fluently, it will be difficult if applied in class.

T1 noted,

“Class grouping at Nasima is done first when students enter through placement tests listening, writing, and the highest weight is speaking, then ranked...”

T1 emphasize that in grouping classes, teachers are not arbitrary because it concerns the continuity of students' skills and understanding in the classroom later. Communication skills are considered very important in the education system at Nasima, especially in ECY classes.

T2 said,

“To overcome it, I have to give more special attention; from 1 group I randomize from children whose English may already be somewhat decent.”

T2 stated that even though they are grouped according to class and level, teachers must pay attention to students whose speaking is already good in class, but in grouping intelligent children must be divided equally in each group.

2) Differentiated Instruction

T1 said,

“....If A students are more difficult, for lower ability classes, students can take a story where the dialog is still within reach.”

“....adjusts the difficulty level of the dialogue / drama script, so for high classes using dialogue drama Romeo & Juliet and low still using simple stories like two little pigs...”

T2 said,

“Different levels mean different levels of class difficulty....”

T1 and T2 stated that each grade level has a different target script, for high grades the drama script made for drama is certainly more complex because, the students' abilities are also sufficient to perform the drama with a difficult language context. Meanwhile, the lower grades do not have to use complex scripts because their skills are not yet adequate.

Implementing a differentiated instruction system based on students' abilities, it will help students carry out the learning well. ECY has implemented a structured learning approach in developing students' speaking skills through drama, taking into account each student's ability level.

b. Challenges in Integrating Drama in the ECY Classroom

1) Confidence Issues

In integrating drama in ECY classes, teachers have their own challenges in dealing with students with various levels of speaking.

T1 said,

“For the challenge, if in class A tends to scramble to be the spotlight of thought, while class G no one wants to do drama, because many are not confident when dialoguing.”

T1 stated that for the challenges, in class A they tend to scramble to be the center of attention, and even students in class

A eagerly compete to be the center of attention, this is in contrast to students in class G who do not want to do drama because they lack confidence. Nevertheless,

T2 said,

“...for level A itself there is no difficulty because it is already quite fluent but for level F or G we have to help them by preparing the script.”

T2 revealed that although they were asked to create a drama script in groups, but sometimes they were still confused to determine which stories were easy to reach. So, teachers sometimes still help students at lower level to prepare the theme that will be performed.

S10 said,

“...I will be more comfortable when I choose my own group.”

S10 revealed that even with the teacher's policy that smart children are divided equally. But students are more comfortable when choosing their own group members.

2) Character Assignment

S1 said,

“When dividing the characters in the story I sometimes still find it difficult. Because sometimes my friends and I have the same desire to play the same character”

S1 revealed that sometimes he still finds it difficult when dividing characters with his friends during discussions, because he wants to play the wrong character in the drama.

S9 notes,

“....improve speaking, but I don't like having to act and tone according to the character I'm portraying.”

S9 revealed that she disliked drama because she had to act and tone according to the character being portrayed. However, apart from classroom implementation, there is another challenge in that ECY teachers have not specifically received training in drama-based language teaching such as workshops or others.

T1 and T2 said,

“...for drama specific training I have never had, I studied drama in college. So, there is a drama course in college.”

T1 and T2 explained that they had never received special training. It's just the provision of knowledge from lectures in implementing drama.

Challenges in integrating drama in ECY classes will always exist considering that students have diversity in their learning process and other internal problems. This is something that needs to be considered well in overcoming it because; the

learning system also needs to follow updates that will have an impact on students.

c. Specific Strategies to Support Students Participation

1) Visual Learning

Seeing the various challenges experienced by students at the low level and at the high level. ECY teachers certainly have the right strategy in overcoming these challenges in learning.

T2 mentioned,

“.....we can show it before we practice drama, usually we show drama videos, for example, drama videos from the YouTube platform”

Then T2 mentioned,

“We facilitate if there are difficulties especially about vocabulary. Then we give real examples in English.”

T2 explained that during the first meeting the teacher showed a drama video so that the children could see an example of acting and gesture. In addition, in class ECY teachers are active in asking about students' difficulties and giving the best advice in discussing the topic.

T1 said,

“For low ability classes, you can take a story whose dialog is still within reach, and the drama performance is adjusted to the readiness of individual students at that level...By giving individual feedback and giving appreciation to students first....”

T1 emphasized that to reduce students' lack of confidence; the teacher provided a solution for them to make a script with a theme that was easily accessible to them. In addition, during the lesson, the teacher often gives feedback that builds confidence and spontaneity without fear of speaking incorrectly in ECY class.

2) Scaffold Learning

T1 said,

“The lower grades start from simple lines, they are not given one text directly”

T1 states that for low grades such as grade G or others, they do not use one text directly. This is because their skills are not yet able to understand a full text.

T2 mentioned,

“...from one group, I combine children who may have good English”

T2 stated that students whose skills are already good will be divided equally into groups with students whose skills are still not good. This is so that students can discuss in groups better.

T1 and T2 mentioned,

“...the drama script is made with group friends so that the making of the drama script is made based on the students' willingness to act out the character.”

T1 and T2 emphasized that the making of drama scripts is done in groups. The aim is that students can discuss with their friends about what character they want to play and are able to master the character well.

T2 said,

"....asking them to bring property to support the drama performance"

T1 said that to support the drama performance and assessment at ECY. The teacher asks the students to bring drama props according to the character they are playing.

T2 notes,

"....because the drama preparation is a little long; it can't be just 1 or 2 meetings."

T2 mentioned,

"....drama performances are tailored to the readiness of the individual at that level."

T1 and T2 states that drama learning in ECY class is not enough for only 2 meetings, even it also adjusts the readiness of students in performing drama.

ECY (English Conversation for Youngsters) teachers use several strategies to overcome students' challenges in drama learning. They use visual aids such as drama videos to demonstrate acting, provide vocabulary support with real-life examples, and adjust script targets based on students' language

ability. The teachers also build confidence through individual feedback and appreciation. Grouping students with diverse abilities facilitates learning and discussion among students. Most importantly, scriptwriting is a collaborative process, allowing students to choose their preferred characters to act out.

d. Students' perspective of Using Drama Activities

1) Enhanced Vocabulary

The integration of drama in ECY classes has had a positive impact on students' speaking skills.

S7 expressed,

“I prefer the drama technique because I can directly practice speaking with my friends...”

S7 emphasized that she likes the drama technique because it provides a direct opportunity to hone speaking.

S8 notes,

“When using drama we can directly dialog with friends. Unlike the traditional method which is still lacking to improve speaking...”

Similarly, S8 stated drama as an effective learning technique by directly dialoguing with friends, in contrast to traditional techniques which are considered less effective in improving speaking skills.

2) Peer Interaction

S10 said,

“I interact more with my friends and I work on the script with my friends so that the drama script making is more unique and creative.”

S10 script making would be more creative and unique if it was done through discussion in drama class at ECY.

S3 mentioned,

“I even felt that my confidence increased in drama, because to be honest I had never participated in drama before.”

T2 mentioned,

“....because I enjoy drama techniques. I can hone my English skills. Practice talking with friends and expressing myself.”

