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FACULTAD DE CIENCIAS HUMANAS Y DE LA EDUCACIÓN

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DRAMA-BASED TECHNIQUES AND SPEAKING SKILLS.

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I declare this undergraduate dissertation entitled "DRAMA-BASED TECHNIQUES AND SPEAKING SKILLS" is the result of the author's investigation and has reached the conclusions and recommendations described in the present study.

Comments expressed in this report are the author's responsibility.

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DEDICATION

TO:

First and foremost, I dedicate this work to God, whose guidance and grace have carried me through every challenge and triumph along this journey.

To my parents, Cristina and Edwin, thank you for your endless love, support, and sacrifices. Your belief in me has been my constant source of strength. Thanks for your hard work, values, and the foundation you built for me. I am forever grateful for everything you have done and continue to do.

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THEME: Drama-based Techniques and Speaking Skills.

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ABSTRACT

This research project aimed to examine the effect of drama-based techniques on the development of speaking skills among sixteen 3rd BGU students at *Unidad Educativa Génesis.* The study adopted a pre-experimental design with a quantitative approach, using a pre-test and post-test adapted from Parts 3 and 4 of the B1 Preliminary (PET) Cambridge Assessment to evaluate learners' speaking skills. These standardized assessments measured four key components of speaking performance: grammar and vocabulary, discourse management, pronunciation, and interactive communication. Over the course of five weeks, ten instructional sessions were implemented following the ESA (Engage, Study, Activate) process. Each session integrated a variety of drama-based techniques, including role-play, simulation, improvisation, readers' theatre, and scriptwriting, designed to create meaningful communicative situations, promote spontaneity, and foster authentic interaction in English. The instructional process emphasized student-centered learning, creativity, and collaborative oral production, allowing students to rehearse language in realistic scenarios. Data analysis was conducted using IBM Statistical Package for the Social Sciences (SPSS). After confirming normal distribution through a normality test, a paired samples t-test was applied to determine the significance of the differences between pre-test and post-test scores. Results showed measurable improvement in students' speaking skills, with the greatest gains observed in interactive communication and grammar and vocabulary. Students demonstrated increased fluency, clearer pronunciation, and a higher degree of confidence during oral tasks. The findings indicate that drama-based techniques constitute an effective pedagogical approach for strengthening speaking skills in EFL contexts.

Keywords: Drama-based techniques, speaking skill, ESA process, EFL learning, language communication.

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RESUMEN

El presente proyecto de investigación tuvo como propósito examinar el efecto de las técnicas basadas en el drama en el desarrollo de las destrezas orales de dieciséis estudiantes de 3ro BGU de la *Unidad Educativa Génesis.* El estudio adoptó un diseño preexperimental con un enfoque cuantitativo, utilizando un pretest y un postest adaptados de las Partes 3 y 4 del examen B1 Preliminary (PET) de Cambridge para evaluar las destrezas orales de los estudiantes. Estas evaluaciones estandarizadas midieron cuatro componentes esenciales del desempeño oral: gramática y vocabulario, gestión del discurso, pronunciación y comunicación interactiva. Durante cinco semanas se llevaron a cabo diez sesiones instruccionales basadas en el proceso ESA (Engage, Study, Activate). Cada sesión integró diversas técnicas de drama, entre ellas juegos de rol, simulaciones, improvisaciones, teatro de lectores y escritura de guiones, con el fin de crear situaciones comunicativas significativas, promover la espontaneidad y fomentar la interacción auténtica en inglés. El proceso instruccional enfatizó el aprendizaje centrado en el estudiante, la creatividad y la producción oral colaborativa, permitiendo que los participantes practicaran el idioma en contextos realistas. El análisis de datos se realizó mediante el programa IBM Statistical Package for the Social Sciences (SPSS). Tras confirmar la distribución normal mediante la prueba de normalidad, se aplicó una prueba t para muestras relacionadas con el fin de determinar la significancia de las diferencias entre los puntajes del pretest y el postest. Los resultados evidenciaron mejoras en las destrezas orales de los estudiantes, con mayores avances en comunicación interactiva y gramática y vocabulario. Los estudiantes demostraron mayor fluidez, pronunciación más clara, y un incremento notable en su confianza al comunicarse oralmente. Los hallazgos indican que las técnicas basadas en el drama constituyen un enfoque pedagógico eficaz para fortalecer las destrezas orales en contextos de aprendizaje del inglés como lengua extranjera.

Palabras clave: Técnicas basadas en el drama, destreza oral, proceso ESA, aprendizaje del inglés, comunicación lingüística.

CHAPTER I. THEORETICAL FRAMEWORK

1.1. Research Background

Drama-based techniques have gained increasing attention in language education as a powerful approach to develop students' speaking skills. By incorporating role-plays, simulations, improvisation, and performance activities, drama creates authentic communicative situations where learners can practice the target language in meaningful and engaging ways. Unlike traditional methods that often emphasize accuracy over fluency, drama-based techniques encourage learners to express themselves more freely, boosting their confidence and reducing speaking anxiety. Consequently, several studies have been conducted to explore the impact of drama-based techniques on the development of speaking skills, offering insights into their effectiveness in English Language Learning. The academic papers reviewed for this section were located through searches in SciELO, ResearchGate, Scopus, Dialnet, and other scholarly repositories indexed in Google Scholar. The selection focused on studies published between 2022 and 2025 from countries such as Ecuador, Indonesia, Vietnam, Algeria, Saudi Arabia, and India. Only research examining drama-based techniques in EFL settings was included, with particular attention to studies analyzing their effects on speaking skills, such as fluency, pronunciation, vocabulary, confidence, and speaking anxiety. This process allowed the identification of recent experimental, qualitative, and mixed-method studies relevant to the development of speaking skills.

Jordán et al. (2023) explained that the implementation of drama techniques can have significant effects on students' speaking skills, improving fluency, pronunciation, and overall communication. By applying a quasi-experimental study, they aimed to examine the effect of using Drama Techniques to support oral communication, involving 62 eighth-year students from General Córdova Educational Unit, divided into control and experimental groups. Students in the experimental group learned English using drama activities, like short improvisations and role-plays. The control group learned in the usual way. Results from a Cambridge speaking test, checked with SPSS analysis, showed that the experimental group improved their speaking skills. This suggests that using drama activities helps students get better at speaking English.

Sánchez and León (2025) claimed that using performance-based strategies can help strengthen students' spoken English skills. Their qualitative study explored the difficulties

learners face when practicing oral communication and how techniques such as role-plays, storytelling, and simulated interviews help them deal with these problems. The research was carried out with four English teachers from Unidad Educativa Academia Naval Cap. Leonardo Abad Astudillo in Ecuador. Through thematic analysis, the researchers found clear improvements in students' self-confidence, fluency, and vocabulary use, as well as a reduction in speaking anxiety. Even though issues like limited class time and large groups created some challenges, the study shows that drama-focused strategies are valuable for improving learners' speaking performance.

Mardiani and Hanifah (2023) showed that collaborative drama helped students feel more confident about their progress in English. Their study looked at a group drama project with 27 sixth-semester English education students at a private university in Indonesia. The study wanted to show how a drama project helped students improve their language skills and to point out problems in running such projects. They used interviews to get students' opinions about their learning. The study also gives useful advice for teachers who want to use drama to make language learning better.

Dawoud et al. (2024) said that using drama in teaching has a strong effect on learning English as a foreign or second language. Their study looked at 44 articles published between 2012 and 2022 to find the main results about using drama in English teaching. The review showed common trends and benefits, and found that drama activities help improve all four language skills: speaking, listening, reading, and writing. It also showed that these approaches help students develop wider abilities, such as motivation, social interaction, and greater independence as learners. Although the benefits of drama in education are well documented, its use is still concentrated in a limited number of regions; however, its adoption is anticipated to grow internationally.

