

The Use of Drama Improvisation in Enriching Speaking Skills of Selected Students in Chiang Kai Shek College: Basis For A Conversation Model as a Teaching Strategy

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Spoken language plays a vital role in a man's life, both personally and professionally. In today's world, English is considered as the international language. However, many studies have indicated that oral language development has largely been neglected in the classroom. In the Philippine setting, students can speak English as it is always a part of the teacher's application part of lesson, but it is rehearsed most of the time. As a result, not all students can engage in authentic conversations using the language since they have limited engagement with oral and verbal activities. The researcher aimed to find out if drama improvisation activities can help in the enrichment of the students' speaking proficiency. Drama improvisations are considered one of the best real-world preparations for the students as their lives are not scripted. It fosters active learning wherein one can really get lost if he or she is not paying attention, which is the actual scenario during actual conversations on a day-to-day basis.

The researcher conducted individual interviews for the pre-test which was in the form of a recorded question and answer interview. Between the pre-test and post-test, an intervention of drama improvisation activities through workshops were conducted. The researcher provided drama improvisation activities to the students, all targeting to enhance their speaking proficiency. After the intervention was done by the researcher, the post-test, which was in the form of individual interviews again, were conducted to the students. The frequency count of both pre-test and post-test results was the data used for the study.

After testing the null hypothesis at 0.05 level of significance, the researcher reached the major findings. The respondents already acquired a prior level of speaking proficiency, before the administration of the tests; thus, the only objective is to enrich it. The findings show that the mean of the post-test, which nearly drew to 'proficiency' is higher than the mean of the pre-test, which only drew near 'approaching proficiency'. The improvement in the post -test could be attributed to the use of intervention strategy, that is, the drama improvisation activities.

The use of drama improvisation activities significantly helped the respondents in enriching their performance in the post-test. The p-value (.000) < 0.05 level in scores shows that the effect of drama improvisation activities is statistically significant. The result shows the effectiveness of using drama improvisations to target the subskills in order to heighten the students' scores and improve their speaking proficiency. This strongly approves that drama improvisations may be used to enrich the speaking proficiency of the students. A Dialogue-driven Conversation Model, together with the drama improvisation activities, is designed as a teaching strategy to enrich the speaking proficiency level of the students.

Acquiring language, instead of learning it, through exchange of dialogues which are not planned, helps in developing fluency, and eventually speaking proficiency. This is confirmed by Krashen in his Second Language Acquisition Theory which states that acquisition system is contradicting the learned system, thus, the need for application of acquisition system in developing frequency, to obtain more natural and better performances.

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DEDICATION

This research is passionately and wholeheartedly devoted to serve for the Arts, which has been the blood in my veins throughout my existence. This is also dedicated to all the theater-enthusiasts, or any artist, who always puts the substance of Art in everything that they do.

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CHAPTER 1

The Problem and Its Background

Introduction

Improvisation has always been a big part of enhancing an actor's skill in theater. Unlike any other theatrical performances, Improvisation makes itself a distinct one, with the dialogues and actions made up all of a sudden as its most noticeable features. It is a theatrical form of live action wherein the plot, characters, dialogues, and scenes are made up in the moment. Theatre forms that occurred in the wake of these theories are often labelled as open theatre, and are conceptualized by performance theories (Frost & Yarrow, 2015).

The contemporary improvisational theater form invites the spectators to participate as both form and content are not predetermined. Central in improvisational theatre is the communicative action of give and take and the importance of accepting the offers and actions made by the other performers as well as the audience. It is considered to be a dynamic conversation process between the passive audience and active participants. This type of performance makes it easier for the audience to participate as the story is not yet concrete, script is not yet written, and set and costumes are not delegated.

According to Rose (2015), the process of improvisation is an open form in which participants may engage in their own terms; moreover, it is a process through which subjugated knowledge may become legitimized. Thus, it provides great opportunity for its participants to communicate their thoughts freely.

Since improvisation encourages students to participate in communicating their thoughts, it can also be a great tool in enriching the language skills of the students. According to Hurt (2019), improvisation is the best real-world preparation for the students as their lives are not scripted. She also added that incorporating improvisational activities in the curriculum introduces students to scenarios they will face outside the classroom. It is encouraging them

to think on their own while having fun in applying what they learned. Daskal (2018) further elaborated it by narrating her experience in improvisation as discovery of one's own creativity. It is an active learning wherein a person will really get lost if he or she is not paying attention to what is happening. This will make a good parallel of how classrooms can foster realizations to students' awareness on their actions and their consequences by teaching them focus and attention.

According to Florea (2011), students need the opportunity to interact with the material in order to utilize the vocabulary they often have but do not know how to use. In English classes, the structure of the language is always the emphasis. This makes the students use a rote-learning method, wherein they have to memorize the information based on repetition. This is also evident in every speaking engagement wherein students will practice their performance and present it to the class with their material rehearsed properly. In this way, the performance will look impressive as the students try to be fluent in the language, but the reality is that they have rehearsed the language for the presentation. It is the educator's duty to not just teach students the facts of the language and the beauty of presentation, but also the skills in using the spoken language.

Spoken language plays a vital role in a human's life, both personally and professionally. It is the medium through which a new language is encountered and understood. One of the languages that a person must know is the language that many people can understand. In today's case, English is the language considered as the international language, which means that majority of the world's population are using it. Learning a prominent language can make a person's life better as it gives one an access to livelihood, daily transactions, and entertainment wherever they are.

However, there are many challenges that students encounter in a classroom. Many studies have indicated that oral language development has largely been neglected in the

classroom, and most of the time, oral language in the classroom is used more by teachers than by students. Thus, mastery of the spoken language is very important for all students since they will be facing people outside the school, engaging in spontaneous conversations. The need for this kind of conversation prompted the researcher to conduct a study on The Effect of Using Drama Improvisation on Enriching the Speaking Proficiency of Selected Students in Chiang Kai Shek College, results of which will be the basis for Conversation Model as a Teaching Strategy.

Background of the Study

In the implemented K-12 curriculum, the Senior High School program offers different tracks such as Humanities and Social Sciences (HUMSS), Science, Technology, Engineering and Mathematics (STEM), and Accountancy, Business and Management (ABM). Taking one track lets the students concentrate in a certain field that will help them in their future profession. It calls out to eligible students with subjects focused on job-ready skills. Besides, it offers practical knowledge with matching certificates to help students land their desired job after they graduate from SHS (CIIT, 2017).

Most of the students who are enrolled in Humanities and Social Sciences (HUMSS) are trained to have courses that require extensive knowledge of social skills. According to a blog hosted by Katigbak (2018), HUMSS is a strand focused on literature, politics, religion, and social sciences. It adds that students in this cohort are expected to improve their reading, writing, speaking, and social skills, to be able to meet the critically needed requirements in their college courses. Another blog of Sicat (2017) described HUMSS students to be persons who are ready to take on the world and talk to a lot of people. He also stated that this strand is for those who are considering taking up journalism, communication arts, liberal arts, education, and other social science-related courses in college.

The difficulty in speaking the language does not inhibit senior high school students alone from communicating. Like them, college students are expected to have an effective oral communication as they have undergone the process of learning the proficiency in their previous years already. However, Jimenez (2018) reiterated in his article that the test results conducted by Test of English for International Communication (TOEIC) show that the level of English proficiency of college graduates from the Philippines is lower than the target English Proficiency of high school students in Thailand. To provide continuity of learning, communication classes are still offered as a general course for college students. One of these classes is purposive communication, which is required to be taken by all first-year college students to achieve proficiency. The term ‘proficient’ in the language is explained as someone being competent at a specific field (Jimenez, 2018). As future employees of their respective professions, college students are expected to be proficient in English as it will be the medium of transaction in their workplace. Ekola (2016) emphasized that speaking English is viewed as the most challenging part of the English language used at work.

With these premises, it can be said that these students should master effective communication. One of the characteristics of a person who shows effective communication is the ability to say something at the right time. According to TEFL Trainer (2019), the main goal when teaching speaking is to let the learners manage to combine accuracy and fluency in order to speak spontaneously and negotiate meanings. Given such, improvisation activities can surely support the goal of making their speaking skills better, which all schools envision in their students.

Such is the vision of Chiang Kai Shek College, a school that offers both Humanities and Social Sciences (HUMSS) and College courses. This school is known for nurturing Filipino-Chinese students which make them use the following languages inside the campus: English, Filipino, Mandarin, and Fukien. Most of the students have Filipino or Mandarin as

their first language, and English as their second language. Having a multilingual background, students are conscious of their English grammar, which leads them to utilizing Chinese or Filipino language as their means of communication.

The students in this cohort develop their English speaking skills by taking up subjects that require them to present or perform. However, most of these activities are usually planned. This hinders the spontaneity of students' language because they get to rehearse and memorize what they need to present, which does not happen in different scenarios in real life.

Leaño (2018) explained that the difficulty of students in speaking is the result of the limited engagement with oral or verbal activities in English. Since their main purpose of studying this language is to be able to utilize it, the best learning experience can be given to them by teaching them functional language. Functional language is the language that a person uses to communicate effectively in a day-to-day basis. Functional language contains a lot of fixed expressions. Because there are so many expressions for each function, it is best to teach these structures in manageable chunks. Hence, the best way to teach a language is to let them unconsciously learn it, making the line between learning and acquiring thinner; also, targeting the subskills rather than forcing them to master speaking as a whole. This kind of learning experience can be done by using various drama improvisation activities.

Drama improvisation activities encourage the beginners in a language to communicate at the “pre-production” stage of language acquisition. According to Donnchaidh (2016), drama improvisation offers opportunities to simulate real-life situations, draws on the creativity of students, and introduces them to the cultural significance of various gestures and body language familiar to English speakers. In this manner, the students will not only develop their oral communication, but also their non-verbal aspect which is another vital thing in communicating.

All these point to the reason behind the conduct of this study, to craft different improvisation activities that will enhance students' interest in developing their speaking skills. In addition, this research fulfils the following objectives: to identify the English proficiency of selected HUMSS students and college students of Chiang Kai Shek College; to find out the performance of the selected students in the tests that show their speaking proficiency; to determine the effect of the use of drama on enhancing the speaking skills of selected students; to adopt the conversation model as a teaching strategy to enhance the speaking skills of the students.

Setting of the Study

The researcher identified different groups of students in Chiang Kai Shek College, a Filipino-Chinese school in the vicinity of Tondo, Manila. The researcher chose respondents ranging from Grade 11 to first-year college students to be able to utilize the maximum number of respondents that are currently taking up communication classes.

Chiang Kai Shek College is a level III PAASCU accredited college founded by Wo Chu Sen in year 1938. It is a multicultural private school that caters particularly but not limited to Filipino-Chinese student. The college offers different levels and curricula such as nursery, Montessori, Kinder, Elementary education, International Baccalaureate for primary and middle year, Junior High School, Senior High School, Undergraduate Degree and Graduate Studies.

The Narra Campus now houses the Senior High School as well. Chiang Kai Shek College is a school that offers a Senior High School Program which caters tracks such as Humanities and Social Sciences (HUMSS), Science, Technology, Engineering and Mathematics (STEM), and Accountancy, Business and Management (ABM). Most of the students in this program also came from, but not limited to, the school's Junior High School

Program. Aside from these courses and programs, CKS College also offers a variety of Bachelor's degree from business-related courses, computer-related courses, to education courses.

Together with the graduate studies, the classes of College and Senior High School students of the school are held at the Narra Campus. It is located at 1477 Narra St, Tondo, Manila, 1012 Metro Manila Figure 1.



Figure 1

Location of Chiang Kai Shek College

Theoretical / Conceptual Framework

The study is based on Skinner's Theory of Behaviorism which explains that people act in response to internally or externally generated physical stimuli. Behavior theorists define learning as adopting new behavior based on environmental conditions.

Moreover, it emphasizes the classical conditioning which states how a natural reflex responds to a stimulus, making the response involuntary. It explains that humans are biologically "wired" so that a certain stimulus will produce a specific response. One of the more common examples of classical conditioning is seen in situations where students exhibit irrational fears and anxieties like fear of failure, fear of public speaking, and general school phobia. Eventually, the neutral stimulus comes to evoke the same response as the naturally occurring stimulus, even without the naturally occurring stimulus presenting itself (Cherry, 2019). In terms of language learning, one can respond to stimulus as a natural reflex. However, stimulus can only trigger the mind to think of the response, but still needs to use the language to reply.

The study is also based on Krashen's Theory of Second Language Acquisition, with emphasis on Monitor Hypothesis and Affective Filter Hypothesis. Affective Filter Hypothesis is a state wherein a person forms a 'mental block' that prevents comprehensible input and impedes language acquisition. It is a hypothesized impediment to learning brought about by a negative emotional state - such as embarrassment or self-consciousness, and low self-esteem. It is caused or can result in monitor hypothesis. Monitor hypothesis explains the relationship between acquisition and learning and defines the influence of the latter on the former. Liu (2015) elaborated, "...the essence of which is that the ability to produce L2 utterances derives from the learner's acquired competence (subconscious knowledge) while learning (conscious knowledge), simply as a Monitor helps him make corrections or change output." It is the practical result of the learned grammar; on the other hand, acquisition system is contradicting

the learned system. Both hypotheses are merely related to each other because one can be the result or cause of the other.

The study is also based on Le Vygotsky's Theory of Social Constructivism which highlights the role of social and cultural interactions in the learning process. Rublik (2017) quoted, "Specifically, theories of bilingualism and language acquisition have been strongly influenced by Vygotsky's understanding of the environment and its significance." The theory is prominent in having social interaction as the tool in learning the language. It explains that a person may think of the response, but it should not stop there. Rather, the person still needs to utter the words to complete the process of stimulus-response.

All studies mentioned above contribute to the concept of how internal and external factors hinder language learning of students. The study zeroed in on developing the students' speaking skills by espousing the idea that the use of drama as an activity in the classroom is an important factor for students' speaking proficiency. To illustrate the idea, the researcher used the Input – Process – Output Scheme.