S3 and S5 stated that they enjoy drama because it can increase students' confidence even though they have never participated in drama classes before and increase their speaking skills. This was triggered because in drama class they would talk with friends and express themselves as characters in the drama.

S9 said,

“I can increase my vocabulary in English”

S9 said that by learning drama students' could increase his vocabulary, because in drama they practice speaking directly.

S7 noted,

“I would like this drama technique to be continued in ECY class. Because this technique improves speaking skills and hone pronunciation.”

S7 supports the integration of drama to continue in ECY, because she feels helped by this drama technique.

3) Mixed Feelings

S9 mentioned,

“I agree with the drama method to improve speaking but I don't like it when I have to act and tone based on the character I am acting.”

S6 and S9 stated that learning English does not have to use role play (drama). It can be storytelling, etc.

The results show that overall, drama technique is considered effective as one of the methods to develop students' English speaking skills, although it needs to be integrated with other learning methods. Drama helped them improve their English speaking skills through direct practice with their peers, improved their pronunciation, and provided an opportunity to express them.

B. Discussion

The integration of drama in the English as a Foreign Language (EFL) classroom at Nasima Junior High School revealed some significant findings that resonate with basic theories of language acquisition and educational psychology. The

implementation strategies and outcomes can be analyzed through various theoretical lenses, particularly Krashen (1985) Monitor Model and Vygotsky (1978) sociocultural theory of cognitive development.

Drama in ECY classrooms at Nasima Junior High School demonstrates a demonstrates strong alignment with Krashen's (1985) Input Hypothesis and Affective Filter theory. The research findings reveal that teachers deliberately structure drama activities to provide comprehensible input through various means, including visual aids, video demonstrations, and scaffold script complexity based on students' proficiency levels. This approach resonates with Krashen's emphasis on the importance of providing input slightly above learners' current level ($i+1$) to facilitate language acquisition.

The study's observation data indicates that teachers employ a gradual four-stage implementation process: introduction, preparation, development, and final performance. This systematic approach aligns assertion that drama activities should be carefully sequenced to build learners' confidence and competence progressively (Maley & Duff, 2005). The incremental nature of these stages allows students to receive comprehensible input while gradually increasing their productive output.

The differentiated teaching approach observed in ECY classes, where students are grouped by their proficiency level (A-G). Creating the necessary conditions for second language acquisition through interaction (Tran, 2009). In this case it reflects pedagogical practicality and theoretical soundness. This practice is in line with Vygotsky (1978) concept of Zone of Proximal Development (ZPD), as it allows teachers to provide appropriate scaffolding and support based on students' current abilities. Research shows that teachers adjust script complexity and expectations according to grade level, ensuring that learning challenges remain within students' ZPD.

The findings regarding students' confidence levels and speaking anxiety correlate with Krashen's Affective Filter Hypothesis. Initially, many students, especially in lower-level classes, exhibited high affective filters through their reluctance to participate and lack of self-confidence. However, data shows that drama activities help lower these affective barriers over time, as evidenced by student interviews, where participants reported increased confidence and enjoyment in speaking English (Fleming & Baume, 2006).

The challenges identified in the study, particularly regarding student participation and confidence levels, reflect common issues in EFL contexts. However, the teachers' strategies

to address these challenges align motivational teaching practices (Dörnyei, 2001). The deliberate mixing of proficiency levels within groups and provision of appropriate feedback demonstrates an understanding of the social nature of language learning, as emphasized by Vygotsky's sociocultural theory.

The research reveals that teachers' implementation strategies, such as showing drama videos and providing real-life examples, create what Krashen terms "comprehensible input." This approach helps students understand both the language and performance aspects of drama, making the input more accessible and meaningful. The gradual progression from simple to more complex dramatic activities allows students to build confidence while acquiring language skills naturally (Stern, 1980).

Group work and peer interaction support Vygotsky's emphasis on social interaction in learning. The collaborative nature of drama activities, from script writing to performance, creates opportunities for peer scaffolding and cooperative learning. This is in line with Long (1996) Interaction Hypothesis, which states that negotiation of meaning through interaction facilitates language acquisition.

The positive impact of drama on students' speaking ability, as reported in the interviews and questionnaires, supports previous research by Barakat et al., (2003) on the effectiveness of

drama in language teaching. Students' preference for role-playing activities over traditional methods suggests that drama provides a more interesting and authentic context for language practice, supporting Stern (1980) argument that drama activities create a meaningful context for language use.

The teachers' strategy of integrating cultural elements through folktales and local stories demonstrates an understanding of the importance of cultural context in language learning. This approach aligns with Kramsch (1993) perspective on the inseparability of language and culture in foreign language education, while also providing comprehensible input through familiar cultural contexts. The research findings highlight the importance of proper assessment and placement, as evidenced by the school's comprehensive placement testing system.

This systematic approach to determining students' proficiency levels enables teachers to provide appropriate input and challenges, supporting Krashen (1985) input hypothesis while maintaining motivation and engagement. The observed improvements in students' confidence and speaking abilities through drama activities. Wagner (2002) assertion that drama creates a low-anxiety environment conducive to language acquisition. The gradual build-up from script preparation to final

performance allows students to develop both linguistic and performativity competence in a supportive environment.

But there are still challenges faced by teachers, particularly in managing different proficiency levels and maintaining student engagement, reflect the complexity of implementing drama-based instruction. However, the strategies employed, such as differentiated instruction and collaborative learning, align with both Vygotsky's social constructivist approach and Krashen's emphasis on lowering the affective filter. The success of drama integration in developing speaking skills at Nasima Junior High School demonstrates the potential of drama as a pedagogical tool in EFL contexts.

Students who actively participate in drama activities can improve their speaking ability, which means that learner identity and language learning are interconnected (Norton, 2013). The teachers' strategic use of differentiated scripts based on proficiency levels exemplifies what Tomlinson (2014) describes as effective differentiated instruction. This approach ensures that learning materials are within students' comprehensible range while providing appropriate challenges, supporting both Krashen's $i+1$ concept and Vygotsky's ZPD theory.

The observation that students preferred choosing their own groups highlights the significance of learner autonomy in

language acquisition (Benson, 2011). However, the teachers' intervention in group formation to ensure mixed-ability teams demonstrates a balance between student preferences and pedagogical effectiveness. The long duration required for drama preparation and performance, as noted by the teachers, is in line with N. C. Ellis (2008) view that language acquisition is a gradual process that requires continuous exposure and practice.

As described by N. C. Ellis (2008) the approach of multiple sessions allows for what is referred to as “distributed practice”, which allows for better retention and skill development. The positive impact on pronunciation and speaking skills reported by students supports what Celce-Murcia et al., (2010) describe as the benefits of contextualized language practice. Drama activities provide an authentic context for language use, leading to improved pronunciation and communication skills. As discussed by Dornyei & Ryan (2015), students' varying levels of interest in drama activities reflect individual differences in language learning.

While some students strongly favored drama-based learning, others expressed reservations. This highlights the need for diverse teaching approaches to accommodate different learning styles. Teachers' emphasis on providing individualized feedback and appreciation is in line with sociocultural theory's

emphasis on mediated learning experiences (Thorne & Lantolf, 2006). The findings support Liu (2002) argument that drama provides authentic opportunities for language use while creating a supportive environment for language acquisition. The combination of structured input, social interaction, and performance-based output creates a comprehensive approach to language development.

