THE IMPACT OF DRAMA ON THE SPEAKING AND SELF-CONFIDENCE OF EFL UNDERGRADUATE STUDENTS AT A PUBLIC UNIVERSITY

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ARTS AND HUMANITIES FACULTY

MASTER IN ENGLISH DIDACTICS

MANIZALES

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Abstract

This qualitative action research aims to determine the impact of drama on the speaking skills and self-confidence of EFL undergraduate students at a public university in Colombia. The participants of this study were thirteen students. The main problem led me to plan and implement six workshops about drama which consisted of three stages, discussion, adaptation, and performance, to help the students to improve their oral skills and self–confidence. The instruments selected for data collection, triangulation, and analysis throughout the pedagogical interventions were a portfolio, non-participant observation checklist, speaking skills rubric, and semi-structured focus group in Workshop 1-2, 3-4, 5-6. The findings demonstrated that the students reduced the negative factors that affected their language learning. The students improved their fluency when producing the output of information, constructed better oral utterances grammarly, and enhanced their pronunciation. The audience understood the performances better, and the students gained more self-confidence when using the target language. Other benefits emerged from the data: imagination, creativity, teamwork, reading interest, and speaking curriculum improvement. As has been shown above, the combination of drama and literature fostered students' speaking skills, gained more confidence, boosted their memory, and provided teaching tools to strengthen speaking curricula in different contexts.

Keywords: drama techniques, fluency, accuracy, pronunciation, comprehensibility, self-confidence

Introduction

Learning a foreign language is essential to broaden students' knowledge of a new culture and enrich their personal and professional lives. "Being bilingual broadens the opportunities to be more competent and competitive" (Translation of Estandares Basicos en Competencias en Lenguas Extranjeras: Inglés, Obando, 2018, MEN, 2006, p.3). To some extent, teachers must look for different strategies to support language learning. They have to do speaking activities in class to help students develop language functions instead of learning grammatical structures. In addition, interchanging ideas or thoughts with people who belong to a different culture may build a sense of community and intercultural diversity. Communicative activities are a vehicle to explore the world. With these ideas in mind, bilingualism in Colombia has been a required field to promote learning English as a foreign language.

Drama has become helpful in teaching English and creating meaningful learning environments because it allows students to speak, act, and think in the target language. It encourages them to play an active role in a class by performing. Based on my teaching experiences, I have noticed that when people act in plays, they feel more engaged and motivated to use English most of the time. Current theory in the second language supports the assumption that drama activities can enhance communicative competence and thus facilitate language learning (Savignon, 1983).

Additionally, to keep promoting language learning and help students to achieve language objectives and goals, this study aims to determine the impact of drama on the speaking and self – confidence of EFL students at a public university in Colombia. Thirteen students took part in this study. A convenient sampling technique chose them because they showed interest in participating in this project and were conscious of what was affecting their language learning

process. After gathering the students, I designed different instruments such as observations, a semi-structured interview, a semi-structured focus group, and an entry speaking test to identify the negative factor that led the students to have language difficulties. It is paramount to mention that the data collected was triangulated to provide reliability and validity. This information revealed that students had speaking difficulties which were fluency, accuracy, pronunciation, comprehensibility, and self-confidence. Considering those issues, I decided to carry out a project about drama to foster the students' oral skills and gain more confidence when using the target language.

To better approach the main issue, I followed qualitative action research and designed six pedagogical interventions consisting of three stages: discussion, adaptation, and performance. Students were asked to read a short story by Edgar Allan Poe for each pedagogical intervention. Each workshop provided the students with different activities to foster communication and gain more confidence. In the action stage, I designed and adapted some other instruments and triangulated the information in every workshop to strengthen the analysis process. I used a portfolio, non – participant observer checklist, speaking rubric, semi-structured interview in workshops – 2, 3-4, and 5-6, and an exit-speaking test throughout the intervention.

The instruments mentioned above aimed to collect information about the students' perceptions, feelings, and speaking proficiency in every workshop. Analyzing every workshop gave me valuable information to improve from one workshop to another to help the students cope with the language situation. After implementing the pedagogical interventions, I found that Drama techniques and short stories boosted the students' oral skills and self-confidence when using the target language. The students displayed meaningful advances in their fluency when expressing their ideas, thoughts, and opinions. Their speech was not broken into different

language elements due to their hesitation. Furthermore, they improved their grammar utterances because they had to look for vocabulary or expressions to write the scripts before performing.

Along with enhancing their pronunciation, students became more aware of the sound of the words to perform better in the plays. The audience showed they enjoyed and followed the performances done by the students. It means that audience had a better level of comprehensibility. Their lack of confidence reduced progressively because the students showed eagerness to take risks when using the target language. As a result, the students did not only display more confidence when performing but also throughout the other speaking activities proposed.

The conclusions provided valuable information about the positive effect of using drama to enhance speaking skills and self-confidence and make speaking curriculums stronger to contribute to developing bilingual programs. To sum up, I drew several suggestions regarding using drama in ELT fields to make language settings more meaningful and some difficulties when carrying out this study.

Purpose of the research

This investigation aims to evaluate the impact of drama on the speaking and self-confidence of EFL students at a public university. The present research contributes to students' language learning and affective factors and reflects on some curricular changes in the PEP (Educational Project of the program) at the university to strengthen English teaching methodologies. This is aligned with the National Bilingual Policies for modern language programs in Colombia to help students get an intermediate level of English to obtain a Bachelor's degree in Modern Languages. According to the Colombian Government guided by the Common European Framework of Reference for Languages (2001), 20% of bachelor degree (under) graduate should achieve at least a vantage or upper intermediate – B2 level. In addition, it responds to the goal of the Bilingualism Program "to have citizens capable of communicating in English, in such a way they can insert the country into the process of universal communication, in the global three economies and cultural openness, with internationally comparable standards" (MEN, 2006, p.6). This investigation also provides students with meaningful strategies to make classes more interesting. As a result, students may have a deeper understanding of language learning and notice the importance of using drama techniques in ELT.

The pedagogical intervention of this study emerged from the analysis of the data collected in the diagnostic stage and students' interest in taking part in this process. I implemented six workshops combining drama techniques such as role-play, readers' theatre, skits, and six horror plays by Edgar Allan Poe. It is essential to mention that each strategy aims at encouraging students to practice speaking using their body language to gain confidence in both oral skills and performance in front of others, receiving constant feedback.

Additionally, this study provides professionals with educational tools when implementing activities related to drama and literature. In this sense, professionals improve their teaching practices and methodologies and support their students' language learning process. This project makes the academic community aware that drama could be seen as a way to empower students and strengthen the L2 process.

Drama techniques make the language learning process more enjoyable, relaxing, and cooperative, which reduces students' language anxiety and increase their self-confidence. According to Ronke (2005), drama activities create a relaxed atmosphere in the classroom as students do not feel anxiety to learn (p.88) and to understand the language. Along with drama techniques, students do teamwork to come up with performances which enrich their learning process as well as their speaking skills because they share ideas, thoughts, and opinions in the target language. As a result, students notice the importance of designing scenarios, portraying characters, performing plays, and including cultural aspects. In my professional context, I became more aware of the importance of making English learning more meaningful. I also noticed that it is necessary to identify students' needs and strengths to work on their expectations and goals.

In sum, this project plays a vital role in the ELT field because it contributes to students' speaking skills, needs, expectations, and goals, strengthens the English curriculum and teachers' methodologies, and meets the purposes of the National Bilingual Program. This project is also valuable for the study participants because they can replicate the activities done during the workshops with their students. Finally, it helps language teachers to foster language learning, autonomy, and teamwork and better shape their future practices.

Description of the context and setting

The University of Cauca is located in Popayan, the capital of the Department. It was built by Francisco de Paula Santander and Simon Bolivar in April 1827. The university has different branches. One of them is in Santander de Quilichao, a town called Tierra de Oro, and is well–known for its most enormous tree called" Saman." Therefore, Santander de Quilichao is a multicultural town because the University of Cauca has impacted social development and educational growth. The University has a campus called Carvajal. Some careers are: Law, Civil Engineering, and Modern Languages. The University has students from different regions of Colombia having a multicultural atmosphere because of the mixture of cultures.

The B.A. Program in Modern Languages works under the aspects of PEP since 2012 (Proyecto Educativo del Programa de Licenciatura en Lenguas Modernas, Inglés-Francés). It aims to contribute to students' cognitive and social development to be able not only to produce knowledge and develop linguistic competencies but also to try to understand communities and make positive impacts on them. The curriculum contains research and scientific areas to strengthen learning processes. It also aims to teach students how to work in teams, share knowledge, and peer – improvement. It allows students to have a deeper understanding of their practices. Furthermore, the research area provides different tools for students to approach school curriculum structure and organization. Moreover, the program responds to the Bilingualism National Policies, because it trains students to become professionals who can teach English, create new ELT programs, and improve English curricula in different contexts.

The mission of the B. A program is to provide students with different educational elements to develop critical thinking to contribute to social growth. It also aims to strengthen research processes in learning a language in other settings. In connection with professional

development, the vision seeks to keep in contact with graduates to reinforce their views of teaching and learning to make changes in their surroundings.

The B.A. program comprises ten semesters in which students have to study different subjects for some hours per week. Every semester lasts 16 weeks. Regarding the ELT, students have to attend ten hours a week. furthermore, some international agreements exist for students to go to the United States and France. They are the YMCA of Colombia and internships aligned with the ICETEX program. The first one aims to provide students the opportunity to broaden their knowledge of the American culture through a short stay in some camps as support staff or counselors. The second one aims to share Colombian culture and keep in contact with French culture by becoming Spanish assistants in different schools. This program enriches the students' knowledge in terms of curriculum design, teaching methodologies, evaluation, educational policies, and guidelines.

There is a coordinator and two committees in charge of the teaching practices agreements and students' academic lives. Eighteen professors at the university hold Bachelors' degree in modern languages, Literature and Spanish Civilization, a specialization in creating projects, masters' degree in Education, Applied Ibero and Latino American studies, Phonetics and Phonology, Applied Linguistics and TESOL, Neuropsychology and Education, Translation, Social and Science Humanities, TEFL and Law, Social and Science Humanities, and a doctoral study in Language Science. They are responsible for teaching different subjects at the University. Two hundred thirty-six students speak Spanish, and a small number of indigenous learners whose mother tongue is Nasa Yuwe. This characteristic enriches the program because those students share their culture with teachers and classmates. As a result, teachers must adjust some subjects to include this culture and promote cultural diversity.

Regarding the curriculum, policies, and guidelines established by the University of Cauca and the Ministry of Education, professors have to plan classes concerning the Common European Framework. In this sense, undergraduate students must reach the C1 level of English by the end of their careers. Nevertheless, some professors do not strictly follow those guidelines due to professors' autonomy when planning. According to the information above, classes have to be curriculum–centered. Still, especially English professors from the fifth semester stated in the semi-structure focus group that *"yo creo que hay que ser honestos y es que el programa como tal finalmente estuvo diseñado que yo sepa nunca fue basado en el estudiante"* "I think we have to be honest, the curriculum is not based on students". On the contrary, *"Si bien es cierto si bien es cierto estamos manejando un micro currículo el cual se debe seguir pues uno se ciñe a eso no significa que uno no tenga en cuenta pues esos gustos o esos temas de interés de los estudiantes"* "We know we have a micro curriculum to follow, but it does not mean that we do not have to take into account our students' likes and interests.

The English classes were online through Google Meet due to the COVID 19 pandemic. I observed that the professors provided different strategies and activities for students to improve their linguistic competencies, but students showed a lack of confidence in speaking through the tone of their voices, hesitation, and self-affirmation when expressing their ideas. They stated in the open-ended questionnaire *"Es que a veces yo siento como que se me borra el casete, si porque o sea me pasa si yo hablo asi conmigo misma por decirlo asi, me digo las cosas a mi misma y yo siento enserio que las digo bien y que me expreso bien y la pronunciación bien y entonces ya cuando ya es cosa de hablarle a los demás es como que se me olvida o a veces se me olvidan cosas, es como que los nervios no sé."* "Sometimes I feel I forget about everything that happens to me, I talk to myself, I say things to myself, and I feel I speak and pronounce well, but

when I talk to others, I forget about everything, or sometimes I forget about everything because of shyness. Finally, they expressed they wanted to improve their speaking skills. *"Pues a mí me gustaría fortalecerlas todas en sí, pero pues me gustaría más el speaking uno poder sentirse más cómoda al momento de expresar como que uno quiere decir"*. "I would like to improve all the language skills, but I want to improve speaking the most to be more comfortable when expressing ideas."

Description of the problem

After gathering and analyzing the information through a semi-structured interview with students, a focus group with professors, some outsider observations, and an entry speaking test, some positive and negative categories emerged related to language skills. Students had good reading comprehension, and professors used good strategies and methodologies and provided students with positive feedback. However, the instruments showed students had difficulties with listening comprehension, writing, and speaking production.

It is relevant to mention that speaking was the linguistic competence that presented a negative higher percentage than the other categories mentioned above, as better described in the diagnostic stage. To better understand speaking difficulties, the most critical issue that influenced the language process was *the lack of confidence when talking*. That factor made the students have poor speaking production, feel nervous and shy, and self–affirm when expressing their ideas very often. *"En cuanto al speaking me es todavía muy difícil, pero pues he notado que es más que todo como por los nervios porque no se siempre me dan muchos nervios de hablar en inglés"*. Oral production is still difficult for me, but I have noticed it happens because of my shyness because I always feel timid when speaking English" *(Student 2311, semi-structured interview)*.

Professors also expressed in the instruments that students needed to reinforce speaking and promote oral interaction. They were afraid of using the target language, remained silent, and sometimes, they started speaking and stopped without reason. The fact revealed that they were not confident when expressing their ideas or thoughts in English. That lack of confidence led the students to make long pauses, have limited vocabulary, utter sentences incorrectly, and have pronunciation difficulties. Hence, it was hard to comprehend their ideas and the students felt their English level went down.

Additionally, the students expressed their interest in being part of that project because they were aware of their speaking difficulties and showed commitment to do different activities proposed by me to help them to improve their speaking production. As supported by the following excerpt "*Puedo entender más de lo que a veces hablo y en cuestión de sé que tengo que mejorar mucho también lo del speaking porque pues acá no tengo modo de practicarlo, pero igual trato de hacerlo*" "I understand more things than when I speak. I know I have to improve my speaking because I do not have anyone to practice with, but I try to do it." **(Student 3245, semi-structured interview).**

Addressing the most relevant consequences mentioned above that affected the students' language learning process, this study attempts to implement a pedagogical intervention to determine the impact of drama on ELF undergraduate students' speaking skills and self-confidence at a public university. In connection with it, Thornbury (2006) and Phillips (1999) discuss that many students feel uncomfortable using a second language, and a different identity provided by a drama activity can make them feel more self-confident.

Research question and objectives

Research question

What is the impact of drama on the speaking and self-confidence of EFL undergraduate students at a public university?

Objectives

General objective

✓ To determine the impact of drama on the speaking and self – confidence of EFL undergraduate students at a public university.

Specific Objectives

✓ To establish the impact of roleplays on speaking skills (fluency, accuracy, pronunciation, comprehensibility) and self-confidence in EFL undergraduate students.

✓ To evaluate the extent of readers' theatre on those speaking skills and self-confidence in EFL undergraduate students.

✓ To describe the effect of skits on those speaking skills and self-confidence in EFL undergraduate students.

Theoretical framework

This chapter discusses theories and investigations about drama in ELT regarding the categories of the research topic and some previous related studies to foster speaking production in class and self-confidence. In this sense, this section displays the integration of drama in English Language Teaching, roleplay, readers' theatre, skits, speaking skills, speaking strategies, and assessment speaking.

Drama in English Language Teaching

Drama has become helpful in teaching English and creating meaningful learning environments because it allows students to speak, act, and think in the target language. It also encourages them to play an active role in a class by performing. To some extent, I have noticed that people feel more engaged and motivated when acting in plays since they can use English all the time. According to Savignon (1983), "current theory in the second language supports that drama activities can enhance communicative competence and facilitates language learning in general" (p. 1425). Smith (1984) stated that "a professionally trained actor and a teacher of English as a second language draw a parallel between the theater arts and language learning" (p. 1425). Performing a situation based on a given role gets people to talk to each other easily and feel more confident understanding acting as a part of everyday life. People do this daily; they explore the world through interaction, reflection, and action. Doing drama in classrooms gives participants a small worldview from the inside to the outside through using the foreign language, integrating drama, and getting feedback. Via (1976) suggests that "a great deal of our everyday learning is acquired through experience, and drama fulfills the language need by accepting the power of theater arts for learning in the classroom" (p. 1425).

Drama in ELT makes language learning settings more meaningful, gives students an active role throughout the process, and develops other positive aspects. For example, Chukuegguhere (2012), Davis (1990), and Desialova (2009) present a list of reasons to use drama in class:

1. "Drama is an ideal way to motivate learners to communicate for real-life purposes.

2. To make language learning an active and encouraging experience.

3. To help students gain confidence and self-esteem to use the target language spontaneously.

4. To bring the real world into the classroom.

5. To make language memorable through direct experience.

6. To stimulate learners' intellect, imagination, and creativity.

7. To develop students' ability to emphasize with others and thus become better communicators" (p.2).

As seen previously, the drama goes beyond having fun and portraying characters. It provides students with educational tools to learn L2 quickly. Some techniques are further explained below to give a clear idea of the categories in this study.

RolePlay

Roleplay is any speaking activity in which you put yourself into somebody else's shoes or put yourself into an imaginary situation when you stay in your shoes (Budden, 2004). It is also described as a technique that requires student interaction as role players and discussions with members in role-playing (Rahayu 2015). It provides opportunities for learners to build

interaction, communication, cooperation, and debate, develop and express ideas to others, and train proficiency in speaking orally (Manda, 2021).

Roleplay is also seen as one communicative-based or oriented activity that allows learners to practice the target language and interact with others for oral proficiency (Blatner, 2009; Livingstone, 1983; Maley & Duff, 2005; Revathy & Ravindran, 2016; Torrico, 2015; Ulas, 2008). It also allows students to use the target language while interacting. Livingstone (1983) sees role play as an activity that enables students to practice the language aspects of role behavior and the current roles they may need outside the classroom. In addition, roleplay is defined as a critical component in ELT to facilitate language learning.

Role play constitutes a case-based learning method in which the participants assume the roles of different characters and interact in the contextual settings of a given scenario (Druckman et al., 2011). Consequently, it promotes creativity, engage learners, and facilitate feedback to enhance linguistic and performance competencies. Chen – Jun (2006) said that this technique is one of the ways we can allow our learners to practice improving a range of real-life spoken languages in the classroom.

Readers' theatre

Sloyer (1982) defines readers' theatre as a technique consisting of two or more oral presentations of drama, prose, or poetry. Students are supposed to read a story to portray a character, considering different features such as articulation, body language, and pronunciation. As a result, they are supposed to improve their speaking skills. Davis et al. (n.d.) (cited in Dundar, 2013) mentioned that "readers' theatre focuses on vocal expression, and students have the opportunity to practice repeatedly seeing pronunciation is a key component" (p. 1427).

Another characteristic of this technique is that students write scripts about the story to get everyone involved. "In creating scripts, students increase their knowledge of language structure (vocabulary, syntax, and meaning), and language use (forms and function of language use) and the metalinguistic awareness such as the ability to talk about the language" (Dundar, 2013, p 1427; Hill, 1990, and language development).

Skits

This technique represents a whole drama performance based on a storybook. Students may improve their interpersonal skills and create a meaningful environment to learn L2. As a result, students' anxiety may decrease after doing skits. (Hsu: 1975; Via: 1976) "skit activities can assist in relieving low interest and frustration, which is often a feature of L2 learning" (p. 1429). Skits also mean writing dialogues and acting out. Additionally, doing skits in class encourages students to develop autonomous learning and intrinsic motivation. Skits can provide a strong motivation for language learning as play production can foster cultural proximity allowing learners to participate in the new culture (Dundar, 2013). Skits can also help support language teaching when creating characters and designing scenarios. Skits created and performed by students can be a successful supplement to the classroom experience (Shiue, n. d.).