Statement of the Problem

The study aimed to determine the effect of the use of drama on heightening the speaking proficiency level of the HUMSS Senior High School and first-year College students of Chiang Kai Shek College. It also aimed to specifically answer the following questions:

1. What is the respondents' profile in terms of
 - 1.1 age;
 - 1.2 gender;
 - 1.3 grade level; and
 - 1.4 first language?

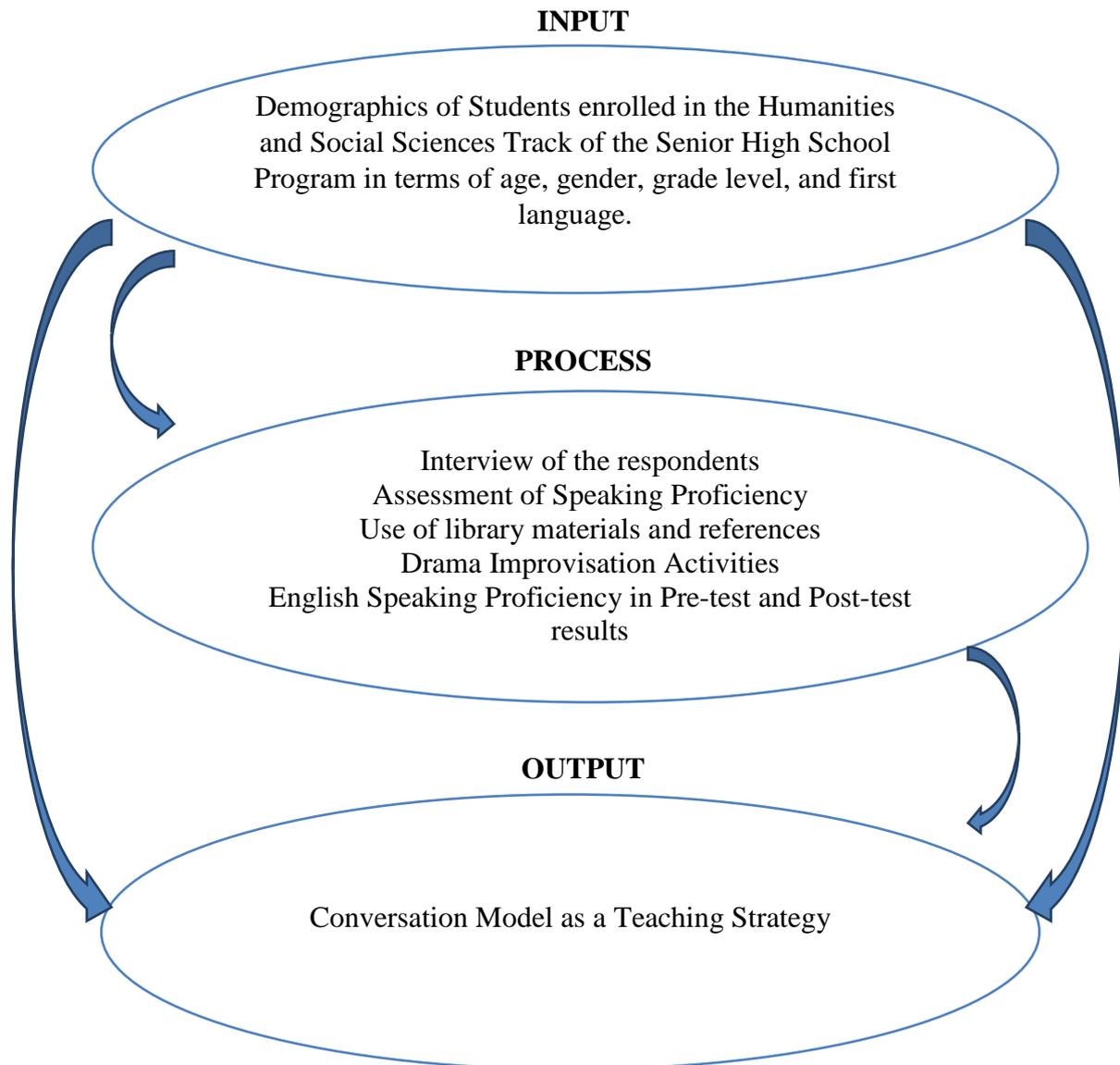


Figure 2

**Paradigm Showing the Relationship Between Two Constructs
and the Output of the study**

2. What is the English speaking proficiency of the respondents according to the results of the following:

- 2.1 pre-test; and
- 2.2 post-test?

3. Is there a significant difference in the level of the respondents' performance in the pre-test and post-tests?

4. What is the effect of the use of drama improvisations on the speaking skills of students?

5. What teaching strategy may be proposed to enrich speaking skills?

Assumptions of the Study

1. It is assumed that Senior High School Humanities and Social Sciences and first-year college students already have speaking skills

2. It is further assumed that their speaking skills are used for planned and rehearsed presentations and performances

Hypothesis of the Study

Researchers observe that speaking is the most difficult skill for most learners who learn it as a second or foreign language due to their low proficiency (Alonzo 2014; Alharbi 2015; Al-Hosni, 2014). Speaking in a new language becomes more difficult to master when students are taught using a teacher-based approach. The teacher lectures while students take notes about the information without really interacting with it. The students are not expected to spontaneously produce and are thus low in their competency in productive skills. (Hosni, 2014).

Several factors contribute to students' speaking problems, some of which are as follows: inhibition since they are worried about making mistakes, fearful of criticism, or simply shy; nothing to say, that is, students have no motive to express themselves; and low or uneven participation. Only one participant can talk at a time because of large classes and the tendency of some learners to dominate, while others speak very little or not at all. (Nakhalah, 2016).

Hence, the researcher comes up with the following hypotheses:

1. There is no significant difference between the result of the pre-test and that of the post-test.

2. There is no significant difference in the use of drama as classroom activity and the development of students' speaking proficiency.

Significance of the Study

The result of this study will be valuable to the following groups of people:

Curriculum Planners. This study will give them ideas on how to strengthen students' speaking skills through inclusion of more reinforcement lessons and activities in the teaching of language.

Textbook/Module Writers. This study will help them improve presentation of speaking activities. This will encourage them to prepare proper material, which will require progressive and systematic implementation.

Language Support Center. The outcome will enable the language support center identify how they can motivate the students using improvisational activities in their classrooms.

Future Researchers. This study may inspire them to further study and broaden the research by targeting another skill.

Teachers. This may serve teachers new materials to be used in enriching students' speaking proficiency. It will also give them ideas on how they can encourage language learning inside the classroom

Students. This study through drama improvisation activities will enrich the students' speaking proficiency and confidence as they will reduce their affective filter, making engagement in the tasks with their classmates enjoyable.

Scope and Delimitation of the Study

This study is limited to measure only the speaking proficiency of ninety-five (95) respondents, who are either enrolled in the Humanities and Social Sciences (HUMSS) track of the Senior High School Program or first-year college students taking up a general course,

Purposive Communication, for the academic year 2019-2020. The respondents all came from Chiang Kai Shek College, fifty-five (56) from Senior High School HUMSS track and forty (39) from first-year college students.

This study is centered on the improvisational activities, and will not touch other theater aspects. Also, it will target to enrich one macro skill, which is the speaking proficiency of the students, and will not involve any other macro skills. Lastly, it is focused on the fluency of the students, as this is the skill that will be most developed in the spoken language.

Definition of Terms

The following terms are defined operationally for clearer understanding of the study:

Drama. It is a collaborative form of fine art that uses live performers, typically actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage.

Drama Improvisation. It is a set of activities that focuses on presenting spontaneous art of the language. Dramatic improvisation is the act of creating characters, scenarios, and dialogue in the moment and without a script to create a piece of theatre.

Enrichment. It is any activity that develops new skills and qualities to understand language learning, specifically speaking. It can be an activity that revolves around fun topics like their favorite movies, tv shows, sports, books, celebrities, which will enrich their communication/social skills.

Functional Language. It is the language that one needs in different day-to-day conversations in various situations, such as running across a friend, attending a seminar, coming to class late, which require greeting, introducing oneself, and apologizing.

Improvisation. It refers to the act of presenting or performing something unplanned and unrehearsed, using whatever can be utilized inside the mind. It aims to develop “thinking

on one's feet" skills and gain confidence in coping with the unexpected; get practice in instigating communication from nothing; focus on getting the message across rather than on repeating dialogues parrot fashion (Lavery, n.d.)

K-12 Curriculum. It is an education system under the Department of Education that aims to enhance learners' basic skills, produce more competent citizens, and prepare graduates for lifelong learning and employment by specializing in certain skills needed in specific professions.

Natural Reflex. It refers to an automatic response to a stimulus. In relation to language, reflex helps in building fluency in speaking, which is the quick and effortless recall of words.

Real-world Situations. The term refers to scenarios that happen in real life, which can be integrated inside the classroom. In using such situations, teachers engage their students more deeply in learning the lessons since the classroom material relates to events that have happened to them. Students are shown concrete examples and see how academic topics relate to them; thus, making the concepts less abstract and scary.

Rehearsed Performances. The term refers to presentations of the students that were thoroughly planned and practiced. It refers to an activity in the performing arts that occurs as preparation for a performance in music, theatre, dance and related arts.

Rote Learning. It is a memorization technique based on repetition. The idea is that one will be able to quickly recall the meaning of the material the more one repeats it. With rote learning, students do not pay attention to the inner complexities and inferences of the subject that is being learned and instead focuses on memorizing the text.

Spontaneity. It is doing something without thinking about it beforehand. It is engaging in unplanned discussions and conversations, which the students of this cohort will be needing for their future profession.

CHAPTER 2

Review of Related Literature and Studies

This chapter presents the related literature and studies after the thorough and in-depth search done by the researcher. This also includes the synthesis of the discussion from local and foreign materials.

Foreign Literature

Various foreign journals, articles, blogs, and vlogs were compiled to strengthen the purpose of this study. All texts gathered are retrieved from recent credible websites.

Improvisation makes the students wander on their own, making them learn something unconsciously by exploring their creativity. Most of theater enthusiasts find improvisation as a difficult method of acting because one must be able to master the acting tools before completely involving himself in an improvisation performance. However, improvisation may come in many ways. According to Erickson (2015) in her article *Improvisation: Five Approaches*, “Whenever students are acting a story without a script, or making up their own stories based on history, science or a favorite book, they are improvising.” This means that students can do improvisation in simpler ways; the facilitator of the class will just have to think of different ways in presenting the lessons.

Erickson (2019) explained that the purpose of improvisation is communication among the participants. People who are trained or untrained in the arts can participate in applied theater. This means that students who will be undergoing series of activities involving improvisation do not really have to be equipped with good communication skills already since the activities can easily be adopted by anyone. However, in the context of the study, it emphasizes a strict implementation of the activities to be able to achieve the heightened speaking proficiency. Moreover, the implementation of improvisational activities will be given a standard difficulty for the students based on what they need to learn. The main

purpose of the study is to be able to use the spoken language in different unfamiliar contexts. Erickson (2019) affirms the idea of Florea (2011) in her study *Using Improvisational Exercises for Increasing Speaking and Listening Skills*, that Acting and Comedy improvisational exercises allow students, with their abilities and interests, to participate and make manifest grammar, vocabulary, and pronunciation lessons in a fun and realistic way, right away. By using acting and comedy improvisational techniques, students not only are provided with structure but are encouraged to speak quickly and decisively, thus decreasing their reliance on their native language and allowing them to utilize the vocabulary and grammatical structures of the target language more naturally. It is also a method of building skills in actors that might be needed to strengthen the production, including listening, spontaneity, and timing (Erickson, 2019).

“Developing Oral Proficiency and Motivation through Script-Based and Improvisational Drama” by Chauhan (2004) and Guzel (2017) stated that using drama in second language (L2) classroom can significantly increase students’ confidence, self-esteem, and motivation. This was further elaborated by Bruce T. (2019) in his article *A Guide to Improvisational Theater* stating that improvisation requires a sense of spontaneity, instinctive and social comprehension to improvise without a script. In fact, improvisational theater has attracted many people across all walks of life for improvement in personal and interpersonal development. Since the study aims to prepare the students for real life scenarios, the activities that are proposed shall be authentic experience without needing a variation of the activities to fit the ‘real life’ learning objective. Improvisational Theater is one of the authentic real-life activities that can be provided to learners. It helps people gain the necessary experience and knowledge in real life situations. It increases the overall platform when delivering speeches, presentations, and unscripted performances. Those who do improvisations have reported having surge of confidence, communication skills, enhanced acting abilities, developing

social comfort in various settings, refined cognitive abilities, improvised listening and observational skills, improved interpersonal development and creative thinking skills. (Bruce T., 2019)

One way to present lessons is by the use of drama strategies. Drama is a method to reveal aspects of human condition; life is nothing more than a grand series of improvisations (Price, 1980) in Boudreault's (2018) *The Benefits of Using Drama in the ESL/EFL Classroom*. This reaffirms Bruce T.'s (2019) statement when he said, "We are all acting out theatrical performances to present ourselves in regard to how we wish to be seen. When we are in the presence of others, we are to some extent onstage. We will act and communicate in our own interests to influence the people around us voluntarily in accordance with individual plans."

All three articles complement the aim of the study, which is to use the improvisational activities in improving not only the aspect of how a student perceives learning the second language but also the other aspects needed by people whose profession require mastery of communication and social skills such as spontaneity and social comprehension. To be able to achieve this, Flanagan (2015) quoted Criess, director of Improvisation Boston's National Touring Company, in his article *How Improvisation Can Open Up the Mind to Learning in the Classroom and Beyond* suggests speakers bear in mind the four C's (4C's) when talking about improvisation. The 4C's are creativity, critical thinking, collaboration, and communication. In this way, the improvisation will be kept on path and the success of using improvisation to improve one's speaking proficiency will be more evident.