The results of this study contribute to the growing body of evidence supporting the effectiveness of drama in language education. The findings suggest that when implemented correctly taking into account students' proficiency levels and affective factors, drama can be an effective tool for developing speaking skills in EFL contexts. This is in line with Krashen's theory of language acquisition and Vygotsky's perspective on social learning, while providing practical insights for EFL teachers who want to integrate drama into their curriculum.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the research and the researchers' suggestions for the teachers, students, and other researchers who will conduct similar research.

A. Conclusion

The integration of drama in ECY classrooms at Nasima Junior High School has proven to be an effective approach for developing students' English speaking skills. The systematic implementation through various dramatic activities, particularly role-playing, provides students with authentic opportunities for language production and meaningful interaction. This approach aligns with both Krashen's Monitor Model and Vygotsky's sociocultural theory, creating an environment where students can develop their speaking abilities through contextualized language practice.

The differentiated instruction strategy, evident in the class grouping system (Levels A-G) and the adaptation of drama materials according to proficiency levels, demonstrates a thoughtful approach to addressing individual student needs. Teachers' careful attention to providing appropriate scaffolding and support, combined with strategic grouping of students with

varying proficiency levels, has created effective learning conditions.

Despite the challenges encountered, particularly student anxiety and confidence issues among lower-proficiency learners, teachers have implemented effective mitigation strategies. These include providing level-appropriate scripts, offering continuous feedback, and creating supportive learning environments that help lower students' affective filters. The research demonstrates that while drama integration requires significant time and careful planning, its benefits in developing speaking skills, improving pronunciation, and building student confidence make it a valuable pedagogical tool in EFL contexts.

B. Suggestion

There are some suggestions that I consider after conducting this research:

1. Curriculum Development

Develop a more structured drama-based curriculum that clearly outlines progression across different ability levels. In addition, integrating more diverse dramatic activities beyond role-playing to cater for different learning styles would be more effective, as well as creating a bank of proficiency-appropriate drama scripts and materials for different proficiency levels.

2. Teacher Training and Support

Provide specialized training for teachers in drama-based language teaching will increase teachers' experience. It could also organize regular workshops to share best practices in drama integration and develop assessment tools specifically designed to evaluate speaking skills through drama activities.

3. Students

Implement pre-drama activities to build students' confidence and reduce anxiety and most importantly create more opportunities for peer mentoring between higher and lower ability students. As well as establishing a balance between teacher-directed grouping and student preference in group formation.

4. Program Enhancement

Consider using technology to support drama activities (e.g., video recording for self-assessment). In addition, develop a systematic approach to measuring and tracking the development of speaking skills and create opportunities for inter-class drama performances to motivate students and demonstrate progress.

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Appendix I

Research Project Schedule

**The research project schedule list below was adapted from
previous research by (Namundjebo, 2016):**

Basic Competency	Learning Objective	Date	Topic	Drama Activities	Data Collected
1. Students understand the concept of story.	- Students Understand and respond to short and simple interpersonal interaction texts both orally and in writing.	Week 1 January/ 8 2025	Introd ucti- on to Drama on Stage	- Analyzi ng drama images with partner discussi on	- Student initial percepti- on question -naire - Initial observat ion notes
2. Students understand the concept of drama or role-play.				- Watchi ng and analyzi ng	- Student discussi on response s
3. Students identify the characteristics of interesting and	- Students able to use appropriate			"The Tiger and the	

uninteresting drama performance'.	expressions and sentence structures to convey opinions orally.			Fox" video drama	
	<ul style="list-style-type: none"> - Students able to use English to interact and exchange ideas, experiences, interests, opinions, and views. - Students able to communicate ideas 	Week 2 January/15 2025	Drama Preparation	<ul style="list-style-type: none"> - Group discussion about drama elements - Self-reflection on drama observations - Watch a video about short drama - Discuss 	<ul style="list-style-type: none"> - Group interaction observations - Script

	and experience s effectively through drama performan ce			5 questio ns about the video - Group formati on - Script analysi s and charact er distribu tion - Learnin g about stage element s (costu	preparati on docume ntation - Student participa tion records
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				mes, props, stage setup	
		Week 3 January/ 22 2025	Drama Develop ment	<ul style="list-style-type: none"> - Character development - Full rehearsals - Focus on pronunciation and expression - Feedback session 	<ul style="list-style-type: none"> - Observation notes on teacher feedback

				s for teacher s	
		Week 4 February / 05 2025	Final Performa nce	<ul style="list-style-type: none"> - Final drama performances - Group presentations - Performance evaluations - Reflection sessions 	<ul style="list-style-type: none"> - Documentation final performance - Observation checklist (accuracy & Fluency) - Overall progress evaluation

					on
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Adapted from a study by Namundjebo (2016).

Appendix II

Observation Reconnaissance

T1 asked “have you ever watched a drama?” T1 asked again “what dramas you have watched?”, if ever T1 asked again “do you like the story of the drama you watched?”. Then T1 conveyed the theme of the day's learning to students. After that T1 explained the purpose of learning the theme. Then T1 gave the command “Open the unit 6 module and pay attention to the picture” Students immediately paid attention to the pictures in the module. Then, T1 mentioned today's theme, namely “drama” then T1 asked students to discuss with their bench mates to answer the questions under the picture. 15 minutes later T1 played a short drama video entitled “the tiger and the fox”. T1 asked the students to read the results of their discussion to the front. After that T1 explained the answers that had been answered by the students.

Most students answered “have watched dramas”, some students answered “watching Korean dramas, Chinese dramas”, most students answered “really like the storyline in the drama watched”. All students asked “what is today's theme and the purpose of you asking about drama?”. Then all students opened the unit 6 module and immediately noticed the picture. Then the students asked “today's theme is drama sir?”, then asked again “what is making a drama sir?”. Then all students discussed with their classmates to answer the questions in unit 6. 15 minutes later the students asked “sir what do we want to do after this?”. Then some students came forward to explain the results of the discussion with their classmates.

T1 asked “what movie do you like?”, T1 asked again “why do you like that movie?”. Then T1 asked all the students in his class “yesterday we learned about what?” then T1 prepared paper to form groups to make drama. Then T1 explained what needed to be prepared for the drama performance, including: script, stage, costumes, props, players, expression / characterization when playing roles.

Some students answered “Korean movies” some students answered T1’s question “because most of the storylines in the films are difficult to guess” then all students answered “yesterday we learned about drama sir” then students came forward one by one to take the paper that had been loaded by T1. Then all students prepared a drama script

T1 asked all the students “what about the drama script, has it been prepared?” T1 chooses students to come forward to perform the drama. Then T1 gives feedback to students who come forward and appreciates their students.

All students answered “already sir, everything has been prepared for the drama performance that will be performed later” and the students who were selected to come forward were preparing everything from pronunciation, script, costumes and properties to be used.