Self–Confidence in English Language Learning

This concept refers to students' willingness to communicate in the target language and it may lead to positive or negative feelings regarding language learning. Students may tend not to participate in class because of low self-confidence or too much participation. That is why teachers must provide students with meaningful speaking activities to increase their self-confidence to participate in class. Speaking requires a high level of self-confidence, which means

being sure of doing something, and not being shy and aggressive in social settings (Longman Dictionary of Contemporary English, 1978). Furthermore, having fun in class may be a way to empower students to have a better learning performance because students may feel relaxed and sure to speak throughout the language learning process. In a qualitative study, Hanton, Mellalieu, and Hall (2003) revealed how a low self-confidence level affects performance in the target language noticed in one of the instruments "If self-confidence is low, feelings tend to be negative, causing a very bad for performance" (Interview). Another excerpt in the same study displays how adequate a high level of self-confidence is: "High self-confidence increases the affective filter, thoughts, and feelings that you can control. If you are confident, you can control your thoughts and behavior" (Interview). (p. 481).

Speaking Skills

Speaking skills are a set of subskills such as fluency, accuracy, pronunciation, vocabulary, and the comprehensibility that students use every time they utter sentences or words in the target language. Speaking activities are crucial in class because students use L2 to communicate their ideas, thoughts, or opinions. The more they speak, the better their level of English could be. Learners may see speaking classes as a way to express themselves in a different language. Huebner (1960) suggested, "Oral activities can be seen as a way for expressing opinions, believes, or even feelings to others" (p. 865).

In addition to this language skill, teachers could not pay close attention to pronunciation activities due to the lack of time. Pennington and Richards (1986) assert that "Pronunciation is often viewed as having limited importance in communicative curricula" (p.207). Nonetheless, authors such as Carkin (2004) and Hardison and Sonchaeng (2005) note the benefits and usefulness of speaking activities, fluency, and pronunciation. In connection to these linguistic

features, the role of vocabulary is essential when doing speaking activities or communicating with others. Rupley, Logan, and Nichols (1998) argue, "Vocabulary is the glue that holds stories, ideas and content together, making comprehension accessible for children" (p. 339). Chall (1983) describes meaning as a critical factor in vocabulary that may lead students to enhance their reading performance and speaking skills.

Speaking strategies

This concept refers to using different methodologies to get students to speak the target language in the classroom. The aim of using speaking strategies in an EFL or any other FL course is to provide learners with opportunities to boost their communicative skills (Cohen, 2014). By doing this, speaking strategies are seen as a way to explore language, get input and produce an output of information.

Assessing Speaking

Speaking assessment is a crucial component of testing learners' levels of English as well as accomplishing communicative objectives. There are some established components and speaking descriptors to consider when doing communicative activities. The CEFR (2001) describes competencies as "knowledge, skills, and attitudes" (p. 4) and further explains competencies as "knowledge, skills, and characteristics that allow a person to perform actions" (p.18). Secondly, there is a myriad of possible categories for oral assessment. The CEFR comprises three main qualitative components to determine learners' oral proficiency, linguistic, sociolinguistic, and pragmatic. Each topic is divided into some categories scaled from basic to advance levels based on the CEFR. In connection to this research project, the instruments were

designed to collect data about the students' speaking subskills, such as fluency, accuracy, pronunciation, and comprehensibility. (Council of Europe, 2001).

Fluency

English fluency refers to a speaking subskill that produces the output of information in the target language with ease and cohesion. Fluency is measured by the ease with which the students must reply and make themselves understood with smooth utterances about a topic in a conversation, debate, or role play with a reasonably even tempo (CEFR, 2001). In this sense, students utter words or communicate their ideas precisely and coherently with other speakers. To be fluent, students must often practice English without thinking about language structures. To foster fluency in ELT, teachers must provide students with a range of speaking activities and positive feedback at the end of each exercise.

Accuracy

This speaking characteristic represents the language structure used when speaking. To communicate ideas, students have to organize their language structure and syntax to give a cohesive explanation or to have meaningful interaction. However, using grammar correctly does not mean that students will make themselves understood. Students need to consider that since they are not native speakers, they tend to make some errors when producing an output of information. They also have to convey meaning to express themselves in context. Widdowson (1990) stated that meaning is more important, and grammar does not define the meaning given in the message and is not so essential for speaking (p.95). Chastain (1988) found that:

"Communication is based on meaning. It is to say that with lots of practice, students can understand grammar automatically, they need consistent usage of

language in class, real-world practice with foreign people, and increase the

number of hours in class without learning too many language rules" (p.18).

Pronunciation

Pronunciation may refer to the way people utter words or sentences. It is also a pivotal

subskill to interchange ideas when talking to other people. Students have to pronounce words

correctly to have meaningful communication and to master it, students are expected to listen to

foreigners or others speaking the target language and be open to improving their accents to sound

correct. Teachers are expected to provide students with speaking activities to say well when

expressing ideas or opinions to boost pronunciation. Besides, teachers have to support their

students when they mispronounce a word. Leveling up the pronunciation in English language

learning may depend on different factors such as exposure, input, age, accent, interaction,

learning strategies, and teaching methodologies.

It is essential to highlight that some teachers pay close attention to how students

pronounce when talking. Some students might not improve, decrease their pronunciation and

negative factors might influence students' language performance. As a result, they may tend not

to keep studying, feel unmotivated and frustrated. Morley (1988) says that "poor pronunciation

can cause serious problems for learners, such as communication breakdowns, anxiety,

stereotyping, and discrimination" (P.20). As a consequence, students give up studying English

because they are not able to make themselves understood. Moreover, they find English difficult

to learn because of the wrong pronunciation. Teachers are expected to correct pronunciation

from the beginning to make utterances correctly and adequately.

Comprehensibility

This concept represents the accents, intonations, articulation, and pronunciation of non-native speakers who make utterances when talking to others. It may be strong or soft when sounding in the target language. Munro and Derwing (1995) suggest that a foreign accent was connected to comprehensibility and intelligibility. A strong foreign accent did not reduce the comprehensibility or intelligibility of L2 speech. It also refers to how students sound in a foreign language and how clearly people express their ideas, thoughts, or opinions. Comprehensibility focuses on how understandable EFL Speakers' speech is (Kennedy and Trofimovich, 1997). It is essential to mention that language users with the same L1 comprehend each other in L2 better because of their accents. According to Gallardo Del Puerto et al. (2015), "non–native listeners who share the speakers' L1 may find their peers' L2 speech more comprehensible and less accented". However, people tend to create their ways of using language in different contexts. It encompasses language structures, sounds, accents, and communicative competence. Cook (2002) and Hansen (2008) propose that L2 users should be seen as language "users" rather than language students.

Previous related studies

Several studies have been developed on the impact of drama on students' speaking skills. This section will examine some national and international related studies on this topic to give a better understanding for the readers of what was implemented as a pedagogical intervention to help students overcome their speaking difficulties and gain more self-confidence.

For instance, Camelo, Sanchez, and Yanes (2008) developed a national research project called Halloween Drama Contest: A Didactic Approach to English Language Teaching in a non-

Bilingual School with 38 eight-graders through an action research method in Colegio Mayor de

San Bartolome in Colombia. It aimed to help students feel involved and explore the way of

teaching English. Halloween Drama Contest consisted of drama activities, reading

comprehension, writing production, vocabulary exercises, and phonetics practice. The results

showed that students liked their English class and had the opportunity to do new activities,

explore their artistic abilities, share their talent and knowledge with their classmates, enjoy

acting, and are enthusiastic about doing it again. Few students who said they still felt nervous

admitted they enjoy the drama. Additionally, all the students claimed to have improved their

English language proficiency on two levels in pronunciation as well as vocabulary, and new

expressions, and they gained self-confidence when speaking English.

Another study related to the same field of drama was conducted by Demircioglu (2010),

teaching English vocabulary to young learners via drama. It aimed to determine whether or not

drama had an extended impact on young learners' vocabulary teaching. This qualitative and

quantitative research involved 25 students at a Turkish school. The results showed the capability

of drama implementations to enable students to learn new words in a context. Besides, the use of

long-term memory is greatly enhanced by the use of drama since the students acted out and used

different senses. Students learned better, remembered the words longer, and enjoyed acting more.

Another positive impact on group word was the development of friendly relations. Finally, the

students' communication skills were developed.

Similarly, Atas (2015) studied the reduction of speaking anxiety in EFL learners through

drama techniques at a high school in Kozan, Turkey. This qualitative and quantitative research

involved 24 students and was aimed at examining the effects of drama techniques on speaking

anxiety in EFL learners. The findings showed that drama application significantly contributed to

the emotional quality of the FL classroom and that it lowered students' speaking anxiety in FL. The students felt better, got rid of their prejudices about English classes, were neither anxious, nor embarrassed, feared making mistakes, had no grammar rules felt comfortable among friends, and became eager to come to FL classes. Finally, drama in foreign language teaching promotes positive feelings toward the learning experience and involves themselves in language training.

An additional investigation about using drama in writing and speaking: EFL Learners' creative expressions by Wahyu (2016) aimed to describe students' activities in writing scripts of local theater and acting out the drama. A qualitative approach was conducted to carry out the study with fourth-semester students of the English Department at the State Islamic Institute of Tulungagung – Indonesia. The findings displayed that drama improved students' literature knowledge by reading the script and seeing other dramas. Besides, students needed long enough time because they had to play with their imagination to compose a sequence of events. Students also felt enjoyable, excited, encouraged, and increased vocabulary, pronunciation, and self-confidence. Drama reduced their nerves to perform it outdoor because the audience was not only their classmates but also from other classes.

Another study in this field was entitled *The Use of Project-Based Learning approach focused on drama to foster the speaking skills of EFL learners* by Lawarn (2018). It aimed to investigate how the use of project-based learning focusing on drama is beneficial to learners' speaking skills. The sample of this research was 23 EFL learners majoring in English who belonged to the learning English in a Drama course at Nakhon Ratchasima Rajabhat University in Thailand. 'Romeo & Juliet,' a famous Shakespearean work, was selected for the project with agreement from the students. The outcome of this project displayed that the students gained negotiation skills so that they could balance the workload of the project. Besides, the

communicative activities encouraged the students to be independent and creative language learners who became more competent in speaking skills. Moreover, this project focusing on drama provided the learners with ample opportunities for English speaking practice. It also developed the learners' affective factors which motivated them to speak and developed more speaking confidence. It was concluded that project-based learning focused on drama can result in promoting students' speaking skills.

Larkin (2019) conducted another study in the same field, titled Engaging English Learners Through Literature, Fairy Tales, and Drama at Middle East University Foundation Programs. This study intended to show how engagement in literature, drama, and fairy tales benefits English learners. Two case studies were implemented: Dramatizing Dr. Jekyll and Mr. Hyde, and the other was Frankenstein. This study followed a project-based learning methodology. The results showed that reading and acting out literature and fairy tales improved all four language skills while enhancing the seven life skills: communication, creativity, critical thinking, collaboration, commitment, compromise, and confidence. Fairy tales, literature, and drama are known pathways for language acquisition. As a result, putting all of three together – drama, literature, and fairytales, creates a powerful triangle for English language education.

Additionally, Alasmari and Alshae (2020) conducted a case study with 6th-grade female pupils on the effect of drama in English language learning among young learners in Sakaka City. It also followed the principles of the mixed-method approach. The results showed that drama developed participants' language skills, especially the communicative ones such as interactions and conversations, yielding high proficiency levels and motivating the students to become more engaged in the learning process. They also displayed more responsibility and self-reliance.

Findings also confirmed the general claim that introducing drama activities in language classrooms positively supported language acquisition.

Furthermore, Alam (2020) conducted a study entitled Process Drama as a Method of Pedagogy in ESL Classrooms: Articulating the Inarticulate to explore how drama impacted Indian ESL classrooms. The findings displayed that using process drama could be a powerful strategy to teach English according to the learners' level, background, and nature. Besides, using process drama in classroom pedagogy positively impacted receptive and productive language skills. Results proved that using non-verbal activities in the classroom improved the students' body language and enhanced confidence and creativity because students are spontaneous.

Soler (2020) carried out another study on this topic which is theatre as a speaking technique to teach English to primary education undergraduates, A pedagogical experience. This research aimed to examine the effectiveness of theatre as a didactic tool in the classroom. That proposal used a Task-Based Learning methodology with 51 students at the University of Valencia. The results showed that theatre did not only provide motivation to learn, enhance the teaching process, engage adult learners, and reinforce their confidence but also students gained confidence, developed improvisation, improved their pronunciation and intonation, acquired new vocabulary and grammatical structures, and their self-esteem increased at the time their inhibition decreased.

Another study on the same field in 2021, promoting oral presentation skills through Drama – Based tasks with an authentic audience: A quasi – experimental longitudinal study in a Taiwanese University by Lee and Lieu. It aimed to seek the impacts that drama-based tasks may have on 42 college students' oral presentation outcomes and on their perceptions towards their presentation skills. The results showed that theatrical performance helped the students appreciate

the benefit of working cooperatively with a group. The need also to include and implement weekly drama – based activities in L2 speaking curriculum. The students were capable of exhibiting better presentation and a more positive mindset to improve their oral skills.

Finally, a qualitative study on the Drama-Based Approach in English language teaching at Dr. Moulat Tahar University, Algeria, by Bessadet (2022), aimed to investigate the benefits of implementing drama techniques in English language teaching. The findings revealed the positive impact of teaching English through drama on students' physical, emotional, social, and cognitive development and a sense of collaboration, including discussion, negotiation, and performance. The students decreased their anxiety and could create a wonderful sense of cooperation and creativity that sometimes lead to funny situations and humor. Classrooms presentations and group discussions promoted oral proficiency and enabled teachers to be closer to their students for a better diagnosing of problems. The students also expressed their opinions and feelings without hesitation as well as developed self-confidence.

Research methodology

This section will discuss the research methodology, data triangulation, description of the participants, and sources of data collection in the diagnostic and action stages.

Type of study

Action research methodology was employed to carry out this study to have a deeper understanding of the language learning process. In this sense, I became a teacher-researcher by observing my students' behaviors and performances regarding language learning, gathered data through different instruments, reflected, and took action. It was a cyclical process. Burns (2001) states that teachers are involved in a simple research process of data collection, analysis, and interpretation which contrasts with intuitive reflection. In addition, Kemmis and McTaggart comment that

> Action research occurs through a dynamic and complementary process, which consists of four important moments: planning (Developing a plan of critically informed action to improve what is already happening), action (act to implement the plan), observation (observing the effects of the critically informed action in the context in which it occurs, and reflection (reflect on these effects as the basis for further planning, subsequent critically reported action and so on, through a succession of stages (Kemmis and McTaggart, 1988).

Firstly, I asked the English professors to let me be in their classes to observe the students' reactions, behaviors, and problematic situations in the English classroom. Secondly, I interviewed the students to know their perceptions and attitudes toward the EFL process. Thirdly, I discussed with the professors about their perceptions of the EFL process in the fifth

semester. Fourth, the students did an entry speaking test to ensure they all had the same level of English before starting the pedagogical intervention. Finally, to provide validity and reliability, I triangulated the information from different instruments to find connections or similarities to ensure what affected language in the diagnostic and action stages to analyze the results and draw conclusions. Freeman (1998) stated that "in qualitative research, triangulation means including multiple sources of information or points of view on the phenomenon or question you are investigation." Besides, Creswell (2009) defines qualitative data analysis as gathering information, interpreting, and reporting. This data collection process was essential to enrich the research throughout the time to contribute to students' educational and personal growth.

Participants

The participants of this investigation were chosen through convenience sampling because the researcher was in charge of the group, and students expressed their interest and motivation toward the target language. Similarly, students were aware of their speaking difficulties and lacked confidence when using the L2. Moreover, this group wanted to be part of this research after knowing they would be exposed to different scenarios using English through drama techniques and plays.

This research was developed with students who belonged to the sixth semester in a modern languages program at a public university in the Department of Cauca. There were thirteen students; three were men, and ten were women. They were between twenty and twenty – six years old. Students from this sample live in Huila, Valle, and Cauca departments and all of them have the same low socio-economical stratum. Students had online sessions due to the sanitary emergency, COVID 19. As a result, three workshops were developed online, and the others were implemented face-to-face.

These participants were motivated and committed to improving their level of English because they knew they had some language issues and oral difficulties and felt shy when speaking in English with more people. To illustrate this, students expressed it in one of the instruments in the diagnostic stage that they felt very nervous when talking. Along with showing a positive attitude, students wanted to be part of this study to speak better and gain more confidence. These students also showed interest in reading. To some extent, they mentioned in one of the instruments that they loved horror stories. This group was selected taking into consideration the aspects described above.

Instruments

The participants of this study belonged in the sixth semester at the University of Cauca. They had to study English for ten hours a week online due to the COVID 19 pandemic. However, the participants saw several hours in English, highlighting aspects of English language learning. To diagnose the problems in the fifth semester, I used different instruments to gather qualitative data to provide validity and reliability.

First, observations were done to describe the participants' reactions, behaviors, and problematic situations in the English class. Second, a semi-structured interview with students with 13 questions based on four preliminary questions regarding language learning, five questions about perceptions and feelings in the EFL class, and four questions about activities were conducted to diagnose the students' perceptions and attitudes towards the EFL learning process.

Third, I applied a semi-structured focus group with 14 questions to professors to identify their perceptions of the target language in the fifth semester. Finally, an entry speaking test based on an activity called PechaKucha about describing ten images in 20 seconds was administered to know the level of English of the students before starting the pedagogical intervention. The use of these instruments provided me with pieces of evidence to make sure students presented some language difficulties in terms of oral proficiency and self–confidence in the target language. It was the main reason for coming up with a pedagogical proposal to expose students to using English.

Action Stage Instruments

To provide validity and reliability, different instruments were designed to gather data in this action stage, such as portfolio, non – participant observation, speaking rubric, and semi-structured focused group. The data collected from these instruments allowed me to make some improvements from one workshop to another one. The first instrument was a portfolio in which I described students' behaviors and attitudes towards speaking skills and self–confidence. I registered every instance students communicated their ideas in the target language. I also included a pedagogical description for every student.

The second instrument was a non – participant observation checklist in which a non – participant observer described students' reactions towards oral skills and self-confidence. Besides, the non-participant observer wrote some comments and quoted some excerpts to enrich the analysis of every workshop. The third instrument was a semi-structured focus group that collected information on the impact of the pedagogical intervention in workshops 1 - 2, 3 – 4, 5 and 6. Students answered some opened – ended questions regarding every drama technique implemented, taking into consideration their speaking skills, self-confidence, likes and dislikes about the workshops, and feelings. This information supported the importance of using drama activities in L2 to foster language learning.

The last instrument was a speaking rubric to know students' oral proficiency and self-confidence in each workshop. This instrument provided me with meaningful aspects regarding language learning through the process. Finally, a performance was implemented to compare the results since beginning to the end of the process to measure the pedagogical intervention's effectiveness on the students' speaking skills and self-confidence when using the target language.

Table 1

Data collection instruments in the diagnostic stage and action stage

	Data collection technique	Objectives
Diagnostic stage	Observation	To describe reactions, behaviors, and problematic situations in the English class.
	Semi-structured interview	To diagnose students' perceptions and attitudes towards the EFL process.
	Semi-structured focus group	To identify professors' perceptions of English in the fifth semester.
	Entry speaking test	To find out the students' English level through an activity called PechaKucha. The speaking assessment criteria were based on the CEFR descriptor regarding this activity.
Action stage	Portfolio	To gather information based on students' performances regarding speaking skills in EFL, fluency, accuracy, pronunciation, comprehensibility, and self-confidence.
	Non-participant observation checklist	To collect data regarding the participants' reactions towards speaking skills, fluency, accuracy, pronunciation, comprehensibility, and self–confidence in EFL.
	Semi-structured focus group	To identify the students' performance, reactions, and behaviors towards speaking skills, roleplay, readers' theatre, skits and self-Confidence in EFL.
	Speaking Skills Rubric	To know the students' speaking level after each drama technique.

Research stages / Phases of the study

Diagnostic stage

The data collected was codified based on Creswell's approach (2009) for data analysis; in the researcher collects the data, prepares it for analysis, and codes it in a text description. The categories were set according to the Grounded theory of Corbin and Strauss (2008) by dividing data into units is called open coding, recognizing relationships between categories is referred to as axial coding, and the integration of categories to produce a theory is labeled selective coding. The codification and categorization were done manually.