Pasulka (2017) in his article titled *Everything You Should Know About Improvisation* stated, "Some people are naturally comfortable in the moment. Others end up 'in their head' or just plain frozen. It's unclear if improvisation can make you a more creative person, but

with practice, you'll at least be more relaxed on your feet." When it comes to practice and retention, one technique that may be used by the learners is rote memorization.

According to Zilberman (2018), the rote memorization technique is based on repetition and memorization of individual items. The idea is that one will be able to quickly recall the meaning of the material the more one repeats it. When one learns all subjects in school, he tries to remember information, and rote memorization is the only technique available to this end. However, adults experience frustration in learning a foreign language because they apply rote memorization to it as to all other subjects, and in most cases, they fail.

He further explained this by restating two concepts introduced by Daniel Kahneman, a Nobel Prize winner. People think slow and fast because of two different systems of the mind. System 1 operates automatically and quickly, with little or no effort and no sense of voluntary control. System 2 allocates attention to the effortful mental activity and, therefore, is slow. For example, rote memorization belongs to System 2, whereas expression of feelings and thoughts, i.e. speech, belongs to System 1.

If a person learns a foreign language with the objective of communicating in it, he needs to develop it as System 1 – communication operates automatically and quickly, the reason why the conventional methods of learning a foreign language, which belong to rote memorization, should be substituted with training language skills. Training is the best alternative for adults since it belongs to System 1. Driving a car, figure skating, playing a musical instrument, martial arts skills, or speaking a foreign language – all of these skills are trained as System 1. During training of all these skills, the brain finds and records the patterns that it can perform after training without conscious effort and with minimal attention, i.e. effortlessly.

As an alternative approach to subject areas that require memorization with disdain and conflict, teachers can build higher-level critical thinking skills with rote learning as the foundation. Rote learning and memorization do not equal higher-level thinking, and should not replace one for the other. Rote learning, however, is the cornerstone of higher-level thinking and should not be ignored. Especially in today's advanced technological world, rote memorization might be even more important than ever. He suggested thinking of rote learning as the filing system for one's brain. If one can easily access the information when performing a certain task, the brain is free to make major leaps in learning.

In this case, rote memorization learning technique can take place in the introduction of new concept of a structure. But, to provide enrichment of the students, it is important that they get out of rote memorization learning technique after building the foundation and start implementing activities that foster real-world situations.

However, learning language is a long and complicated procedure. In order to understand it better, many theories have been cited parallel to the learning principles. These principles are used to choose the suitable learning tools and strategies in learning process. Sanal (2017) gave a rundown of the theories in his article *Foreign Language Teaching and Learning Theories/Approaches* stating that each theory has its own principles. Behaviorism, for instance, has its base on stimuli-response associations. To shed light on this topic, this study, which was carried out by means of literature review model, gives detailed information about foreign language teaching and learning theories/approaches.

As it is known, the behavioral psychologist Skinner is the forerunner of behavioristic view. Language was considered as a behavior. He applied the theory of conditioning to the acquisition of a language. He suggested that language learning is a habit formation. That means learning is a behavior change. However, in order to change a behavior, there should be

an event. Ivan Pavlov's study of classical conditioning is an example that a response comes when there is an environmental stimulus.

Classical conditioning emphasizes the importance of learning from the environment, and supports nurture over nature. However, it is limiting to describe behavior solely in terms of either nature or nurture, and attempts to do this underestimate the complexity of human behavior. It is more likely that behavior is due to an interaction between nature (biology) and nurture (environment). In other words, behaviors are developed by a set of stimulus-response associations.

A stimulus-response can be set by different forces around a person. This is parallel to Vygotsky's theory of social constructivism which explains the major theme of Vygotsky's theoretical framework on how social interaction plays a fundamental role in the development of cognition. Vygotsky (1978) states: "Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (inter psychological) and then inside the child (intra psychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals." However, response cannot be seen by thinking what to respond, but by giving a concrete reply to the sender. Rublik (2017) quoted Vygotsky's theory explaining, "It seems a naïve idea that speech participates only in the activity of such functions that involve an outwardly pronounced word.... Knowing how to think like a human being without words is, in the final analysis, made possible only by speech." This is one of the points of Vygotsky's Social Constructivism which explains that the process of stimulus-response cannot be stopped inside the head of a person, but should produce something concrete from it.

The theory of social constructivism says that learning happens primarily through social interaction with others, such as a teacher or a learner's peers. One prominent social

constructivist, Lev Vygotsky (1896–1934), described the zone of proximal development (ZPD). This is the area where learning activities should be active learning. The use of ‘active learning’ to describe a classroom approach acknowledges that learners are active in the learning process by building knowledge and understanding in response to learning opportunities provided by their teacher. This contrasts with a model of instruction through which knowledge is imparted or transmitted from the teacher to students. For Cambridge (2019), active learning means that learners take increasing responsibility for their learning, and that teachers are enablers and activators of learning, rather than lecturers or deliverers of ideas. It is focused, lying between what the learner can achieve independently and what the learner can achieve with the teacher’s expert guidance. By scaffolding tasks, providing guidance and support that challenges the learner based on their current ability, and through providing rich feedback using assessment for learning, the teacher actively helps students develop deeper levels of understanding by creating tasks that foster interaction among learners. Such description of ‘active learning’ perpetuates the objective of the study, which is to be able to interact with each other to develop learning.

However, interaction among learners is not an all-beneficial answer to improve one’s learning. Krashen presented different hypotheses about the effect of having people around while struggling to use the language.

A piece of Krashen's jig-saw is the Monitor Hypothesis, which states that one’s conscious knowledge of a language performs only one purpose - that of a monitor or editor. This hypothesis specifies how the two separate processes of acquisition and learning are used in second language performance. Before the learner produces an utterance, he or she internally scans it for errors, and uses the learned system to make corrections. Self-correction occurs when the learner uses the Monitor to correct a sentence after it is uttered.

According to the hypothesis, such self-monitoring and self-correction are the only functions of conscious language learning. The Monitor model then predicts faster initial progress by adults than children, as adults use this 'monitor' when producing L2 (target language) utterances before having acquired the ability for natural performance, and adult learners give more input into conversations earlier than children.

The monitor has three major functions - the conscious learning of the rules of a language or learning from a grammar book and/or in a classroom, the conscious formulation of utterances, and the editing of utterances during production or after they have been produced by the acquired system. In this third role, the Monitor is engaged to check or scan acquired output, either oral or written, and make any necessary corrections based on the conscious rules learned.

Krashen goes on to position that three conditions are necessary, but not sufficient, for the utilization of the Monitor as an editor or composer. Firstly, the learner requires sufficient time to think about and apply conscious rules. Secondly, he needs to focus on the 'forms' of a text. Finally, the performer must know the grammatical rules concerned. Furthermore, the Monitor cannot be utilized until adolescence - until Piaget's 'formal operations' stage of cognition

In the area of written production, it is certain that many language teachers would readily agree with Krashen on the evidence of the ability of second language students to edit their own compositions by thinking about and using rules to identify and correct many of the systematic grammatical errors which surface, presumably as the result of the learners' preoccupation with content rather than form, especially in the production of first drafts. In other words, while only the acquired system is able to produce spontaneous speech, the learned system is used to check what is being spoken.

This hypothesis claims that while comprehensible input is necessary for second language acquisition, it is not sufficient. Whether or not, or to what degree, input reaches the 'Organizer' depending on the condition of the Affective Filter. As the name suggests, this barrier screens input based on 'affect', or the learners' motives, needs, attitudes, and emotional states.

Top (2018) stated that affective variables such as fear, nervousness, boredom, and resistance to change can affect the acquisition of a second language by preventing information about the second language from reaching the language areas of the mind. Affective variables such as fear, nervousness, boredom, and resistance to change can affect the acquisition of a second language by preventing information about the second language from reaching the language areas of the mind.

A high filter, which is capable of preventing input from reaching the organizer, results from low motivation, high anxiety, and low self-esteem. A low filter is therefore conducive to efficient second language acquisition. Krashen also proposes that while the Filter is part of the subconscious processing system, it is outside the organizer. Thus, the filter relates directly to acquisition and not to learning.

The filter is said to determine which target language models will be selected by the learner, which parts of language will be attended to first, when language acquisition efforts should cease, and how fast a language can be acquired. Attitudinal factors which vary among individuals and within individuals, determine the success or otherwise of the language learner in acquiring a language. The differences in attainment between children and adults result not from the organizer but from the operation of the filter, together with the monitor.

While few would argue against the importance of affective variables in second language acquisition, Krashen's Filter seems to operate only in adults. Why this should be so is difficult to understand. Krashen attempts to relate the development of the Filter to

concurrent cognitive development - that is, the Filter becomes operational only after the learner has reached Piaget's formal operations stage, which occurs at about puberty and is accompanied by increased self-consciousness, feelings of vulnerability, and lowered self-image. Even if these statements are really true, it means that the method being pushed in this study is very applicable to the group of participants, given that all of them are in their puberty stage and has activated formal operations stage already.

Local Literature

Aside from the aforementioned articles, the researcher identified local journals, articles, texts, to help strengthen the goal of this study.

In a local context, various meanings of improvisations were given. Rappler (2017) defined Improvisation as having all the scenes and stories created on the spot. Every show is completely unique, so one never knows what is going to happen next – and neither do the performers. This is where lies a great parallelism of life and theater. In real life, people do not really know what is going to happen next. Although some may plan it, not all of the people have it the way they plan it.

Improv, or improvisational theatre, is an art form where performers put on shows that are completely unrehearsed, unscripted, and created on the spot. There will be external factors for an improvisational activity to function. Using audience suggestions to inspire them, they play games or tell stories that have never been done before and will never be done again. (CNN Philippines, 2018). Supporting this, Aih Mendoza (2018) stated, “You might think that because it’s a kind of theatre art, improv is best suited for people with performing backgrounds, but a majority of Third World Improv students have only ever performed after enrolling in the school. In fact, it has a surprisingly wide range of members — from students to professors, freelance filmmakers to industrial engineers, fresh-grads to titas of Manila, and even one whole family and the occasional foreigner. While all these different types of people

are certainly able to perform after the end of a semester, this is not all Third World Improv is about. The main focus is helping their students improve themselves as people.” The best way to explain this is to point out that improvisation is teaching people how to think, and that is not an easy job to do. One cannot say that a student is ready enough by giving them pieces of written work to memorize, rehearse, and perform in front of the crowd. They must know how to handle themselves in different unfamiliar situations. They must always have something to offer in every conversation.

Abola (2019) imparts his experience about learning improvisation by enrolling in a theater organization in a news article *How Improv Freed This Forty something from His Fear of Failure and Obsession with Being in Control*. He generously explained, “Learning improvisation teaches you things about yourself you don’t necessarily want to know. Improvisation, I’ve come to discover, is a discipline of letting go, and I discovered, sometimes to my alarm, sometimes to my shame, that I cling to things that make it hard for me to progress. The need for control, to be the boss, to have things go my way. The need to be the funny guy, the popular guy, the life of the party. The need to be liked, to be applauded, to be the star.” The realizations of Abola were remarkable as people need to learn the discipline of letting go of the plan and simply stepping out onstage and doing everything impromptu.

Mercado (2019) in his statement in Chua’s (2019) article regarding the Fifth (5th) Improvisational Fest said, “...with the huge number of unscripted and unrehearsed performances, you have a whole variety: some of them are comedy, some of them are dramatic, some of them are short-form which looks like games, some of them are a long-form, and some of them are musical. So, I guess the best analogy is to think about it like a music festival with different kinds of unscripted performances.” Because of the rise of improvisation performances to its popularity again, several performances are being staged in

the Philippines every year. The biggest event about improvisational theater is the one organized by Philippine Education and Theater Association (PETA). These experiences can lead to positive rules if strictly implemented inside the classroom.

As mentioned, lots of students who finished HUMSS created videos for the upcoming takers of the strand. The videos that they do are mostly talking about what a student must have and must prepare for as they enter HUMSS strand.

If they can handle themselves well in improvisation activities, students in this cohort will be able to present themselves well in any situation. Students under the HUMSS strand are expected to have communication and interpersonal skills. Teachers will give tons of reading materials, writing and research topics, and other assignments that may include a creative output like poems, paintings, and speeches. These activities require analytical, creative, and communication skills (Patriz Biliran, 2018).

Kythe Pusing (2017) supported this by stating, "...the key to survive this strand is to be confident. One of the possible jobs of HUMSS are reporters, politicians, and lawyers, and these jobs require confidence. HUMSS students are expected to be good communicators and public speakers; hence, this strand includes presentation activities to prepare students for their future jobs." People know that to be able to be good at those professions stated above, one must master the macro skill, speaking. To be able to say that one is a master of speaking and that the use of the language is highly effective, one must be able to use the language in any situation.

Lester (2019) in one of his vlogs titled *Reasons Why You Should Choose HUMSS in Senior High School 2019* stated, "...these are the students who are good at public speaking, debate, oral presentations, and reporting in front of the class. These students have the confidence in carrying themselves or presenting themselves in front of the class." The students in this cohort are expected to do a lot of extemporaneous and public speaking.

HUMSS students are expected to be the most confident and fluent speakers among all strands. “In HUMSS, the thing that you need to bring every day is what we called the confidence,” Lester (2019). Most of the teachers are expecting students to be good speakers. This was affirmed by Prado (2019), a student enrolled in HUMSS strand, by stating that the most important thing that students have to obtain before entering the class is confidence, a trait that students will use for tons of presentations and performances.

Aside from this, there has been a problem that lies after the senior high school phase of the students. In an article *The Decline of English Proficiency in the Philippines*, Jimenez (2018) quoted how the Test of English for International Communication (TOEIC) revealed that the level of English proficiency of college graduates from the Philippines is lower than the target English proficiency of high school students in Thailand. This is alarming as these college graduates are the current professionals of the society and speaking is one of the skills that they will be using a lot in their respective professions. Ekola (2016) stated in her study that speaking English was viewed as the most challenging part of the English language used in the workplace.