Appendix III

Interview Guidelines Teachers'

Thank you for taking the time to join this interview session. The purpose of this interview is to understand how teachers integrate drama into the curriculum, the challenges faced, and the impact of drama on students' speaking skill development. All your answers will be kept confidential and used exclusively for research purposes. This interview will take approximately 20 minutes and will be recorded and documented to ensure the accuracy of the data. If you feel uncomfortable, you have the right to withdraw from participating in this study.

Date :

Time :

Interviewer : Intan Nur Fitrotul Amaliyah

No	Questions
1.	How long have you been teaching English?
2.	What is your experience with drama-based activities in the classroom?
3.	Have you received any specific training or professional development in using drama for language teaching?
4.	How often do you integrate drama activities into your

	English lessons?
5.	What specific goals do you/school want to achieve through these drama activities?
6.	Can you describe some drama activities you have used? How do these activities relate to the English curriculum standards?
7.	What challenges did you face when integrating drama activities into your English lessons? How did you overcome these challenges?
8.	What specific strategies or techniques do you use to support students' participation in drama activities and to facilitate their language development?
9.	How do you provide feedback and scaffolding to help students improve their speaking skills through drama?
10.	Did you observe any improvement in students' speaking skills after implementing the drama activity? If yes, how do you think drama activities contribute to the development of students' speaking skills?
11.	Are there certain aspects of drama that you think are particularly effective in improving speaking skills?

Adapted from Bsharat & Behak (2021); Namundjebo (2016)

Thank you for your participation.

Appendix IV

Interview Guidelines Students'

Thank you for your willingness to participate in this interview. The purpose of this interview is to get a more accurate picture of the participants' attitudes, motivations and views towards the role of drama in their English communicative skills. All information you provide will be kept confidential and used only for this study.

The focus group discussion interviews with the 10 students' will last for approximately 24 minutes and will be recorded and documented to ensure the accuracy of the data. You can also stop your participation in the study at any time if you feel uncomfortable.

Date :

Time :

Interviewer : Intan Nur Fitrotul Amaliyah

No	Questions
1.	Do you enjoy using drama techniques when learning to speak English? If yes, explain, please?
2.	Did your English teacher use drama as a technique in teaching speaking? How?
3.	Did your English teacher use drama as a technique in

	teaching speaking? How?
4.	Do you have any problems in speaking class while playing drama? Mention this, please.
5.	Do you think the drama will boost your ability to speak? How?
6.	What did you learn about your confidence in speaking English after the drama lesson?
7.	Were you motivated enough to be part of the play?
8.	Do you think you interact more with others during the English lessons without the drama activities included?
9.	How easy or difficult was it for you to take part in an English drama-oriented class as you come from different cultures?
10.	Do you want the English drama-oriented lessons to continue? Why?

Adapted from Bsharat & Behak (2021); Namundjebo (2016)

For your participation, I say thank you.

Appendix V Interview Teachers' Result

1. Participant

Information : T1/ Teacher Nasima
Interviewer : Intan Nur Fitrotul Amaliyah
Date : Thursday, 5 February 2025
Time : 10.00 WIB
List of : R= Researcher, T1= Teacher 1
Acronym

Initial	Transcript
R	How long have you been teaching English?
T1	I've only been teaching English at Nasima for a year and a half, but I've been teaching English for almost, if you count teaching lessons, you could say three years. But for Nasima itself, it's only been 1 and a half years for experience.
R	What is your experience with drama-based activities in

	the classroom?
T1	So for ECY class because ECY class focuses on English aspects that are taken as grades, namely listening and speaking, we often do role play then there is a special drama unit so at the end of this drama unit 6 they will perform the drama. For grade 8 there is also a drama unit of role playing and grade 9 using storytelling.
R	Have you received any specific training or professional development in using drama for language teaching?
T1	If the use of drama in my language has never been but I got drama during college. But for training such as drama certification, we haven't had any.
R	How often do you integrate drama activities into your English lessons?
T1	In ECY's class, quite often in addition to monologues; such as speech and storytelling, we often have students create dialogues and practice the dialogues. Dialog

	<p>from the students themselves. ECY consists of classes that have been grouped, so for ECY there are levels from A-G, class A who can speak / speak English fluently, while if G cannot speak English fluently, the difficulty is that if applied in class A they usually fight for my spotlight but in class G they don't want to because drama needs to speak and appear in public. Their first time at Nasima they did a placement test which consisted of listening, writing, the most weight in speaking. Regular classes go up to F if ECY goes up to G because there is a maximum of 20 people in one class.</p>
R	What specific goals do you/school want to achieve through these drama activities?
T1	<p>If the general goal is probably to improve speaking skills for conversations because it focuses on speaking and listening, but for specifically it is to improve students' memory skills and maybe students' emotions so drama is not only about memorizing or speaking to get a sense there, one of the goals achieved is that not only cognitive but increased creativity through drama</p>

	can improve cooperation between friends because of the drama they have to work together and collaborate with their friends.
R	Can you describe some drama activities you have used? How do these activities relate to the English curriculum standards?
T1	If what has been carried out is quite often at the end of the year there is a drama performance from ECY class students, the relationship with the curriculum with this drama can be related to the government material that narrative text can be connected to drama because they can adapt to the demand on story and sometimes they adapt from existing stories.
R	What challenges did you face when integrating drama activities into your English lessons? How did you overcome these challenges?
T1	For the challenges, if in class A they tend to fight to be the mind spotlight , while class G no one wants to carry out the drama, because many are not confident when

	<p>dialoguing, students must be forced, if you wait students will not finish the solution is to adjust the level of difficulty of the dialogue. The challenge is that students are not confident. Then, the solution is adjusted in the dialogue. If A students are more difficult, for low skill classes, you can take a story whose dialogue is still reachable, and the drama performance is adjusted to the readiness of individual students at that level.</p>
R	What specific strategies or techniques do you use to support students' participation in drama activities and to facilitate their language development?
T1	Maybe individual feedback, for example if they act as a, the feedback is not in general but more holistic we don't adjust it to the person's character. If the lower class is start from simple line, they don't give one text directly.
R	How do you provide feedback and scaffolding to help students improve their speaking skills through drama?

T1	<p>Be honest when giving feedback and don't sugarcoat it.</p> <p>Individual feedback for example your intonation is lacking. Giving appreciate first of course. Give applause, what's good about. I really like the way you pronounce and it would be better if how you pronounce it.</p>
R	<p>Did you observe any improvement in students' speaking skills after implementing the drama activity?</p> <p>If yes, how do you think drama activities contribute to the development of students' speaking skills?</p>
T1	<p>Of course, especially in vocabulary is greatly improved. Drama vocab is not common, so with drama they add new vocabulary, hone their pronunciation, vocabulary, and their confidence level. In ECY, a book containing vocab is provided and they are given a blank space to fill in the unfamiliar vocab and write the meaning. More confidence, learning pronunciation, intonation and learning words, stress. Emphasis on this word, etc. Drama performance at the end of each school year, students perform and one from each class is chosen. Dialogue from them and directed folklore.</p>

R	there certain aspects of drama that you think are particularly effective in improving speaking skills?
T1	Character development and emotional range. They must modulate their voice, tone, and delivery to match the characters. Physical presence and body language. Drama emphasizes the connection between physical movement and vocal delivery.