Nguyen (2023) emphasized that using drama-oriented tasks can significantly improve learners' oral performance in EFL settings. The study used a mixed-methods, quasi-experimental design and included 60 eleventh-grade students in Can Tho, Vietnam. To check progress in grammar, vocabulary, pronunciation, fluency, and organizing ideas, the researchers gave pre- and post-tests and collected students' opinions through surveys and interviews. The results showed that students got better at organizing their ideas when speaking, and most students liked using drama in their speaking lessons.

Bessadet (2022) noted that using drama-based strategies, such as practicing scripted scenes and taking part in improvisation, can help improve EFL students' communication skills. The study, which followed a qualitative case study design, was carried out with first-year English Literature and Civilization students at Dr. Moulat Tahar University in Algeria. The findings showed that drama supported students' physical, emotional, social, and cognitive growth. The study also showed that drama gives real-life situations that encourage creativity, reduce anxiety, and help students work together through talking, negotiating, and performing activities.

Almutairi and Alfarwan (2024) reported that drama activities can help Saudi EFL students improve their speaking, especially in accuracy, pronunciation, vocabulary, and fluency. Their study included 60 first-year female English majors and used a quasi-experimental design, but only the experimental group received four weeks of drama-based lessons. The comparison of pre- and post-test results showed clear improvement in the speaking performance of the group that worked with drama techniques. Based on these findings, the authors recommended that teachers receive training on how to effectively include drama strategies in EFL speaking classes.

Vaishnavi and Ajit (2023) explained that involving students in theatrical activities can help strengthen their spoken communication skills. Their study in Tamil Nadu, India, included 35 first-year university students and used a pre-test–post-test design without a control group. During the six-week program, students did drama activities like improvisations, role-plays, and performing scripted dialogues. The results showed that students improved in fluency, vocabulary, and pronunciation, and also became more confident and spontaneous when speaking.

Kumar et al. (2022) found that drama activities can help second-year English students improve their speaking skills. The study used action research with a qualitative approach and included 30 undergraduates. Data were collected through classroom observations, interviews, audio recordings, and the researcher's notes. The results showed that students became more fluent and confident when speaking, thanks to the drama-based activities.

Henisah et al. (2023) said that role-play activities can help first-year vocational high school students improve their speaking. Role play creates a fun, low-stress environment that increases motivation and interest. Data were collected through observations, interviews, and

questionnaires. The results showed that using role play made lessons more interesting and helped students speak better. The study also outlined steps for integrating role play, from selecting discussion topics to presenting dialogues, demonstrating its effectiveness in strengthening communicative competence.

Overall, the reviewed literature reveals that most existing studies on drama-based techniques in EFL contexts were conducted between 2022 and 2025, with a strong emphasis on quantitative or quasi-experimental designs that measure speaking improvements through pre- and post-tests. These studies predominantly involve primary, secondary, and early-university learners, often within Asian, Middle Eastern, and North African educational settings, with fewer contributions from Latin America. Although some qualitative research exists, it is generally limited in scope and tends to explore students' perceptions superficially rather than examining their experiences in depth. Therefore, this study focuses on analyzing how drama-based techniques enhance speaking skills of students in the Ecuadorian context.

Theoretical Foundation of the Variables

Independent Variable

Communicative Language Teaching (CLT)

Communicative Language Teaching (CLT) is a widely adopted approach that emphasizes the development of communicative competence rather than focusing solely on grammar and linguistic form, it was influenced by Dell Hymes in 1972, who argued that knowing a language requires more than grammatical accuracy, CLT highlights the importance of using language effectively in real-life contexts (Mamataliyeva, 2024).

Mamataliyeva noted that Hymes expanded Chomsky's idea of linguistic competence by saying that good communication needs more than grammar. It also requires understanding social rules, cultural norms, and what is appropriate in different situations. Hymes' model of communicative competence has four parts. Linguistic competence is the knowledge of grammar, vocabulary, and sounds. Sociolinguistic competence is the ability to use language correctly in social and cultural settings. Discourse competence is the skill to produce clear and well-organized language. Strategic competence is the use of strategies to solve communication problems. Together, these parts show how students can use language effectively in real-life situations.

Richards (2006) explained that Communicative Language Teaching, or CLT, changed the focus from just teaching grammar and vocabulary to helping students learn the skills needed for real communication. Instead of focusing mainly on language rules, researchers suggested that courses should consider what learners need to communicate and the real situations where they will use English, such as for travel, work, or study. It should consider the contexts in which communication will occur, as well as the social roles of speakers and their interlocutors, such as student, client, or traveler.

Additionally, Richards mentioned that CLT highlights the importance of identifying the communicative events learners are likely to encounter and the language functions required in these situations. Learners must also develop the ability to discuss a range of topics while acquiring discourse skills. While grammar and vocabulary remain essential, they are integrated within a broader communicative framework. These ideas inspired the development of communicative syllabuses and contributed to the rise of English for Specific Purposes (ESP) in the 1970s and 1980s.

Active Learning

Bonwell and Eison (1991) noted that they were credited with leading and formalizing the modern concept of Active Learning in higher education. Bonwell and Eison stated that the concept of active learning has often been used in education without a single agreed-upon definition, sometimes being interpreted as any form of student engagement during lessons. Nonetheless, genuine active learning involves much more than simply listening to a teacher's explanations; it calls for students to engage in tasks like reading, writing, dialoguing, and tackling problems. Even more crucially, it focuses on developing higher-level cognitive skills, such as the ability to analyze, synthesize, and critically assess information.

From this perspective, Bonwell and Eison explained that active learning encompasses teaching methods that place students at the center of purposeful activities and prompt them to think about how they learn. These techniques help students develop critical thinking, creativity, and communication skills. Research shows that students usually respond better to interactive methods than to traditional lectures, and these methods often improve thinking and writing skills. Because of this, teachers are encouraged to think about their own teaching and consider how ready they are to use new, hands-on strategies that make learning more interesting and meaningful.

According to Stewart (2022), learning is best understood as an active rather than a passive process. For children to achieve meaningful and lasting learning, they need motivation to engage, sustain effort, focus on tasks, and persist even when facing challenges. Active Learning is a student-centered approach where learners actively participate, reflect, and apply knowledge, emphasizing motivation and enjoyment in achieving academic goals. Approaches and methods such as PBL (Project-based Learning), TBL (Task-based Learning), IBL (Inquiry-based Learning), role-plays, case studies and gamification are examples of active learning. In this way, the learner becomes the central agent in building knowledge, transforming experiences into deeper comprehension through effort, reflection, and interaction.

Finally, the International School Ho Chi Minh City (2024) highlighted techniques like think-pair-share, role-plays, peer teaching, game-based tasks, and case studies that promote meaningful interaction and reflection. It emphasized that Active Learning turns the teacher into a facilitator who supports exploration and problem-solving. Through collaborative activities, learners enhance understanding, communication, critical thinking, autonomy, and confidence, fostering both academic success and social-emotional growth.

Drama in Education

One of the most influential figures and leader of practical methods of drama in education, Dorothy Heathcote redefined drama as a pedagogical tool rather than a form of performance, emphasizing its value as a tool for inquiry, reflection, and active participation. She argued that drama should be understood as a process through which learners explore real-life issues, human behavior, and complex situations in a safe and imaginative context. For Heathcote, the purpose of drama in education is to engage learners as meaning-makers and problem-solvers, encouraging critical thinking, collaboration, and the application of knowledge across different subjects (Wagner, 1976).

Additionally, Water (2021) mentioned that the use of drama and performance techniques as educational tools has a long tradition, extending over a century. Unlike approaches that focus only on results, drama focuses more on the learning process. It involves students using the same tools actors use, such as thinking, movement, and emotion, but the goal is learning rather than art. As a teaching method, drama has many benefits. It can help students who find traditional lessons difficult, increase participation, improve self-awareness and social skills, create a positive classroom atmosphere, and give useful challenges even for advanced learners. Although early support for educational drama came mostly from personal accounts,

by the late 199s its value was more widely recognized, which helped it gain a stronger place in formal education.