In conclusion, the students in this cohort need to master their speaking proficiency, in the level of uttering words authentically. One of the ways to evaluate one’s authenticity in using a language is by his/her fluency, being able to speak the language without lots of fillers used and with short thinking time. People who are fluent have good flow of thoughts. Since not all of the students can do impromptu speaking, one of the exercises that teachers may acquire is the exploration of the activities that may be implemented inside the classroom.

Foreign Studies

Different studies have shown the effectiveness of integrating drama activities in the implementation of the curriculum. The following researches have proved that drama has been a good complement of teaching macro-skills in English.

In December 2014, a study was conducted by Umar Fauzan study about *The use of Improvisations Technique to Improve the Speaking Ability of EFL Students*. The objective of the study was to implement the improvisations technique to improve the oral proficiency of the students. Throughout the process of the study, there were two components that were targeted; first, the improvement on the speaking score of the students, and second, the quality of classroom atmosphere in teaching speaking.

The study employed the collaborative classroom action research, done in two cycles. Each cycle consisted of four stages: (1) planning, (2) action, (3) observation, and (4) reflection. Fauzan conducted five meetings in each cycle mentioned; four meetings for the implementation of improvisations in the teaching of speaking and one meeting for conducting speaking test. The instruments used to collect the data were: (1) observation checklist, (2) field-note, (3) a score sheets, and (4) a questionnaire.

The result of the research showed that the criteria of success had been reached. The study determined two aspects as the success criteria of the implementation of improvisations in the teaching of speaking; score improvement and classroom atmosphere. The result of speaking test presented in the study confirmed that the respondents have made some progress, having average scores raised from 2.72 in the pre-test, 3.09 in cycle 1 and 3.76 in cycle 2. The scores gathered by Fauzan indicated an increasing ability from being 'fair' to being 'good'. The classroom atmosphere was also increasing positively; the participants were actively involved in the teaching and learning process, indicated by 64% who participated in cycle 1 and 73.79% who participated in cycle 2. The participants were also highly motivated in joining the teaching - learning process by showing cooperation, inquisitive questions, responses, and spontaneous expressions.

In the following year, Fabio (2015) conducted a study about *Drama Techniques to Enhance Speaking Skills and Motivation in the EFL Secondary Classroom*. The paper aimed

to investigate about how the implementation of drama techniques may enhance the students' speaking proficiency. It proved that the drama activities heightened students' interests which made them interested in learning the target language.

Fabio (2015) conducted his study by creating two groups of participants: a control group and the research group. Both groups are composed of second year high school students. The researcher started the investigation by administering pre-questionnaires to measure their initial level of motivation and conducting interviews to evaluate their oral proficiency levels.

The study was mainly intended to demonstrate the advantages of implementing drama techniques for EFL high school students. Fabio (2015) agreed with Dougill (1987) about the concern for reproducing real-life situations. Drama activities have the power of bridging the divergence between the classroom environment and the language actually employed in everyday human interactions. Aside from this, the students have shown their willingness and desire to communicate. Participants also realized how language nowadays plays a vital role in one's career and profession.

The study also strived to prove how drama activities offer the perfect tools to accomplish language learning, involving both the learner's intellectual and emotional sphere, and aiming to create a meaningful, pleasant, and low-stress atmosphere. Moreover, they provided a range of language functions when recreating authentic communicative contexts.

Another study about *Developing Oral Proficiency and Motivation through Script-Based and Improvisational Drama* was conducted by Muhammet Cagri Guzel (December 2017) in California State University – San Bernardino. The aim of the study is to exclude the traditional method in teaching speaking which results in an increase in the number of demotivated learners who often hate and fear to practice one of the challenging skills when learning how to speak a foreign language. It focuses on using drama as a tool to turn the classroom into a learner-centered atmosphere. Guzel (2017) stated, "This study is intended to

gain insights, analyze, and better understand the use of script-based and improvisational drama to develop oral proficiency by taking student motivation and attitudes into consideration.” Furthermore, he worked on answering the following questions: 1) What are learners’ motivations and attitudes toward developing speaking skills before the intervention and after the intervention?; 2) What unique roles do the script-based versus improvisational drama play in fostering learners’ development of oral proficiency?; 3) What are the participants’ reactions to script-based and improvisational drama instructional techniques before and after the intervention?; and 4) How do they make sense of their oral proficiency gains as they reflect on the experience of participating in the creative dramatic activity? There were 12 participants who voluntarily committed to attend the sessions.

Since the study claimed that the traditional methods failed to satisfy the needs of language learners in developing their oral language proficiency, the method used in this research aimed to provide a substantial difference in speaking skills by using script-based and improvisational drama along with the participants’ motivations and reactions toward the methods. The main data sources for his research were interview and video recordings, and secondary sources were observation and field notes. Pre- and post- interview recordings were analyzed to determine their oral language proficiency by utilizing the Speaking Proficiency Assessment Scale to measure and analyze their speaking skills before and after the drama intervention.

Guzel (2017) addressed the following questions in using a drama intervention to determine learners’ speaking proficiency. He conducted a total of four (4) sessions; two (2) sessions were allotted for script-based, and two (2) sessions were allotted for improvisational drama. Aside from this, he also conducted interviews, video recordings, and field observations, and taking notes throughout the intervention. As learners underwent dynamic and interactive process of language learning through drama which exposed them to active

interaction and meaningful contexts, they were able to build up oral proficiency to some extent.

After the intervention of drama activities, all the participants showed major improvement in their fluency and vocabulary. All their speaking proficiency levels improved, too. When the pre- and post-intervention oral assessment results were compared, it seemed that this drama-based instructional approach had a crucial role in improving oral proficiency especially in fluency and vocabulary (Guzel 2017).

Based on observations and interviews, those participants who had enthusiasm, motivation toward drama, and great desire to practice it had increased their oral proficiency much more than those who had less. Nevertheless, the research showed that the learners had great potential in practicing the target language for their oral language development. It was observed that script-based and improvisational drama provides an environment for learners to improve their oral language proficiencies, to create relationships, and to improve their social relations, as they engage in acting as a group, and at the end, to be able to see the group members as a whole (Guzel, 2017). Implementing the intervention of drama activities led to positive motivation of the participants to achieve successful results in their language learning process.

The research concluded that both drama activities, script-based and improvisational, have excellent impact on the speaking proficiency of the students. The most evident impact was seen on how the learners heightened their positive attitudes and motivations in order to improve their oral language. Moreover, since learners became hesitant to engage in drama-based approaches, specifically improvisational drama, it should be noted that many students' attitudes toward drama were improved by participating in drama-based instructional approaches.

Furthermore, it established a positive motivation to improve social relations between participants as they engage in acting as a group. This scenario will solidify the positive effect of improvisation activities if patterned on Vygotsky's Sociocultural Theory.

Local Studies

On the other hand, various local studies have shown challenges faced by the senior high school students, specifically those who belong to the Humanities and Social Sciences strand. The following studies targeted their communication strategies in improving their speaking proficiency. Also, a study about the perceptions in terms of employability was also discussed.

A study by Cortes (2016) titled *Communication Strategies of Senior High School Students Towards the Improvement of their English Oral Communication* examined the relation of the Grade 11 students' communication strategies to their performance in Oral Communication. The study emphasizes the equal importance of speaking to other macro-skills and how it is often set aside in skill-building.

The study is parallel to the current study of the researcher in terms of the participants. Cortes (2016) used forty-six (46) Grade 11 HUMSS students enrolled in Lagobon National High School in Cebu City. The researcher purposely pointed out that oral communication for the cohort would be very helpful in their careers in the future, which is also the same reason why the current research is being studied.

Cortes' study used recordings and transcribed them using a taxonomy suggested by Malasit, Y. and Saborol, N (2013) to evaluate students' communication skills in their pre-test and post-test. He used a control group, being taught using a conventional lecture method, a theory of Zigfried Engelmann which states that a faster pace will be seen in the students if the facilitator delivers instructions clearly, and an experimental group, which received a target communication strategy in developing their oral communication.

At the end of the research, it reaffirmed a study by Alibakhshi and Padiz (2011) who firmly argue that teaching communication skills has a positive effect on language performance of learners in English (Cortes, 2016). This strengthens the Skinner's theory of behaviorism which states that an external reinforcement betters a learner's performance. The research shows that students did not only improve in spoken language, but also perceived learning the language as interesting and fun without feeling any hesitation and discomfort. The intervention met the needs of the students as they are motivated to become successful and fluent speakers of the language. It is very important that students improve the way they look at a subject positively. It disregards the pressure of just passing the subject. The study of Cortes (2016) achieved the objectives of encouraging students to take risks and utilize communication strategies and provide opportunities for practice of the target communication strategies.

This kind of effect, that of the students improving in spoken language and perceiving language learning as fun, can also be seen in students who will experience learning languages using improvisational activities as instruction. This is reaffirmed by Walker, R. et.al. (2015) in a study titled *Constructing identity and motivation in the drama classroom: A sociocultural approach*, where they stated: While performance in the drama classroom is sometimes an individual activity, student performance often develops out of highly collaborative classroom activity and this has a powerful motivating effect, despite individual concerns of having one's identity "judged".

The researchers of the said study reaffirm the use of drama activities in heightening students' motivation, which can later have an effect on their study habits. Motivation is a very important tool for students, especially if they are still unprepared for different changes that are happening. It will be the only thing that can keep students going despite occurring changes.

A study from Anselmo Sandoval Memorial National High School titled *Assessment for the Preparedness of Senior High School Students Under Academic Strands for College* was conducted last October 2017. It is a study conducted by Grade 12 Senior High School students of the same school. The study was undertaken during the first few years of implementation of the senior high school program. Even if this is an undergraduate study, the research becomes valid as these students were able to come up with the idea of assessing the preparedness of their fellow senior high school students. It justifies their thinking that they themselves are not prepared for this kind of changes.

This study is made through the use of descriptive research, assessing the readiness of the SHS students for tertiary level of education or college. The researchers of the said study pointed to the grades or performance inside the class as one of the indicators of the students' preparedness for college. They did this by determining the respondents' behavior and habits inside the class, as they will be reflected in the grades and performance of the students, which are strictly monitored in the tertiary level.

The study also pointed out the purpose of offering the senior high school program. It was said to provide guidance and direction to the students' chosen course for college and to develop the students' intrapersonal skills and abilities based on the students' fields of interest that can be used later in college. They emphasized the importance of the SHS program as a phase in building a foundation for the students, which will let them focus on their chosen course during their college phase. Preparation of students in SHS involves communication skills. In addition, HUMSS students emphasize the need for them to develop their mastery of the spoken language.

However, another study about the Perceptions of the Senior High School Students on their Employability Skills by Quennie Palafox (2018) was presented during the De La Salle University Research Congress 2018. The study aimed to determine the perceptions of the

Senior High Schools on their Employability Skills and the relevance of these skills to decent employment and career development.

The respondents of the study were Grade 12 Senior High School Students of Malacampa National High School in ABM (Accountancy, Business and Management) and HUMSS (Humanities and Social Sciences) Strand, each with one section composed of 46 and 30, respectively. A combined total of 67 respondents from ABM and HUMSS were surveyed in this study which represents 88% or 76 of the combined population of the 2 grade strands. Based on the findings of the said study, Independent Learning Skills got the highest rank under employability skills category competence among the HUMSS students based on their perceptions followed by Creative/Innovation Skills. The HUMSS students perceived their Problem-Solving skills as least competent.

First, this study showed communication skills as the fourth ranked skill and second to the last under the category of competence. The students might have overlooked the communication skills as one of the most important skills for them. They must have disregarded the importance of communication skills which should have ranked the highest. Meanwhile, the skills ranked as first and second are independent learning skills and creativity/innovation skills. Being an independent learner is a must for all of the students since they will all be working on their own after they graduate.

Second, the study contradicted most of the blogs written and vlogs recorded by the HUMSS students themselves. In 2016, Sakay who posted a blog titled *What HUMSS Is All About*, mentioned the importance of effective communication to their strand. Calendatas (2018) also supported this by stating that HUMSS students need to focus on their linguistic competence in her blog titled *Strand Shaming Among HUMSS Students*. Valdepena (2018) strengthened the claims of Sakay and Calendatas by creating a post dedicated to HUMSS students on a Facebook page which stated, “In this strand the student will learn how to

communicate properly with strangers, peers, loved ones, professionals, and even a big mass of crowd.” Aside from the mentioned blogs posted by HUMSS students, several vlogs were recorded, reinforcing the benefit the strand gives regarding proper communication. Candava (2018) mentioned in her vlog titled *HUMSS Starter Pack | Philippines* that social skills are one of the most needed skills in the strand. She also added that this strand made her improve the way she socializes with people by stepping out of her comfort zone through speaking. “In the HUMSS strand, you always have to speak in front of the people,” Candava (2018), which makes speaking as one of the vital skills that they must be proficient at before they graduate. This was also the content presented by Francisco (2018) in his informational vlog titled *TIPS + 10 Things To Know About HUMSS*. He stated that a HUMSS student must have communication skills because most of the things that they need to do according to him is to “...talk, talk and talk. In short, what they do is focused more on public speaking, oral communication, and performance task in HUMSS.” Coming from the students who belong to the program, the assertion proves to be credible, in addition to giving insight on the nuances between how people perceive what they need and what they really experience.