Appendix V Interview Teachers' Result

1. Participant

Information/Status	: T2/ Teacher Nasima
Interviewer	: Intan Nur Fitrotul Amaliyah
Date	: Thursday, 5 February 2025
Time	: 10.00 WIB
List of Acronym	: R= Researcher, T2= Teacher 2

Initial	Transcript
R	How long have you been teaching English?
T2	I've been teaching English at Nasima for two years, but I've been teaching English for almost five years.
R	What is your experience with drama-based

	activities in the classroom?
T2	So I am in charge of teaching 7th grade at level G, 8th grade at level A, and 9th grade at level c because of the different levels so the difficulty level of the class varies for level A maybe they can already speak English well and there is no difficulty directing, for class c there is not too much difficulty but at level g because their English is still too basic so I have to direct from script and pronunciation.
R	Have you received any specific training or professional development in using drama for language teaching?
T2	If the use of drama in my language has never been but I got drama during college
R	How often do you integrate drama activities into your English lessons?
T2	Drama activities are in semester 2, so there are drama activities, so we implement it when there

	is drama material. If not in drama material, because this is also ECY conversation class, most of the activities are making the dialogue, etc. ECY consists of classes that have been grouped, so for ECY there are levels from A-G, class A who can speak / speak English fluently, while if G can't speak English fluently.
R	What specific goals do you/school want to achieve through these drama activities?
T2	ECY focuses on speaking, and training their soft skills, their confidence, their speaking to be fluent, speaking and practicing public speaking.
R	Can you describe some drama activities you have used? How do these activities relate to the English curriculum standards?
T2	Maybe the type is yes, usually the drama used here is real with Indonesian culture so it can be like a fairy tale so not only train their speaking but they also get to know

	<p>Indonesian culture, we have set several titles, they just have to choose what they think is interesting and also we support them. In addition, asking them to bring property to support the drama performance. And we think that meets the curriculum standards.</p>
R	<p>What challenges did you face when integrating drama activities into your English lessons? How did you overcome these challenges?</p>
T2	<p>Back to the level, for level A itself there is no difficulty because it is already quite fluent but for level F or G we have to help them by preparing the script, or helping to translate, then helping to teach the pronunciation, and the challenge is quite a lot. To overcome it, I have to give more special attention; from 1 group I combine from children who maybe their English is already somewhat passable, I combine them with children who maybe their English is a little less can</p>

	complement each other.
R	What specific strategies or techniques do you use to support students' participation in drama activities and to facilitate their language development?
T2	We can show it before we practice drama, usually we show drama videos, for example, drama videos from the YouTube platform. So that children can see examples of drama like this or acting like this in English, of course we also facilitate if they need help, there are those who feel difficult, especially vocabulary, we give real examples of English, such as acting for example, it should be like this, the scene is like this.
R	How do you provide feedback and scaffolding to help students improve their speaking skills through drama?
T2	Feedback is usually after they perform or before the h usually will be made during the rehearsal I have given feedback should be on the day like

	<p>this like this the property should be added again or gestures there are less like what if during the day just the same anyway for feedback like that next again improved or in terms of so they are still there are shy next level or up their semester can be more confident. Fluency, pronunciation, gesture, property, cohesiveness is something that needs to be considered.</p>
R	<p>Did you observe any improvement in students' speaking skills after implementing the drama activity? If yes, how do you think drama activities contribute to the development of students' speaking skills?</p>
T2	<p>Before the day of the drama, I usually give feedback or add the property or gesture is good or not. Through this drama activity, it is certain that children's speaking ability will increase even though it cannot be seen significantly. In drama activities, it is clear and certain that children's speaking ability will increase. Although it cannot be seen significantly and</p>

	<p>must be step by step, but again, not only speaking but also soft skills are seen. How they can grow their confidence and not be shy to speak in front of the class. Learning cohesiveness with friends</p>
R	<p>Are there certain aspects of drama that you think are particularly effective in improving speaking skills?</p>
T2	<p>One aspect is pronunciation, in speaking children need vocabulary, their pronunciation automatically fluency is very supportive. I think these three aspects are sustainable in fostering speaking skills. Because the drama preparation is a bit long, it can't be 1 or 2 meetings. We first look at their abilities, which children have high middle and low abilities can be combined so that they can help each other, the script can be released to students so that students enjoy it more or we ourselves. The script can also be</p>

	created by ourselves and the teacher can assist through the script if there is anything that needs to be corrected. Each group is given time to practice and then corrected. Always remind children to be confident.
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Appendix VI

Interview Students Result

1. Participant

Information : 10 Students (MF, CR, NK, MD, KF, KA, TA, RA, SR, KS)
/Status
Interviewer : Intan Nur Fitrotul Amaliyah
Date : Wednesday, January 22, 2025
Time : 10.30 WIB
List of Acronym : R= Researcher
MF, CR, NK, MD, KF, KA, TA, RA, SR,
KS= Participant

Initial	Transcript
R	Do you enjoy using drama techniques when learning to speak English? If yes, explain, please?
MF	I'm happy because I can improve my pronunciation and speaking.
NK	Very happy, because, I was able to improve my grammar and learn to speak English fluently because of this drama.
R	Did your English teacher use drama as a technique

	in teaching speaking? How?
CR	Not for regular classes, but using drama in ECY classes. The teaching method is by asking students to create a drama script and I can do it well.
MD	Yes, for the integration, we were told to make a drama script. Previously, the teacher explained about drama, and showed a drama video, and gave some examples of drama scripts.
KS	Integrating drama with the teacher showing a video, then told to make a group and create a script together. The group chooses itself but the leader/responsible person is chosen by the teacher. But I will be more comfortable when I choose my own group.
R	Which do you prefer—the traditional way or drama in learning speaking? Why?
TA	For learning techniques, I prefer drama because I can directly practice speaking with friends. So to improve speaking skills it is very helpful because you can directly practice in front of the class. Because if you use traditional methods, I think it's not enough.

RA	When using drama, we can dialog with friends, speak English. For the traditional method, I think it is still lacking to improve speaking.
R	Do you have any problems in speaking class while playing drama? Mention this, please.
SR	In my opinion, drama is still unfamiliar to me. It made me feel a little strange when I followed this technique in class. However, my speaking skills improved because of the drama in ECY class. I can increase my vocabulary in English.
KF	There were no obstacles in the drama class, because I enjoyed using the drama technique. I can hone my English skills. Practice speaking with my friends and express myself. I feel suitable with the drama class at ECY, because it makes me more confident.
R	Do you think the drama will boost your ability to speak? How?
MF	Yes, because drama can improve my speaking and add new vocabulary because it teaches us to speak spontaneously.
CR	Yes, I can improve my speaking. I feel more

	confident when I am in drama class.
R	What did you learn about your confidence in speaking English after the drama lesson?
NK	In drama class we can act and memorize English vocabulary. I even felt that my confidence increased in drama, because to be honest I had never participated in drama before. I used to be less confident when speaking English, and it helped me to improve my vocabulary and speaking skills.
R	Were you motivated enough to be part of the play?
KF	My ECY class motivated me to practice speaking so I am more fluent in English. Following the drama in ECY class not only helped my speaking skills. But because ECY focuses on speaking so my speaking skills are helped more.
SR	I agree with the drama method to improve speaking but I don't like it when I have to act and tone according to the character I am acting.
R	Do you think you interact more with others during the English lessons without the drama activities