According to Freeman (1998), triangulating information is deleting or reducing bias in findings to increase your confidence in what you are looking for as you analyze your data. This approach was used to see connections among the information codified by the three instruments. Similarities in the diagnostic stage provided me with validity and reliability to identify the issue affecting language learning and validate the information collected in the action stage to develop the analysis of each workshop.

The following table displays the categories and codes of analysis with their operationalization, a total of frequencies, and percentages.
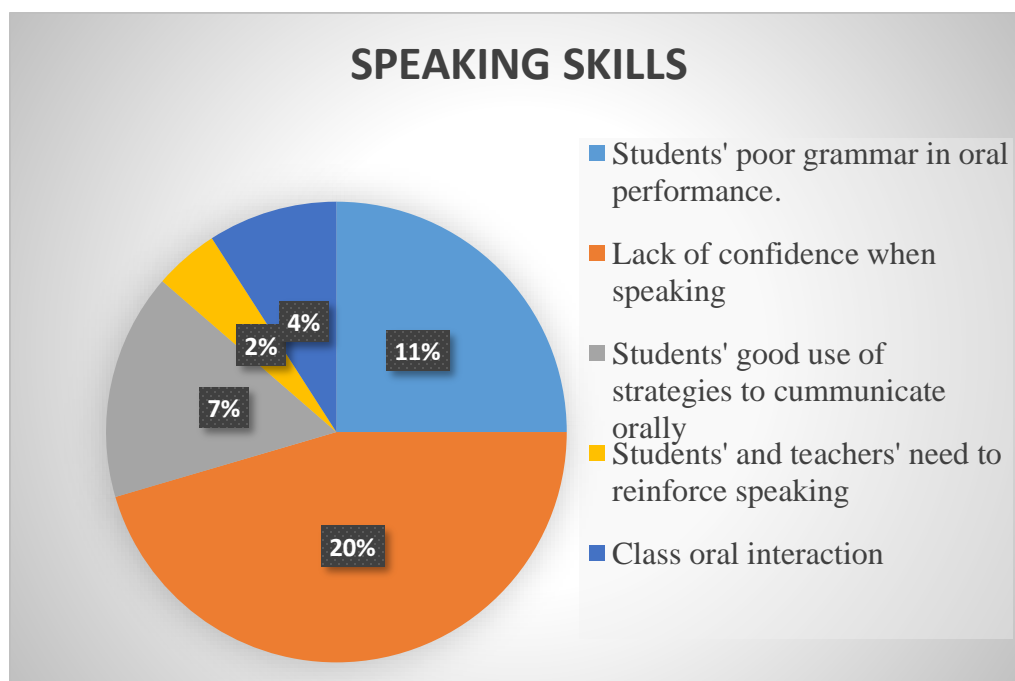
Table 2

List of codes for the diagnostic stage

No.	Code/Category	Operationalization
1	Students' poor grammar in oral performance	This code represents every time students misplace adjectives, omit the possessive pronouns, personal pronouns, or articles, confuse irregular verbs, or transition from simple present to past simple when communicating.
2	Lack of confidence when speaking	This code refers to students' sense of no self-confidence in English.
3	Students' good use of strategies to communicate orally	This code represents every instance students gain time or appeal for help when communicating.
4	Students and professors need to reinforce speaking	This code represents students' and professors' pedagogical interest in improving speaking.
5	Class oral interaction	This code refers to every instance professors and students interchange ideas.
6	Students' writing difficulties	This code represents students' lack of logical connectors, cohesion, supporting ideas, brainstorming, and punctuation when writing.
7	Students' good writing production	This code represents students' understanding of grammatical structures when writing.
8	Students' good reading comprehension	This code refers to students' understanding when reading.
9	Students' listening comprehension difficulties	This code refers to a lack of comprehension when listening to videos, peoples' accents, songs, audio, or series.
10	Students' good use of strategies to improve listening	This code refers to a couple of activities students do to practice listening.
11	Professors' positive use of different methodologies	This code refers to several teaching methodologies and activities professors do to facilitate learning.
12	Professors' useful feedback	This code refers to every time professors provide feedback on grammatical structures, pronunciation, or any other language activity.

Table 3

Data triangulation in the diagnostic stage

Language skills	Code/Category	Outsider observation	Focus group	Interviews	Total	%
SPEAKING	Students' poor grammar in oral performance	59	1	3	63	11%
	Lack of confidence when speaking	64	12	41	117	20%
	Students' good use of strategies to communicate orally	34	2	3	39	7%
	Students and professors need to reinforce speaking	0	3	9	12	2%
	Class oral interaction	23	0	2	25	4%
	Total occurrences in speaking	***180***	***18***	***58***	***256***	***45%***
WRITING	Students' writing difficulties	18	5	3	26	5%
	Students' good writing production	0	9	22	31	5%
	Total occurrences in writing	***18***	***14***	***25***	***57***	***10%***
READING	Students' good reading comprehension	*9*	*1*	*26*	*36*	*6%*
LISTENING	Students' listening comprehension difficulties	2	4	21	27	5%
	Students' good use of strategies to improve listening	0	0	35	35	6%
	Total occurrences in listening	*2*	*4*	*56*	*62*	*11%*
PROFESSORS' PERFORMANCE	Professors' positive use of different methodologies	61	18	61	140	25%
	Professors' useful feedback	10	9	1	20	4%
	Total occurrences in teachers' performance	*71*	*27*	*62*	*160*	*28%*
	Totals	*304*	*69*	*227*	*571*	*100%*

Table 3. displays the number of frequencies and categories found in the analysis of the data collected. I found some relevant aspects that were affecting students' language learning process, such as lack of confidence when speaking and Students' poor grammar in oral performance. It is essential to mention that I gathered information regarding each linguistic competence like reading, writing, and listening and registered the professors' roles in the English class. To give the readers a deeper understanding of each language skill and teacher's performance mentioned above, Graph 1 below displays the frequencies and categories in more detail:

Graph 1

Frequencies of categories found in the diagnostic stage

Regarding table 3 and graph 1, 20 % percent of the students lacked confidence when speaking, which was the highest factor that affected language learning. Some comments from one of the instruments:

"La mayoría de veces entiendo lo que me están diciendo, pero no puedo dar la respuesta en inglés entonces pues no me siento como muy bien" "I understand what teacher talks to me about, but I cannot give an answer in English. So, I do not feel very well". (Students' interview, on September 11th, 2021).

"*No, no me siento bien realmente así haya estudiado, es más los nervios lo que me hacen olvidar de una presentación que yo pude haberla repasado no se con buen tiempo y no llego allá y se me olvidan las cosas y así"* "No, I do not really feel well. Even though I may have studied, shyness makes me forget about a presentation I could have studied previously, and when I am in front of the class, I forget about everything". (Students' interview, on September 11th, 2021).

The second factor indicated that 11% percent of the participants had poor grammar in oral performance. Here are some of the comments taken from another instrument:

"I mean in a ways because were all of the stories" "parent have told me many stories about witches" "It was interesting read these types of stories" "I like so much this chapter because talk a very good story" "I think it is so good, but has a very ugly ending" "I never had read this type of stories" "It was good elaborated also". (Outsider observations, Entry 1, 2, 3, on February 26th, 2021).

The third factor about the same language skill showed that 17% percent of the students had good use of oral communication strategies. Here is the data taken from one of the instruments.

"I was not prepared for it, so after starting the semester I was learning Italian, too, so, yeah, the kind stuff". "about horror stories in the…is not the thing that I used to read". " sometimes is good to read different things you know" "weird thing couldn't be alive, I like this type of …of things about the horror stories". (Outsider observation, entry 1, 2, 3, on September 10th, 2021).

In contrast with the aspects that were affecting speaking, the fourth factor called class oral interaction established that 4 % percent of the students expressed their ideas and opinions in class. Some of the learners and professors stated:

"Hello, what are you talking about?". The student said, "about ghosts and some strange pages on the internet." Another student said, "Teacher, my computer is not working fine; I don't know. I can't turn on my camera". The teacher said, "No problem." The teacher asked the students, "How was your week?" to foster participation. One student said, "No, teacher, we had a lot of homeworks, mmm yes, it was a tough week for us." (Outsider observation, entry 1, on February 26th, 2021).

Finally, talking about the same language skill, 2% percent of the professors and students expressed their need to increase their level of oral proficiency. A comment was taken from one of the instruments:

"Pues a mí me gustaría fortalecerlas todas en sí, pero pues me gustaría más el speaking uno poder sentirse más cómoda al momento de expresar como que uno quiere decir". (Students' interview, on September 11th, 2021). "I would like to improve all of the linguistic competences, but I really want to improve speaking skills to feel more comfortable when expressing my ideas, the way I want".

Graph 2 presents other categories found in the analysis of the writing. In this sense, the reader will notice the same number of percentages and categories.
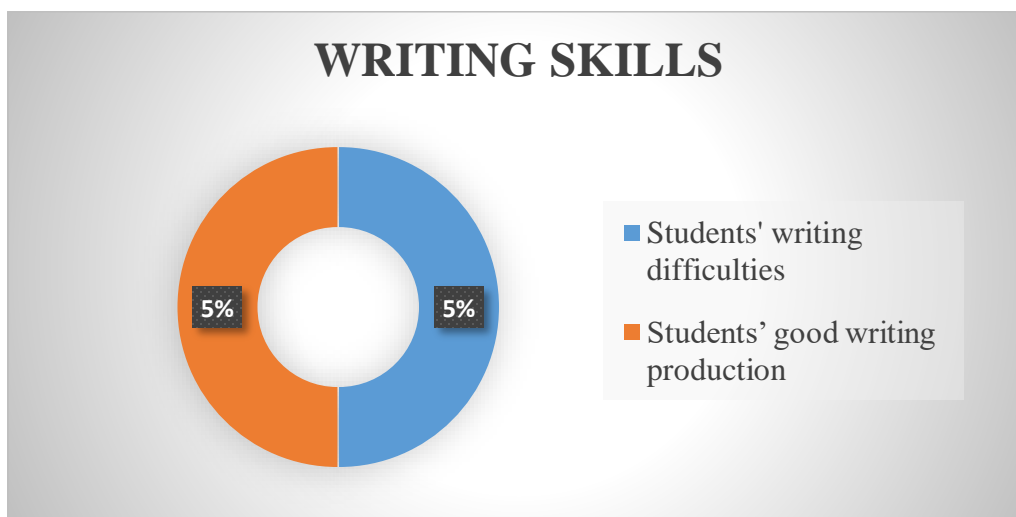
Graph 2

Writing skills

The first code represents that 5% percent of the students had writing difficulties. An excerpt from one of the instruments:

"Handbook defined the social status of the person depending on the colors, the type of cloth the design and the style that it had for example for poor people hanbok was of opaque colors and rustic cloth but for the nobility they were bright colors, silk cloth, satin among others" (Outsider observation, entry 1, on September 1st, 2021).

The second code refers to 5% percent of the students' good writing production. This percentage is equal as the one mentioned above. Some of the students stated:

"Yo con los estudiantes encuentro que tienen buenas bases con respecto de por lo menos el manejo en gramatical frente a las estructuras" "Si bien es cierto que ellos pueden o tienen los

conocimientos de gramática o de estructura, de sintaxis, ehh a la hora de producir" (Professors'

focus group, on september 19th, 2021). "I find out that students have some knowledge of

grammatical structures" "They may or know about grammar, syntax when writing".

Graph 3 shows students' reading performance when analyzing the data collected from

different instruments.
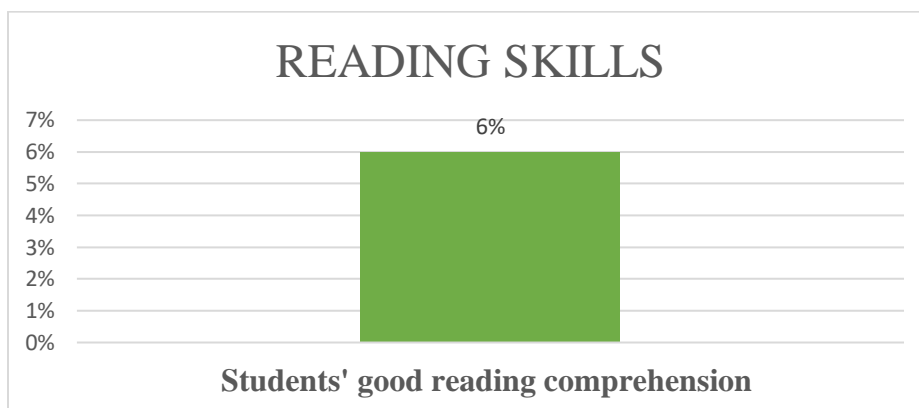
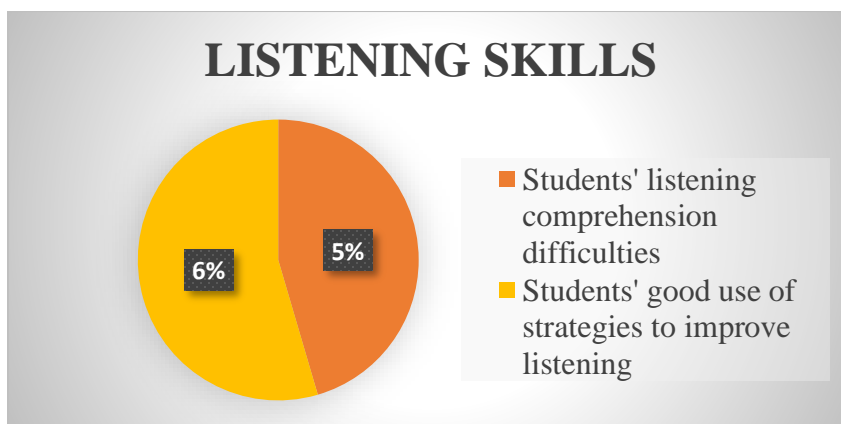## READING SKILLS

Graph 3

Reading skills

This code states that 6% of students had good reading comprehension. I observed that

students were good at doing reading activities and noticed that they finished reading a short

paragraph and could discuss and answer some questions. Here are some of the comments taken

from one of the instruments:

"who wants to talk about the first chapter of the book "The lock room"? One student said

"I want to talk about it, I think the book was nice, I mean in a ways because were all of the

stories, about horror stories in the…is not the thing that I used to read, but sometimes is good to

read different things you know and about the chapter, mmm it was nice because of its idea of

centuries ago, about witches, and how in a tree, a big …about those things, how in a tree a demon for saying like that..." (Outsider observation, entry 1, on February 26th, 2021).

Graph 4 displays the analysis of the data triangulated regarding listening skills. In this sense, the reader will also have a broader understanding of the information collected.

LISTENING SKILLS

6%   5%

■ Students' listening comprehension difficulties
■ Students' good use of strategies to improve listening

Graph 4

Listening skills

The first code expressed that 5% of students had listening comprehension difficulties. Some students stated that they found some of the audios difficult when they were interviewed. I support the information mentioned above by quoting some comments taken from one of the instruments:

"Pues a veces como son en británico casi no le entiendo, pero pues ahí hay agarro algunas palabritas y pues trato como de darle sentido" "Sometimes I do not understand British audios, understand a little bit, and try to make sense". "Cuando Mandan audios por ejemplo yo los escucho muchas veces y cuando ellos los ponen así que por cuenta de ellos 1 o 2 veces y los que entendieron no, yo ahí como que "no solo capte no se unas cinco palabras" pero no tengo

una idea clara entonces si tengo que escuchar muchísimo y como concentrarme mucho para poder entender". (Students' interview, on September 11th, 2021). "When teachers send me audios, I listen to them many times. When they play audios once or twice, I only understand five words. So, I do not have a clear idea. I have to listen many times and keep very focused to understand".

However, 6% percent of the students worked harder to improve their listening skills. So, they used different strategies to understand the main idea of audio, videos, or talks. Some comments are taken from one of the instruments:

"*yo escucho canciones en inglés y me gusta a veces anotar las palabras nuevas que vaya aprendiendo*". "I listen to songs in English and like to write new words to learn" "*Yo creo que escuchar, lisening sí, porque pues yo a veces me levanto y si todo como que si en inglés y las series en inglés, así estén en español a veces las pongo en inglés, si no entiendo muy bien pues con subtítulos, pero en inglés y si así*" "I think that listening yes because sometimes I wake up and everything in English and series in English. I set the subtitles in English. If I do not understand with subtitles, but in English". (Students' interview, on September 11th, 2021).

Apart from this, Graph 5 displays the professors' performances and methodologies in the English class to help students improve their language skills.

Professors' performance
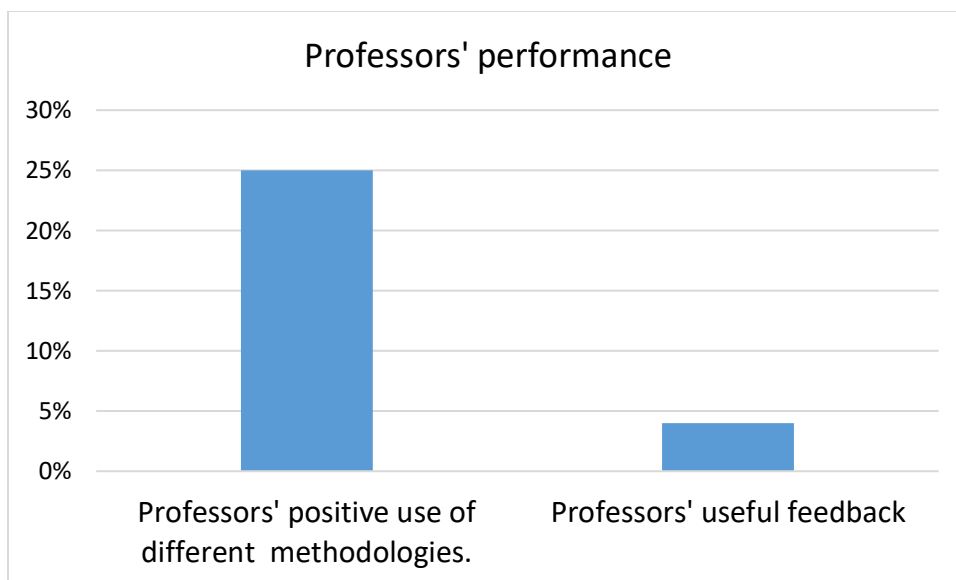
Graph 5

Professors' performance

Graph 5 illustrates how well teachers planned and developed their classes expressing that 25% percent of the teachers had a positive use of different methodologies to support students' learning styles and needs. Here are some comments taken from one of the instruments:

"*Mira es que, pues uno tiene que ser ecléctico y uno tiene que utilizar varias metodologías" "So, you have to do everything. You have to do many things. Audio lingual pues asi digan pues que está mandado a recoger también. Pues son cosas que usted tiene que utilizar entonces usted se vuelve ecléctico". ". Entonces, you have to do everything. Como para darle a todo el mundo, para uno poderle llegar a todo el mundo con lo que uno quiere enseñar*". "Look! We have to be eclectic, and we have to use different methodologies. So, you have to do everything. You have to do many things. Audiolingual method, some people may say it does not work anymore. So, you have to be eclectic. So, you must do everything to encompass students'

needs and interests and reach everyone while teaching". (Professors' focus group, on September 19th, 2021).

In the same vein, professors corrected the students' language production to help them increase their level of English. I noticed that professors gave the students feedback each time they finished doing an activity. The professors provided 4% of useful feedback. Here are some comments taken from one of the instruments:

"The professor used his L1 to clarify some topics and correct some mistakes. He corrected the students because some nouns such as fish may be singular or plural simultaneously". "One student read the paragraph, and the teacher provided feedback to the students to correct pronunciation "southwestern". (Outsider observation, entry 1, on February 26th, 2021).