Altweissi and Maaytah (2022) stressed that drama is not just a form of play or entertainment; it also plays an important role in shaping students' character and supporting their creative growth in educational settings. Through activities such as drawing, singing, acting, role-playing, and imaginative performance, learners develop fine motor skills and also deepen their understanding of ideas and values taken from their environment. Drama supports educational goals by promoting physical well-being, strengthening cognitive and scientific abilities, fostering emotional and moral growth, and preparing learners to become active and responsible members of their communities. For this reason, many educators emphasize the integration of drama into the curriculum, recognizing its essential role in expanding students' knowledge, skills, and leadership in the learning process.

Pataki (2025) explained that drama in education is not just a type of literature or a set of facts to memorize. It is an active way of learning through exploring and doing. Instead of giving students fixed information, drama helps them create their own understanding by taking part in imaginative situations that reflect real life. In this process, learners "learn how to learn" as they look for meaning, face challenges, and work together to solve problems. In this way, drama in education aims to develop critical thinking, self-awareness, and social understanding by turning learning into an interactive, inquiry-based experience that helps students gain skills and perspectives they can use beyond the classroom.

Kiprianos and Spyropoulou (2025) added that drama in education works as a teaching approach that supports students' personal growth while also helping them develop socially. When learners take part in creative and cooperative activities, they have the chance to think about themselves and better understand others, which encourages empathy and respect. These experiences help students form stronger social bonds, turning daily interactions into lasting friendships and effective teamwork. By focusing on learning through experience and developing the whole person, drama helps students gain the social skills they need in real life. It builds trust, teamwork, and shared responsibility, helping students not only develop their own identity but also create meaningful, lasting relationships.

Drama-based Techniques

Jordán et al. (2023) commented that drama-based techniques encompass a wide variety of strategies and activities that use performance to explore ideas, emotions, and interactions. In education, these methods foster creativity, strengthen communication, and make learning more engaging. In language learning, these activities offer a lively way for students to practice real communication while developing their speaking skills. Through improvisation, role-playing, and both planned and spontaneous dialogues, students act as different characters, recreate everyday situations, and interact meaningfully. This helps them learn more vocabulary, understand cultural aspects of the language, and improve pronunciation, rhythm, and expressiveness. Because these activities create a relaxed and supportive environment, students feel freer to try the language, become less shy, and gradually gain confidence in speaking.

According to Bessadet (2022), drama encompasses activities such as singing, dancing, storytelling, and the use of costumes or masks, and that it has naturally developed as a meaningful mode of learning. When carefully planned and applied, drama-based strategies can become highly effective resources for teaching English. These activities allow learners to step away from the usual classroom routine and take part in creative, real-life situations that encourage self-expression and help reduce the anxiety often linked to speaking in public. Nguyen (2023) described drama as a set of activities where students use the target language through role-plays, drama games, scripted performances, simulations, and improvisations. These activities help learners relate language to real-life situations and notice nonverbal signals. Drama uses different techniques, like role-playing, pantomime, and scripted scenes, which can be used in flexible ways to support speaking lessons.

Bessadet also noted that drama puts students in situations like real-life communication, helping them use language in meaningful ways, gain confidence, and prepare for situations outside the classroom. These activities create a learner-centered environment, where the focus is on students taking part rather than just on the teacher or language rules. Through drama, learners improve their fluency, motivation, nonverbal communication, and social skills. At the same time, they engage more deeply on both a physical and emotional level, which supports personal development and nurtures a greater appreciation for the artistic dimension of theatre.

Types of Drama-based Techniques

Role-Playing Activity. According to Jordán et al. (2023), role-playing is one of the most valuable strategies within drama-based techniques because it provides learners with authentic opportunities to practice oral communication. By engaging in simulated situations, students can apply language in meaningful contexts, which helps them become more fluent, confident, and effective in interaction. This activity encourages spontaneous use of the language, supports vocabulary expansion, and strengthens pronunciation and intonation. It also helps lower speaking anxiety, as learners can express ideas through various characters within a supportive and low-risk setting. Overall, role-play makes language use more dynamic and interactive, helping students improve their fluency as well as their broader communication skills for real-life situations.

Improvisation Activity. Bessadet described improvisation as an important drama technique for English language teaching, where learners are placed in a situation and encouraged to respond naturally and without preparation. In this type of activity, students can work together to outline a basic scenario and decide on its general direction, but the dialogue and actions develop on the spot rather than being taken from a script. The focus is on sharing ideas and emotions as students create characters and relationships using speaking and movement, without memorizing lines. This flexible approach lets learners try out language in creative ways, take an active part in communication, and gain confidence in expressing themselves freely without following a fixed script.

Simulation. According to Dundar (2013), simulation is a teaching method where students take on specific roles in a guided scenario that copies real-life situations. This helps them think and act as active participants. In simulations, learners practice speaking skills like sharing opinions, persuading, debating, solving problems, and working together. They also build confidence and learn to adjust to different situations. By taking on assigned roles, students fully join the scenario, complete tasks, and influence how events happen. To keep it realistic, the simulation is self-contained and does not involve outside contact. In the end, simulations promote meaningful interaction, creativity, and critical thinking, helping students connect classroom practice with real-world communication.

Readers' Theatre. Dundar explained that readers theatre is a performance-based activity where a story is first read and then turned into a script with parts assigned to different characters, which is later performed for an audience. Instead of memorizing lines, students bring the story to life through expressive oral reading, using their voices, through tone, speed,

and rhythm, to show character and convey meaning. This method helps improve pronunciation and fluency because learners read aloud several times, and it also supports comprehension since they must understand the text deeply in order to interpret it. While preparing scripts, students develop their knowledge of vocabulary, grammar, and meaning, and they also become more aware of how language is organized and used in different situations.

Scriptwriting. Dundar outlined that scriptwriting is a creative classroom activity in which students write their own dialogues or scenes, including spoken lines, movement cues, and details about the setting. These scripts can be short dialogues or longer plays. After writing them, students usually perform the scripts, giving them a chance to use both writing and speaking in meaningful situations. This activity helps learners pay attention to things like vocabulary, grammar, speech flow, and pronunciation, and shows that revising and rewriting are normal parts of writing. Writing short scenes is a fun way to practice new words and structures, while longer scripts let students explore characters and themes more deeply. Beyond writing, scriptwriting brings together the four language skills in one activity and encourages creativity, cooperation, and self-expression, making learning more interactive, enjoyable, and communicative.

Drama and Oral Communication

Jordán et al. declared that oral communication is the process of exchanging ideas, information, and emotions through spoken language, supported by non-verbal elements such as tone, gestures, and facial expressions. Oral communication is important because it affects social relationships, learning, and success at work. To communicate well, people need to speak their ideas clearly and listen carefully to others. Both skills help create understanding and make conversations meaningful and productive.

Jordán et al. also said that oral communication is very important in education because it helps with class discussions, group projects, debates, and presentations. It is also important at work, where clear speaking improves teamwork, supports negotiation, strengthens presentations, and helps build professional relationships. Learning these skills is not just about knowing grammar or vocabulary. It also requires confidence, flexibility, and the ability to adjust how you communicate depending on the audience and situation.

Bessadet also noted that drama is one of the best ways to improve speaking skills. Using techniques like role-playing, improvisation, simulations, and other performance tasks, students

take part in real or imagined situations that encourage them to use language with a clear purpose. These activities help learners improve fluency and pronunciation, while also boosting creativity, personal expression, and confidence to speak in front of others. Drama creates a safe and supportive environment where students can try new language, take risks, learn from mistakes, and strengthen their speaking through hands-on practice.

Benefits of Using Drama-based Techniques

Astiandani and Mustofa (2021) observed that when applying drama in the teaching and learning of language, its positive contributions to students are undeniable. Drama in the classroom fosters speaking skills by encouraging learners to communicate more freely and confidently, while also stimulating their imagination and creativity. In addition, it enhances affective aspects such as motivation, self-expression, and emotional engagement, making the learning process more meaningful. Nevertheless, teachers should continuously re-evaluate and adapt the use of drama to ensure that these benefits are fully realized, and that language teaching and learning become more effective and purposeful.