Lastly, the claims of the students were supported by several blogs and online articles on the needs of the students. Since it was mentioned that the students in this cohort are future negotiators when they go outside of the school, one of the best skills that they must learn is the transfer skill. Duszynski (2019) in his article titled *Transferable Skills: Definition, Examples & List of 50+ for Your Resume* enumerated the following communication skills under transferable skills to be a good leverage in one’s resume. The following items that were identified were oral communication, written communication, interpersonal communication, non-verbal communication, listening, presentation, public-speaking, relationship-building, small talk, rapport-building, negotiating, persuading, and discussion. Most of the items enumerated involve speaking as a subskill. Moreover, the speaking skill needed in most of

the items identified require a spontaneous speaking, which is the main skill targeted in this study.

Synthesis

The studies prove that drama activities play an important role in the holistic development of the students. Integrating these activities in the classroom enhances not only the students' communication skills but also their self-management skills. However, only few instructors are familiar with using drama as an improvisation activity, the reason why it is not often utilized in learning engagements.

Aside from this, the literature collated added to the fact that fluency in speaking English is vital for the students under Humanities and Social Sciences strand. Hence, it justifies the need for conducting this study as the HUMSS students themselves affirm the importance of speaking skills. Furthermore, it gives an elaboration of how problems in speaking proficiency continue to arise as students go to college.

It also shows that the theories used in this study are substantial to test the effectiveness of using drama improvisation activities in enhancing the speaking skills of the chosen participants.

CHAPTER 3

Methods and Procedures

This chapter presents the research design, respondents of the study, sampling technique, data-gathering instrument, data-gathering procedure and statistical treatment of the study.

Research Design

This study examined how improvisational activities helped heightened the speaking proficiency of the learners. The role of the researcher was participant-observation in the role of facilitator. The data collection included interviews, video recordings, observation and field notes, and findings reported accordingly.

This study used a quantitative method to achieve the research objectives. McLeod (2019) defined the aim of Quantitative research as to establish general laws of behavior and phenomenon across different settings/contexts. Research is used to test a theory and ultimately support or reject it. Surendran (2019) further explained this by elaborating the method as the systematic investigation of phenomena by gathering quantifiable data and performing statistical, mathematical or computational techniques. Quantitative research templates are objective, elaborate, and many times, are investigational in nature. The results achieved from this research method are logical, statistical, and unbiased. Data collection happens using a structured method and conducted on larger samples which represent the entire population of grades 11 and 12, and the entire population of freshman college students, taking up communication.

The participants of the study may represent the other students who are taking up HUMSS as their strand in Senior High School since all of them are targeting to master a specific skill in preparation for their college course and their future profession, which is speaking. Aside from this, college participants may represent the whole population of

freshman students who are in communication classes as it is a general course. All macro skills are vital for their endeavors but fluency of speaking, which is the focus of this study, is the skill that they identified they need the most.

The researcher chose Quasi experimental as the method to be used. Jaikumar (2018) stated that quasi experimental designs are generally used to establish the effect of independent variable on dependent variable in situations where researchers are not able to randomly assign the subjects to groups for various reasons. He also added that quasi-experimental research design involves the manipulation of independent variable to observe the effect on dependent variable. Given the definition, the researcher decided to take this as the method since the participants were chosen for a purpose, and activities were implemented to this chosen cohort. The study also followed the pretest and post-test scheme which is a vital part of a quasi-experimental quantitative study.

Respondents of the study

The researcher considered getting respondents from the Senior High School program, specifically the Humanities and Social Sciences (HUMSS) strand for the academic year 2019-2020 and college students enrolled in the Purposive Communication class. Both cohorts of students are from Chiang Kai Shek College. The total population of the students in this group is ninety-five (95) students. Since a class under HUMSS has a small population, the researcher decided to get all Grade 11 and 12 students of the school, together with the college students who are taking up purposive communication: Thirty (30) respondents from Grade 11, Twenty-six (26) from Grade 12, and thirty-nine (39) from college.

The researcher purposely selected this group as proficient oral communication would be very helpful in the courses that they would take and the professions that they would have in the future. Through the study, the researcher believed that they would enrich their oral communication skills and soon become competent speakers.

Instruments of the Study

To gather the needed data, the following research instruments were used:

Survey Questionnaire. A researcher-made questionnaire to gather respondents' demographics was prepared and distributed to the respondents. Improvisation activities were used/implemented in the middle of the pre-test and post-test.

Interview. The researcher conducted an informal interview with the respondents. The information gathered was used to confirm or negate the data gathered through the questionnaire.

Pre-test and Post-test. Individual interviews were held for the evaluation of the students' speaking proficiency. The pre-test and post-tests were in the form of verbal interaction between the researcher and the respondents. A recording instrument was used to accomplish a transcribed document.

Audio Recordings. Recordings of the individual interviews during verbal interaction were transcribed and evaluated thoroughly.

Validation of the Instrument

The instruments were validated by the adviser, selected English subject teachers, and the panel of the CKSC College of Graduate Studies to ensure that all the instruments were substantial and within the reach of the students' level.

Validating instrument is vital to ensure that the tests that will be used are useful and can really contribute to the success of the study. Sharma (2018) explained that validity is the degree to which an instrument measures what it purports to measure. Invalid instruments can lead to inaccurate research conclusions, which in turn can influence educational decisions.

The researcher chose the following people to validate the instrument to be used because of specific reasons. The researcher sought the guidance of the adviser for the instrumentation. The researcher also asked for the help of the English subject teachers and

other teachers of senior high school program and college program as they know their students' capability to answer the given questions. Lastly, the researcher asked for the suggestions of the panel of the CKSC College of Graduate studies to improve the instruments used.

Data Gathering Procedure

Before starting the actual data gathering, the researcher gave out a request letter to the supervisor of the program for the conduct of the research. As soon as the authority gave the approval, copies of the survey questionnaire were distributed in preparation for their individual interviews.

Individual interviews started informally by casually asking the participant to confirm or negate the answers provided in the survey questionnaire. After that, the researcher conducted the pre-test which was in the form of a recorded formal interview.

The sources of the main data for this research were interview, audio recordings, and survey questionnaire. The tests conducted were evaluated by modifying a taxonomy suggested by Malasit and Sarobol (2013) that was used to analyze and identify SHS students' speaking proficiency. All aspects evaluating the fluency were emphasized since it is the main focus of the study. Frequency count was used to determine the communication strategies used by the HUMSS students before and after the intervention. Pre- and post- interview recordings were analyzed to determine their oral language proficiency by utilizing the Speaking Proficiency Assessment Scale to measure and analyze their speaking skills.

Between the pre-test and post-test, an intervention of drama improvisation activities through workshops were conducted. The researcher provided drama improvisation activities to the students, all targeting to enhance their speaking proficiency.

After the intervention was done by the researcher, the post-test, which was in the form of individual interviews again, were conducted to the students. In the same way, it was

evaluated using the modified taxonomy suggested by Malasit and Sarobol (2013) in evaluating students' communication strategies. The frequency count of both pre-test and post-test results was the data used for the study.

Statistical Treatment of Data

The following statistical tools were used in the analysis and interpretation of the data gathered:

Mean was used to get the average score in English speaking proficiency of the respondents in the pre-test and post-test.

The following self – made guide based on “*Communication Strategies of Senior High School Students Towards the Improvement of their English Oral Communication*” (Cortes, 2016) was used to describe verbally the mean English speaking proficiency:

$1 \leq \bar{x} < 1.5$	Beginning
$1.5 \leq \bar{x} < 2.5$	Developing Proficiency
$2.5 \leq \bar{x} < 3.5$	Approaching Proficiency
$3.5 \leq \bar{x} < 4.5$	Proficiency
$4.5 \leq \bar{x} \leq 5$	Mastery

Relative Frequency Distribution was used to describe the respondents' information in terms of age, gender, regional dialect or mother tongue and language used at home, school and community.

Standard deviation was used to measure the spread of a data distribution. It measures the typical distance between each data point and the mean.

t-Test: Two-Sample Assuming Unequal Variances [two-tailed] was used to determine the significant difference between the level of the respondents' performance in the pre-test and post-test.

t-Test: Two-Sample Assuming Unequal Variances [one-tailed] was used to determine if the level of the respondents' performance in post-test is better than the pre-test. This was also used to determine the effect of the use of drama improvisations on the speaking skills of students.

CHAPTER 4

Presentation, Analysis and Interpretation of Data

This chapter comprises the presentation, analysis, and interpretation of the findings resulting from 95 respondents from the Humanities and Social Sciences Senior High School Grades 11, 12 and College students taking up Purposive Communication. The data were analysed using Statistical Package for the Social Science (SPSS) computer program, and were presented in tables and texts and interpreted by the researcher.

1. Profile of the Respondents

1.1 Age

Table 1

Frequency and Percent Distribution of the Respondents by Age

Age	Frequency	Percent
16 years old	14	14.7
17 years old	26	27.4
18 years old	25	26.3
19 years old	14	14.7
20 years old	4	4.2
21 years old	6	6.3
22 years old	3	3.2
23 years old	3	3.2
Total	95	100.0

Table 1 shows that 26 or 27.4% of the respondents were 17 years of age; 25 or 26.3%, 18 years of age; 14 or 14.7%, 16 years of age; 14 or 14.7%, 19 years of age; 6 or 6.4%, 21 years of age; 4 or 4.2%, 20 years of age; 3 or 3.2%, 22 years of age; and 3 or 3.2%, 23 years of age. Majority of the participants belong to the age bracket of 16 and 19 years, which stands at 83.1% of the respondents. Ages 16 and 19 are the ideal age range

for Grades 11, 12, and college as prescribed by DepEd.

1.2 Gender

Table 2
Frequency and Percent Distribution of the Respondents by Gender

Sex	Frequency	Percent
Male	35	36.8
Female	60	63.2
Total	95	100.0

Table 2 shows that 60 or 63.2 percent of the respondents are female and 35 or 36.8 percent are male. This implies that a higher number of females participated in the study than males, because most of the students in the Humanities and Social Sciences enrolled are mostly females. In the total number of Grade 11 and 12 students enrolled in the Humanities and Social Sciences strand, only 19 out of 56 students are male, and the other 37 students are female.

1.3 Grade Level

Table 3
Frequency and Percent Distribution of the Respondents by Grade Level

Grade Level	Frequency	Percent
Grade 11	30	31.6
Grade 12	26	27.4
College	39	41.0
Total	95	100.0

Out of 95 participants, 39 or 41% of the respondents were from College, 30 or 31.6% of the respondents were from Grade 11, and 26 or 27.4% of the respondents were from Grade 12. The College students were chosen because they were taking Purposive Communication class which requires them to develop a higher level of speaking proficiency. On the other hand, the Senior High School Grades 11 and 12 of the Humanities and Social Sciences strand were chosen because speaking is one of the vital skills and focus of their strand, just how it was explained in the previous chapters.

1.4 First Language

Table 4
Frequency and Percent Distribution of the Respondents by First Language

First Language	Frequency	Percent
Filipino	67	70.5
English	8	8.4
Chinese	17	17.9
Other Filipino Dialects	3	3.2
Total	95	100.0

The table above shows the distribution of the ‘mother tongue’ or the acquired language of the participants. As shown in Table 4, 67 out of the 95 respondents had Filipino as their first language, 17, Chinese; 8, English; and 3 had other Filipino dialects as their first language. This implies that only 8.4% of the respondents are confident and comfortable enough to speak in the English language as they have acquired it first and have been using the language at home. If the results of the conducted tests are successful, it will strengthen the effectiveness of the use of drama improvisation activities since not all of them use English as their home language.

2. English speaking proficiency of the respondents according to the results of the pre-test and post-test

Table 5

Descriptive Analysis of the Respondents' Level on English Speaking Proficiency

Speaking Proficiency	n	Mean	Standard Deviation	Minimum	Maximum
Pre-test	95	2.756	0.872	1.2	4.8
Post-test	95	3.722	0.769	2	5

The mean of the pre-test (2.756) and the standard deviation of 0.872 show lower achievement compared to the post test with a mean of 3.722 and standard deviation of 0.769. Both the pre-test and post-test have low standard deviation. This means that the scores of the respondents both in the pre-test and post-test are close to the mean. The pre-test obtained a minimum score of 1.2 and maximum score of 4.8. The post-test gained a minimum score of 2 and maximum score of 5.

The mean of the English speaking proficiency in the pre-test drew near the level of approaching proficiency while the mean of English speaking proficiency in the post-test reached the level of proficiency. According to Cameron School of Business (2020), when a student is in 'approaching proficiency', he or she is very skilled in the use of a language but speaks the language less easily at a less-advanced level than a native or fluent speaker. In 'proficient level', a person shows mastery by speaking with a fluid speech. Having the level next to a native speaker is the optimal goal of any language teacher. The learning is not limited to achieving the same fluency as the native speaker, but it takes time since it is the primary language of the native speakers. Thus, seeing an improvement in the mean scores of the respondents from having 'approaching proficiency' to 'proficiency' solidifies the utilization of drama improvisations in improving their speaking proficiency level.

Since none of the respondents got the score of 0, it proves that the expectations from the respondents, pointed out in the previous chapter, were met, that all of them have a prior proficiency level already.

3. Significant difference in the level of the respondents' performance in the pre-test and post-test

Table 6
Difference in the Level of the Respondents' Performance in Pre-test and Post-Test

Speaking Proficiency	n	Mean	Variance	t Stat	t critical (two-tailed)	p-value	Remarks
Pre-test	95	2.756	0.872	8.100	1.973	.000	Significant
Post-test	95	3.722	0.769				

Table 6 shows the result of the t-Test: Two-Sample Assuming Unequal Variances to determine if there is a significant difference in the level of the respondents' performance in the pre-test and post-test. With t Stat (8.100) greater than t critical (1.973), there is a statistical difference in the performance in the pre-test and post-test. With the p-value (.000) < 0.05 level in scores, the difference is statistically significant.

This table shows that the results of the post-tests are higher than the pre-tests since the minimum and maximum scores received by the respondents got higher.