	included?
RA	Obviously, I was not only able to interact with my classmates. But I can interact with friends in other classes because ECY classes are sorted according to speaking level. of course, it can increase my self-confidence. At the time of making the script I interacted with my group of friends and making the script and determining the character was a shared responsibility according to the agreement.
KS	Yes, I interact more with my friends and I work on the script with my friends so that the drama script making is more unique and creative. Sometimes, my friends and I used to look for script references from the internet.
R	How easy or difficult was it for you to take part in an English drama-oriented class as you come from different cultures?
NK	I think it's very easy, because we have a unified language. In drama class, I think it's very easy. There are many drama references that can be used as references.
MF	When dividing the characters in the story I

	sometimes still find it difficult. Because sometimes my friends and myself have the same desire to play the same character.
R	Do you want the English drama-oriented lessons to continue? Why?
TA	Yes, I would like this drama technique to continue in ECY class. Because improving speaking skills and honing pronunciation by practicing drama can be done in drama class.
NK	Of course, drama is very exciting. Making more compact with my friends and performing with friends. I can get along better with my friends and find new vocab. So my self-confidence is trained in drama class.
SR	No, when practicing speaking, it doesn't have to be with drama. You can do it by making conversation/story telling.

Appendix VII

Documentation



Figure 7.1 Observation meeting 1



Figure 7.2 Observation meeting II



Figure 7.3 Observation meeting III



Figure 7.4 Observation final performances group 1



Figure 7.5 Observation final performances group 2



Figure 7.6 Observation final performances group 3



Figure 7.7 Teachers Participant Interview



Figure 7.8 Focus Group Discussions 10 Students'

Appendix VIII

Teaching Module

A. IDENTITAS SEKOLAH

Name of Author	Wahyuningati Purnaningtyas, S.Pd
Institution	SMP Nasima Semarang
Year	2023-2024
Shool Level	Secondary School
Subject	English Conversation for Youngsters (ECY)
Grade	VII
Phase	D
Elements	<ul style="list-style-type: none">- Reading-Watching- Listening-Talking- Writing-Presenting
Learning Outcomes	Reading-Viewing By the end of phase D, learners understand frequently used words and comprehend new words with the help of pictures/illustrations and or audio-visual media. Learners read and respond to short,

	<p>simple and familiar texts in written or digital form, including visual, multimodal or interactive texts. Learners find information in a sentence and explain the topic of a text they read or observe.</p> <p>Listening - Speaking By the end of Phase D, learners use English to interact and exchange ideas, experiences, interests, opinions and views with teachers, peers and others in a variety of formal and informal familiar contexts. With repetition and vocabulary replacement, learners understand the main idea and relevant details of discussions or presentations on a wide range of familiar topics and in the context of life at school and at home. They engage in discussion, for example giving opinions, making comparisons and expressing preferences. They explain and clarify their answers using simple sentence structures and verbs.</p> <p>Listening - Speaking By the end of Phase D, learners use English to interact and exchange ideas, experiences,</p>
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	<p>interests, opinions and views with teachers, peers and others in a wide variety of formal and informal familiar contexts. With repetition and vocabulary replacement, learners understand the main idea and relevant details of discussions or presentations on a wide range of familiar topics and in the context of life at school and at home. They engage in discussion, for example giving opinions, making comparisons and expressing preferences. They explain and clarify their answers using simple sentence structures and verbs.</p> <p>Writing-Presenting</p> <p>At the end of phase D, learners communicate their ideas and experiences such as conveying feelings, expressing needs, and asking for help, asking for clarification and permission, asking the speaker to repeat speaking more slowly, or asking the meaning of a word through the help of the teacher, pictures and or audio-visual media. Learners write English texts with rules that are adapted to</p>
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	the context and purpose and use punctuation and capitalization. In writing, learners use vocabulary related to the classroom and home environment and use some basic strategies, such as copying words or phrases from books or word lists, using pictures and/or audio-visual media.
Time Allocation	6 x 40 minutes

B. Initial Competence

1. Learners understand the concept of a story.
2. Learners understand the concept of drama or role-play.
3. Learners identify the characteristics of interesting and uninteresting drama performances.

C. Pancasila Student Profile

Independent:

Taking responsibility for one's learning process and outcomes. The key elements of self-direction consist of awareness of self and situation and self-regulation.

Critical Reasoning

D. Facilities and Infrastructure

Media	Laptop, Smartboard
Learning Resource	<ul style="list-style-type: none">- ECY Class VII Module- YouTube Channel

E. Learner Target

- Learners understand simple expressions in the dialog of a drama.
- Learners perform a simple drama show in groups using good expressions, props, costumes and backsound to support their performance.
- Learners understand the content and message of the English drama script being performed.

F. School Values

“Be eager to seek what is beneficial to you, seek help from Allah, and do not feel weak” (HR Muslim No. 2664 & Ibn Majah No. 79).

CORE COMPONENT

A. LEARNING OBJECTIVE

Learners are able to understand and express short and simple oral and written interpersonal interaction texts involving the action of role play/drama and respond to them by paying attention to social functions, text structures and correct and contextual language elements.

B. LEARNING ACTIVITIES

1. Drama on the Stage

MEETING 1 (2 JP)

Flow of Learning Objectives:

- Reading-Experiencing: Evaluate the main idea and specific information in different types of printed or digital texts, including multimodal or interactive texts.
- Listening-Talking : Use simple expressions and sentence structures to express opinions orally.
- Writing-Presenting : Construct arguments based on informational and imaginative texts orally.

Trigger Question:

- Have you ever watched a drama?
- Where did you watch the drama?
- Did you like the story of the drama you watched?

Introduction

- The teacher says greetings, invites students to start the lesson with prayer, checks the attendance of

	<p>students, and asks how students are doing.</p> <ul style="list-style-type: none"> - The teacher conveys the theme of the material. - The teacher conveys the learning objectives to be achieved and the process that students will go through
Core Activities	<ul style="list-style-type: none"> - Learners look at the picture of 2 people playing a role and answer some questions related to the picture. - Learners discuss with their peers to answer 8 questions related to the picture about the number of people who are role-playing, the costumes they are wearing, the characters they are portraying, the make-up & props used, and about the stage decoration. - Learners and teacher discuss and conclude some questions related to the 8 questions about the picture.