Finally, Graph 6 shows the students' level of English before starting the pedagogical intervention according to the CEFR.
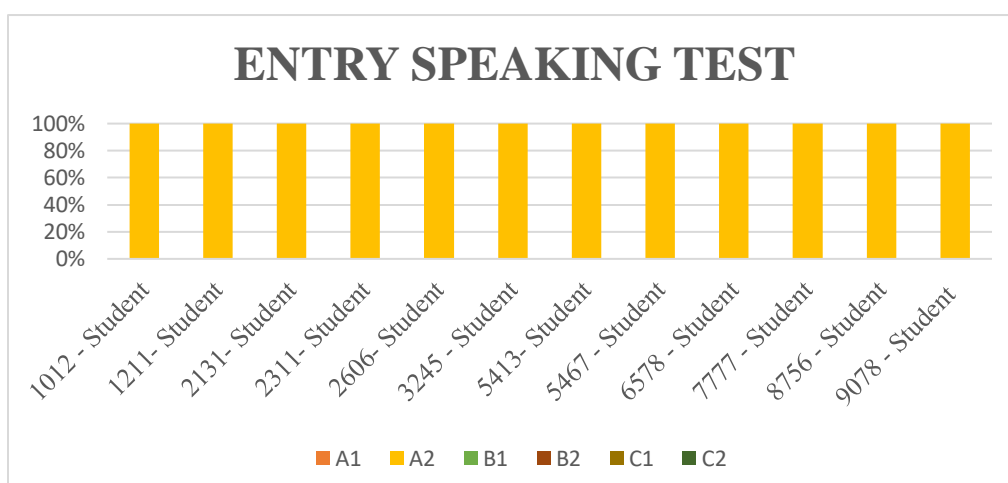
Graph 6

Entry speaking test

Graph 6 displays an activity students did to ensure they had an A2 level of oral proficiency. This activity was called PechaKucha, describing ten images in 20 seconds. I used the CEFR Speaking criteria regarding this kind of speaking activity to assess the students. All students had an A2 level of speaking proficiency. Here are some comments taken from the instrument:

"The students' presentation was understandable. However, I noticed that she was a little bit nervous because it was her first time doing the activity. Regarding the language use, she expressed her ideas and images coherently, but few words were not well pronounced. She was familiar with the topic. She made some very short pauses to organize her speech and ideas. Besides, I also saw that she self-corrected herself when making grammar mistakes. It is important to highlight that she became more confident after presenting and talking about the third image. She used different words when she did not remember the exact words. Finally, she stated that the activity was complicated because she used different words in the game. The history was in Spanish, and it was hard for her to translate everything. Along with the oral performance, the student can give a short, rehearsed, basic presentation on a familiar subject regarding the Common European Framework of Reference. This descriptor refers to A2 level of English".

"The student did a good presentation. However, she was slightly nervous because it was her first time doing the activity. She stated that she was pressed and had to go fast when speaking. To have a deeper understanding of her presentation, she gave a clear idea of the topic, used different words when she did not remember the exact word, and said that she did not have time to think. Besides, I saw that her ideas and images were almost always connected. Two aspects to mention were that she did not show up very confident and made some short pauses to

think. The student can give a short, rehearsed, basic presentation on a familiar subject regarding the Common European Framework of Reference. This descriptor refers to A2 level of English".

Action stage

In this section, I will discuss the main issues in the diagnostic stage that affected students' speaking skills and self-confidence. The main problem in the diagnostic stage was the lack of confidence when speaking. This negative issue led the students to have poor speaking performance reflected in hesitation when speaking or limited vocabulary, poor grammar in oral performance, bad pronunciation, and lack of understating. For this reason, I decided to combine drama and English language teaching with helping my students improve their speaking skills and gain more confidence when using a foreign language. My proposal in the action stage was to design six workshops that follow six literature masterpieces and three drama techniques.

During the implementation of these six workshops, I wanted to see the impact of drama on the students' speaking skills and self-confidence. Each drama workshop followed two or three stages depending on the complexity of each play: discussion, adaptation, and performance. Moreover, I assigned the following plays to students for each drama workshop: The Tell-Tale Heart, Annabel Lee, Berenice, The Black Cat, The Fall of the House of Usher, and The Hop-Frog. I must highlight that I chose these plays based on students' reading interests and preferences expressed in one of the instruments in the diagnostic stage.

Table 4

Description of the stages proposed in the workshops.

STAGES	DESCRIPTION
Discussion	I assigned a short story to students to read in advance. Then, students were exposed to using English all the time. To activate the students' schemata, I displayed pictures related to the story and asked them to discuss it. Next, they talked about their experiences and vocabulary and described the short story's setting. I gave them feedback on their oral production to prepare them for the adaptation session, and I explained some figures of speech to them to better understand the plays.
Adaptation	I asked the students to write a script about the short story considering the proposed drama techniques, roleplay, reader's theatre, and skits. Then, I asked the students to perform their scripts and provided feedback on their fluency, accuracy, pronunciation, vocabulary, comprehensibility, and self–confidence. Then, I asked them to do a final performance for the next class.
Performance	Students perform the plays in front of an audience, considering their oral skills and body language.

Every session had a lesson plan divided into a warm-up activity, practice, production, evaluation, and task. The warm-up helped students to discuss a topic connected to a chosen play. The training aimed to explain the drama methodologies and vocabulary to the students. The production was about exploring creative writing to develop scripts to get everyone involved to

practice the performance following the scripts. While the evaluation assessed students' strengths and aspects to improve for the next session, the task was about doing extracurricular activities to strengthen the performance or reading the next play.

The pedagogical intervention implemented drama and English language teaching methodology, promoting speaking activities. This intervention also focused on communicative skills and body language, allowing students to work in teams and improve their flow of speech, grammar in oral utterances, pronunciation, a better understanding of the listener, and self–confidence. According to Savignon (1983), current theory in second language acquisition supports the assumption that drama activities can enhance communicative competence and thus facilitate language learning.

To conclude, this intervention aimed to foster students' speaking skills, reduce their language anxiety, and increase their affective filter whenever they wanted to communicate their ideas or thoughts with many more people or in their classes.

Evaluation stage

This chapter aims to display the analysis of the six workshops and the data gathered from the instruments used in the action stage. I will show the final triangulation table and the diagram comparing the students' grades from the diagnostic and exit tests.

Analysis of Workshop 1

As stated above, I combined literature, drama, and ELT to help students improve their oral production and gain more confidence in L2. Workshop 1 was composed of three main sessions considering each drama technique, discussion, adaptation, and performance. Workshop 1 aimed at exposing students to using the target language, especially their speaking skills and self-confidence. I assigned a short story called *The Tell-tale Heart* to the students for this workshop to develop the three stages mentioned.

The following table displays the categories with the highest frequencies regarding the students' speaking skills and self-confidence.
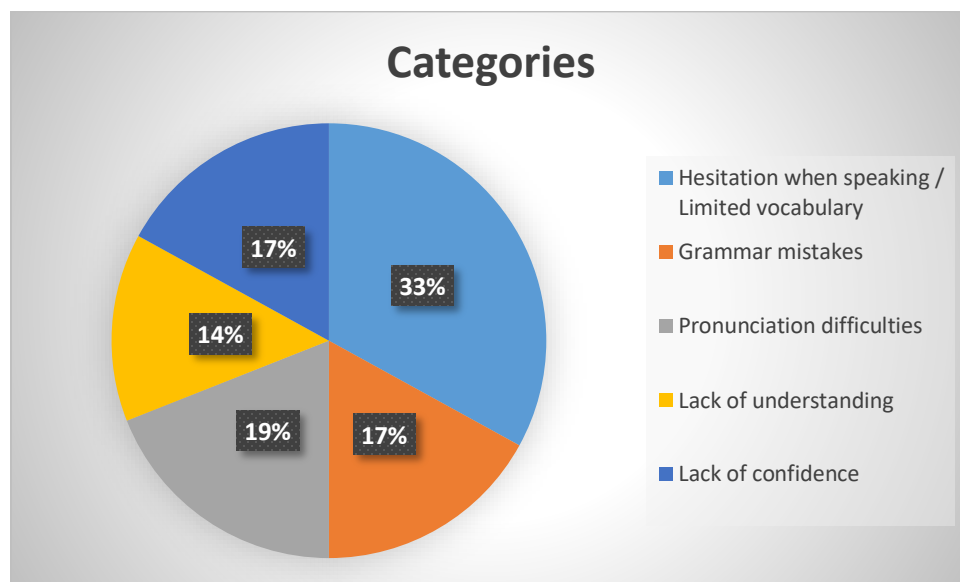
Table 5

Triangulation in Workshop 1

Code/Category	Operationalization	DATA COLLECTION INSTRUMENTS			Total	Percentage
		PORTFOLIO	NON - PARTICIPANT OBSERVER	SPEAKING RUBRIC		
Hesitation when speaking / Limited vocabulary	This code refers to frequent short and long break when speaking and students' lack of vocabulary in the target language.	77	152	146	375	33%
Grammar mistakes	This code represents the use of language structure incorrectly in oral production.	44	76	72	192	17%
Pronunciation difficulties	This code describes every time students mispronounce a word.	59	79	83	221	19%
Lack of understanding	This code describes the lack of listening comprehension to the listener.	23	72	66	161	14%
Lack of confidence	This code refers to students' no sense of self - confidence in English.	113	80	8	201	17%
TOTALS		316	459	375	1150	100%

Graph 7

Categories in Workshop 1

The Table and Graph above data displayed evidence that the category of Hesitation, ***when speaking / limited vocabulary***, got the highest frequency in the analysis. This category obtains 33% of the total responses in the information gathered from the portfolio, non – participant observation, and speaking rubric. This information reveals that students still had speaking difficulties and lacked confidence when using the target language. I wrote in the portfolio that students were not confident when expressing their ideas or thoughts. As an illustration of this, a student was trying to communicate their ideas saying. *"I wanna say that ehhh… with about ...with the step...story doesn't matter if they… if you are not ...ehhh no sick...or crazy." (**Portfolio, student 5467**).* Students also uttered some words or sentences incorrectly. It was noticed in the following category, which is pronunciation difficulties. However, I noticed that students showed engagement, commitment, and motivation when performing the script proposed.

The second category was ***pronunciation difficulties,*** with 19%. This category demonstrates that students had problems pronouncing words or sentences in this workshop. The outsider observer stated, "*This student mispronounced the words "Bloody and they have presenTED" (**Student 3245**).* I provided them with feedback on pronunciation every time they finished talking. However, it is essential to highlight that students self-corrected themselves whenever they thought a word or sentence was not well – pronounced.

Grammar mistakes is the third category with 17%. It displays that students uttered some sentences incorrectly in oral production. I noticed that some sentences did not make sense in terms of syntax. Here is a comment taken from one of the instruments *"I didn't expect that it was told ehhh how he hit the body…I think that maybe he was to have… to hide it like completely good the head are then the left because it surprised me*" (***Speaking rubric, student 7777***). I also saw that students took notes when I provided feedback on their language structures.

The fourth category was ***lack of understanding*** with 14%. This category shows that students did not articulate words correctly or had strong accents and their speech was not understandable. I wrote a comment on one of the instruments *"I noticed that she needed to work on her pronunciation a little bit more. Especially in the way she articulated three or four words. They sounded unclear*" (***Speaking rubric, student 5413).*** Nevertheless, I understood the general ideas of the utterances they wanted to convey.

The final category was ***lack of confidence*** with 17%. This category illustrates that students were not confident when expressing their ideas. This factor may have also affected their oral production. I noticed students were afraid of talking in English. The outsider observer stated, *"This student was nervous. He needed to work more on his body language"* (***Student 1012).*** Anyway, students expressed they felt a little bit more confident when performing the *Tell-tale*

Heart. Moreover, it is essential to mention that it was the first time they did an activity in front of new people.

The analysis of this first workshop suggests that students had some oral performance difficulties and lacked confidence when using the English language. Although students were not fluent, mispronounced some words, uttered some sentences incorrectly, their speech was not clear, and they were afraid of speaking. This drama technique, roleplay made students to perform the script in front of new people. They were motivated and capable of doing it. Furthermore, exposing students to a different group was their first experience. This technique also positively impacted them because they felt slightly more confident after the presentation. Finally, I will make more emphasis on the students' speaking skills and self–confidence in the next workshop. I will develop more speaking activities that allow students to use the target language and reduce nervousness.

Analysis of Workshop 2

Workshop 2 was composed of two main sessions: The first was to discuss the story, and the second was to perform the literature piece. I have to mention that this session skipped the adaptation session because the students were not requested to write a script due to the characteristics of the work chosen, a poem called Annabel Lee. Making changes to a poem may change the entire meaning and sense. This session also aimed at exposing the students to speak more in L2 and used their body language to reduce their shyness noticed in the previous workshop. Finally, I conducted a focus group with students to see the impact of pedagogical intervention in Workshop1 and 2.

The following chart and diagram illustrate the categories related to students' speaking skills and self-confidence with the highest frequency.

Table 6

Triangulation in Workshop 2

Code/Category	Operationalization	DATA COLLECTION INSTRUMENTS			Total	Percentage
		PORTFOLIO	NON - PARTICIPANT OBSERVER	SPEAKING RUBRIC		
Hesitation when speaking / Limited vocabulary	This code refers to frequent short and long break when speaking and students' lack of vocabulary in speaking performance.	27	42	103	172	26%
Grammar mistakes	This code represents the use of language structure incorrectly in oral production.	24	21	52	97	15%
Pronunciation difficulties	This code describes every time students mispronounce words.	32	21	53	106	16%
Lack of understanding	This code describes the lack of listening comprehension to the listener.	6	19	49	74	11%
Lack of confidence	This code refers to students' no sense of self - confidence in English.	54	22	0	19	3%
TOTALS		143	125	257	660	100%

Graph 8

Categories in Workshop 2
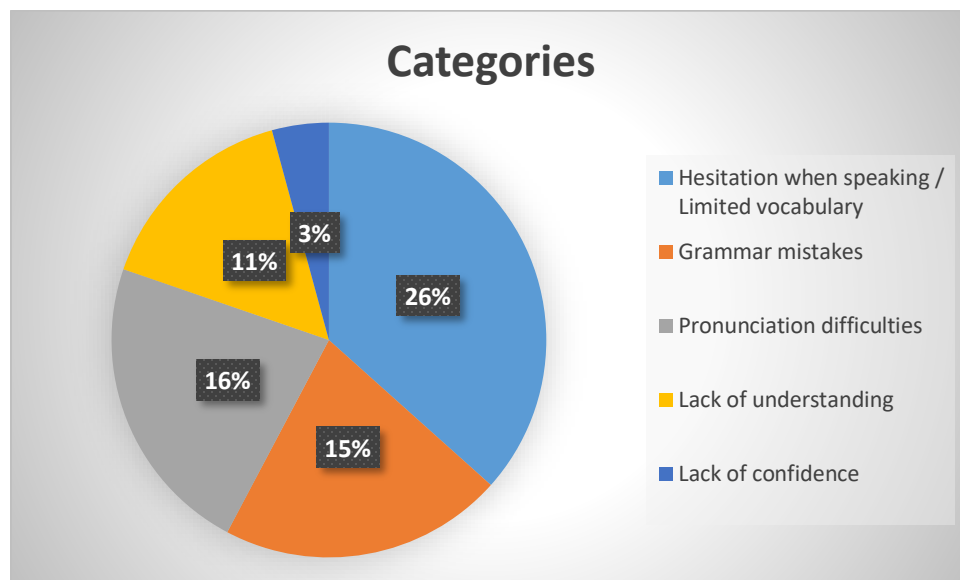
The chart and graphic above data show that ***hesitation when speaking / Limited vocabulary*** had the highest frequency in the analysis, with 26% collected from the instruments mentioned. It means that students still had some speaking difficulties when talking in L2. In other words, it can be noticed in the following excerpt *"I like that mmm because mmm maybe of the fact that it express that there is more than just maybe just love and the way he said …said it…mmm… I guess it is nice…"* (***Portfolio, student 3245***). Furthermore, the outsider observer mentioned, *"She made some short pauses which affected her fluency."* However, despite what is shown in the portfolio and the outside observer, the students felt that they had improved with the drama technique (Roleplay). Students affirmed they improved their flow of speech and enriched their vocabulary giving different reasons like *"He mejorado la fluidez porque antes hacia muchas pausas cuando hablabla y ahora pauso menos cuando expreso mis ideas gracias a que debí leer una y otra vez una y otra el texto guía para así hacerlo bien"* "I have improved my

fluency because before I made long pauses when speaking, but now I make short pauses when expressing myslef due to the fact that I had to read the text as many times as posible to do it well." *(Focus group, student 3345)* Another student said *"los poemas tienen vocabulario o frases que no son como digamos comunes de encontrar entonces eso también no ayudo a ganar vocabulario porque teníamos que saber que significaban para utilizarlas en nuestro copio de discurso"*. *In poems, we can find vocabulary or sentences that are new for us and it helps us enrich our language because we had to know their meaning to use them when expressing our ideas or thoughts"*. *(Focus group, student 9078).*

Moreover, students had 16% percent ***pronunciation difficulties***, which revealed that they still struggled with pronunciation when using the target language. I wrote a comment on one of the instruments. "*This student uttered some words I did not understand. Besides, her short pauses affected her fluency, and some utterances were not well-structured*" *(Speaking rubric, student 2131).* Nevertheless, students felt they had improved their pronunciation. To illustrate this, a student said *"Antes de hacer el juego de roles tenemos que estudiar bien la pronunciación de las palabras para prununciar mejor entonces después de hacer eso he sentido que he mejorado. Además, he visto algunas palabras en otros escritos y las pronuncio bien"* *"Before doing a roleplay, we have to study the pronunciation of the words well to articulate the words better. After doing it, I felt I have improved. Besides, I have seen some words in other written texts and pronounced them well*. *(Focus group, student 9078).*

Grammar mistakes was the third category with 15%, and this category displays that students had some difficulties when using the L2 in terms of grammar. The outsider observer talked about a specific student, "*She uttered some sentences incorrectly and was not fluent*

because she made some pauses. Sometimes, it seems that this student translated some sentences in Spanish into English" **(Non – participant-observer, student 7777).**

The fourth category was ***lack of understanding*** with 11%. It suggests that students used a strong accent which was not comprehensible to the listener. Referring to the student I claimed, "*She made some pauses when speaking in L2. Besides, some utterances were not well-structured. It was a little bit difficult to understand her*" **(Speaking rubric, student 5413).**

The category with less frequency was ***lack of confidence*** with 3%. It indicated that students' continued being shy when expressing their ideas in English. To exemplify this, talking about one student "*I may say that she lacked confidence in L2 because she did not utter a word in the general meeting. I also noticed that she used the target language when working in groups. She felt more confident in small teams than exposed to a big group"* **(Portfolio, student 2332)**. Again, despite this, students expressed they have reduced their nervousness. One of them affirmed. "*Profe pues la verdad si se notó como una evolución en todos porque al inicio estábamos como un poco tímidos, pero ya en la última presentación todos nos fue muy bien sentíamos como esa seguridad para hablar*". "*Teacher, true to be told, an improvement was noticed because at the very beginning we were a little bit shy, but in the last presentation we all did a great job and felt more confident when speaking"***(Focus group, student 1211).**

In sum, students still had some language difficulties when using the L2 since they uttered some sentences incorrectly, were not fluent, mispronounced words or sentences, and felt shy. However, comparing percentages in occurrences from Workshop 1 to 2 results suggested that students improved their speaking skills and self–confidence slightly with the role-play technique. As seen in the graph below. Consequently, for the next stage, I decided to focus on the aspects

that were still affecting the students' speaking skills and self–confidence, trying to add more

activities to help students improve their oral production and gain confidence.