4. Effect of the Use of Drama Improvisations on the Speaking Skills of Students

Table 7
Effect of the Use of Drama Improvisations on the Speaking Skills of Students

Speaking Proficiency	n	Mean	Variance	t Stat	t critical (one-tailed)	p-value	Remarks
Pre-test	95	2.756	0.872	8.100	1.653	.000	Significant
Post-test	95	3.722	0.769				

Table 7 shows the result of the t-Test: Two-Sample Assuming Unequal Variances to determine if the level of the respondents' performance in post-test is better than the pre-test. With t Stat (8.100) greater than t critical (1.653), the performance in the post-test is better than the pre-test. Effect of the use of drama improvisations on the speaking skills of students was observed. With the p-value (.000) < 0.05 level in scores, the effect is statistically significant.

This table shows the effectiveness of using drama improvisations to target the subskills identified in order to heighten their scores and improve their speaking proficiency. This strongly approves that drama improvisations may be used to enrich the speaking proficiency of the students. It also reaffirms the study of Fauzan (2014) on the use of improvisation techniques to improve the oral proficiency of EFL students, as mentioned in the previous chapter. Fauzan shows that the students improved from being 'fair' to 'good' based on the test he administered. This finding is the same as the outcome of the present study. The test given by the researcher shows the respondents' improvement from 'approaching proficiency' to 'proficiency'. Aside from this, these results also give a wider and stronger view of Guzel's (2017) study on how drama activities heighten student's fluency in the target language.

5. Teaching Strategy to enrich speaking skills

Given the successful results verified by the statistics on pre-test and post-test, it is strongly proven that integrating drama improvisation activities can help heighten the speaking proficiency level of the learners. To further elaborate the success of the intervention used, a conversation model applying drama improvisation activities was proposed as a teaching strategy.

Conversation model shows how interactive communication happens between two or more people. The researcher chose to use conversation model over communication model

because it parallels to the principles of drama improvisation. Conversation is spontaneous and dynamic. It is not planned or scheduled. People do not prepare their response to something that someone says – it emerges spontaneously (Gurteen, 2020). There are many types of conversations, but an exactly the same conversation will not occur twice, so one drama improvisation performance differs from all other improvisation performances. Lakhani (2020) further elaborated this by explaining that effective communication only occurs when it involves mindfulness – or one person’s awareness of what is happening. Therefore, both drama improvisation and conversation are proven to be spontaneous and dynamic.

In the intervention activities conducted, the conversation was the core of how the students would enrich their speaking skills. Since the participants are more focused on what is going to happen next in the activities that they are doing, their priority is to respond immediately to what is happening rather than thinking if their sentences are grammatically structured. This breaks the impediment of monitor hypothesis and affective-filter hypothesis of Krashen’s Second Language Theory for the students to produce comprehensible input. Furthermore, it entirely trails the stimulus-response of Le Vygotsky’s Theory of Social Constructivism as the participants utter their responses immediately. As a result, the participants did not mind if their sentences are grammatically correct and the anxiety to talk during the activities and post-test has been lowered. Thus, improvisation activities play an important role in developing speaking fluency, whether conversation model will be effective or not.

The figure 3 shows the Dialogue-driven Conversation Model (DCM) which can be used as a teaching strategy in enriching the speaking skills of the students. DCM is adapted from Gordon Pask’s (1975) Conversation Model and modified to align the context of the study. Pangaro (2015) explained that the fundamental idea of the theory was that learning occurs through conversations about a subject matter which serve to make knowledge explicit,

which is the same goal of the study. However, the five major elements of conversation in the diagram are contextualized to show how drama improvisation activities build successful interaction among participants.

The ultimate goal of this model is to let the learners master a transactional dialogue. According to the types of conversations listed by Brown (2000), transactional dialogue is a type of conversation with responsive speaking for the purpose of exchanging information through conversation and dialogues. It is worth mentioning that an improvisational activity develops this kind of conversation as it is not well-planned; participants do not know what is going to happen. This encourages them to have their own goal in their minds. When the facilitator gives the prompt, the exchange of dialogues starts, which triggers action/reaction from the participants. Then, the participants come to a point of connection, sharing the same goals, working collaboratively to continue the performance.

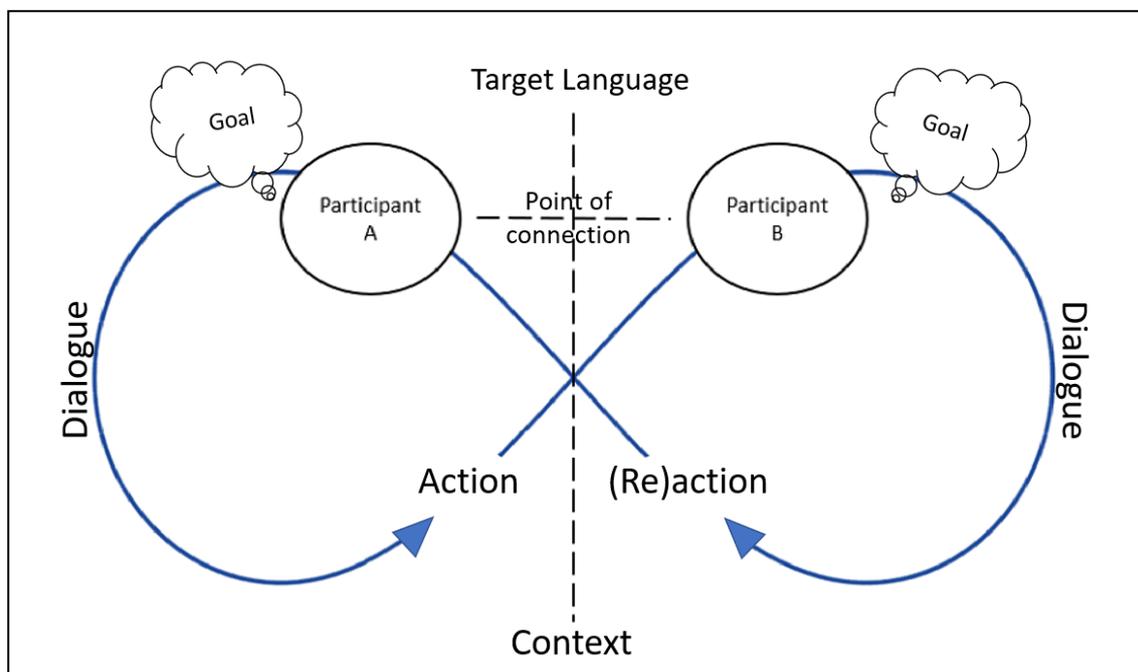


Figure 3

Dialogue-driven Conversation Model

As they work to make the performance coherent and sensible, the participants come up with a sole context. All these are happening without their knowing that they are enriching their speaking skills already. This makes the conversation as the one in-charge of the enrichment of speaking proficiency of the students.

The conversation model is named Dialogue-driven Conversation Model (DCM) since the conversation is built using dialogues that they produce during the activities. It could be used as a teaching strategy for it abides by the goals and principles of drama improvisation. It lets the students forget that they are learning a target language by focusing themselves on building an agreed context. This strengthens Krashen's Language Acquisition Theory which states that students attain language skills through acquisition, and not through learning.

The Dialogue-driven Conversation Model may work on any speaking activity in the classroom. However, to provide a compact output, drama improvisation activities are prescribed to go with the model. Several drama improvisation activities which are available online, are used but researcher-modified activities are included in this study, too. The following activities are all based on the improvisation activities that actors use during rehearsals and acting workshops. Each activity will target subskills in improving speaking proficiency, include materials needed, observe procedure of how it is done, and apply the suggested proficiency levels. Facilitators may modify the following activities to lower or higher the standards and cater the speaking proficiency levels to all students in the class.

Table 8

**Drama Improvisation Activities Appropriate
to the Conversation Model**

Activity 1	Channel Hopping
Target subskills	Thought flow, Conviction, Mindfulness of the Language
Suggested level of speaking proficiency	Approaching Proficiency and above
Material/s needed	remote control
Procedure	<p>1. Divide the class into groups and give each group “channels” or “television shows”. Possibilities include a soap opera, a sportscast, a reality show, an action movie, or even a Netflix series they are all familiar with, too.</p> <p>2. The facilitator will be acting as a television viewer and the students are the mere performers. This will test the creativity and spontaneity of students by thinking of many ways to keep their audience stay tuned on their show. The facilitator will point the remote at one group and pretend to “turn on” the channel. The group must provide the speech of the channel or show they represent.</p> <p>3. After a while, “change” the channel by pointing to a different group. The first group stops and the second one begins. Tell the students that you are very picky and will change the channel if you get bored! On another day you can give the remote control to a different student who can “channel hop”. Just like every TV show, the students need to come up with good interaction to be able to create a sensible and coherent conversation that will entertain the viewers.</p>
Activity 2	Alphabet Dialogue
Target subskills	Conviction, Mindfulness of the Language, Clarity of Pronunciation
Suggested level of speaking proficiency	All
Material/s needed	none
Procedure	<p>1. Ask the students to form a circle.</p> <p>2. The facilitator gives a scenario to the students. For instance, attending a party or having a picnic in the park.</p> <p>3. Then, the students are to speak one by one, clockwise or counterclockwise, to give dialogue-comments to the current situation.</p> <p>4. This reply should consist of 26 lines of dialogue. The first line starts with a given letter (say 'R'). The reply to that line must start with an 'S', and so on, until the whole alphabet has been covered (you can leave out the letters K, Q, X and Z unless you want to make it really challenging!). After 'Y' comes 'A'. Students that hesitate, or use the wrong letter is considered 'Out'. The next student continues the</p>

dialogue. To modify the activity and cater to the beginning proficiency levels, one possibility is to give several “filler” or “hesitation” words or sounds in English that they could use:

- | | |
|-----------------------------|-------------------------------|
| A – Ahh, anyway... | M – Mmmmmm ... |
| B – But ... | N – Now, as I was saying ... |
| C – Come to think of it ... | O – Oh, but |
| D – Does that mean ...? | P – Perhaps, |
| E – Err ... | R – Right ... |
| F – Fine, but ... | S – So |
| G – Good point ... | T – Talking about |
| H – Hmm ... | U – Umm ... |
| I – I’d say | V – Very interesting, but ... |
| J – Just a minute ... | W – Well ... |
| L – Let me see ... | Y – Yes, I know but... |

The students will be improving their mindfulness when it comes to creating conversations. The facilitator gives a prompt and shows how the students are opted to respond. This will improve the stimulus-response of the students when it comes to spontaneous conversations

Activity 3	The Good, the Bad, and the Ugly Advice
Target subskills	Conviction, Mindfulness of the Language, Clarity of Pronunciation
Suggested level of speaking proficiency	Approaching Proficiency and above
Material/s needed	none
Procedure	<ol style="list-style-type: none"> 1. The class will nominate three students. 2. They form a line (or sit down in a row). The class asks questions or gives problems for which they need advice. 3. Each of the three students provides a different kind of advice: good, bad, and really bad (ugly) advice. 4. Switch the roles around so that different people get a chance to provide different kinds of advice. If the 'bad advice' is really bad, then the 'ugly advice' should be even worse. This is very good for practicing the speaking skills of the students by also learning modal verbs for giving advice (should, ought to, must).

Activity 4	The Fortune Teller with Two Heads
Target subskills	Thought Flow, Mindfulness of the Language, Detailed Response
Suggested level of speaking proficiency	Proficiency and above
Material/s needed	none
Procedure	<ol style="list-style-type: none"> 1. Nominate two students to be the fortune teller. 2. People from the class can ask them questions about the future. The catch is that the fortune teller must answer the question three words at a

time per student, then the second student will be continuing the advice given. This is quite challenging because the fortune teller’s “heads” cannot consult each about what they are going to say as they must be told to stand back to back.

For instance:

Question (from class): What might happen to me today?

Student A: You will meet

Student B: a beautiful frog

Student A: that will let

Student B: you fall in

3. After 5 rounds of going back and forth, the class may ask again another question. If they wish to, they can also change the two fortune tellers in front. This will be helpful for the students to be mindful of the language by creating a cohesive response.

<p>Activity 5 Target subskills Suggested level of speaking proficiency Material/s needed Procedure</p>	<p>Hot Seat Conviction, Mindfulness of the Language, Detailed Response Developing proficiency and above chair, fish bowl 1. This activity is beneficial if utilized as a routine activity. First, each student takes a spot on the hot seat. 2. Then, the chosen student will be picking a paper from the fish bowl. Each paper consists of a famous character they are familiar with, too. 3. The other students ask questions about the character. The questions can be about anything, whether related to the plot, or not. The character’s childhood, embarrassing moments, and pet hates are all fair game. 4. This activity can also be used as a prep exercise for story performance. Either way, it is an effective way to get the students think deeply about characters and create plausible personalities in fictional worlds.</p>
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<p>Activity 6 Target subskills Suggested level of speaking proficiency Material/s needed Procedure</p>	<p>Synchronized Storytelling Thought Flow, Conviction, Detailed Response Developing proficiency and above fish bowl 1. The facilitator will group the students into pairs, but will not announce it yet to the class unless it is their turn already. 2. In this activity, students must tell a story. The students will pick a paper from the fish bowl. Each paper has the title of the story they need to tell. One tells the story orally, while the other acts it out.</p>
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3. Then, when the facilitator tells them to ‘SWAP’, their roles must switch. The one telling the story will be the actor already and the one previously acting should continue the story.

4. The activity may be modified to cater to beginning proficiency learners by changing the set of stories to more familiar ones. On the other hand, the facilitator may also add difficulty by putting unique titles that the students do not know.

Activity 7

The Hitchhiker

Target subskills

Thought Flow, Conviction, Detailed Response

Suggested level of speaking proficiency

Developing proficiency and above

Material/s needed

chairs

Procedure

1. Place four chairs on stage to represent four seats in a car. Four students start in the car and they are going somewhere.

2. A “hitchhiker” stands up and puts their thumb out. The hitchhiker has a very strong characteristic, such as enormous sneezes, extremely old age, and annoyed business person.