Enhancing Speaking Skills. Astiandani and Mustofa emphasized that speaking plays a crucial role in the process of language learning, particularly in mastering English, even though it is often overlooked because it is not commonly tested in entrance examinations. The main goal of speaking is effective communication, where learners are expected to understand messages clearly and respond appropriately. To achieve this, students need to minimize errors that arise from issues with grammar, pronunciation, or vocabulary, as these can hinder comprehension and the overall effectiveness of communication

According to Kumar et al. (2022), teaching English as a foreign language requires fostering effective communication with learners, as the ability to convey ideas and thoughts accurately and fluently is a fundamental prerequisite for mastering a new language. For this reason, one of the primary objectives of language instruction is to support students in developing their speaking skills, enabling them to express themselves confidently and effectively in real-life contexts. In the same way, Astiandani and Mustofa noted that the use of drama in the language classroom can significantly increase students' activeness and structural improvement, as it promotes independence and fosters a learner-centered approach. Drama activities encourage students to take an active role in learning and work together with classmates, creating real chances to use language. In group work, students share ideas, decide

roles, and use English together. They help each other by noticing and correcting pronunciation, grammar, or vocabulary. This interaction improves their language skills and also helps them become more confident and independent speakers.

Astiandani and Mustofa added that drama is an effective way to teach conversational skills. During the preparation and performance stages, students practice spoken language many times, which helps them internalize language forms and slowly reduce errors in pronunciation, grammar, and vocabulary choice. This repeated rehearsal leads to more natural and spontaneous communication, making an important contribution to the development of fluency. By taking on characters and expressing their intentions, students shift from rote practice to meaningful use of language, making drama a highly valuable strategy for improving oral proficiency in the language classroom.

Fostering Imagination. Astiandani and Mustofa stated that incorporating drama in the classroom encourages learners to generate their own ideas and shape them into coherent performances involving characters, settings, and events. Through this creative process, students engage their imagination and are required to use the language in purposeful, realistic ways to express their ideas. Developing a full dramatic piece that includes components like a storyline, theme, and dialogue provides opportunities for communication that mirrors real-life exchanges, helping students improve their fluency and adjust their speech according to various communicative situations.

Moreover, Hong and Hong (2022) pointed out that in creative drama, learners are encouraged to step into the lives of others by imagining and embodying different roles. By doing this, students learn to see the world from perspectives other than their own, which helps them expand their thinking and approach problems in new ways. This change in viewpoint strengthens their ability to adapt and understand different opinions. Their imagination may come from events they have lived or witnessed, which can be seen as “experienced imagination.” At the same time, drama also invites them to explore “non-experienced imagination,” where they create situations or worlds that go beyond their own reality, such as imagining life in a highly technological future they have never experienced. Through this kind of creative thinking, learners are encouraged to move beyond the limits of their current experiences and consider possibilities that are new and unfamiliar.

Astiandani and Mustofa also emphasized that the consistent cycle of rehearsing and performing within drama-based tasks stimulates students' creativity and imaginative thinking. As learners draft dialogues, explore their characters, and rehearse their scenes, they gradually become more expressive and develop greater confidence in using the language. This creative participation helps students improve their language skills, take on different roles, understand situations, and respond more naturally in conversations. Imagination and creativity are key to making these drama activities meaningful, so without them, drama would be less effective. That is why drama is a useful teaching method, helping learners combine language learning with personal expression, creative thinking, and real use of English.

Strengthening Affective Aspects. The Affective Filter hypothesis suggests that motivation, self-confidence, and anxiety shape how people learn a new language. When they feel motivated, confident, and relaxed, they are more open to taking in and using new words and concepts. On the other hand, anxiety, low confidence, or stress can create a mental barrier that makes learning harder (Krashen, 1982). In this sense, Astiandani and Mustofa affirmed that affective aspects in learning refer to the connection between mental and physical processes, closely linked to emotions. Drama in language learning brings many emotional benefits, such as higher motivation, more confidence, and less anxiety. Motivation drives students to work harder and is important for learning a language, because motivated learners usually achieve better results. Drama activities give fun, cooperative experiences that reduce stress and encourage students to interact with each other. This supportive environment stimulates interest, curiosity, and active involvement, thereby reinforcing learners' overall motivation to engage with the language.

In addition, Rojabi and Mustofa (2021) highlighted that drama plays an important role in EFL instruction by offering dynamic and engaging learning experiences for both teachers and learners. This methodology fosters students' creativity, confidence, and motivation, while also giving teachers a productive, though sometimes demanding, strategy to promote initiative and active involvement in class. When learners build self-confidence, they become more capable of expressing their opinions, sharing cultural viewpoints, and conveying their perspectives through language. Drama creates authentic moments for interaction and idea exchange, thereby strengthening meaningful communication.

Ultimately, Kasbary and Novak (2024) outlined that drama supports the development of interpersonal skills while also contributing to students' personal and emotional growth.

Drama helps students explore their own identities, see things from different perspectives, understand new experiences, and build ideas and social connections. Because of these benefits, drama should have a bigger role in schools. However, to use it well, teachers need proper resources, clear support in the curriculum, and a good understanding of how to use drama to teach different subjects.

Dependent Variable

English Language Learning

Andayani (2022) asserted that in today's interconnected and globalized world, developing proficiency in English has become a fundamental skill for students. A large share of academic literature, scientific work, and digital information is published in English, making the language essential for individuals who wish to access, interpret, and participate in global knowledge production. In addition to its academic relevance, English is highly valued in professional environments, where employers increasingly expect staff to communicate clearly and confidently in the language. Therefore, universities should make sure that students graduate with both knowledge in their field and strong English communication skills. This helps students share their ideas clearly and prepares them for academic work and professional life.

Kirschner and Hendrick (2024) described learning as a long and complex process where people build, improve, and keep knowledge in ways that let them understand it, connect it to what they already know, and use it in different situations. Learning is not just about quick improvements or doing better in a single class. It involves slowly developing strong mental structures that help students add new ideas to their existing knowledge. Learning depends on how information is processed in memory, how prior knowledge helps understanding, and how limits in working memory are managed to ensure lasting learning and growth.

British Columbia (2022) defined an English Language Learning (ELL) student as someone who needs extra support to participate in lessons and succeed in school. Learning English is more than memorizing words or grammar; it focuses on developing communication skills in speaking, listening, reading, and writing. As students improve, they can interact better in different academic and social situations. Good teaching should meet each ELL student's needs by giving support and guidance, helping them understand lessons and build confidence in using the language.

English Skills

Ali (2022) pointed out that English has evolved into the most widely used and globally influential language. Its central role can be observed across disciplines such as science, medicine, business, and international communication, where it serves as the primary means of interaction. In the educational sphere, English is equally significant and is therefore taught as a key subject in many countries. Because of its worldwide prominence, learners often choose to study English alongside their native language in order to broaden their academic, professional, and personal possibilities within an increasingly competitive global environment. Mastery of the language requires the development of the four fundamental skills of listening, speaking, reading, and writing, which together form the basis of communicative competence. Ali further emphasized that, as the principal language of scientific exchange, education, commerce, and global interaction, English has been prioritized within educational systems worldwide, reflecting its indispensable role in today's interconnected society.

Qamili (2023) divided the four language skills into two groups: receptive skills, which are listening and reading, and productive skills, which are speaking and writing. Receptive skills help learners understand incoming language, while productive skills involve creating and sharing messages. Each skill has its own challenges. Listening helps students understand sounds, get main ideas, and figure out what speakers mean, making it important for language learning. Speaking is creative and mentally demanding, requiring correct grammar, good pronunciation, and awareness of social rules. Reading involves recognizing written symbols, understanding sounds, and finding meaning in texts. Writing needs organization, clear ideas, and correct grammar, making it one of the most challenging skills because it requires careful attention and coordination of many language elements. For this reason, instruction that supports balanced development across all four skills is crucial, especially for learners aiming to strengthen their writing through expanded vocabulary and enriched exposure to meaningful language use.