	<ul style="list-style-type: none"> - Learners watch a short drama video titled The Tiger and the Fox. - Learners discuss some questions in groups related to the audio text that has been listened to to be discussed with the teacher at the end of the discussion. - Learners do a kind of self-reflection related to the picture of 2 people playing a role and the drama video they saw. - The teacher gives feedback on the results of the discussion and learners' self-reflection.
Closing	<ul style="list-style-type: none"> - The teacher asks the students how they feel after doing the activity or learning. - The teacher gives the conclusion of the learning that has been done as well as information about the learning agenda in the next meeting. - The teacher gives a closing greeting.
Assessment	<ul style="list-style-type: none"> - Attitude: Observation (Pancasila

	<p>learner profile of Independent and Critical Reasoning)</p> <ul style="list-style-type: none"> - Knowledge: Working on exercises about listening to videos in the ECY 7 module, in groups. - Skills: Expressing opinions orally.
<p style="text-align: center;">MEETING 2 (2 JP)</p> <p>Flow of Learning Objectives:</p> <ul style="list-style-type: none"> - Reading-Experiencing: Evaluate the main idea and specific information in various types of printed or digital texts, including multimodal or interactive texts. - Writing-Presenting : Use verbs with the “Present continuous” pattern in simple sentences. <p>Sparking questions:</p> <ul style="list-style-type: none"> - What movie do you like? - Why do you like the movie? - Do you like the acting of the actress or actor in the movie? <p>Why?</p> <ul style="list-style-type: none"> - Do you like the story plot of the movie? - What are the differences and the similarities between movies and drama on the stage? 	
Introduction	<ul style="list-style-type: none"> - The teacher says greetings, invites students to start the lesson with prayer, checks the attendance of students, and asks how students are doing.

	<ul style="list-style-type: none"> - The teacher conveys the theme of the material. - The teacher briefly reviews related learning materials from the previous meeting.
Core Activities	<ul style="list-style-type: none"> - Learners pay attention to the teacher's explanation of the things that need to be prepared in a drama performance, including: script, stage, costumes, props, performers, expression/impression when playing a role and must memorize the story script. - Learners make a group to prepare a drama performance.
Closing	<ul style="list-style-type: none"> - The teacher summarizes the learning that has been done and provides information about the learning agenda for the next meeting. - The teacher gives a closing greeting.
Assessment	<ul style="list-style-type: none"> - Preparing the script & staging the drama

MEETING 3 (2 JP)

Flow of Learning Objectives:

- Listening-Talking: Use simple expressions and sentence structures to express opinions orally.

Introduction	<ul style="list-style-type: none">- The teacher says greetings, invites students to start the lesson with prayer, checks the attendance of students, and asks how students are doing.- The teacher conveys the theme of the material.- The teacher briefly reviews related learning materials from the previous meeting.
Core Activities	<ul style="list-style-type: none">- Learners assess simple drama performances in groups.- The teacher gives feedback on the learners' drama performance.
Closing	<ul style="list-style-type: none">- The teacher summarizes the learning that has been done and provides information about the learning agenda for the next

	meeting. - The teacher gives a closing greeting.
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C. ASSESSMENT

If necessary, formative assessments can be conducted at each meeting.

1. Formative	Assessment of drama practice in groups.
2. Summative	-
3. Non Kognitif	-

D. ENRICHMENT and REMIDIAL

Enrichment	
Remedial	Feedback

E. LEARNER and TEACHER REFLECTION

Students	-
Teachers	-

Headmaster,

Semarang, 8 Januari 2025

Subject Teacher,

Yudiana Tri Heryanti, S.Pd

NIPY.20101260

Wahyuningati P, S.Pd.

NIPY.8005004

Appendix IX

Students' Script

Scene: The Bears' Cottage in the woods.

Goldilocks (entering the cottage and looking around):
Hmm... this place looks cozy! I wonder who lives here.

(She starts exploring, walking up to the table with three bowls of porridge.)

Goldilocks (picking up the first bowl):
Ooh, this one smells good! (Takes a spoonful) Oh! It's too hot! I can't eat this.

(She moves to the second bowl.)

Goldilocks (tasting it):
Yikes, this one's too cold! Definitely not what I'm looking for.

(She then picks up the third bowl.)

Goldilocks (tasting it happily):
Ahh, this is just right! (She eats the whole bowl, humming contentedly)

Goldilocks (after finishing the porridge, she walks over to the chairs):
Wow, three chairs. Let's see which one feels best!

(She sits in the first chair.)

Goldilocks (groaning as the chair creaks):
Oh no, this one's way too hard! My back's not happy.

(She tries the second chair.)

Goldilocks (grumbling):
Ugh, this one's way too soft. I feel like I'm sinking into it!

(She moves to the third chair and sits down, sighing in relief.)

Goldilocks:
Ah, this one is *just right*! (Suddenly the chair breaks and Goldilocks falls on the floor with a loud thud.)

Goldilocks (laughing nervously as she stands up):
Okay, maybe *not* just right...

(She gets up and heads upstairs, finding three beds.)

Goldilocks (jumping on the first bed):
This one's way too bouncy! I don't think I could sleep here.

(She moves to the second bed.)

Goldilocks (shaking her head):

Nope, this one is way too lumpy. I don't think I could ever fall asleep on this one.

(She tries the third bed and snuggles in comfortably.)

Goldilocks (yawning):

Ah, this bed feels so soft and cozy... just right. I think I'll take a nap here.

(She falls asleep as the Three Bears enter the cottage.)

Papa Bear (noticing the broken chair and missing porridge):

Who's been eating my porridge?

Mama Bear:

And who's been sitting in my chair? It's broken!

Baby Bear:

Who's been sleeping in my bed? And she's still there!

Goldilocks (wakes up with a start and sees the Bears):

Oh no! I'm so sorry! I didn't mean to cause trouble! I was just... curious.

Papa Bear:

Well, it's alright, little girl. But you've eaten all our porridge and broke our chair!

Mama Bear:

And you've made yourself quite comfortable in our bed!

Baby Bear:

But it was kind of fun! I've never seen anyone sleep so soundly.

Goldilocks (feeling embarrassed):

I really am sorry! I didn't mean to be so careless. I'll fix everything, I promise!

Papa Bear (laughing):

No need to fix everything, Goldilocks. Just remember, curiosity can be fun, but we should always be careful in other people's homes.

Goldilocks:

I will, I promise! Thanks for being so kind about it.

Mama Bear (smiling):

You're welcome, dear. But next time, maybe ask before trying everything!

Baby Bear:

Yeah! And if you want to try our porridge again, you're welcome to come back. We can make more!

Goldilocks (grinning):

I'd love to! And next time, I'll make sure not to break anything!

(They all laugh together as Goldilocks waves goodbye and heads back into the woods.)

Group 1: Kenzi, Dzaky, Herdy

Group 2: Imam, Jeriel, Arka

Scene 1

Kenzie and Dzaky were in the ocean looking at the sea pointing ahead while rocking with a paper map. Then comes Herdy who greets his crew.

Herdy: Has the location been found and it is accurate that the treasure is there.

Kenzi: The island ahead is called Karimun Java, where the treasure has been sought for months.

50Dzaky: I don't agree to go there, there's another big pirate ship at anchor.

herdy: I'm not scared, get docked and prepare your weapons.

Scene 2

Imam: We've been eating and drinking for three days and our supplies

Jeriel: I'm tired

arka: Let's go back for safety and health,

While at the last location, the captain Arka accidentally tripped over a small rock that made him fall, after looking at it, it was similar to the clue map.

Started digging and found a suitcase, which when opened contained, a Magic teapot.

Scene 3

Herdy: Whose ship is very big, but looks old.

Dzaky: the data shows that this ship was made 100 years , using the best wood from the African continent.