3. One of the passengers will say “look, hitchhiker” and they will pull over to pick the hitchhiker up. The hitchhiker enters the front passenger seat and the other students rotate around clockwise. The driver gets out of the car.

4. As soon as the hitchhiker enters the car, all the passengers and driver take on the hitchhiker’s characteristics immediately and to the extreme. This new set of students must talk about something. For example. the hitchhiker is very loud and cheerful; all passengers inside the car must be like him while having their conversation.

5. They continue dialogue until new hitchhiker comes on. This round robin should move very quickly.

Activity 8

The Expert

Target subskills

Thought Flow, Conviction, Mindfulness of the Language

Suggested level of speaking proficiency

Developing proficiency and above

Material/s needed

list of subjects to be expert at

Procedure

1. Students become “experts” in certain subjects for a day.

2. Students take turns going in front of class.

3. As soon as one student is in front of the class already, the facilitator will give a subject that the student is expert in (e.g. Mobile Legends, Covid-19, Philippines, Vlogging, etc.)

	<p>4. The student must talk about that subject expertly for one minute. He/she should be encouraged to go on talking and to say whatever comes to mind no matter how absurd. The only rule to observe is that they can never stop talking.</p> <p>5. The activity can be modified by letting the audience pick the subject for their classmate.</p>
Activity 9	Gibberish Conversation
Target subskills	Thought Flow, Conviction, Mindfulness of the Language
Suggested level of speaking proficiency	Developing proficiency and above
Material/s needed	none
Procedure	<p>1. Before playing this game, introduce Gibberish to the students with a game like Gibberish Interpreter.</p> <p>2. Then, the facilitator will ask two students to take the stage. They will be the actors in the scene. The facilitator will assign another two students to stand on either side of them. They will be the interpreters.</p> <p>3. The facilitator will give the actors a topic. (Or ask for a suggestion from the class.)</p> <p>4. The first actor speaks a line in gibberish, then his interpreter will translate it into English for the audience. The second actor then responds in gibberish, while her interpreter translates.</p> <p>For example: Topic: Street Food Actor 1: Gil kro bumne berse ber viti? Interpreter 1: Have you tried eating street food in Vietnam? Actor 2: Mui yoy, beek ploter woter magory. Interpreter 2: Oh yes, I would definitely go back for their street food.</p>
Activity 10	Descriptive Drawing
Target subskills	Detailed Response
Suggested level of speaking proficiency	All
Material/s needed	paper, marker/pen
Procedure	<p>1. The facilitator will divide the class into two groups: Group A and Group B.</p> <p>2. Different topics will be assigned for each group. The students need to draw a visual representation of the topic given.</p> <p>3. Then, the facilitator will call pairs in front. The students must sit back to back, or away from each other, as long as they do not see each other's drawing.</p>

	<p>4. Student A will start his turn by describing his drawing, while student B draws it on his paper. After that, Student B takes his turn.</p> <p>5. The activity ends by letting the students compare their drawings to the original drawing. If the picture seems to be close to the original, they have successfully given the details.</p> <p>6. The facilitator may decide to stake one pair in front and let the whole class do it in pairs simultaneously to save time.</p>
Activity 11	Desert Island
Target subskills	Conviction, Clarity of Pronunciation, Thought Flow
Suggested level of speaking proficiency	Developing Proficiency and above
Material/s needed	paper, marker/pen
Procedure	<p>1. The facilitator will ask the students to draw an item, any item, on a piece of paper.</p> <p>2. The facilitator will collect the drawings for a while.</p> <p>3. Then, the facilitator will tell the students that they have been stranded on a desert island, and only half of the class can survive and continue to inhabit the island.</p> <p>4. The only thing each student will have on the island is the item depicted in the drawing given to them, and their goal is to convince the class that they should survive based on that item.</p> <p>5. To keep the spontaneity, no student shall receive his/her own drawing, which must be given before his or her turn only.</p>

It could be observed that most of the activities suggested by the researcher cater to the speaking level of developing proficiency and above. The activities are designed to cater to these levels since these are only enrichment activities. The same goes true for the study, since the participants of the described activities are expected to have prior skills in speaking already. However, these activities may still be modified to lower and/or higher the standards of the task.

All in all, the conversation model and the activities both aim to create exchange of dialogues among participants. When this conversation happens, the acquisition of the target language occurs.

CHAPTER 5

Summary, Conclusions and Recommendations

This chapter presents the summary of findings, conclusions, and recommendations of the study.

Summary of Findings

After determining the relative frequency distribution of the respondents' information in terms of age, gender, grade level, and regional dialect or mother tongue, the researcher obtained the following findings:

1. Majority of the participants belong to the age bracket of 16 and 19 years, which stands at 83.1% of the respondents. Ages 16 and 19 are the ideal age range for Grades 11, 12, and college as prescribed by DepEd.

2. In the total number of Grade 11 and 12 students enrolled in the Humanities and Social Sciences strand, only 19 out of 56 students are male, and the other 37 students are female.

3. Out of 95 participants, 39 or 41% of the respondents were from College, 30 or 31.6% of the respondents were from Grade 11, and 26 or 27.4% of the respondents were from Grade 12.

The College students were chosen because they were taking Purposive Communication class which requires them to develop a higher level of speaking proficiency. On the other hand, the Senior High School Grades 11 and 12 of the Humanities and Social Sciences strand were chosen because speaking is one of the vital skills and focus of their strand.

4. Out of the 95 respondents, 65 had Filipino as their first language, 17, Chinese; 8, English; and 3 had other Filipino dialects as their first language.

This implies that only 8.4% of the respondents are confident and comfortable enough to speak in the English language as they have acquired it first and have been using the language at home. If the results of the conducted tests are successful, it will strengthen the effectiveness of the use of drama improvisation activities since not all of them use English as their home language.

Conclusions

1. Speaking is a vital element of communication and students must reach a certain proficiency level in order for them to be understood. If the classroom learning atmosphere puts away Krashen's monitor hypothesis and affective-filter hypothesis, the line between acquisition and learning becomes thinner, making the students perform more productive.

2. Integrating drama improvisation activities to target subskills of speaking skill is one way of enriching the proficiency level of the students. Skinner's Theory of Behaviorism which states that people act in response to the internally and externally generated physical stimuli was affirmed by this study.

3. Acquiring language, instead of learning it, through exchange of dialogues which are not planned, helps in developing fluency, and eventually speaking proficiency. This is confirmed by Krashen in his Second Language Acquisition Theory which states that acquisition system is contradicting the learned system, thus, the need for application of acquisition system in developing frequency, to obtain more natural and better performances.

4. Social interaction is vital in acquiring language, which Vygotsky's Social Constructivism Theory which focuses on language communication between individuals; that is, this method of acquiring language is highly associated with learner's interaction with their peers, teachers and others in society. According to Vygotsky, learning is a social negotiation of concepts and meanings using language in order to help others and solve problems. The theory suggests that concepts of acquiring of language of the individuals and development

could not be understood without reference to the social and cultural context in which these concepts are embedded.

Recommendations

1. English teachers should use the proposed conversation model, together with the drama improvisation activities, to enrich the speaking proficiency level of the students;

2. Students should apply spontaneity as a target subskill in speaking activities or performances in the class to address the difficulty of the learners to speak before the class or to communicate with others.

3. Schools should encourage English teachers to attend seminar-workshops on drama improvisation activities, to upgrade their ability in making the language more 'functional' in response to students' needs

4. Future researchers should conduct a follow-up study, to evaluate the effectiveness of this study, applying a longer time duration in the implementation of the intervention strategy or in enhancing other macro-skills using drama improvisations

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APPENDICES

Appendix A

Permit to Conduct Study

January 11, 2020

Sherwin Pedernal
SHS Supervisor
Chiang Kai Shek College

Warmest Greetings!

I am Jon Aldrin Antonio, student of Chiang Kai Shek College taking up Master of Education major in English Language Teaching and currently a teacher in the same school. I am in my thesis phase and I would like to ask some help from your school so I could complete the study.

I would like to ask your permission to allow me to conduct interviews with the students in your school. This is in connection with my thesis on “*The Use Drama Improvisation in Enriching Speaking Skills of the Humanities and Social Sciences Strand in Selected Filipino-Chinese Schools in Tondo, Manila: Basis for a Proposed Conversation Model as a Teaching Strategy*”. I will conduct the interviews with the senior high school students enrolled in the Humanities and Social Sciences strand. Each interview will last only for five (5) minutes. The interview will just be a casual talk between the researcher and the student. It will serve as the pre-test and post-test on the students’ speaking proficiency.

Aside from the interviews, I would like to conduct workshops for your students about the skill targeted in my study, which is speaking. While the workshops will help in determining the effect of the intervention strategy on the students’ speaking skills, my passion to impart my knowledge on such strategy, modesty aside, will benefit the students.

Here is the timeline of the phases of the said study:

- Month of January – Interview with the students (Pre-test)
- Month of February – Workshop
- Month of March – Interview with the students (Post-test)

Please let me know your preferred schedules of these interviews and workshops. I am free on Tuesdays and Wednesdays, but I can adjust depending on the availability of the students. Rest assured that all of the information gathered from them will be safe and confidential.

Thank you for your kind consideration. I look forward to your affirmative response.

Respectfully yours,

Jon Aldrin Antonio
Student
MAEd – English
Chiang Kai Shek College

Noted by,

Dr. Aida S. Villanueva
Thesis Adviser
CKS College of Graduate Studies

Dr. Rolance Chua
Dean
CKS College of Graduate Studies

Appendix B

Research Instrument

For the interview pre-test and post-test, the students will be given this set of topics. Each topic has four (4) corresponding questions which they need to answer. The only instruction given to them is to choose one topic and answer the questions in complete sentences.

Island
Have you ever been to any island? Are there any island in your country? Do you want to live on an island if you have a chance? What do you like to do when you are on an island?
Trust
Who do you trust most? What kind of people do you trust? Have you ever lost trust in somebody? Do you trust artificial intelligence?
Makeup
Do you often wear makeup? What does wearing makeup mean to you? Do you give makeup as a gift? What do you think when you see a man wearing makeup?
Eating
Do you eat out a lot? Do you eat healthy food? How often do you eat with your family? Do you prefer eating at home or at a restaurant?
Tiredness
What kinds of things make you tired? What do you do when you feel tired? Who do you usually talk to when you feel mentally tired? Do you like to talk to strangers when you feel mentally tired?
Social Media
Do you use social media websites? How did you first find out about social media websites? Do you think social media will become more popular in the future? Do you feel social media is more of a positive thing, or more of a negative thing?
Transport
What kind of transport do you most often use? How did you go to school when you were a child? Do you prefer to use public, or private transportation? Do you think you'll use public transport more in the future?
Travel
What's the most beautiful place you've been to? Do you prefer traveling alone or in a group? When you visit new places, what do you like to do? What is your dream holiday vacation?
Numbers
Do you often use numbers to do something? Are you good at memorizing numbers? What is your favorite number? Would you like to have a job dealing with numbers?
Places to Play
Where did you play when you were a child? Did you play at your friend's home? Did you prefer to play outside or inside when you were young? Do you think it's important for children to play outside?

Appendix C

Results of Pre-Test and Post-Test

Respondent No.	Pre-Test Scores					Average
1	4	2	3	3	3	3
2	3	2	2	3	2	2.4
3	2	3	4	3	4	3.2
4	3	2	1	1	2	1.8
5	4	2	1	2	1	2
6	3	4	3	4	3	3.4
7	3	2	4	3	3	3
8	3	3	4	4	3	3.4
9	4	3	2	4	2	3
10	3	1	2	2	2	2
11	3	1	2	2	1	1.8
12	3	2	3	3	3	2.8
13	5	4	5	5	5	4.8
14	3	2	2	3	3	2.6
15	3	2	2	3	2	2.4
16	3	2	1	2	2	2
17	3	3	3	2	2	2.6
18	3	2	2	3	2	2.4
19	4	2	3	3	2	2.8
20	4	3	3	3	4	3.4
21	1	2	3	3	2	2.2
22	3	2	3	3	3	2.8
23	3	1	2	3	2	2.2
24	3	2	1	3	2	2.2
25	5	4	5	4	5	4.6
26	3	2	2	2	2	2.2
27	3	1	2	2	2	2
28	3	2	1	2	4	2.4
29	3	3	3	2	3	2.8
30	5	4	3	4	4	4
31	4	3	4	4	2	3.4
32	4	3	3	3	3	3.2
33	5	4	4	4	4	4.2
34	2	2	2	2	2	2
35	3	4	4	4	2	3.4
36	3	2	2	1	2	2
37	4	3	3	3	3	3.2
38	2	4	4	5	3	3.6
39	3	5	3	5	3	3.8

40	1	3	3	3	4	2.8
41	3	2	3	3	3	2.8
42	3	1	3	1	2	2
43	2	2	3	1	1	1.8
44	2	3	3	4	5	3.4
45	5	4	3	5	5	4.4
46	3	5	4	4	5	4.2
47	1	3	2	3	3	2.4
48	2	2	3	3	4	2.8
49	2	2	2	3	3	2.4
50	3	2	3	2	2	2.4
51	2	1	1	2	2	1.6
52	1	1	1	1	2	1.2
53	4	1	3	2	4	2.8
54	2	2	2	2	3	2.2
55	4	4	2	2	4	3.2
56	1	2	2	3	3	2.2
57	2	2	2	3	3	2.4
58	2	1	1	1	1	1.2
59	3	3	4	3	3	3.2
60	4	2	4	4	3	3.4
61	3	2	3	4	4	3.2
62	2	2	2	3	2	2.2
63	1	1	2	2	2	1.6
64	1	1	2	1	1	1.2
65	3	2	2	1	2	2
66	2	2	2	1	2	1.8
67	3	5	4	5	4	4.2
68	5	3	4	4	3	3.8
69	2	2	3	3	3	2.6
70	2	3	3	4	3	3
71	1	2	3	3	3	2.4
72	3	2	2	3	3	2.6
73	3	3	4	4	3	3.4
74	5	4	5	5	5	4.8
75	3	2	3	1	1	2
76	2	2	3	3	2	2.4
77	1	3	4	4	4	3.2
78	1	2	3	2	3	2.2
79	2	2	3	2	2	2.2
80	4	3	3	3	4	3.4
81	1	2	2	1	1	1.4
82	1	2	2	2	3	2
83	2	1	1	1	1	1.2