Graph 9

Comparison between workshops 1 and 2
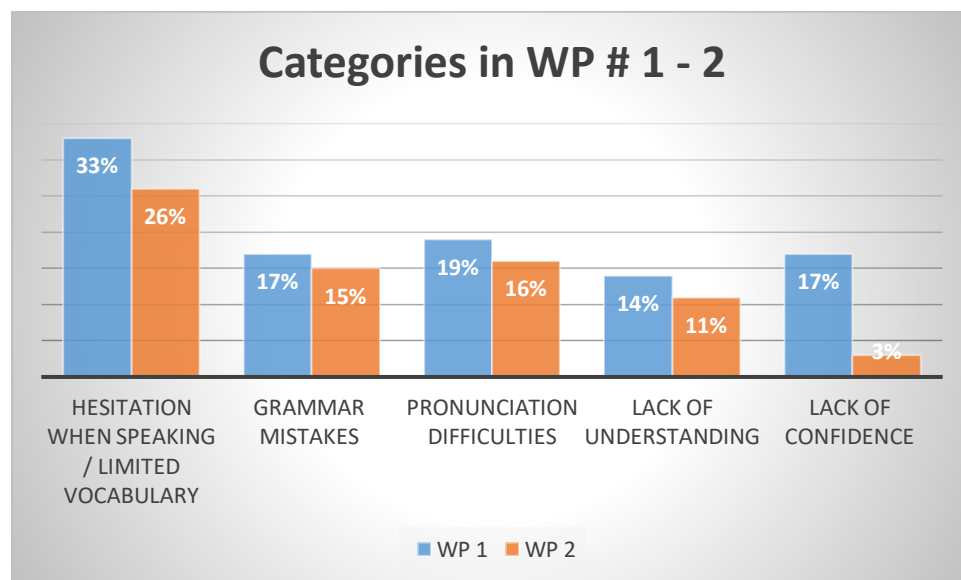
Analysis of Workshop 3

Workshop 3 was composed of three main sessions: The first was to discuss the short story Berenice and the drama technique called reader's theatre. The second was to write a script based on Berenice to get everyone involved. I divided the students into two groups. As a result, they wrote two scripts, and the third one was to perform the short stories in front of an audience. This session aimed at exposing the students to use the target language and body language to improve their oral proficiency and reduce their level of language anxiety and nervousness noticed in the previous workshop.

The following chart and diagram display the categories related to students' speaking skills and self–confidence with the highest frequency.
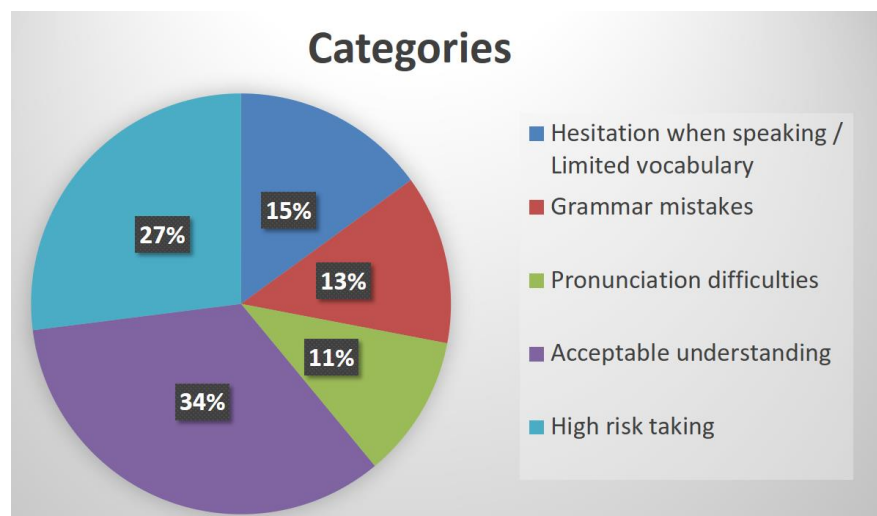
Table 7

Triangulation in Workshop 3

Code/Category	Operationalization	DATA COLLECTION INSTRUMENTS			Total	Percentage
		PORTFOLIO	NON - PARTICIPANT OBSERVER	SPEAKING RUBRIC		
Hesitation when speaking / Limited vocabulary	This code refers to frequent short and long break when speaking and students' lack of vocabulary in speaking performance.	20	30	15	65	15%
Grammar mistakes	This code represents the use of language structure incorrectly in oral production.	21	18	15	54	13%
Pronunciation difficulties	This code describes every time students mispronounce words.	24	12	9	45	11%
Acceptable understanding	This code describes an acceptable listening comprehension to the listener.	20	47	77	144	34%
High risk taking	This code refers to students' willingness to use the target language.	29	73	11	113	27%
	TOTALS	114	180	127	421	100%

Graph 10

Categories in Workshop 3

The data from the chart and the graphic above evidenced the category *acceptable understanding* had the highest frequency **with 34%** in the analysis. This category was called *lack of understanding, with 11%* in the previous workshops. It turned into a positive category called *acceptable understanding* due to the impact of the pedagogical intervention proposed. The students' oral production was much more understandable to the listeners than in the previous workshops. As evidenced in the coming excerpt, *"This castle was HUNT." This student mispronounced a word, but it was easier to understand what he was talking about in the previous sessions". (Speaking rubric, student 1012).* In addition, another excerpt and comment supported this category: "*You must be prepared. I am going to take care of her". (Portfolio, student 2606) "It was easy to understand what she was talking about". (Portfolio, teacher-researcher).*

The second category that changed from the previous workshop was ***lack of confidence,*** with 3% in the analysis. It turned into a positive category called ***high risk-taking*** with 27%. It revealed the students' progress and willingness to use the target language in the English classroom. To exemplify it, *"This student showed more confidence. I noticed her body language was outstanding compared to the previous sessions". **(Speaking rubric, 2131).*** This example evidenced that students gained more confidence when using the L2. As illustrated by a comment to keep showing students' interests and disposition to use the foreign language and demonstrate the positive impact of the pedagogical intervention, *"After analyzing this student's oral proficiency, I may say that she improved her pronunciation and confidence." **(Portfolio, teacher-researcher).***

Hesitation when speaking / limited vocabulary was the third category with 15%. The frequency of this category decreased from the previous one in workshop # 2 by 26%. This lower percentage displayed that students improved their flow of speech when expressing themselves in English. As revealed by this excerpt, "*So, so…she began to …to investigate this person. He was obsessed with the body". **(Portfolio, student 5467).*** These utterances still showed that students did not make long pauses when communicating their ideas or thoughts. Another excerpt evidenced students' oral proficiency progress *"This student improved his way of expressing himself in English. He was more fluent". **(Student 1211, Non – participant observer).***

The fourth category was ***grammar mistakes*** with 13%. This frequency decreased compared to Workshop 2 with 15%. It displayed that students improved their utterances in oral performance. As shown in this excerpt, *"I began to understand the story no, but the story began to like me from the page number fourth because I don't know it was like the plot". **(Non-participant observer, student 7777)***. However, this excerpt still had a grammatical mistake. It is

essential to mention that students have made many more oral grammar mistakes when producing an output of information. I noticed that students improved their utterances in oral production but needed to work harder on it. As seen in the following excerpt, *"Berenice thought that it was strange at the person strange" (Portfolio, student 5467).*

The final category was ***pronunciation difficulties,*** with **11%**. The frequency decreased concerning the previous one by 16%. It displayed that students improved their pronunciation. However, they still had some issues when pronouncing some words in L2. As exemplified, *"In this castle there was a body that was POSSESSED. Besides, by a spirit that was…ehhh. (Speaking rubric, student 2606).* Finally, students needed to work harder on some phonological aspects of certain words. As illustrated, *"She feels so AFRAID." (Portfolio, student 9078).*

In summary, students improved their speaking proficiency. The listeners did not make much effort to understand what they were talking about. Besides, students' language anxiety decreased when using the L2 and they showed a willingness to participate. It revealed that students improved their oral skills and self–confidence slightly because of the reader's theatre methodology implemented. However, the results suggested that they needed to work harder on their flow of speech, grammar in speaking utterances, and pronunciation. As mentioned in the findings, consequently, for the next stage, I decided to work more on the issues affecting students' speaking skills and self-confidence. I added more activities to help my students improve their oral skills and gain more confidence.

Analysis of Workshop 4

Workshop 4 was composed of the same three main sessions and the analysis of a new play called The Black Cat. I also conducted a focus group to determine the impact of the drama technique on the students' speaking skills and self–confidence in Workshop 3 and 4. It is essential to mention that this face-to-face performance led me to notice some negative factors that influenced the students' oral production and self–confidence.

The following chart and diagram display the categories related to students' speaking skills and self-confidence with the highest frequencies.
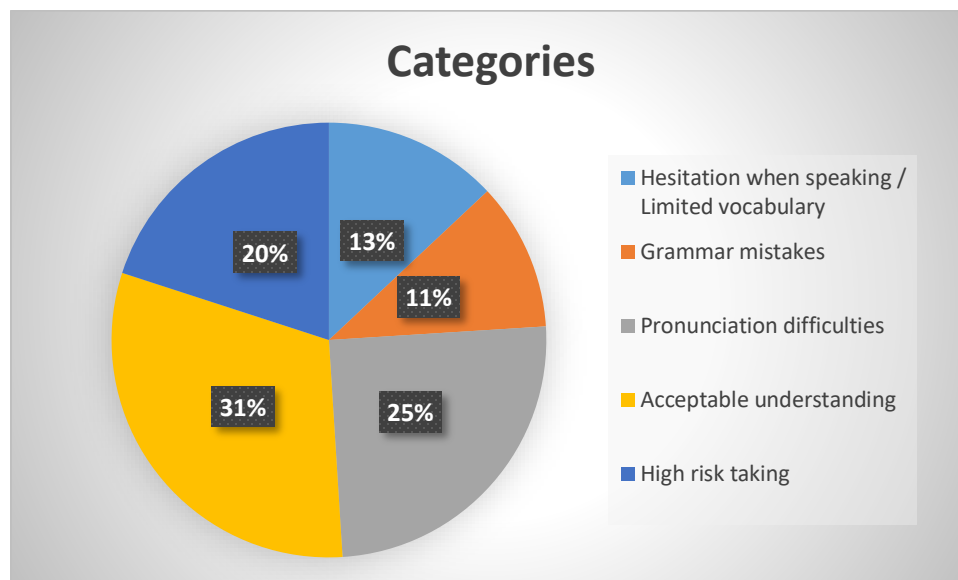
Table 8

Triangulation in Workshop 4

Code/Category	Operationalization	DATA COLLECTION INSTRUMENTS			Total	Percentage
		PORTFOLIO	NON - PARTICIPANT OBSERVER	SPEAKING RUBRIC		
Hesitation when speaking / Limited vocabulary	This code refers to frequent short and long break when speaking and students' lack of vocabulary in speaking performance.	16	9	11	36	13%
Grammar mistakes	This code represents the use of language structure incorrectly in oral production.	14	9	8	31	11%
Pronunciation difficulties	This code describes every time students mispronounce words.	23	11	34	68	25%
Acceptable understanding	This code describes an acceptable listening comprehension to the listener.	7	38	39	84	31%
High risk taking	This code refers to students' willingness to use the target language.	8	33	13	54	20%
TOTALS		68	100	105	273	100%

Graph 11

Categories in Workshop 4

As noticed above, professors, the non – participant-observer, and the audience understood

better the performances done by the students. However, the category of ***acceptable***

understanding decreased by ***3%*** compared to the percentage in Workshop 3. To some extent, I

saw some audience members trying to understand the performances. For instance, some of them

moved their heads as a sign of guessing the general idea of the plays. Besides, students affirmed

the audience understood the play as seen "*Cuando se reían entonces clave, cuando se ríen que*

alguien hace algo chistoso algo gracioso dijo algo gracioso ustedes saben que lo entendieron o

sea siguen la continuidad de lo que están haciendo, que están actuando" "When they laughed, it

was key. Laughing when doing something funny means they understand or follow what it is

being performed" **(Focus group, student 2606).** Another student said "*online uno no sabe que*

está pasando con la persona del otro lado, hable y hable entonces no le están poniendo cuidado

en cambio aquí veíamos que todos estaban muy atentos a todas las obras, estaban disfrutando

pues de lo que estaban viendo incluso les pareció divertido y todo entonces en comparación si hay una diferencia" <u>"When working online, we do not know what is happening with the other people. We can talk and talk, but the audience may not pay attention to us rather than a regular performance. We noticed that the audience paid close attention to each performance. They enjoyed what we were doing. There is a big different when comparing online to face-to-face performances"</u> **(Focus group, student 5467)**. As a teacher-researcher, I would say that students performed better online than in face-to-face classes. This face-to-face performance led the students to discover their potential as well as to understand body language when the audience wanted to communicate something

The transition from virtual to regular classes revealed how well students did language activities. As noticed in the following excerpt, *"All the … maybe the…the story…mmm…it's involved all the cat about the first cat and the second cat because this is the maybe the line that change all the story". (Student 3245, portfolio).* In addition, another excerpt and a comment supported the percentage that went down. *"I want to highlight like how the…the… the love of animal that had the man mmm…traform…this love transform in a dark side of the life of this man". (Student 5413, speaking rubric).* "When he become crazier, he just got to kill his cat and in fact also that he was so his wife. Before that he just starts seeing a shape same cat that look the same that he was that he killed" *(Student 6578, portfolio.* "It was difficult to understand what this student tried to say because he was wordy and confused verbs" *(Teacher – researcher, portfolio).* I also noticed that doing performances in ordinary settings may become a challenge for students. This coming excerpt supported that students felt more confident working online and revealed the positive impact of this drama technique on their self-confidence after performing the play in a face-to-face setting. "*Por ejemplo en las clases virtudes me sentía un poco más*

confiada no me daba tanta vergüenza porque pues estaba detrás de una pantalla entonces el

público no me atemorizaba tanto y en cambio cuando ya lo hicimos en clases presenciales si

tenía muchos nervios además fue mucha gente y pues vi mucha gente eso me hizo dar aún más

nervios entonces si varía mucho en cuanto a la confianza que uno se tiene pero la verdad

también ayuda mucho a fortalecer esa confianza y a encontrarla si no se la tiene" "For example

in virtual classes, I felt more confident and was not scared because I was behind a screen. The

audience did not make me feel scared. In contrast, I was very scared when performing this play

in an ordinary setting. In addition, there were a lot of people, and looking at them made me feel

nervous. Self-confidence may vary from one setting to another one. It also helped me to

strengthen my self-confidence or to find it if you do not have it". **(Focus group, student 7777).**

The second category also displayed that the students continued having pronunciation

difficulties which may be due to face-to-face classes and this factor led the students to

mispronounce some words throughout the process. I noticed that the students were not sure of

the pronunciation of some words. I provided them with feedback, but they continued making

pronunciation mistakes. This category increased *14%* compared to the percentage in WP 3. To

exemplify it, *"This man was one of the nicest persons in this family. He **became** one of my*

*favorite human beings. He **fed** me, and loved me. I **liked t**o follow him everywhere. However, his*

*wife thought I was a **devil** cat that brought bad luck. I got to **hear** her talk about me that way".*

(Student 3245, Speaking rubric). As supported by a comment to show the readers how this

speaking skill was affected. "This ***animal became*** in a best friend of the man. So…mmm…ehhh

in the past of the time… ehhh… the ***animal*** …to have a ***weird*** behavior" *(Student 5467,*

Portfolio). "*This student mispronounced some words in L2".* **(Portfolio, teacher – researcher).**

Whereas, students expressed they improved their pronunciation "*el vocabulario pues habían*

muchas palabras en nuestro diálogo que yo no sabía entonces pues las investigue también la pronunciación la practique bastante entonces nos sirvió mucho para eso" "<u>Vocabulary because there were many words in our dialogues I did not know. I had to look for them and practice pronunciation a lot. This strategy helps us improve our pronunciation</u> **(Focus group, student 9078).**

The face-to-face modality affected ***the high-risk taking*** was the third category because the students felt shy when performing in front of the audience. This category reduced **7%** regarding WP 3 and 4, which referred to the lack of confidence. This frequency also evidenced that students were more confident when doing the reader's theatre performance online than in regular classes. As illustrated by a non – participant's and teacher–researcher's comment. *"I'm goona start saying that at the start of the ...of the...mmm okis. (laughs). When the story starts (laughs). Everything is color pink. Since one moment to other, the story starts to be dark".* *(Student 3345, portfolio)* "This student was not confident because of her tone of voice. It seemed she lacked confidence when talking". *(**Teacher – researcher, portfolio.** "She needs to work more on her vocal expressions and body language." (Student 3245, Non – participant observer).* Nevertheless, students mentioned they had gained more self-confidence when expressing their ideas in the target language. One of them confirmed *"baja bastante los niveles de ansiedad, así como mis compañeras decían, a enfrentarse a una situación desconocida nos ponemos a nerviosos, a encerrarnos en nosotros mismos, pero ya con más prácticas más puestas en escenas, así como esto a enfrentarnos a estos miedos es más fácil perder el miedo a ciertas cosas y a ciertos escenarios".* "<u>It reduces the language anxiety levels because as my partners just said "we feel scared when facing a strange situation which may block ourselves, but the more we</u>

practice and do performances, the better we will find a way to overcome this nervousness to feel more confident". **(Focus group, student 2322).**

It was challenging for students to do the performances proposed in a face-to-face setting since they have been working online. It was also noticed that this transition only affected some of the students' speaking skills, as mentioned above. It is important to highlight that the undergraduates improved their flow of speech by *2%* comparing the percentages in **WP 3** and **4** because they did not hesitate when speaking or showed limited vocabulary. As seen in the coming excerpt, *"Why is there so much fuss? Don't you remember what you did to me last night?". (Student 5467, portfolio).* Another comment is shown to confirm that the students improved this skill, *"This student pronounced well and was fluent when performing. I also noticed that he did not make long pauses when doing the activity proposed" (Student 2322, non - participant observer).* In addition, students confirmed they had improved their flow of speech. To illustrate this, a student said *"yo pienso que si me ayudo por ejemplo en la pronunciación y en la fluencia y también en el vocabulario porque pues al hacer este tipo de actividades nosotros teníamos que crear el diálogo entonces eso me ayudó mucho con el vocabulario y la pronunciación también porque al ser algo que debemos dramatizar lo practicamos mucho, constantemente entonces eso ayuda a mejorar la pronunciación e igualmente la fluencia porque pues lo haces o lo repites tantas veces que ya es como que te aprendes el guion y eso ayuda mucho para que te salga con fluidez".* "I think it helped me, for example with my pronunciation, fluency, and vocabulary because to do this kind of activities, we had to write some scripts. It helped me a with vocabulary and pronunciation. Knowing that it would be performed, we had to practice a lot. It helped me with pronunciation and fluency because we had to do it as often as possible. As a result, you learn the scripts by heart, helping me easily utter sentences. **(Focus**

group, student 3345). Nevertheless, students must keep working on this oral skill to utter more ideas easily and show the audience they know what they are doing.
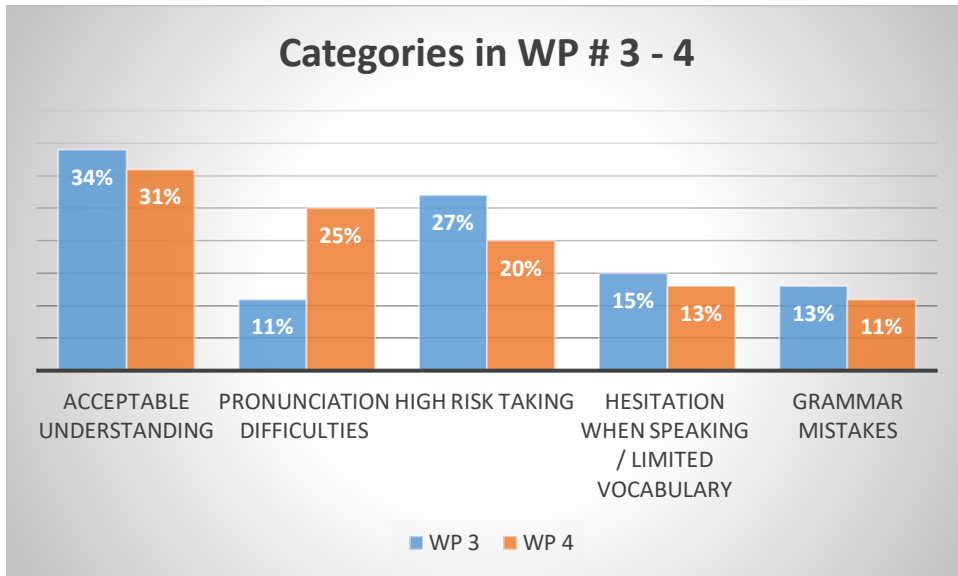
The final category was ***grammar mistakes with 11%***, which represented the positive impact of this drama technique on the students' oral skills because they organized their ideas better when communicating orally compared to the previous workshop with **13%.** As shown, "*Months passed, and Bernard was still listening to voices when Pluto was near. When the sheriff left the house, Bernard ran into the room where Allison laid dead"* **(Student 2606, speaking rubric).** In addition, another excerpt is cited to show the readers the positive influence of that drama technique "What can I do for you to forgive me? Yes, of course. I appreciate your concern, sheriff" *(Student 9078, portfolio)*. However, students needed more activities to foster their oral production and grammar utterances.