Kenzie: Look, there are three people walking to our right,

Herdy: Someone brought a suitcase, is that the treasure we're looking for?

Dzaky: Captain, we're already ahead, do we want to seize it?

Kenzie: In order to rule the islands and seas, we have to get the treasure.

Dzaky :Let's go meet them

Scene 4

Arka and the team were surprised to be intercepted.

With 3 people carrying weapons

Imam: what's going on, who are you, where are you from,

Jeriel: Are you the original tribe on this island. Then we can have coffee first.

Arka: Please make us some palm sugar milk coffee.

Jeriel: I want to hahahaha

Herdy: No need to say much, who is the captain of the three of you,

Kenzi: Yeah, who's the captain, and what are you carrying, it looks like unique and interesting stuff.

Dzaky: Did you steal that stuff from the natives of this island,

Arka: Yes, because I've been here longer than you three.

Imam: hahaha now this treasure is ours.

Kenzie: don't let the treasure fall into their hands.

Herdy: You're right, we will try to get the treasure.

Jeriel: Let's escape the island before they take our treasure.

Imam: We really need to get out of here.

Arka: I don't agree with that, hey you guys how about we halve the treasure.

Imam: why?

Arka: so that there is no fight between us.

Jeriel: Do you want us to make peace? 5

Imam: okay we divide this treasure fairly

Herdy: Well, I agree with that.

Kenzi: If you agree, I agree.

Arka: Let's shake hands first

Jeriel: Then what about the division of this region?

Imam: okay we have divided the treasure.

Dzaky: About the division of the territory, I agree to be divided.

Jeriel: well we share fairly

Arka: Well, for the sake of justice, we are united.

Kenzi: I agree.

Dzaky: Let's unite.

Eventually the two groups united in search of new territories to occupy, and history records that the strongest of these groups were the six tough men.

___ end ___

Adventure on a broken bridge

Deer : Friend, we have to cross quickly before this bridge collapses

Owl : Deer is right. I can fly first to see if the bridge is safe

Elephant : This bridge looks fragile. But I'm strong. I can support anyone if necessary

Monkey : Wow, this is challenging! I love adventures like this

Wolf : Hmph, this bridge doesn't look strong enough to hold all of us

Turtle : Be careful, friends. This bridge is very fragile

Deer : I'm the lightest. Maybe I can try it first to make sure it's safe

Owl : Hmmm, some of the boards look damaged, but maybe they can still be passed

Elephant : I'll walk last so you're all safe first

Monkey : Hey, mouse deer if you're afraid, I can go ahead

Wolf : I will guard the rear with the elephant. If someone falls, we will help

Turtle : I'll walk slowly. I don't want to take any chances

Deer : Uh, wait what if I fall? Who will help me?

Owl : Wait, there's a strong wind here. We have to be careful

Elephant : Owl, first make sure there is no danger ahead

Monkey : Owl, how is he doing? There is danger ahead

Wolf : Deer, you have to stop making this bridge away

Turtle : You are all too fast do not leave me

Deer : Owl, you can fly. Why don't you check the condition of the bridge first?

Owl : Elephant, you are the strongest. Maybe you can help fix the wobbly board

Elephant : I have to move slowly so that this bridge doesn't collapse

Monkey : Oh no,there's a broken board i almost fell

Wolf : Owl,are you sure the road ahead is safe

Turtle : Oh no,the board in fornt of me almost broke

Deer : Alright,then,I'll walk slowly ahead

Owl : I will fly above you guys to make sure there is no danger

Elephant : Monkey,don't jump around that makes the bridge sway even more

Monkey : Elephant,thank you for saving me earlier

Wolf : Monkey,stop jumping around you could do us all harm

Turtle : Elephant,you are great because you can help hold this bridge

Deer : Hey,this bridge is swaying elephant,don't move yet

Owl : Turtle,it's going too slow come on,speed up your steps

Elephant : I will use my mullet to hold up the bridge rope that is about to break

Monkey : Come on,turtle don't be too slow.We don't have much time

Wolf : I will hold this rope with the elephant.We can do it

Turtle : Monkey, don't push me.I couldn't go any faster

Deer : We did it look,we're almost there

Owl : Great,everything works well together

Elephant : Look,we've all made it safely to the end

Monkey : Haha,this is a fun exprience you guys are great

Wolf : Phew,we finally did it.This is an extraordinary collaboration

Turtle : Thankfully,we are all safe. Thank you for your cooperation

APPENDIX X

PERMISSION LETTER FOR RESEARCH



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI WALISONGO SEMARANG
FAKULTAS ILMU TARBIYAH DAN KEGURUAN
Jl. Prof. Dr. Hamka Km 2 (024) 7601295 Fax. 7615387 Semarang 50185
Website: <http://fitk.walisongo.ac.id>

Nomor : 4022/Un.10.3/D1/KM.00.11/09/2024

Semarang, 19 September 2024

Lamp : -

Hal : Izin Penelitian/Riset

Kepada Yth.

Kepala Sekolah SMP Nasima
di Semarang

Assalamu'alaikum Wr.Wb.,

Diberitahukan dengan hormat, dalam rangka memenuhi tugas akhir pada mahasiswa prodi Pendidikan Bahasa Inggris Fakultas Ilmu Tarbiyah dan Keguruan UIN Walisongo Semarang, bersama ini kami sampaikan bahwa mahasiswa tersebut di bawah ini:

Nama : Intan Nur Fiotrotul Amaliyah

NIM : 2103046040

Judul Skripsi : Leveraging Drama to Develop Secondary School Students' English Speaking Skills

Dosen Pembimbing : Sayyidatul Fadlilah S.Pd.I., M.Pd.

untuk melakukan penelitian/riset di SMP Nasima yang Bapak/Ibu pimpin.

Sehubungan dengan hal tersebut mohon kiranya yang bersangkutan diberikan izin riset dan dukungan data dengan tema/judul sebagaimana tersebut diatas selama kurang lebih 1 bulan, mulai tanggal 8 Januari 2025 sampai dengan tanggal 6 Februari 2025.

Demikian atas perhatian dan terkabulnya permohonan ini disampaikan terima kasih.

Wassalamu'alikum Wr.Wb.



Tembusan :

Dekan Fakultas Ilmu Tarbiyah dan Keguruan UIN Walisongo Semarang

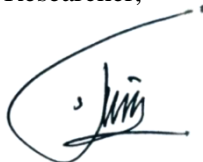
CURRICULUM VITAE

Name : Intan Nur Fitrotul Amaliyah
Student Number : 2103046040
Place and Date of Birth : Pati, October 26th 2003
Address : Bumimulyo, Batangan, Pati
Major : English Education Department
Religion : Islam
Phone Number : 0895638620402
Email : intanfitrotul16@gmail.com

Background of the study

2. SD N Bumimulyo 01 (2009 – 2015)
3. SMP N 1 Kaliori (2015 – 2018)
4. SMA N 1 Batangan (2018 – 2021)
5. UIN Walisongo Semarang (2021 – 2025)

Semarang, 27th February 2025
Researcher,



Intan Nur Fitrotul Amaliyah
NIM. 2103046040