84	3	4	1	4	3	3
85	1	1	2	1	1	1.2
86	2	3	3	3	2	2.6
87	3	5	5	5	3	4.2
88	5	5	5	4	4	4.6
89	5	4	5	5	4	4.6
90	4	3	4	4	3	3.6
91	3	3	4	4	3	3.4
92	2	3	3	4	3	3
93	2	2	3	2	2	2.2
94	2	2	4	3	2	2.6
95	2	2	3	3	1	2.2
Mean						2.755789

Respondent No.	Post-Test Scores					Average
1	5	4	5	5	4	4.6
2	5	4	3	4	3	3.8
3	5	5	3	4	2	3.8
4	3	3	4	4	4	3.6
5	5	4	5	4	4	4.4
6	5	5	5	5	5	5
7	4	3	2	3	3	3
8	4	3	3	4	2	3.2
9	3	4	4	4	4	3.8
10	4	3	3	4	4	3.6
11	4	3	4	4	4	3.8
12	4	3	2	2	3	2.8
13	5	4	3	3	3	3.6
14	4	4	5	5	4	4.4
15	3	4	5	5	4	4.2
16	5	4	5	5	5	4.8
17	5	4	4	5	4	4.4
18	4	3	3	4	3	3.4
19	4	4	3	3	3	3.4
20	4	5	5	4	3	4.2
21	3	3	4	3	3	3.2
22	4	2	3	3	2	2.8
23	4	3	4	4	4	3.8
24	5	5	5	5	5	5
25	2	3	4	4	3	3.2
26	4	3	4	4	4	3.8
27	4	2	3	4	3	3.2
28	4	3	2	4	3	3.2
29	5	4	5	5	5	4.8

30	4	3	2	2	3	2.8
31	4	3	2	4	3	3.2
32	5	5	5	5	5	5
33	4	3	3	3	3	3.2
34	5	2	4	4	4	3.8
35	5	4	5	5	4	4.6
36	4	3	4	4	2	3.4
37	5	4	4	4	4	4.2
38	5	4	5	5	5	4.8
39	2	3	3	4	3	3
40	4	4	5	5	4	4.4
41	4	5	5	5	4	4.6
42	3	3	4	3	4	3.4
43	3	3	5	3	3	3.4
44	2	2	3	3	1	2.2
45	2	3	3	2	2	2.4
46	1	2	2	2	3	2
47	3	3	4	4	3	3.4
48	3	4	1	4	3	3
49	2	2	3	2	2	2.2
50	3	1	2	3	3	2.4
51	4	3	3	4	4	3.6
52	4	4	5	5	4	4.4
53	5	4	5	5	5	4.8
54	4	4	4	4	4	4
55	4	3	4	5	5	4.2
56	3	3	3	4	3	3.2
57	2	2	3	3	3	2.6
58	3	3	5	5	4	4
59	4	3	3	2	3	3
60	4	3	3	4	4	3.6
61	3	2	2	1	2	2
62	5	3	3	4	5	4
63	3	4	3	4	4	3.6
64	4	4	3	3	4	3.6
65	4	3	4	4	4	3.8
66	3	2	3	1	2	2.2
67	4	4	5	3	3	3.8
68	2	4	3	3	5	3.4
69	5	4	4	5	5	4.6
70	4	5	5	5	4	4.6
71	4	4	5	5	4	4.4
72	5	4	5	5	4	4.6
73	5	5	5	5	4	4.8

74	5	4	5	4	4	4.4
75	3	3	4	4	3	3.4
76	3	4	5	5	5	4.4
77	2	3	3	3	3	2.8
78	4	4	5	4	4	4.2
79	4	5	5	5	4	4.6
80	3	3	3	2	3	2.8
81	5	5	4	5	4	4.6
82	5	4	5	5	4	4.6
83	5	5	3	4	3	4
84	4	5	5	4	3	4.2
85	5	4	4	4	4	4.2
86	4	4	4	5	5	4.4
87	2	3	3	3	3	2.8
88	5	5	4	5	3	4.4
89	4	2	3	2	3	2.8
90	3	5	4	4	5	4.2
91	4	4	3	3	3	3.4
92	4	4	5	5	4	4.4
93	4	4	4	5	3	4
94	3	2	3	2	2	2.4
95	3	4	3	4	4	3.6
Mean						3.722105

Appendix D

Intervention Matrix

The optimal goal for all language learners is to be able to communicate effectively. Furthermore, when it comes to speaking, another vital aspect is spontaneity, but it is not possible to teach it all at once. Therefore, targeting subskills with different activities will strengthen the core of speaking. With this, the researcher created a workshop flow for the respondents to be able to enhance their speaking proficiency by using drama improvisations. The drama improvisation activities are created either by the researcher or adapted and modified from different drama activity sites online.

The Intervention Matrix below showcases the target subskills, the drama improvisation activities that may be integrated in the classroom, and their descriptions. The respondents are given opportunities to practice their speaking proficiency by doing the researcher-initiated interventions in the matrix. The learning competencies are for the students to (1) acquire giving detailed response by verbally scrutinizing observations, (2) enhance flow of thoughts by using principles of effective speech delivery in different situations, (3) improve clarity of pronunciation by giving focus on phonics, pace, and volume, (4) boost conviction by showing high level of confidence in speaking in English without shifting to L1, and (5) be mindful in using the language by knowing how and when to self-repair.

Target Subskill	Drama Improvisation Activity	Description
		A picture will be shown to the respondents and they should answer the three questions (one

Detailed Response	“See-Think-Wonder” (Improv Style)	question per round) following the title of the activity – (1) What do you see? (2) What do you think? (3) What do you wonder? – Each respondent must speak after one another and should not repeat anything that has been stated already. With this, a tedious scrutiny must be done by the respondents to be able to give the specific details of the picture shown.
	“Creating Backstories”	A strip of paper will be given to the respondents. Each strip has an occupation written on it. The respondents must think of a 5-second introduction of themselves without speaking. Then, the audience must create a backstory from what they think the job is. They must be able to create a detailed backstory of the actor by agreeing on what one said and adding details to it.
Thought Flow	“Circle of Nonsense Questions”	The respondents will be given a strip of paper containing a nonsense question. After this, they will be placed into a two-circle formation equally (inner and outer circle facing each other). They will be tasked to answer each other’s nonsense question and they must answer it spontaneously. Then, the inner circle will be asked to move clockwise for another round with another partner.
	“Story Train”	The group will be divided into subgroups of 8-10 members each. This is an open stage activity wherein the respondents must create a story with a concrete flow (with beginning, middle, and end) by following one another’s performance. A respondent takes the center stage and starts to tell a story. When the facilitator claps, the next respondent must continue the story. This activity trains improvisers to listen, and not plan too far ahead.
Clarity of Pronunciation	“Active Phonics”	The activity starts with tongue twister exercises. Each tongue twister highlights a sound of a letter. The respondents must be able to emphasize that sound. After that, the respondents will be given a script (in pairs) that they are going to deliver. A letter will be assigned for each pair and must be emphasized during the performance.
	“Consonant	Each respondent will be assigned to a consonant blend (bl, ch, sh, sp, etc.). They are going to think of an action that is appropriate for the assigned consonant blend. Just like any

	Blending Actions”	other improvisational theater, this will be an open stage performance. One respondent will be asked to start the open stage performance. The others are tasked to go to the stage if they think their action relates to the current scenario being performed. Each respondent is only allowed to exit the stage (if they wish to) after two successors.
Conviction	“Actor Switch”	Three actors are given a situation and a character from the audience. They start a scene. At some point during the scene, the facilitator calls out SWITCH! The three actors now have to switch characters. That means they have to really listen to each other and be aware of who the other characters are, so that they can pick up another character at any moment. The aim is to keep striving for a complete cohesive scene no matter what the situation.
	“Lie to Me”	Ask two respondents to take the stage and face the audience. The two players must act as if they have a close relationship (siblings or best friends). The facilitator will ask the players a question about something they did and together they must come up with a lie (explanation). One player starts, then turns to the other who continues the story, then they continue back and forth. The audience may raise their hands and ask questions along the way. The aim is to convince the audience that they are not lying.
Mindfulness of the Language	“Foreign Film Dub”	A scene for a group of four. Two players act out a scene in gibberish. The second two players are their English Language “Dubbers.” They translate the scene into English. Tips for the scene – those using gibberish should use a lot of physical action to give clues to their translator counterparts. You have to work together as a team to make the best scene possible. Once the scene is complete, switch roles. The sentences must be kept short because the main goal is to get the translators speak continuously without buffering or correcting any grammatical error made in the performance.
	“Yes-Based Conversations”	People in pairs have simple conversations where they use a lot of ‘yes’ statements. One participant will start a statement such as ‘I think it’s a perfect time to go to the beach’, then the next one says yes to that statement, and try to give another thought relating to that. All

		participants will have their turn in giving their yes-based statements.
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Appendix E

Rubrics for Evaluating Pre-test and Post-test

Speaking Proficiency Strategy	5 Mastery	4 Proficiency	3 Approaching Proficiency	2 Developing Proficiency	1 Beginning Proficiency
Detailed Response	Responds to the question excellently by providing a thorough elaboration	Responds to question directly, and provides some elaboration	Responds to question directly, and provides few elaboration	Responds to question directly, and does not provide elaboration	Attempts to respond to the question, but attempts may not have been successful
Thought Flow	Consistently and thoroughly shows a clear flow of response.	Shows a clear flow of response, and seldom stops in the middle of talking or uses filters to cover the gap	Often shows a flow of response, and often stops in the middle of talking or uses filters to cover the gap	Seldom shows a flow of response, and usually stops in the middle of talking or uses filters to cover the gap	Attempts to show a clear flow of response, but attempts may not have been successful
Clarity of Pronunciation	Speaks clearly and distinctly all the time with no prolonging of the sounds of words and/or letters and consistently speaks at the right pace and volume	Speaks clearly and distinctly and sometimes prolongs the sounds of words and/or letters and sometimes speaks at the right pace and volume	Speaks clearly and distinctly and often prolongs some of the sounds of words and/or letters and often speaks at the right pace and volume	Speaks indistinctly and usually prolongs most of the sounds of words and/or letters and usually speaks at the right pace and volume	Speaks indistinctly and prolongs most of the sounds of words and/or letters or fast uttering of the words and speaks too fast or too slow and volume
Conviction	Shows high level confidence by consistently speaking in English	Shows moderate level of confidence by speaking in English most of the	Shows low level confidence by speaking in English, but seldom translates	Shows a very low-level confidence by speaking in English,	Attempts to show a level of confidence, but attempts may not have been successful and

		time	some the words into L1 (code-switching)	but usually translates most of the words into L1 (code-switching)	can only answer by using L1 (code-switching)
Mindfulness of the Language	Exhibits accuracy in grammatical structures without committing any mistakes	Exhibits accuracy in grammatical structures, but sometimes self-repairs the committed errors	Exhibits accuracy in grammatical structures, but frequently self-repairs the committed errors	Exhibits accuracy in grammatical structures, but seldom self-repairs the committed errors	Attempts to exhibit accuracy in grammatical structures, but attempts may not have been successful

The rubrics used to evaluate the pre-test and post-test of the students are modified from the Speaking Strategies made by Malasit, Y. and Sarobol, N. (2013) that was used by Cortes (2016). The basis of the categories is the target learning competencies of the intervention matrix, and the indicator of the level proficiency is modified from the Cameron School of Business (2020) ‘Determining Language Proficiency’. Those who are in the beginning level are ought to have the difficulty understanding native speakers and have low ability to speak simple phrases or sentences. When a student is in the ‘developing proficiency’ level, there is an intermediate level where the speaker can handle a variety of basic and social situations, like simply talking about their self and family or asking and answering questions. The ‘approaching proficiency’ level shows very skilled characteristics in the use of a language but the language is less easily at a less-advanced level than a native or fluent speaker. On a higher level, those who reached the ‘proficiency’ level in the language shows mastery by speaking with a fluid speech and clarity. The highest level is the ‘mastery’ level wherein the speaker can speak the language any time at different situations without hesitations. These subskills and level indicators will define the scores that will be used to interpret the effectiveness of drama improvisation activities.

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ELIGIBILITIES

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RESEARCH PAPER

Common Production Management Practices of Selected
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WORK EXPERIENCE

Language Acquisition Teacher (June 2017 – May 2019)
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DP CAS Coordinator (June 2020 – present)
International Baccalaureate Program
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Public Relations Officer	Graduate Studies Student Body Chiang Kai Shek College 2019 – 2020
	Kislap Sining Dance Troupe Philippine Normal University 2013-2017
Founding Member	Youth Educators Society 2019-present
Volunteer	Feeding Change Philippines 2019-present
Member	Speech and Theater Arts Guild in Education 2014 – 2017
	Philippine Barangay Folk Dance Troupe 2017 – present
Student Teacher	Ramon Magsaysay High School January – March 2017
Delegate	Bali Asia Int'l Model United Nations (Bali, Indonesia) March 22-24, 2019
	Koronadal International Folklore Festival (South Cotabato) Aug 2015
Delegates' Adviser	Xavier School Model United Nations Aug 31 – Sept 1 2019
	Philippine Model United Nations UP Diliman (June 13-15 2019)

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Club Moderator

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2019 – present

Student Artists' Club
2019 – 2020

Model United Nations
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