As previously stated, students' oral skills and self–confidence reduced slightly compared to the previous Workshop 3. To some extent, understanding what the students were performing was a little bit unclear. Besides, the data displayed that students continued having pronunciation issues. It also showed that students were more confident when doing the performances online. However, this data revealed that students improved their flow of speech and grammar mistakes.

Students also affirmed in one of the instruments that this drama technique, readers' theatre, positively impacted their speaking skills and self-confidence. Results suggested that students needed to focus more on their performance to give the audience a clear idea of the play, pronunciation, and self-confidence. As it will be discussed in the findings, I decided to work more on the aspects that students struggled with the most. I added more activities to help them improve their oral skills and confidence.

Graph 12

Comparison between workshops 3 and 4

Categories in WP # 3 - 4

- ACCEPTABLE UNDERSTANDING: WP 3 = 34%, WP 4 = 31%
- PRONUNCIATION DIFFICULTIES: WP 3 = 11%, WP 4 = 25%
- HIGH RISK TAKING: WP 3 = 27%, WP 4 = 20%
- HESITATION WHEN SPEAKING / LIMITED VOCABULARY: WP 3 = 15%, WP 4 = 13%
- GRAMMAR MISTAKES: WP 3 = 13%, WP 4 = 11%

Analysis of Workshop 5

Workshop 5 followed the same stages mentioned above, and students read a new play called *Fall of the House of Usher* and used the drama technique called *Skits*. This session aimed to help the students to improve the negative issues that emerged in the data gathered from the instruments in WP # 3 and # 4 and to boost the students' speaking skills and self-confidence. This workshop focused on getting the students to use the target language most of the time and let students applied memory strategies to come up with the performance.

The following table and graph display the categories related to students' speaking skills and self-confidence with the highest frequencies.

Table 9

Triangulation in Workshop 5

Code/Category	Operationalization	DATA COLLECTION INSTRUMENTS			Total	Percentage
		PORTFOLIO	NON - PARTICIPANT OBSERVER	SPEAKING RUBRIC		
Hesitation when speaking / Limited vocabulary	This code refers to frequent short and long break when speaking and students' lack of vocabulary in speaking performance.	16	24	11	51	12%
Grammar mistakes	This code represents the use of language structure incorrectly in oral production.	18	13	12	43	10%
Pronunciation difficulties	This code describes every time students mispronounce words.	19	9	6	34	8%
Acceptable understanding	This code describes an acceptable listening comprehension to the listener.	25	53	88	166	38%
High risk taking	This code refers to students' willingness to use the target language.	36	81	27	144	33%
TOTALS		144	180	144	438	100%

Graph 13

Categories in Workshop 5

As seen in the graphic above, the audience had a better understanding of the skits performed by the students, ***acceptable understanding with 37%.*** For instance, they did not have to make a considerable effort to get each performance's main idea. This performance was more precise than the previous one. As a researcher, I noticed that most of the participants were focused on the performance, their body language and facial expressions displayed that they followed and understood the sketches quickly. The audience moved their heads, showing a sense of surprise when the characters talked to each other, changing their tones of voice. As the following excerpt supports, "Oh my god, you must be careful. They are not well at all. You know their sickness is mental, please take care." ***(student 2606, portfolio)***.

Additionally, the non – participant observer mentioned that students articulated the words well, giving a clear message to the audience. I also wrote a comment in the speaking rubric "after watching the skits; I saw the audience expressed a feeling of joy and enthusiasm."

It is essential to highlight that the students felt more confident when doing the performances. To some extent, they did feel scared when using the target language in front of the audience. Besides, their performance showed they were more willing to take risks when using English. **High risk taking** increased *13%* compared to the previous workshop. I noticed that students stood around the whole stage, which means they were not afraid of doing the performances. The student's body language and facial expressions revealed a sense of self–confidence in L2. As noticed, "his body language and tone of voice helped him to perform better because he may get the audience's attention easily and quickly." *(student 2322, portfolio).* In addition, "The students showed confidence when doing the presentations because they were more focused on the performance than the previous sessions, and their eye contact made the skit more interesting and enjoyable.".

Similarly, the student's speed of producing output was fluent and clear. Although the students did not make long pauses to utter sentences, few of them made some very short pauses when speaking. It is noticeable that **Hesitation when speaking/limited vocabulary** was impacted positively by this drama technique because it reduced by 1%. I may say that some students were not fluent enough due to the lack of practice in English. It affected them when connecting one line with another. I noticed they found it challenging. To highlight this, "I want to inform you that I will…I will …. go these days. I have something to do." *(Student 5467, portfolio).* The students had some minor fluency errors compared to the previous sessions. I wrote in the speaking rubric that the students improved their flow of speech. It was faster and more precise than before. However, they needed to work harder to connect one sentence with another when talking". It is also important to say that one of the students said that she had felt more confident when doing the presentation than in the previous workshop.

Grammar mistakes were the third category with 10% that was impacted positively during the pedagogical intervention. The students uttered sentences well when talking to each other. I noticed that they structured the utterances taking into consideration grammar rules. "This student uttered sentences correctly. However, there were some minor mistakes to improve". **(student 9078, speaking rubric).** On the contrary, the non – participant observer pointed out that a few of the students still had some difficulties when uttering sentences correctly "I *will going* to do it later when I have time."

Pronunciation difficulties were the fourth category that decreased. This percentage is lower than that one in the previous workshop. Most of the students improved their pronunciation when using the target language. The students practiced the scripts as many times as possible to master the pronunciation of the utterances. This category revealed the positive impact of the drama strategy. "What a peculiar house, but at the same time so elegant. It's so strange to come back here and see how dilapidated this house is. "One of the character's friend says to the clerk "there is no answer when talking to the king" *(student 3345, Non - participant observer).* However, as a researcher, I noticed a few mistakes when students performed the skits, "He **need**s me, he and his sister **are** sick and very lonely. I **must** help them" *(student 5467, portfolio).*

In sum, the drama strategy implemented improved the students' speaking skills and self-confidence when using the target language. The audience displayed that they understood the skits because of their body language and facial expressions when watching the performances. The skits were much more clear than the previous techniques applied. I also noticed that students were more open to taking risks when communicating their ideas or thoughts in front of more people. In addition, the students uttered sentences with ease and correctly in terms of language structure. In addition, practicing scripts helped the students to improve their pronunciation.

However, there were a few minor mistakes. As mentioned in the results, I decided to implement more speaking activities to help the students to improve their oral skills and reduce negative issues.

Analysis of Workshop 6

Workshop number 6 followed the same stages mentioned above, and students read a new play called *Hop-Frog or The eight chained orang – outangs* and used the same drama technique applied in the previous workshop. This last session aimed to expose the students to using English most of the time and to help them reduce the negative factors found in the previous performance. It is necessary to say that those factors affected the students' oral skills and self–confidence every time they wanted to use the target language. However, this session displayed that the students worked harder to enhance their speaking skills and gain more confidence in the target language.

The following table and graph display the categories related to students' speaking skills and self–confidence with the highest frequencies.

Table 10

Triangulation in Workshop 6

Code/Category	Operationalization	DATA COLLECTION INSTRUMENTS			Total	Percentage
		PORTFOLIO	NON - PARTICIPANT OBSERVER	SPEAKING RUBRIC		
Hesitation when speaking / Limited vocabulary	This code refers to frequent short and long break when speaking and students' lack of vocabulary in speaking performance.	10	15	5	30	8%
Grammar mistakes	This code represents the use of language structure incorrectly in oral production.	9	6	8	23	6%
Pronunciation difficulties	This code describes every time students mispronounce words.	12	4	3	19	5%
Acceptable understanding	This code describes an acceptable listening comprehension to the listener.	35	62	94	191	50%
High risk taking	This code refers to students' willingness to use the target language.	42	90	45	160	42%
TOTALS		108	177	155	380	100%

Graph 14

Categories in Workshop 6
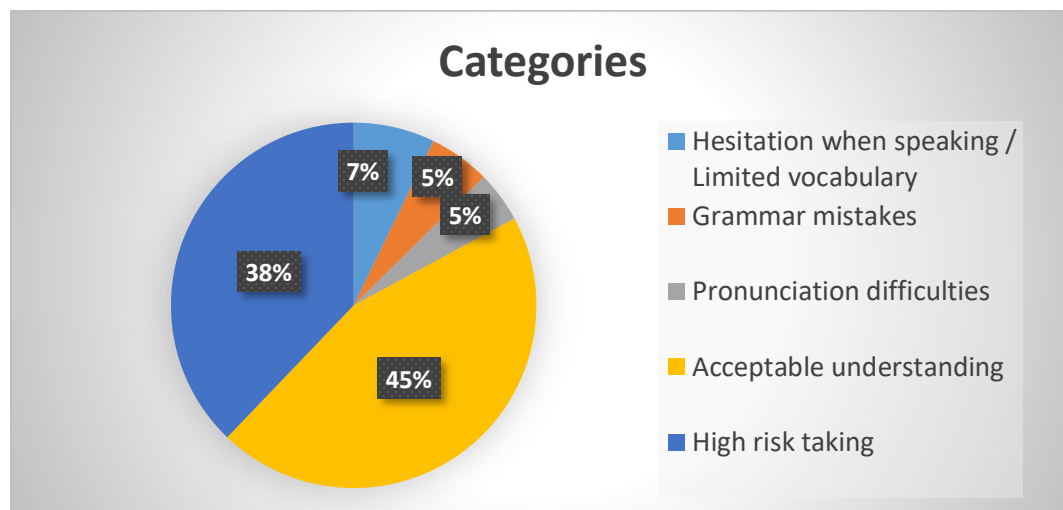
As noticed in the graphic above, the audience easily followed the performance because the students used the target language appropriately. Their oral skills and body language also supported what they wanted to mean, with an ***acceptable understanding of 45%.*** To some extent, the audience showed they were happy and enjoyed what the students were doing. As a researcher, I may say that displaying emotions or feelings when looking at a performance is a way to say that what the students are doing is clear. As the coming excerpt evidenced, "I liked the most when the kind called Hop – Frog "Come Hop-Frog, I need you to make me and my sevens ministers laugh. I want new people and performances. Drink some wine, come on. Get inspired" **(Student, 6578, portfolio).**

In addition, the non – participant observer pointed out that this last performance was more transparent than the previous ones. The students showed they improved their oral skills and body language which allowed the audience to understand that performance better.

The students also improved their self-confidence because of their non–verbal communication, ***high risk-taking with 42%.*** I noticed that the students moved around the whole stage without feeling scared. They moved their hands, made facial expressions, and raised their tones of voice to capture the audience's attention. As a researcher, I remarked in one of the instruments that using a different tone of voice revealed confidence in the target language. The non – participant observer stated that the students' performance was outstanding because they did not show they were scared. Their body language on stage revealed how sure they were. The students' oral production also demonstrated that they gained more confidence when expressing themselves in English. As seen, "Facial expressions and moving around the whole place played a key component to support what the student wanted to perform." ***(student 3245, portfolio).***

Furthermore, the students produced spoken language with fewer frequency pauses. They gained fluency and rhythm. ***Hesitation when speaking/limited vocabulary*** was reduced by 5% due to the impact of the drama technique applied. As revealed, "Oh, you are the gift that was sent to me. Say your names" ***(student 6578, speaking rubric).*** The non-participant observer expressed that the students' speaking production was more precise and faster than the previous performances. Although the students became fluent, few struggled with uttering words easily. "I remember when Trippetta is in …tears, she …approach…approaches the king and implores him to stop". ***(student 5467, speaking rubric).***

Grammar mistakes were another factor that was impacted positively because the percentage decreased by 5% from the previous workshop. When expressing themselves in the target language, the students improved their oral utterances in terms of structures. As affirmed, "One of the main characters was in charge of do something, a dancing night for more people, but it had to be something amazing". **(Student 6578, speaking rubric).** I also commented on one of

the instruments. "that student uttered reasonable oral sentences. Their ideas were well-constructed, letting me understand what she was talking about". *(student 2131, portfolio).* The non – participant observer highlighted that the students enhanced their speaking sentences compared to previous performances. It is noticeable that the students became more aware of the importance of structuring sentences to provide a clear idea in English.

It is essential to point out that *pronunciation difficulties* were the factor that students worked the hardest on throughout the pedagogical interventions. The students revealed that they enhanced their pronunciation and became more conscious of phonetic sounds and phonemes when producing an output of information, it decreased 3%. "The man character **was** a personal jester and the lady **was** a dancer". **(student 2322, speaking rubric)**. However, a few of the students still had some pronunciation difficulties. **(student 5467, non – participant observer).** As a researcher, I commented that students improved their pronunciation progressively from Workshop 1 to Workshop 6. However, the students needed to keep working harder to boost their pronunciation. I also noticed that scaffolding the students' pronunciation helped them correct their mistakes and look for the pronunciation of the word before saying it.

In summary, the drama technique implemented boosted the students' oral skills and self-confidence in English. The audience showed positive feelings and emotions towards the performances. As a result, they followed the skits quickly because of the students' pronunciation. I also noticed that the students gained more confidence because they were not afraid of doing the performance or uttering words in front of new people. I may say that challenging the students to perform in front of new people was a way to overcome language difficulties. In addition, they were much more fluent because their oral utterances were not broken into small pieces in terms of spoken period. They produced an output of information efficiently with not too many pauses.

Seeing that students became more aware when structuring spoken language, they improved their oral sentences in terms of grammar and syntax. Furthermore, the student's pronunciation mistakes decreased progressively compared to the previous workshop. Even though the students were more conscious of phonetic sounds before expressing ideas or thoughts, few of them continued struggling with that negative factor. Finally, drama gave the students positive elements to enhance their speaking skills and self-confidence in the target language.

The following graph shows the comparison of the impact of the drama technique implemented between Workshop 5 and Workshop 6.

Graph 15

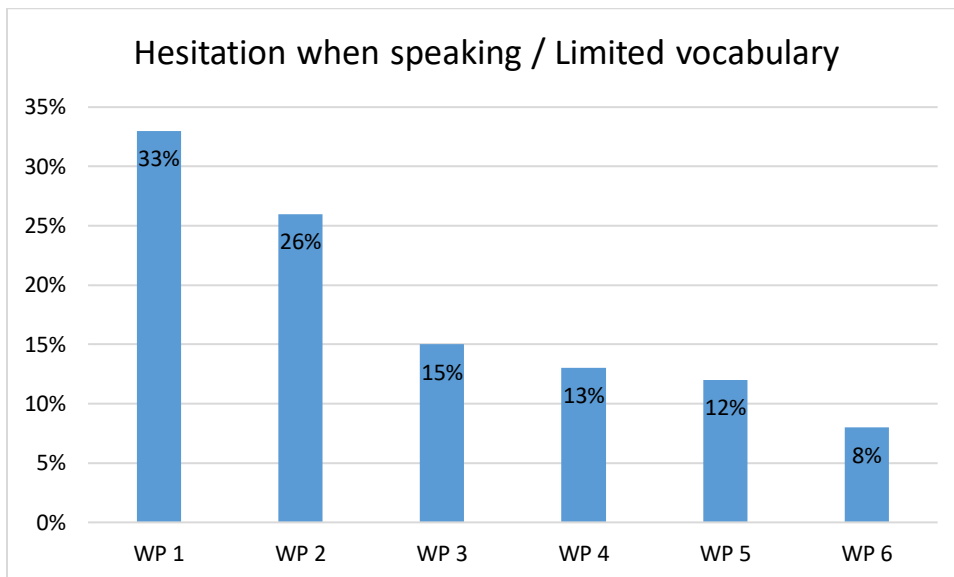*Comparison between Workshops 5 and 6*
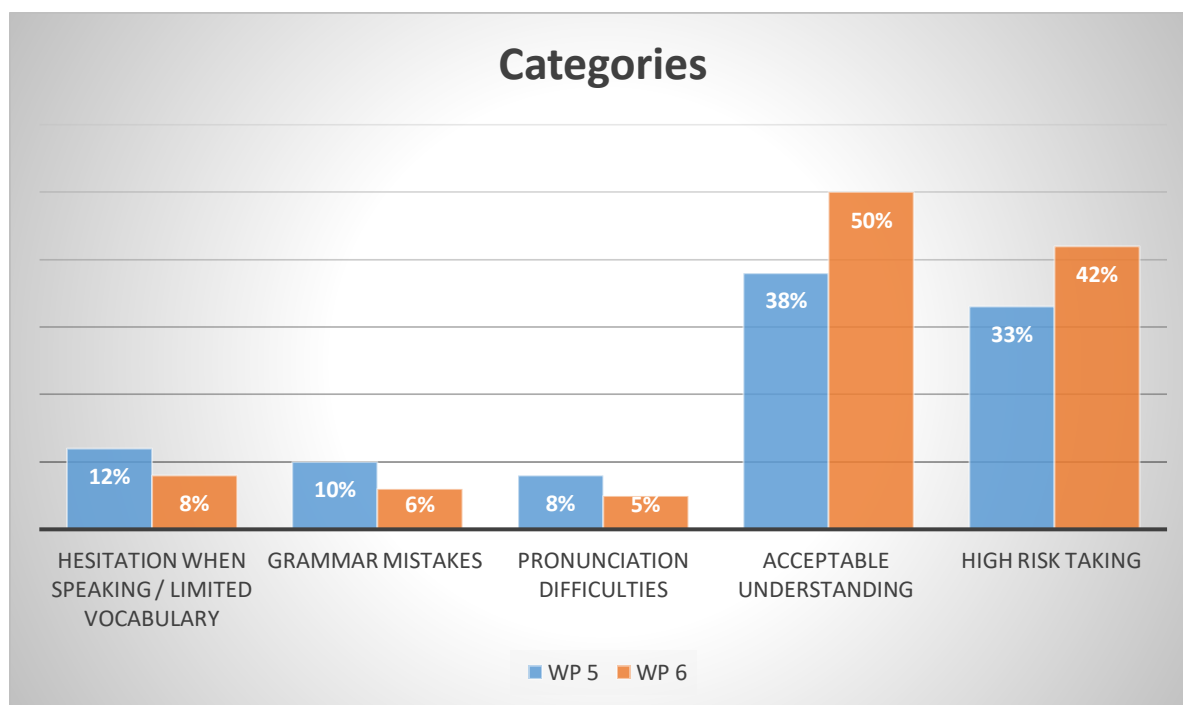
The following Graphs illustrate the progress of each category gathered throughout the data collection from Workshop 1 to Workshop 6.
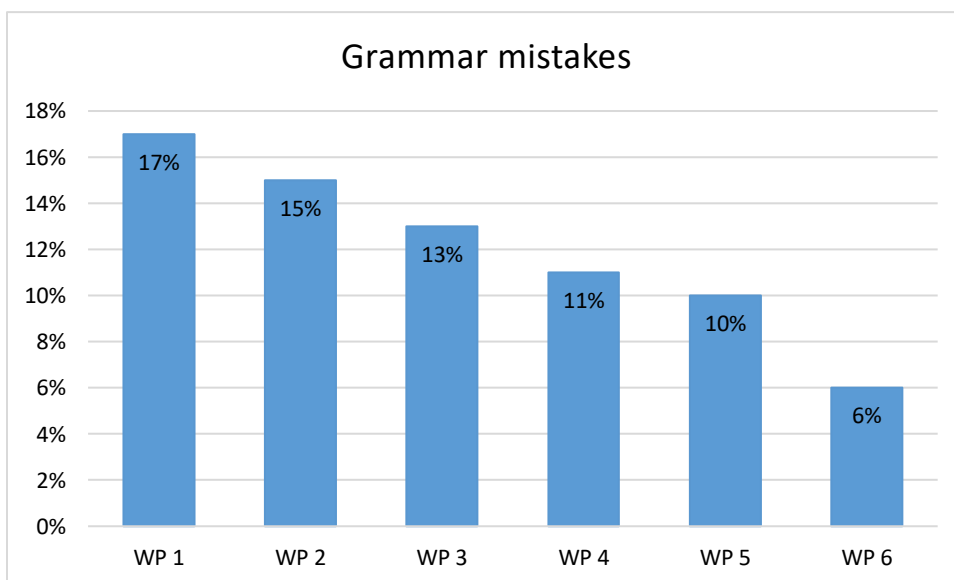
Graph 16