Dzakiyyah (2021) emphasized that developing solid English proficiency is important for students because it expands their access to knowledge, enhances their academic performance, and opens broader opportunities in today's highly interconnected world. Competence in reading, writing, listening, and speaking enables learners to engage with international books, scholarly journals, and various media sources, thereby improving both their academic comprehension and cultural awareness. Moreover, strong English skills

facilitate participation in student exchange programs, allowing individuals to explore different education systems and cultural perspectives while sharing their own experiences. For students who want to study abroad, strong English skills are essential for academic success, as they help students take part in classes, do research, and join academic communities. In the workplace, knowing English gives a competitive advantage by allowing people to work with international organizations, join global projects or competitions, and gain wider professional recognition. Ultimately, mastering the language equips learners with the capacity to communicate with clarity, access information autonomously, and thrive in an increasingly interconnected and globalized world.

Productive Skills

Ali mentioned that there are four English skills: reading, writing, speaking, and listening, divided into productive and perceptive skills. Speaking and writing are productive skills because they require learners to actively use language to express ideas and they are fundamental for learners to communicate ideas effectively and show true command of the language.

Nayman and Bavli (2022) said that because productive skills require interaction, teachers need to give continuous feedback during learning. Productive skills are important for language development because they show a learner's ability to create language, not just understand it. Learning to speak and write well helps students communicate clearly in different situations. Good teaching should include real-life tasks that encourage creativity, interaction, and critical thinking, so learners can use the language confidently.

Writing Skill

According to Ali, writing stands out as a complex yet crucial ability because it draws on all other language skills, reading, listening, and speaking, while also demanding creativity and critical thinking. Through writing, students learn to organize their ideas, construct coherent sentences and paragraphs, and express original thoughts, all of which contribute not only to academic success but also to personal growth. Nevertheless, writing remains one of the most challenging skills for many learners. Difficulties often arise from limited linguistic proficiency, lack of clarity regarding writing tasks, and inadequate instructional guidance. These challenges underscore the need for structured pedagogical approaches that emphasize grammar,

vocabulary development, and composition skills, enabling learners to build confidence and competence in written communication.

Speaking Skill

Ali commented that speaking is one of the most essential language skills since it is the main channel through which people share ideas, exchange information, and build meaningful interactions. For many language learners, speaking can be stressful because of unfamiliar accents, not enough practice, or traditional classrooms that limit natural interaction. These problems can make speaking less fluent and clear. Using interactive strategies like pair work, role-plays, and multimedia activities creates more active and supportive ways for students to practice speaking. Strengthening speaking abilities not only boosts learners' confidence but also equips them for effective communication in academic, social, and professional contexts. Together with writing, it enables learners to express themselves effectively, connect with others, and participate actively in a wide range of contexts.

Speaking Skills

Spratt et al. (2011) pointed out that speaking is one of the four core language skills and is classified as a productive skill because it involves creating language rather than simply receiving it. It is the act of using spoken words to convey meaning, exchange ideas, and interact effectively with others. Successful speaking extends beyond mastering grammar and vocabulary; it also demands the capacity to structure ideas coherently, select appropriate expressions, and adjust one's communicative style to suit diverse social and academic contexts.

Moreover, Spratt et al. explained that speaking is a highly demanding skill because it involves far more than accurate grammar and vocabulary. Unlike writing, speaking happens in real time, so learners have little time to plan, which can cause pauses, hesitations, or mistakes. Good speaking requires many skills at once: choosing the right grammar and words, using language for the intended purpose, and adjusting formality to the situation. It also depends on intonation, stress, and rhythm, which help show meaning and emotion. Non-verbal cues like gestures, facial expressions, and body language are also important for making communication clear and smooth. Speakers need to keep their speech fluent and clear while using strategies such as asking questions, clarifying, paraphrasing, or showing agreement to engage listeners. Speaking demands change depending on the context, whether it is a casual chat, a story, a presentation, or a phone call, each needing different structure, formality, and vocabulary.

Overall, speaking is an active process that combines language knowledge, social awareness, and strategic thinking, allowing speakers to share ideas clearly and make sure they are understood.

Ali emphasized that speaking is an important productive skill in English, as important as writing, because it shows a learner's language ability and allows real communication. When students develop strong speaking skills, they can express ideas clearly, share information effectively, and understand others' intentions and attitudes. Since most communication is oral, weak speaking skills can cause misunderstandings. Speaking is also flexible: learners must adjust their language, tone, and style depending on the situation, purpose, and audience, making it a challenging but essential skill.

Ali added that true speaking proficiency happens when learners can clearly share thoughts, exchange ideas smoothly, and communicate accurately. At this level, speaking is judged not just by whether the message is understood, but also by how appropriate and correct the language is for different situations. Speaking is a key part of language learning and requires regular practice to improve fluency, build confidence, and strengthen overall communication skills. When students reach this level, they are better prepared to participate in academic discussions, interact socially, and communicate in professional environments, supporting both their personal development and their effectiveness as communicators.

Key Concepts for Speaking in the Language Classroom

Spratt et al. mentioned various key concepts about speaking that serve in the language teaching classroom, which are:

Multiple Subskills in Speaking. Speaking includes many connected skills, such as fluency, pronunciation, correct grammar, using the right level of formality, effective body language, interactive strategies, and longer tasks like giving presentations, sharing opinions, or telling stories. To become strong speakers, learners need practice in all these areas because improving one skill also helps the others.

Controlled Practice Activities. These activities involve repetition, drills, or memorized lines. Their main goal is to help learners be accurate in grammar, vocabulary, and pronunciation, giving them confidence that they are using the language correctly. While useful

for building basic skills, these activities give few chances for real interaction, spontaneous speaking, or improving fluency.

Fluency Activities. Fluency tasks let learners use language creatively. Examples include problem-solving, project work, discussions, and information-gap exercises where students share new information with each other. These tasks focus on interaction, negotiating meaning, and keeping communication going, shifting attention from only being correct to using language meaningfully and purposefully.

Pair and Group Work. Working with a partner or in small groups gives students far more chances to speak because participation is shared among many learners rather than centered on the teacher. In large classes, or in situations where students are not used to collaborating, teachers may need to introduce these activities gradually and clarify their purpose so that learners feel comfortable and take part actively.

Error Correction Strategies. Tasks that focus on accuracy usually need immediate feedback to help learners use language correctly. In contrast, activities aimed at fluency work better when corrections are given later, so students can focus on sharing ideas and keeping the conversation going. Teachers can note errors during the activity and give feedback afterward, helping students improve while keeping communication flowing.

Preparation for Speaking. Students often need sufficient time and support before engaging in speaking activities. This preparation may include reviewing essential vocabulary, practicing pronunciation, organizing their ideas, or becoming familiar with the procedures of the task. When learners are adequately prepared, they feel more confident and are able to perform more effectively during the speaking activity.

Post-task Focus on Language. Some teaching methods focus on language after students finish speaking tasks. Giving feedback at this stage can boost motivation because learners see how language rules apply in real situations and can link corrections to their own communication.

Silent Period for Beginners. For young learners or beginners, letting them listen before speaking gives time to understand the new language, build comprehension, and gain confidence before they start speaking. This helps build understanding and confidence, making speaking more effective later.

Lesson Structure for Speaking. Speaking lessons must be structured as follows:

Lead-in. Introduce the topic, activate prior knowledge, and present relevant language.

Practice Tasks. Activities can move from structured, controlled practice to more open, spontaneous production, or the reverse, depending on the learners' proficiency and the teaching context.

Post-task Activities. After completing a speaking task, learners can be given opportunities to speak more freely about the topic or directed toward specific aspects of language use. This stage reinforces learning by helping students notice areas for improvement and consolidate the skills practiced during the activity.

Integrated Skills Lessons. Speaking can also be incorporated into reading, listening, or combined-skill lessons. Learners may exchange ideas, apply new language, and participate in speaking tasks before and after working with texts, allowing them to integrate multiple skills and engage in meaningful communication.

Speaking Subskills

The Lingua Training College (2023) highlighted that speaking involves much more than simply using words correctly; it requires the development of several interrelated sub-skills that together enable learners to communicate effectively, participate confidently in conversations, and convey ideas clearly in academic, social, and professional contexts. Teachers play a key role in creating opportunities for learners to practice and strengthen these abilities. According to Lingua Training College, speaking subskills are the following:

Fluency. Fluency refers to the ability to speak smoothly and coherently, without excessive pauses, repetitions, or hesitation, allowing learners to express ideas naturally even when unprepared. Activities such as debates, storytelling, and role-plays encourage spontaneous language use and help learners develop this skill. Accuracy in grammar, vocabulary, and pronunciation is essential for clear communication, as mispronunciations or incorrect sentence structures can lead to misunderstandings. Teachers can support students by providing focused drills, repeated practice, and constructive feedback.

Accuracy in Words and Pronunciation. Accuracy is fundamental for clear and comprehensible communication. It requires the correct use of grammar, appropriate

vocabulary, and precise pronunciation, as mistakes in any of these areas can lead to misunderstandings. Teachers can foster accuracy through targeted drills, repeated practice, and feedback that addresses recurrent errors, helping learners apply correct language forms in both controlled and communicative tasks.

Functional Language. Functional language refers to the use of specific expressions for particular communicative purposes, such as offering suggestions, giving advice, asking questions, or making apologies. It enables learners to express meaning appropriately within different contexts. For example, they must distinguish between using "I recommend that…" in formal situations and "You should…" in more informal interactions. Role-plays, guided dialogues, and scenario-based tasks provide valuable opportunities for practicing functional language.

Appropriacy. Appropriacy involves adapting language according to the context, audience, and expected level of formality. Using slang in a formal presentation or employing highly technical terms in everyday conversation can impede communication. Teachers can model appropriate language through simulations, class discussions, and interactive activities that mirror real-life contexts such as interviews, meetings, or service encounters.

Turn-taking. Effective communication requires an understanding of when to speak and when to listen. Turn-taking skills include inviting others to participate, responding politely, and avoiding interruptions. Pair and group work create supportive environments in which learners can practice maintaining balanced participation and managing the natural flow of conversation.

Relevant Length. Learners must adjust the length of their responses according to the communicative situation. Responses that are too brief may exclude essential information, whereas overly long explanations may confuse or overwhelm listeners. Activities such as summaries, structured presentations, and extended explanations help learners gauge the appropriate amount of information to convey.

Responding and Initiating. This subskill involves active participation in conversations through responding to others, asking follow-up questions, and introducing new topics when relevant. For example, during a discussion on environmental issues, a learner might share an opinion, inquire about a peer's perspective, and introduce a related topic such as renewable energy. Discussions, debates, and guided dialogues provide meaningful practice for developing these interaction strategies.

Repair and Repetition. When communication breaks down or meaning becomes unclear, learners must employ strategies to resolve misunderstandings. These may include repeating a phrase, rephrasing an idea, or giving additional examples. Tasks involving simulated communication breakdowns or clarification requests help learners build confidence in managing real-life interaction challenges.

Range of Vocabulary and Grammar. A broad and context-appropriate range of vocabulary and grammar allows learners to communicate both precisely and creatively. For instance, a discussion about technology might require terms such as "innovation," "application," or "interface," combined with accurate use of verb tenses to describe processes or compare ideas.

Discourse Markers. Discourse markers are words or phrases that organize speech and guide listeners through ideas, such as "firstly," "on the other hand," or "in conclusion." They enhance coherence and clarity, particularly in longer speaking tasks like presentations, debates, or formal discussions. Exercises that require learners to structure arguments, explain processes, or summarize key points are especially effective for practicing the use of discourse markers. These tasks help students organize their ideas logically and signal relationships between them, contributing to more coherent and connected speech.

According to the Lingua Training College, developing these ten subskills in combination allows learners to become fluent, accurate, interactive, and contextually sensitive communicators. By integrating structured practice such as drills, controlled exercises, and repetition with open communicative activities like debates, problem-solving tasks, and group discussions, teachers can ensure that each subskill is strengthened in a meaningful and interconnected way. This balanced approach supports comprehensive development and enables learners to use spoken English more effectively across diverse contexts. Mastery of these sub-skills equips learners to participate effectively in academic, professional, and social contexts, enhancing their confidence, comprehension, and overall communicative competence.

Assessing Speaking Performance

According to Cambridge English Qualifications (2019), speaking performance in B1 level can be assessed through the following parameters:

Grammar and Vocabulary. This criterion focuses on the speaker's ability to use grammatical structures and vocabulary appropriately and accurately At the B1 level, learners are expected to use basic grammar correctly, including tenses, prepositions, and question forms. They also begin to use more complex structures such as conditionals and relative clauses. Their vocabulary is assessed to ensure they can choose suitable words to talk about familiar topics like hobbies, work, studies, and personal experiences. Some mistakes are acceptable as long as they do not block understanding. Overall, this criterion evaluates how well learners use grammar and vocabulary to communicate their ideas clearly.

Discourse Management. Discourse management checks how well learners organize and connect their ideas when they speak. It looks at their ability to produce clear, continuous speech instead of short, separate sentences. At the B1 level, students are expected to keep the conversation going by using simple linking words such as and, because, so, however, and then to join their ideas. They should also be able to explain ideas, narrate events, or describe situations in a logical sequence. Although occasional hesitation or repetition is acceptable, the main points must remain clear and relevant. This criterion highlights the learner's ability to manage longer speaking turns naturally and effectively.

Pronunciation. This criterion assesses how clearly a speaker pronounces words and how effectively they use features such as stress and intonation. At the B1 level, pronunciation should be understandable to most listeners, even if a noticeable accent is present. Intonation should generally align with the meaning and context, helping to convey emphasis or emotion. Sentence and word stress should be largely accurate, and individual sounds should be clearly articulated. Overall, the emphasis is on intelligibility rather than achieving a native-like accent, ensuring that communication remains smooth and easily understood.

Interactive Communication. Interactive communication assesses how effectively learners participate in conversations, showing cooperation, initiative, and responsiveness. At the B1 level, students should be able to start and respond to exchanges smoothly, ask and answer questions, express agreement or disagreement, and develop topics naturally. They should also be able to negotiate meaning when they do not understand something. Furthermore, B1 speakers are expected to maintain the interaction towards a clear outcome with minimal help from the interlocutor. This criterion reveals how well the candidate can handle real-life communicative situations in English.

Importance of Speaking Skill

Akhter (2021) declared that speaking is one of the most important productive skills in English, especially given the language's role as a global tool for communication. Speaking helps people express their ideas, feelings, and thoughts in a clear way, turning language into real communication. Through speaking, learners can share information, join conversations, and build understanding with others, which reduces the chances of confusion or communication problems. Strong speaking skills also support success in social, academic, and professional situations because they help learners build relationships, explain their ideas clearly, and keep their audience engaged. Good speaking ability can also open career opportunities, improve interview performance, and encourage active participation in different social and work settings.

Akhter explained that, even though speaking is very important, it is often overlooked in foreign language classrooms, where teachers focus more on reading and writing than on oral communication. Because of this, many learners do not have enough chances to practice speaking, which can lead to shyness, low confidence, and limited fluency. Speaking in a second language is especially challenging because learners must create sentences quickly, use grammar correctly, and have enough vocabulary to express their ideas clearly. Developing strong speaking skills helps learners communicate with confidence in real-life situations and gives them social and professional advantages, such as taking part in intercultural conversations, doing well in interviews, and participating in global communication. Therefore, it is essential for teachers to implement strategies that encourage active practice, support fluency and accuracy, and build learners' confidence, enabling them to overcome challenges and succeed academically and professionally.