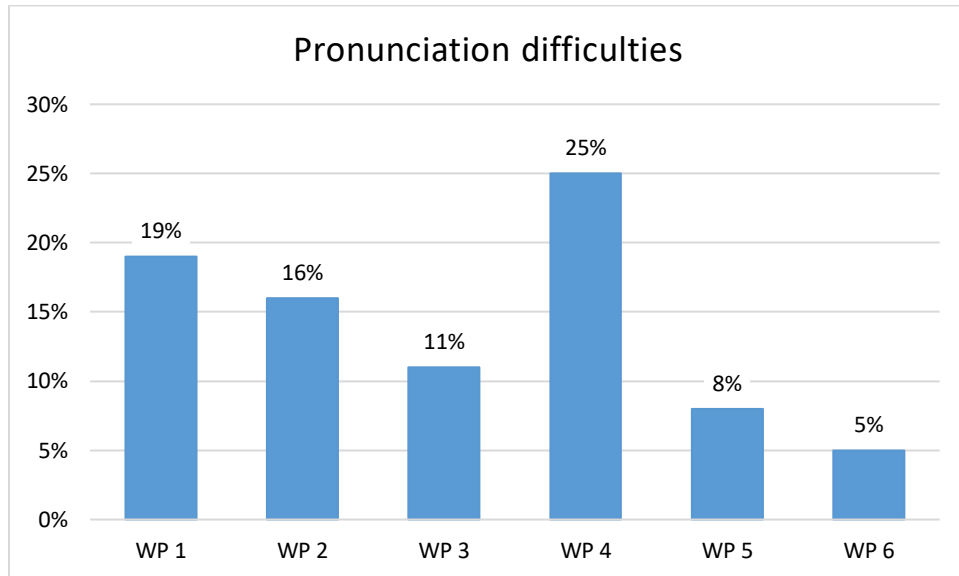*Categories about hesitation when speaking/limited vocabulary*

Graph 17
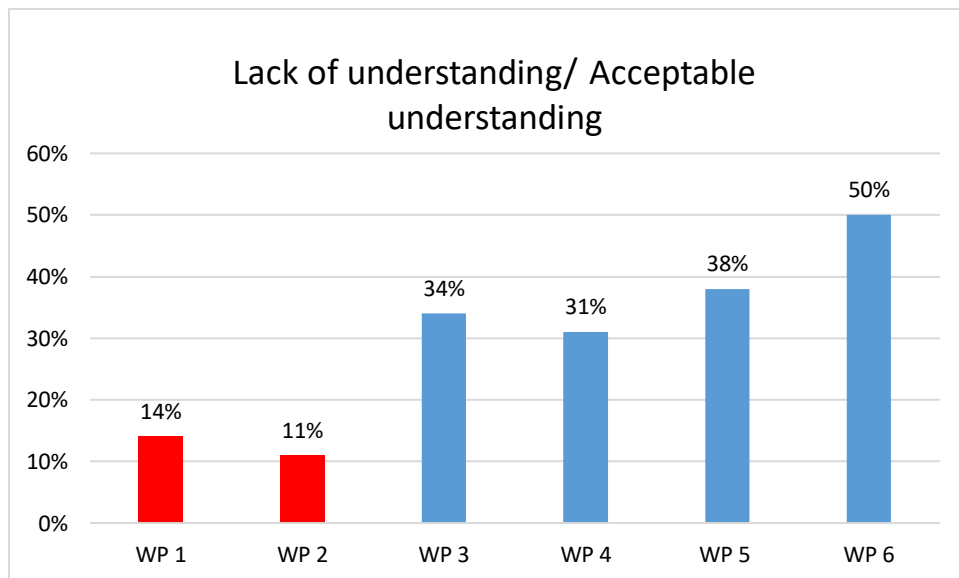
Categories about grammar mistakes

Graph 18
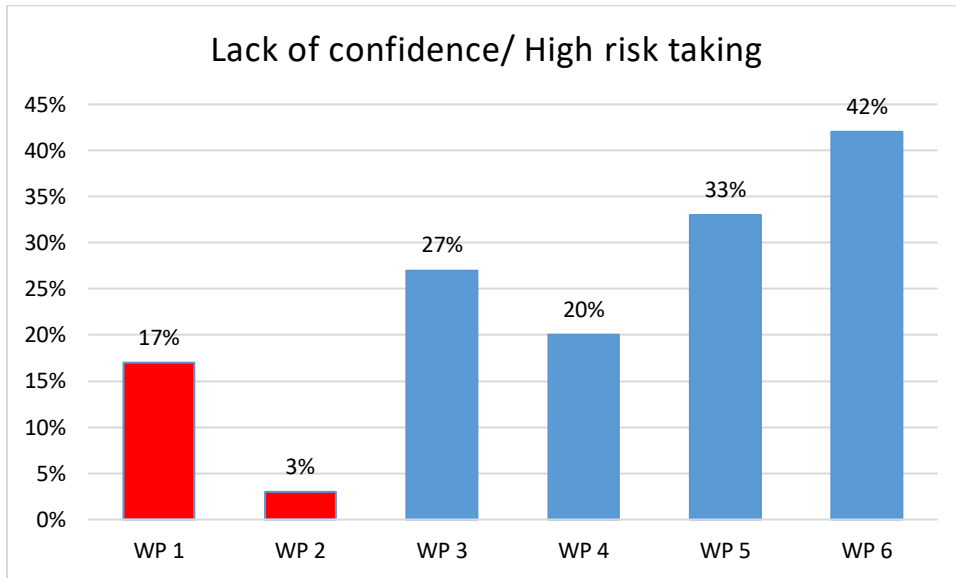
Categories about pronunciation difficulties

Pronunciation difficulties

Graph 19

Categories about acceptable understanding

Lack of understanding/ Acceptable understanding

Graph 20

Categories about high risk taking

Lack of confidence/ High risk taking

WP	Value
WP 1	17%
WP 2	3%
WP 3	27%
WP 4	20%
WP 5	33%
WP 6	42%

Findings

The general aim of this study was to determine the impact of drama on the speaking and self-confidence of EFL undergraduate students at a public university. This chapter discusses the findings after implementing the intervention regarding pedagogical objectives.

Improving the flow of oral production

The findings of this study demonstrated a positive impact of drama on the fluency of EFL undergraduate students. In the diagnostic stage, the students had difficulty producing the output of information easily. After developing the six workshops, results showed that students improved their flow of speaking production when using the target language and were more fluent. Besides, the students expressed that practicing the scripts, speaking activities, and performing helped them become more fluent in English. In addition, the students showed significant progress because they did not make long pauses to express their feelings, emotions, ideas, or thoughts when performing the short stories. This study echoes previous research on this topic since they also found that drama techniques helped students express their opinions and feelings without hesitation and develop self–confidence (Bessadet, 2022). It is essential to mention that the final performance proved that students reached a better flow of speech. The students did not only improve their fluency but also learned new words or expressions because they had to write scripts. The use of drama strategies boosted the students' fluency and helped them find their learning paths and stimulate their memory to learn the scripts. The drama techniques were also a positive teaching tool to motivate students to develop autonomous learning and reading interest because of the interesting content of those plays. Furthermore, those drama techniques provided students with an input of information to promote language learning to practice in different scenarios, considering fluency as a key component of communication.

Improvement in oral utterances

The findings also display that the students improved their grammar mistakes. In the diagnostic stage, they misplaced adjectives, adverbs, nouns, and prepositions when communicating their ideas or thoughts. After the implementation, the students showed that they built better sentences using the target language. Students mentioned that writing and memorizing scripts helped them better understand language rules to give the audience a precise performance. Additionally, the results indicated that the students provided output clearly throughout the workshops. Grammar mistakes were reduced because of the drama techniques applied. The findings also reported that most of the participants became more aware of the language structure and use. As noticed in another research, the students acquired new vocabulary and grammatical structures (Soler, 2020). Those drama strategies played a key role in helping the students to become more conscious of language form when using the target language. Memorizing and performing scripts benefit the students' language knowledge. The contributions of this study are linked to the research conducted by Demirciogly (2010) since the use of long-term memory is greatly enhanced by the use of drama since the students act out and use different senses.

Overcoming pronunciation difficulties

Pronunciation was also enhanced because the students did not know how to pronounce words in the diagnostic stage. It is also important to point that this factor was the one the students struggled with most. After implementing the pedagogical interventions, the students showed that they improved their pronunciation and mentioned that to perform well they had to study the pronunciation of the words. The drama strategies helped them to sound correctly when using words in the target language. The use of drama strategies enriched the students' knowledge of pronunciation because they had to look for the words they did not know. I also noticed that

scaffolding their pronunciation was a positive strategy to help them improve their articulation when pronouncing a word or whole sentences. They became more autonomous when producing output in terms of sounds. This impact would be in line with the research carried out by Camelo, Sanchez, and Yanes (2008) since students felt enjoyable, excited, encouraged, and increased vocabulary and pronunciation.

Reaching a better comprehensibility level

The findings also indicated that lack of understanding was reduced because of the drama strategies' positive effect. In the diagnostic stage, I noticed that their peers and professors tried hard to understand the messages students wanted to convey. This negative factor turned into a positive one called *Acceptable understanding* due to the positive effect of the workshops. The students showed significant progress because their messages were more precise, and the audience displayed positive body language giving an idea of comprehension. I also saw that the audience's claps and laughs referred to a level of understanding. I noticed that repetitions to reinforce a wrong pronunciation were an excellent strategy to help the students give the audience a more explicit speech. Moreover, the audience's body language was beneficial to show that the students performed well in the language use and form.

Gaining self–confidence in ESL

The lack of confidence was one of the most significant negative factors that affected the students' language learning in the diagnostic stage. That factor decreased slightly from one workshop to another. That issue turned into a positive one called *high risk taking* because of the positive impact of the drama strategy. The students also confirmed and I saw that they felt more confident at the end, especially when doing the last four performances. They showed more

willingness to take risks when using the target language. Another research study carried out by Wahyu (2016) suggested that the use of drama reduced the students' nerves to perform outdoors because the audience was not only their classmates but also from other classes. Furthermore, performing short stories helped the students to overcome learning difficulties related to their affective factors.

Other benefits of the use of Drama in ELT

Other positive aspects that emerged from the results displayed that the students improved their imagination when creating characters' personalities, scenarios and writing scripts. Along with becoming creative, students expressed that reading horror stories motivated them to look for more stories about the same literary genre. Their reading interests and habits were enhanced. Besides, the use of drama in ELT suggested implementing short stories and performances as key components to strengthening speaking curriculums and making language learning environments more significant. Finally, doing drama promoted teamwork and oral skills because the students discussed different aspects about the short stories and interchanged ideas and thoughts to enrich their learning process.

Conclusion, Pedagogical Implication, and Limitations

This session displays conclusions, pedagogical implications, and limitations for future research using drama to promote oral skills and improve self-confidence in English language learning.

First, drama in EFL or ESL fosters the students' fluency when using the target language. The combination of drama and literature helps students to hesitate less. As a result, students will not take long to express themselves in the target language. Since the more learners practice scripts the more fluent they become, it is recommended for teachers to ask students to follow scripts well in terms of fluency. Becoming fluent in a foreign language involves polishing and rehearsing again and again. It is an ongoing learning process to make language learning more interesting and achievable.

Second, drama techniques and literature make students more aware of the language form and use because they are asked to write scripts. By doing that, students master their written, and oral production, and produce utterances correctly. I recommend that teachers give students feedback on their oral mistakes as soon as they finish their performances to develop grammatically correct ideas, opinions, or thoughts. Another essential aspect to highlight is that students' memory and vocabulary are enhanced due to drama techniques because students have to learn different expressions to perform.

It is recommended for teachers who want to promote oral skills using drama to follow the three steps proposed above to develop each workshop, such as discussion, adaptation, and performance. Every stage provides teachers valuable information to improve from one workshop to another. One of the speaking skills to reinforce during the three phases is comprehensibility. I

recommend that teachers guide students to articulate words and sentences well so that audiences can understand students' speeches and enjoy performances.

Third, drama strategies contribute to improving students' pronunciation. It is good for teachers to keep track of students' pronunciation mistakes and give them feedback on the oral activity so that students learn how to pronounce words. Another positive aspect is that when doing drama, students look for the pronunciation of the words. Doing drama also gets students to research different linguistic features to improve their writing and speaking skills. The more students practice pronunciation, the more transparent their communication is. Drama helps students to overcome language barriers or fill the gaps between listeners and speakers.

Fourth, drama techniques improve students' self–confidence when using the target language. Based on my experience, I recommend teachers explore students' reading interests to select plays and do a lot of speaking activities. It is a good strategy to make every performance more challenging regarding new plays, vocabulary, language structures, scenarios, and audiences. When students are more exposed to communicating in English, their inhibition, shyness, and negative feelings decrease, resulting in better language performances. Drama techniques also allow students to explore their personalities when putting themselves into different characters.

Fifth, drama techniques play an important role in strengthening the curriculum which may be focused on oral production in the ELT field because students use English to communicate their ideas, thoughts, or opinions. It is a strategy to help students overcome speaking difficulties related to their self-confidence. Besides, students learn how to work cooperatively to write the scripts and do the performances.

Finally, I will discuss the limitations I faced when carrying out this research that will be important for teachers interested in using drama techniques to improve students' oral difficulties.

As mentioned above, I established three stages: discussion, adaptation, and performance, to do a presentation in each workshop. In the first stage, students were supposed to read a play in advance before coming to class. Since I sometimes realized that students had not read it, I had to tell them to read it for the next class and postponed it. In the second stage, few students did not come to the sessions because of flu or COVID – 19 and I had to wait for them to keep working. In the third stage, I often asked to improve different things regarding language, body awareness, or scenarios. It is also important to say that a workshop took more than three sessions. I also postponed a class because the students were tired or needed time to do a different assignment from other subjects. Thus, I learned that implementing drama and literature was a meaningful experience because the three phases allowed me to collect data and deepen my students' needs and strengths as an ongoing process to better shape the next workshops.

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https://www.clarke.edu/wp-content/uploads/Self-confidence-Rubric-2012.pdfhttp://faculty.ycp.edu/~dweiss/course_policies_links/Pecha%20Kucha%20Presentation%20Rubric.pdf

Appendices

Appendix A

Diagnostic Stage

EXPLORING EFL PROCESS IN FIFTH AT THE UNIVERSITY OF CAUCA

Teacher: Luis Miguel Ortiz Cifuentes

Action Research

Outsider observation

Teaching Journal

Rationale: This instrument aims to describe the participants' reactions towards the EFL learning process in class to identify students' needs. To do this, the researcher will have the opportunity to observe some classes to explore learning through the description and theoretical interpretations.

Class: Google meet   **Time:** 7:00am – 9:00am   **Date:** 01 / 09 / 2021

Topic(s): Writing a short paragraph   **Length:** 2 hours **Language Skill:** Writing - Speaking

Teacher: Leidy Daniela Benitez Pantoja   **Students:** 12   **Semester:** V

Entry # 1

> One student said "Big message. Remember me if we don't live to serve, we don't live to serve. Help without expecting anything makes us happy. For example, Indigenous child at a restaurant my sister gave them soup. They were so much happy. All the time we have food, but other people don't have it. I cried. Looking at peoples' smiles make me happy".

Pedagogical reflection

> **Pedagogical reflection and interpretation:** The teacher Played a video and asked the students to express their opinions. I consider the visual aids helped the student to relate the video to what the characters were talking about and performing. Besides, the students were exposed to an input of information. Some of the students mingled verbs in simple present and

> simple past when talking about the videos. After that, the teacher explained syntax to gets the students to organize their ideas grammatically correct when writing and speaking

Semi – structured focus group

Rationale: The aim of this instrument is to collect information with teachers about their perceptions towards EFL process in fifth semester through an open-ended questionnaire.

Date: 17 / 09 / 2021   **Length:** 1 hour   **Time:** 4:30pm – 5:30pm.

Teacher: 3332   **Teacher:** 4453

Question 1: What is your role as an English teacher in fifth semester? What kind of linguistic competences are you focused on?

Question 2: What do you think about your students' progress in terms of learning English since the beginning of this semester till now?

Question 3: What are the students' strengths and weaknesses that you have identified?

Question 4: What is the skill or are the skills for improvement?

Question 5: What kind of strategies or activities do you use to overcome your students' weaknesses?

Questions 6: Are your English classes connected to the micro curriculum of the program?

Questions 7: Are your classes teacher – centered or student centered? **Why do you think that?**

Question 8: what kind of methodology do you use in your classes and why…

Question 9: What do you recommend your students to reinforce topics or linguistic competences?

Question 10: How do you use technology in the classroom to support learning?

Question 11: What do you prefer remote classes or face to face ones?

Question 12: How do you keep your students engaged or motivated?

Question 13: How do you provide students' feedback? While they are doing an activity or after doing the activity?

Question 14: What could be your suggestions for the next teacher to apply with said students?

Semi – structured interview

Rationale: The aim of this instrument is to collect information based on every one of my student's perceptions towards EFL process through an open-ended questionnaire. In this sense, the researcher will ask the participant some questions related to her or his language skills.

The interview is divided into 2 sections related to linguistic competences. The first section refers to perceptions and feelings and the second section reveals activities.

Date: Monday 06th/09/2021 – Saturday 11th/2021   **Length:** 1 hour

Introductory Questions

Question 1: What do you think about your English classes at the University?

Question 2: Can you tell me about your English learning experience?

Question 3: Do you have a particular strategy to study English?

Question 4: What kind of linguistic competences do you study the most and why?

SECTION 1: Perceptions & Feelings

Question 1: How do you feel when reading aloud in the English class? Explain why.

Question 2: How do you feel when reading quietly in the English class? Explain why**.**

Question 3: How do you feel when writing in English?

Question 4: How do you feel when your teacher plays audios or videos in class?

Question 5: How do you feel when speaking in class?

SECTION 2: Activities

Question 1: How do you consider reading activities in the English class?

Question 2: What do you think about writing activities in class?

Question 3: What do you think about listening activities in class?

Question 4: What do you think about speaking activities in class?

Entry speaking test

Rationale: This elicitation activity leads the researcher to identify student's English speaking level according to the CEFR before starting the action stage.

Student's name: **Date:** November 16th/2021   **Topic:**   **Semester:** Sixth
Language: Speaking   **CEFR LEVEL:**

Pecha Kucha Presentation Rubric

	Exemplary 4	**Meeting 3**	**Developing 2**	**Beginning 1**
Slideshow	The presentation has 10 slides timed to advance every 20 seconds. The presentation runs flawlessly.	The presentation has10 slides timed to advance every 20 seconds. The presentation runs with one minor technical flaw.	The presentation has 10 slides timedto advance every 20 seconds, but the presentation has several minor technical flaws.	The presentation does not have 10 slides timed to advance every 20seconds, OR the presentation has major technical flaws.
Organization	The Pecha Kucha was extremely organized and the ideas and images flowed in a mannerthat was easily followed and understood. The material transitioned seamlessly from slide to slide.	The Pecha Kucha was fairly organized and the ideas flowedwell. There were perhaps jumps and transitions that were not entirely seamless. Easily understood.	The Pecha Kucha was poorly organized and not easy to follow. Ideas and images were put together in a way that made comprehension difficult.	The Pecha Kucha was unorganized and difficult to follow. Ideas and images were put together with little thought to audience understanding.
Prep & Presentation of script	The presenters level of preparationis clear and apparent. He/she does not use any notes.	The presenter prepared a script, and rehearsed, and it shows in the his/her presentation.	It appears the presenter prepared a mediocre script	It appears that thepresenter did not prepare a script
Presentation Skills	Demonstrated outstanding presentation skills (Pace, tone, volume, confidence, poise, gestures, eye contact, rapport with the audience, use of presentation media, etc.)	Demonstrated sound presentation kills (Pace, tone, volume, confidence, poise, gestures, eye contact, rapport with the audience, use of presentation media, etc.)	Demonstrated fair presentation kills (Pace, tone, volume, confidence, poise, gestures, eye contact, rapport with the audience, use of presentation media, etc.)	Demonstrated poor presentation kills (Pace, tone, volume, confidence, poise, gestures, eye contact, rapport with the audience, use of presentation media, etc.)