1.2. Objectives

1.2.1. General Objective

To examine the effect of drama-based techniques on the development of speaking skills.

1.2.2. Specific Objectives

1. To determine the speaking proficiency of B1 level English learners through a pre-test.

2. To implement drama-based techniques to foster students' speaking skills.

3. To identify how drama-based techniques enhance speaking skills through a post-test.

1.2.3. Fulfillment of the Objectives

The main objective of this research work was to examine the effect of drama-based techniques on the development of speaking skills. This encompassed three specific objectives. Initially, the first specific objective was to determine the speaking proficiency of B1 level English learners through a pre-test. For this purpose, a speaking test adapted from Parts 3 and 4 of the B1 Preliminary (PET) Cambridge Assessment was administered. The test evaluated four criteria: grammar and vocabulary, discourse management, pronunciation, and interactive communication based on the standardized Cambridge English Qualifications rubric for Level B1. The researcher assessed students' oral performance to establish their initial speaking proficiency prior to the intervention.

Secondly, the study aimed to implement drama-based techniques to foster students' speaking skills. This was accomplished through a series of pedagogical interventions that incorporated techniques such as role-play, simulation, improvisation, readers' theatre and scriptwriting. Each activity was designed to encourage learners' participation, creativity, and spontaneous use of English in authentic communicative contexts. These strategies offered learners a dynamic and supportive environment where they could engage in real-life communicative situations, express emotions naturally, and strengthen key aspects of their speaking performance, including pronunciation, fluency, and accuracy. Using these techniques also boosted learners' confidence, lowered anxiety, and increased motivation, which encouraged more active and effective participation in oral tasks.

Finally, the study examined the impact of drama-based techniques on speaking skills through a post-test. The same PET-based speaking assessment used in the pre-test was administered after the intervention to compare learners' progress. The results showed that most students improved in all four assessed areas: grammar and vocabulary, discourse management, pronunciation, and interactive communication. The most noticeable gains were observed in fluency and interaction, as several learners who had initially scored between 1 and 2 demonstrated stronger confidence, clearer expression, and more accurate language use. Although a few students, particularly those who consistently scored at the lower levels,made only slight progress, the majority showed better pronunciation, improved organization of ideas, and more natural communication with their peers. Overall, the findings indicate that drama-based techniques had a positive effect on learners' speaking performance by offering

meaningful opportunities for expression and demonstrating the value of drama as an effective approach for developing oral skills.

CHAPTER II. METHODOLOGY

2.1. Materials

This research project included a variety of resources, encompassing human, material, and economic elements. Firstly, the human resources consisted of the students from 3rd BGU at *Unidad Educativa Génesis*. These students played a central role in the application of drama techniques to enhance speaking skills. In addition, the researcher oversaw the process, ensuring that the implementation and evaluation stages were carried out appropriately.

Secondly, the material resources involved the use of pre- and post-test taken from Speaking PET Cambridge, B1 Speaking Cambridge rubrics for each student, along with technological tools such as a computer and/or a cellphone to collect, measure, and analyze the data accurately and systematically. Finally, the economic resources were administered to cover the essential expenses of the researcher as well as the cost of photocopies for the participants, guaranteeing the proper execution of the research process.

2.2. Methods

2.2.1. Research approach

A quantitative approach was adopted, this approach focuses on studying social, psychological, and economic phenomena through numerical data and statistical analysis. It relies on structured methods such as surveys, experiments, and systematic observations to collect measurable information, which can then be analyzed to identify patterns, relationships, or differences across populations. By using numeric data, researchers can apply statistical techniques to summarize findings, test hypotheses, and draw evidence-based conclusions about a specific sample or broader population. This approach emphasizes objectivity, replicability, and precision, allowing social scientists to generate reliable knowledge about human behavior and social processes (University of Texas at Arlington, 2024).

This approach served to collect numerical data from primary sources, such as pre- and post-tests, and analyzed them statistically to build knowledge about the process The research obtained data about students' performance regarding speaking skills and analyzed them before and after applying drama-based techniques in their learning process.

2.2.2. Modality

This research project was based on bibliographic research. According to Brodowicz (2024), bibliographic research, or theoretical research, involves reviewing existing literature to understand a topic, define research questions, and guide methodology. It helps describe the current knowledge in a field, identify gaps, and support the development of new studies. The researcher collected information about both variables, drama-based techniques and speaking skill. The information was obtained from physical and online resources that were used to support the whole research project.

Additionally, this research work employed field research. Appinio Research (2024) stated that field research involves observing, interacting with, and collecting data from participants or phenomena as they occur naturally. It was applied since the researcher obtained information by direct data collection, within the natural environment of the students of *Unidad Educativa Génesis*. The research was conducted face to face with the students to analyze the impact of applying drama-based techniques in their speaking skill.

2.2.3. Type of research /Research design

This research project was conducted on an experimental way because it analyzed the effects of applying drama-based techniques in students' speaking skill. As stated by Em (2024), experimental research examines cause-and-effect relationships by manipulating independent variables and measuring their impact on a dependent variable, while controlling other factors. Additionally, Zubair (2023) pointed out that experimental research refers to the systematic process of conducting research under controlled conditions to ensure objectivity and accuracy. Its purpose is to maximize precision and allow researchers to reach clear and valid conclusions about a proposed hypothesis. Moreover, the researcher used pre- and post-test instruments to obtain data to be measured and deeply analyzed in order to find the relationship between the stated variables.

In this study, a pre-experimental design was implemented. As Zubair explained, this type of design involves observing one or more groups to explore how an independent variable influences a dependent variable. Its purpose is to identify possible cause-and-effect tendencies, even though it does not include a control group for comparison. Pre-experimental designs are commonly used as an initial stage of inquiry to determine whether the topic merits more rigorous or controlled research. By monitoring changes within the selected groups, researchers

can gather preliminary evidence about the phenomenon, offering direction for future studies that may employ stronger experimental procedures. In this research, there was just one experimental group, in which drama-based techniques were applied after a pre-test and the post-test revealed its influence on students' speaking skill.

2.2.4. Techniques and tools

A research instrument constitutes a fundamental tool employed to systematically collect, quantify, and evaluate data within the framework of a study (Kothari, 2004). These instruments include tools such as tests, questionnaires, rating scales, checklists, and surveys, which allow for standardized measurement and comparison of variables. In quantitative research, using such instruments is essential to ensure the reliability and validity of the collected data. In this study, the researcher administered both a pre-test and a post-test to all participants to accurately measure changes and evaluate the impact of the interventions.

The test that was applied corresponded to parts 3 and 4 of the B1 Preliminary (PET) Speaking test, which was taken in pairs with one examiner. In part 3, students had to discuss a situation with their partner and then talk more broadly about the topic with your partner and the examiner in part 4. Speaking skill was examined using a standardized assessment framework from Cambridge English Qualifications Assessing speaking performance – Level B1. The evaluation criteria consisted of four key elements. Grammar and vocabulary, which assessed control of simple grammatical forms and attempts to use complex ones, and the use of an appropriate range of vocabulary. Discourse management, which evaluates the production of extended stretches of language, use of cohesive devices and relevant contributions. Pronunciation, which considers intonation, intelligible pronunciation, correct sentence stress and articulated sounds. Finally, interactive communication, which consists of initiating and responding appropriately, and maintaining and developing interaction and negotiation.

2.2.5. Procedure

The data collection process required a considerable amount of planning and organization, consisting of twelve sessions, each lasting forty minutes. Within these interventions, ten instructional sessions were designed to implement drama-based techniques to enhance students' speaking skills, while the first and last sessions were used to administer the pre-test and post-test respectively.