SCORE:

Evaluation Stage

<div align="center">

Portfolio

</div>

Rationale: This instrument aims at collecting data based on the student's performance regarding speaking skills in EFL, fluency, accuracy, pronunciation, vocabulary, comprehensibility, and self- confidence. In this sense, the researcher will describe student's language process through an interpretation, and pedagogical reflection.

Teacher: Luis Miguel Ortiz Cifuentes	Drama technique: Role Play	Date(s): - December 12th/ 2021. - January 25th/2022	Workshop's name: (1-2) ➢ The Broken Heart ➢ In a kingdom
Subject: English	Semester: VI The Broken Heart: *Stages:* 1 – Discussion 2 – Adaptation 3 – Performance	CEF Level: A2 In a kingdom: *Stages:* 1 – Discussion 2 – Performance	Literature pieces: ➢ The Tell – Tale Heart ➢ Annabel Lee Author: Edgar Allan Poe

Students 3245 (*Stage # 1-2)*

Discussion session

To answer my questions, this student said "A little broken heart". She remained silent for some minutes. As for the picture of a man with a white eye and a man with an angry face, she said "Angry". She pronounced it with A. Next, she said "I didn't … I didn't really expect the ending was good. The way the story was told was interesting mmm the man telling the story described perfectly. I think how answer anxious or nervous person feels mmm dangerous situation. So, I kind of like it… I don't know…it was ok". After that, she said "I just wanna add maybe most of us prefer the madman because the story is told from a different perspective". Two Minutes later, she said "Maybe to the person who read and the experience of the character that you feel the thing that is happening and the feelings".

> *Pedagogical Reflection:* Analyzing this student's speaking production, I may say that she remained silent for some minutes when I asked some questions. She also pronounced a word incorrectly. Besides, there were some gaps in her speech that may be connected to the lack of confidence when using the target language. Her use of language structure was affected orally because she forgot to conjugate some verbs and some expressions said did not belong to the English language. Finally, it is important to highlight that I

provided her with feedback on pronunciation and language use in oral performance and her vocabulary was limited when expressing her ideas.

Adaptation Session (Stage #2)

This student played a role as a third person narrator. I noticed that she was a bit more confident because of the tone of her voice. She pauses when she was supposed to do it. She corrected herself every time she pronounced a word incorrectly. However, there were few oral mistakes. She was fluent and her accuracy provided a clear message. I didn't make a big effort to follow it. Besides, it seemed that she had already practiced it before. I also saw that she put into the narrator's shoes because she changed her tone of voice in some lines of the script to capture the listeners' attention.

Pedagogical Reflection: Role playing a character is a key way to help this student improve their speaking production and self-confidence in L2. Besides, this student is encouraged to do a good performance and develop interpersonal skills because she has to work as a team to come up with a performance. Creating a script also provided this student with the opportunity to represent a character. It is also very important to mention that giving feedback to the students' oral production was a good way to improve for future presentations.

Performance session (Stage # 3)

After providing this student with feedback on different speaking skills and body language in the previous session, I notice that she improved her pronunciation, fluency, and changed her tone of the voice to make the script more interesting to follow. I did not make a big effort to understand what she talking about. Besides, her language use was clear in terms of grammar and rules.

Pedagogical Reflection: The feedback helped this student improve her speaking skills as well as her body language to gain more confident when speaking the target language in front of more people. Besides, I noticed that the student felt motivated to keep doing these activities.

Non – Participant observation checklist

Rationale: The purpose of this instrument is to gather information based on participant's reactions towards speaking skills, fluency, accuracy, pronunciation, vocabulary, comprehensibility, and self – confidence in EFL to describe the students' language progress in the two performance in workshop number 1 in stage # 1.

Instructions: Mark with a number the participants' observable behaviors regarding each speaking skill described below.

Subject: English   **Semester: VI**   **Date:**   **CEF Level: A2**

Worshops' name : The Broken Heart   **Literature piece:** The Tell - Tale Heart

Students	Fluency	Accuracy	Pronunciation	Vocabulary	Comprehensibility	Self-Confidence	Comments
3245							
6578							
7777							
2131							
3345							
2606							
1012							
5413							
9078							
5467							
2311							
2322							
1211							

6578: Making long pauses broke her speech affecting fluency. I notice that she depended on Spanish to speak in English. This factor affected accuracy. However, she was confident in English.

Semi – structured focus group in WP # 3 – 4

Rationale: This instrument aims at collecting data based on the students' performance, reactions, and behaviors towards speaking skills, readers' theatre, and self-Confidence in EFL. In this sense, the researcher will ask the participants some questions regarding the language learning process in every main drama performance in WP # 3 - #4.

Teacher: Luis Miguel Ortiz Cifuentes	**Drama technique:** Readers' theatre	**Date:** June 7th/2022	**Workshop's name: (3-4)** ➢ Beautiful teeth ➢ Cat
Subject: English **Length:** 1 hour	**Semester:** VII **Time:** 10:30am – 12:00pm	**CEF Level:** A2	**Literature pieces:** ➢ Berenice ➢ The Black Cat

A question about the drama technique:

1. Was the strategy applied in this workshop useful?
2. What kind of drama strategy do you prefer, the last ones or these ones, role-play or reader's theatre?

Questions about speaking skills:

1. Do you think that reader's helped you to improve all or any of the following speaking skills: fluency, accuracy, pronunciation, vocabulary, or comprehensibility? **Why?**
2. In terms of speaking skills and self-confidence, how did your academic performance vary online and face to face?

Questions about self-confidence in EFL:

1. How did you feel when doing the performances in front of the audience?
2. Do you consider that Readers' theatre technique helped you overcome difficulties when doing a language activity? *Explain why…*
3. Do you think that reader's theatre helped you to reduce your level of language anxiety? *Explain why…*
4. Do you feel more confident after doing the performances? *Explain why…*
      What do you recommend for the teacher to implement in the future practices?

Speaking skills Rubric
Analytic Rubric

Rationale: To know every student's speaking level and self-confidence throughout the research project.

Speaking skill	Excellent (4)	Good (3)	Satisfactory (2)	Weak (1)
Fluency	Few to no breaks, fluent when talking.	Semi - frequent short or a few long breaks when talking	Frequent short and few long breaks when talking.	Frequent short and long breaks when talking.
Accuracy	The speaker uses language correctly, including grammar and word order.	The speaker usually uses language correctly, including grammar and word order.	The speaker sometimes uses language correctly when talking.	The speaker seldom uses language correctly when talking.
Pronunciation	Phonetically correct, almost error-free, and aware of accent.	is comprehensible, generally correct, or occasional error.	Frequent errors confuse listeners and require guessing meaning.	Many errors interfere with comprehensibility.
Comprehensibility	Responses are comprehensible and require no interpretation.	Responses are comprehensible and require minimal interpretation.	Some parts of the response are comprehensible.	Most parts of the response are comprehensible to the listener.
Self - Confidence in L2	Shows very high self-motivation and confidence when performing.	Shows high self-motivation and confidence when performing	Shows low self-motivation and confidence when performing.	Shows very low self-motivation and confidence when performing.

Note: To have a better understanding of the table below, I will give you some instructions:

- Every number refers to a student (I used the numbers to protect the students' information)
- I will assign a number (points taken from the rubric above) for each speaking skill depending on the student's language performance.
- I will have a square for excerpts and comments (For a pedagogical reflection based on every student's oral proficiency and self - confidence).

Speaking skills and self-confidence table

Rationale: This table aims at collecting information based on every student's speaking level and self-confidence throughout the research project.

Students	Fluency	Accuracy	Pronunciation	Comprehensibility	Self - confidence in L2	Excerpts	Comments
3245							
6578							
7777							
2131							
3345							
2606							
1012							
5413							
9078							
5467							
1211							
2322							
2311							

Drama sessions

Drama Contest Pictures

Figure 1. Students presenting the Fall of the House of Usher.

Figure 2. Students performing the Black Cat.

SCRIPTS

This chapter displayed some pieces of the students' scripts done in each workshop about

the short story proposed to have an active role and use the target language when performing.

Workshop´s name: The Broken Heart	Literature piece: The Tell – Tale Heart	Drama technique: Role – play

The Tell-Tale Heart

*Amelia and Andrew, both senior adults, live in a farm in which they bring lodging and meals to some people who arrive to see the beautiful mountains and fields that there are in this farm, they do not work alone, they have their faithful worker "Rosita", she helps them with the crops, and all together take care of the farm and also attends to visitors.

Amelia: Rosita come here!

Rosita: I'm coming Mrs. Amelia

Amelia: Go and see if the tomatoes and the carrots have already grown in the garden

Rosita: Do you need anything else? Should I bring you something from there?

Amelia: Yes, bring me coffee and cookies please.

*Rosita leaves and see something weird in the garden

Rosita: Mrs. Amelia! *She screams*, come here and look at this!

Amelia: What happened Rosita?

Rosita: Look at that… in that part of the garden, there are a lot of beautiful tomatoes and carrots! We should bring them home to prepare food for our visitors. Can you call your husband?

Amelia: Yes Rosita, good idea, we can make salads and a cake with the carrots, my husband is coming to town to see the store.

* Amelia waits for her husband, while Rosita goes to get some tomatoes and carrots from the garden…etc…

The students did not write any script for this performance because if they had done it, they would have changed the entire sense and meaning of the poem. As a result, the audience may not have understood it.

Workshop's name: In a Kingdom	Literature piece: Annabel Lee	Drama technique: Role-play

Annabel Lee

It was many and many a year ago,
  In a kingdom by the sea,
That a maiden there lived whom you may know
  By the name of Annabel Lee;
And this maiden she lived with no other thought
  Than to love and be loved by me. **(A)**

I was a child and *she* was a child,
  In this kingdom by the sea,
But we loved with a love that was more than love—
  I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
  Coveted her and me. **(B)**

And this was the reason that, long ago,
  In this kingdom by the sea,
A wind blew out of a cloud, chilling
  My beautiful Annabel Lee;
So that her highborn kinsmen came
  And bore her away from me,
To shut her up in a sepulchre
  In this kingdom by the sea. **(C)**

The angels, not half so happy in Heaven,
  Went envying her and me—
Yes! —that was the reason (as all men know,
  In this kingdom by the sea)
That the wind came out of the cloud by night,
  Chilling and killing my Annabel Lee. **(A)**

Workshop's name: Beautiful teeth	Literature piece: Berenice	Drama technique: Reader's theatre

Berenice

NARRATOR: Life is full of uncertainties and good things that lead us to one place. full of small and big things that constantly vary like the colors of the rainbow, but at the end, only the white color shines.

BERENICE: I am Berenice, a happy citizen who lives in one of the most colonial countries in the world. I belong to a brave, enterprising and character family. You can see this behavior in each corner of my house. But now, I am going to talk about my childhood where the true story begins.

EUGEUS: I am Eugeus, I'm a very shy person and I feel like I have a kind of darkness on me, but there is someone who is completely different from me. Maybe that's why I'm so captivated by her, my beautiful Berenice, a girl full of life, agile, carefree and happy. Finally, we met again.

NARRATOR: Berenice and Eugeus meet at the house where they grew up during their childhood and have a melancholic conversation, etc…

Workshop's name: Cat	Literature piece: The Black Cat	Drama technique: Readers' theatre

The Black Cat

Narrator: Can you imagine what life is like for a housekeeper whose landlady treats her cat better than a person? That life was mine, and I took revenge regardless of the consequences.

Narrator: I was known as Margareth, the housekeeper of the widow Loraine Williams, who lived for the life of her beloved black cat called "Pluto" which was the only memory left by her husband. Since Mr. Williams's death, she has done nothing but dedicated her life to that cat. And that's how this story begins...

Narrator: One normal day at the Williams house, Loraine approached and said:

Loraine: Good morning, have you had breakfast yet?

Margareth: Good morning my lady, yes, I already had breakfast. Do you want me to serve you breakfast?

Loraine: Margareth, don't be so insolent, I was talking to Pluto, not you.

Margareth: Excuse me my lady, I already fed her Pluto too.

Loraine: I'm going out Margareth, so take good care of Pluto.

Workshop's name: The Crack House	Literature piece: The Fall of the House of Usher	Drama technique: Skits

The Fall of the House of Usher

Jackson: Lily, let's talk, I need to tell you something.

Lily: Ok, What 's the matter?

Jackson: I want to inform you that I will go these days. I have something to do.

Lily: But where are you going?

Jackson: I received a letter from my best friend Roderick Usher. He needs me, he and his sister are sick and very lonely. I must help them.

Lily: Oh my god, you must be careful. They are not well at all. You know their sickness is mental, please take care.

Jackson: I will do it. Don't worry.

Lily: If you go there at least. Don't go alone, take my friend Harry with you. He is a very good person and a very good friend of mine.

Jackson: Thanks lily. I'm so happy you are my friend. I hope to see you soon. I have to go.

(Hours later)

Harry: Good morning sir. I'm harry Webster. I'm lady lily's friend. I hope we get along on this trip.

Jackson: I know you will, but you must be careful. My friend and his sister Madeline are mentally unstable and ill. Anytime they can become a different person.

Harry: ¡Whoa! That 's crazy.

Jackson: Look, we're almost at the mansion.

Harry: But sir, this place is horrible, the darkness, the bad smell and the sadness can be felt very strongly… (Madeline interrumpe)

Madeline: JACKSON IT'S YOU, RIGHT? PLEASE HELP ME. RODERICK IS OUT OF CONTROL.

Jackson: Calm down madeline. We're here, where is he?

Madeline: He's in his room, please take care. He has a knife. He is trying to kill me, he said I should rest in a coffin, please help me jack. (cries)

Workshop's name:	Literature piece: Hop - Frog	Drama technique: Skits

Hop – Frog

It is a great day at the castle, when suddenly, a big box arrives. It is a gift for the king. After being checked by the guards, the box is taken to the king. All of sudden, two dwarves come out of the box.

The king: Oh, you are the gift that was sent to me. Say your names.
Hop Frog: Good afternoon your majesty, my name is .....

Suddenly, he is interrupted by the king.

King: Hahaha, because of your physical appearance, I'll call you Hops Frog Boy, you'll make me laugh a lot for sure.

Trippetta: Good afternoon my lord, my name is Tripetta, I am a dancer.

King: Well, Hop Frog will be my personal jester and you girl, you will be my personal dancer.

Frightened and very sad for having been taken in such a humiliating way from their home, Trippetta and Hop Frog are trapped in a horrible place.

Trippetta and Hop Frog spend all their time together. As they become other's companions, Tripetta and Hop Frog's relationship grows stronger little by little.

One day, the king comes up with one of his great ideas....

King: Tripetta, see! Tonight is an unforgettable moment, I want you to prepare a dancing night, but this time, it would be a dance where everyone wears masks and costumes.

Trippetta organizes everything, and when the night arrives, all the guests are in the castle.

As the days pass, the king and his seven ministers do not know what to wear. It makes the king feel very upset. So he sends for Trippetta and the Hop Frog.

The king: Come Hop Frog, I need you to make me and my 7 ministers laugh, I want new characters and new performances. Come and drink some wine, come on. Get inspired…

The king knows that wine hurts the dwarf, so he forces him to drink, the king does all of this while laughing loudly at the dwarf with his 7 ministers....

Lesson planning format

Lesson plan

This session showed a lesson plan I designed per workshop to help the students to improve their speaking skills and self-confidence when expressing their ideas, thoughts, or opinions in the target language.

UNIVERSITY OF CAUCA

THE IMPACT OF DRAMA ON THE SPEAKING AND SELF-CONFIDECNE OF EFL UNDERGRADUATE STUDENTS AT A PUBLIC UNIVERSITY

LESSON PLAN - Beautiful teeth

Institution: University of Cauca:	Semester: 6th	City: Santander de Quilichao	Date: February 8th/2022 February 15th / 2022 February 22nd/ 2022 February 28th/ 2022	Time: 1:00pm – 3:00pm
Length: 2 hours a week	Total of weeks: 3	Language skill: Speaking skills (Fluency, accuracy, pronunciation, vocabulary, comprehensibility and self-confidence)	Level: Intermediate	CEF Level: A2
Literature piece: Berenice Author: Edgar Allan Poe.	Drama technique: Readers' theatre	Evaluative instruments: Portfolio, Non participant observation checklist, semi – structure focus group, Speaking skills rubric	ICT Tools: Canva, Google meet, videos Communication: To perform a short story called Berenice	Materials: Pictures, pdf short story, videos.

Lesson objectives		
Communication: To describe the characters' and setting. To improve students' speaking skills. To boost students' self – confidence in EFL. To explore creative writing.	**Grammar:** • Present simple • Past simple	**Vocabulary:** Gloomy, remembrance, monastic, monomaniac character, anguish, epilepsy, disclose, maiden,

ACTIVITY *(Discussion session)*
Presentation / warm up: (30 minutes): The teacher will display some pictures the students sent him about the short story. Each student will have a minute to talk about one of those pictures.
Practice: *(20 minutes)*: Students are supposed to read the literature piece to identify new vocabulary, language structures, literature figures, characters' behavior and psychological features, and setting. Then, students will talk about the short story and their favorite part.
Production: **(40 minutes):** Through some quotes taken from the reading, the teacher will discuss the short story to help students understand it better. After that, the teacher will play a video about the reading and ask the students to tell me what they understood and to compare the film with the short story. Then, the teacher will explain a strategy called Readers' theatre and display some videos about it to the students. Students will pay attention to characters' body language and tone of voice. • https://www.youtube.com/watch?v=HEb1kcBCm0k • https://www.youtube.com/watch?v=NmljZjOj77M • https://www.youtube.com/watch?v=En6mU5jrmGQ&t=1s • https://www.youtube.com/watch?v=WDQm5gSQ6gE
Evaluation: *(10 minutes):* The students will tell the teacher what they like the most about the short story and what they think about readers' theatre.
Task: (5 minutes): The students in couples will create a script based on Berenice. Every student will have a role to play. To do the performance, they will work as a team taking into consideration the readers' theatre strategy.
ACTIVITY *(Adaptation session)*
Presentation/Warm up activity (20 minutes): To activate the students' schemata and oral production, the teacher will ask them to send some pictures related to the short story. Then, he will display the pictures and some quotes taken from the reading. Each student will have a minute to talk about.
Practice (40 minutes): The students will talk about different proposals regarding the short story and the drama technique to perform the literature piece in couples.

Production (40 minutes): The students will show the teacher what they have written and will perform the short story in two groups. In that sense, the teacher will provide the students with feedback on their speaking skills and body language.
Evaluation (10 minutes): The teacher will ask the students to tell him what they liked or disliked the most about performing this short story.
Task (10minutes): To come up with a performance for next session.

ACTIVITY   *(training session)*
Presentation / warm up activity (20 minutes): The teacher will ask the group to pick up some words from the short story they wrote and send them to the teacher. Later, the teacher will put the word in a random name picker and spin it. Depending on three words chosen, each team will make up story.
Practice (40 minutes): The teacher will ask the students to create two teams. Later, the teacher will join their breakout rooms. Next, the students will make some improvements based on the feedback the teacher provided them about their scripts.
Production (35 minutes): Each team will practice the script and the teacher will provide the students with feedback on their speaking skills, fluency, accuracy, pronunciation, vocabulary, comprehensibility, and self – confidence.
Evaluation (10 minutes): The students will do self-assessment. Every one of them will talk about the process when writing the script.
Task (5 minutes): To come up with a performance for next session.

ACTIVITY   *(Performance session)*
Presentation / warm up activity (5 minutes): I will explain to the audience what we did and what students from sixth semester are going to do. I will tell them that we read, discussed, and analyzed a short story called Berenice.
Practice (20 minutes): Student create their scripts about the short story. It is important to mention that they make some changes to the original story because they wanted everyone to be involved.
Production (30 minutes): Students will perform their scripts in front of an audience taking into consideration the drama technique chosen.
Evaluation (5 minutes): Student will talk about how they felt when performing.
Task (2 minutes): To read a short story called The Black Cat for next session.