The procedure started with a pre-test adapted from the B1 Preliminary (PET) Cambridge Assessment. This speaking test measured four areas: grammar and vocabulary, discourse management, pronunciation, and interactive communication, following the Cambridge B1 rubric. The test was done in pairs to support natural communication. Students worked together to describe pictures, give opinions, and talk about familiar topics. The pre-test served as a starting point to show students' initial speaking level before the lessons began.

After this first stage, the researcher carried out ten instructional sessions using drama-based techniques. These sessions were organized with the ESA model, which has three steps: engage, study, and activate. Each step had a specific purpose and helped students move from exposure to the language, to focused practice, and finally to active use.

In the engage stage, students took part in short and interactive activities that captured their interest and prepared them for the lesson. These included warm-up games, simple role-plays, quick discussions, and brainstorming related to the topic. The main goal was to create a friendly atmosphere that reduced anxiety and encouraged students to speak.

During the study stage, the researcher introduced the vocabulary, grammar, pronunciation features, and useful expressions that students needed for communication. This stage helped learners focus on both form and meaning. The researcher also guided them through pronunciation practice, sentence models, and controlled exercises to support accuracy and clarity.

The activate stage was the central part of each session. Here, students used what they had learned through drama-based activities such as role-plays, improvisations, simulations, readers' theatre, and scriptwriting. These activities required students to use English creatively and spontaneously. They worked individually, in pairs, or in small groups to perform short scenes or communicative tasks similar to real-life situations. The researcher acted as a facilitator, giving help only when needed and encouraging students to use the language confidently.

The ten sessions were completed over five weeks. Each session included one or more ESA cycles to keep a balance between engagement, focused study, and communicative practice. By combining drama techniques with the ESA model, students had meaningful opportunities to interact, express ideas, and build confidence in speaking.

Finally, a post-test was administered under the same conditions as the pre-test. It used the same format and criteria to ensure fairness and consistency. Together, the pre-test and post-test provided the information needed to evaluate how drama-based techniques influenced students' speaking skills.

2.2.6. Population

In experimental research, the selection of participants represents a critical methodological consideration, significantly affecting both the validity and generalizability of the study's findings. Fisher and Yates (1938) highlighted that a rigorously designed experimental study requires a careful and systematic process for selecting participants. This process aims to ensure that the sample accurately represents the target population, thereby minimizing potential biases and enhancing the external validity of the research outcomes. Therefore, the population of this research project involved sixteen students from 3rd BGU at *Unidad Educativa Génesis*, whose ages ranged from 17 to 18 years old and included both 9 male and 7 female participants.

Table 1

Population

Gender	Number of Students	Percentage
Male	9	56,25%
Female	7	43,75%
Total	16	100%

2.2.7. Hypothesis

- **Null Hypothesis (H_0):** Drama-based techniques do not have a significant impact on the speaking skills of EFL 3rd BGU students at *Unidad Educativa Génesis*.
- **Alternative Hypothesis (H_1):** Drama-based techniques have a significant impact on the speaking skills EFL 3rd BGU students at *Unidad Educativa Génesis*.

CHAPTER III. RESULTS AND DISCUSSION

3.1. Analysis and Discussion of the Results

The following chapter presents the analysis and discussion of the data collected after administering the pre-test and post-test adapted from the speaking section of the Cambridge B1 Preliminary (PET) exam. These two tests were applied to sixteen students from 3rd BGU at *Unidad Educativa Génesis*. Both assessments evaluated four sub-skills: grammar and vocabulary, discourse management, pronunciation, and interactive communication, using the official B1 rubric from Cambridge English Qualifications.

The pre-test and post-test results were examined to see how drama-based techniques affected students' speaking skills. The information was analyzed with IBM SPSS, and a normality test was used to decide whether to apply parametric or non-parametric statistics. These analyses helped test the study's hypothesis and determine if using drama-based techniques led to a clear and meaningful improvement in students' speaking performance.

3.1.1. Pre-test Results

Table 2

Students' Speaking Pre-test Results

Criteria	Grammar and Vocabulary	Discourse Management	Pronunciation	Interactive Communication	Total Pre-test Score X
Average	2,81	2,69	2,56	2,50	10,56

Note: Each criterion was assessed on a scale of five points, and the combined total of the four average scores amounts to 20 points.

Analysis and Interpretation

Table 2 shows the results of the evaluation before the implementation of drama-based techniques. The highest mean score was in the grammar and vocabulary sub-skill, which reached 2,81. This was followed by discourse management with an average of 2,69, and pronunciation with 2,56. Interactive communication had the lowest mean score at 2,50. Since each criterion was rated on a five-point scale, the total average across all four areas was 10,56 out of a possible 20 points.

These results show that students had a basic level of English, and their overall speaking performance did not fully meet the B1 communicative expectations. Although grammar and vocabulary had the highest scores, this mainly showed that students used a small but useful set of language. Many still made frequent grammar mistakes and had a limited range of words. The results for discourse management also show that students had trouble organizing their ideas clearly and speaking smoothly, which affected the flow and coherence of their speech.

For pronunciation, the average score shows that students were generally understandable; however, repeated problems with word stress, rhythm, and intonation often reduced clarity. The weakest area was interactive communication. Many students found it difficult to keep conversations going naturally, answer peers appropriately, and support the flow of dialogue. These difficulties show that learners needed more practice with real-time interaction and more independence when communicating.

Overall, the pre-test results show that before the drama-based intervention, students' speaking skills were below the expected level. Major weaknesses appeared in fluency, pronunciation, and interactive competence. These findings highlight the need for a communicative and dynamic teaching approach that can address these gaps and improve learners' overall oral performance in English.

3.1.2. Post-test Results

Table 3

Students' Speaking Post-test Results

Criteria	Grammar and Vocabulary	Discourse Management	Pronunciation	Interactive Communication	Total Post-test Score X
Average	3,00	2,69	2,63	2,88	11,13

Note: Each criterion was assessed on a scale of five points, and the combined total of the four average scores amounts to 20 points.

Analysis and Interpretation

Table 3 presents the average of the results obtained after the implementation of drama-based techniques. Each sub-skill was scored out of 5 points, and the overall average was calculated out of 20 points. he highest average was in grammar and vocabulary, with 3,00. After that, interactive communication reached 2,88, followed by discourse management with 2,69. Pronunciation had the lowest average at 2,63. The total class average was 11,13.

These results show that after using drama-based techniques, students clearly improved their speaking skills. The higher score in grammar and vocabulary shows that they had better control of basic structures and used more words, which helped them speak more accurately and with more confidence. The increase in interactive communication shows that students were better at keeping conversations going, answering more quickly, and working together with classmates during speaking activities.

Pronunciation was still the weakest area, but there were small improvements. Students continued to have problems with stress and intonation, but their speech was clearer and easier to understand compared to the pre-test. Discourse management also improved, as students were better at organizing their ideas and speaking in a more logical and connected way, which made their longer answers smoother and easier to follow.

Overall, the post-test results indicate that using drama-based techniques positively influenced the development of students' speaking skills. The activities promoted interaction, creativity, and confidence, which helped learners perform more effectively in communicative contexts aligned with the expected B1 proficiency level.

3.1.3. Comparative Results

Table 4

Difference between Speaking Pre- and Post-test

Criteria	Pre-test	Post-test	Difference
Grammar and Vocabulary	2,81	3,00	0,19
Discourse Management	2,69	2,69	0,00
Pronunciation	2,56	2,63	0,07
Interactive Communication	2,50	2,88	0,38
Total	10,56	11,13	0,57

Note: Each evaluation criteria was assessed on a scale of five points, and the combined total of the four average scores amounts to 20 points.

Analysis and Interpretation

According to the results in Table 4, students showed slight but positive changes in their speaking performance after the implementation of drama-based techniques. In the grammar and vocabulary criterion, the average went up from 2,81 in the pre-test to 3,00 in the post-test, showing an improvement of 0,19 points. In discourse management, the average stayed the same at 2,69, which means students kept a similar level of coherence and fluency when speaking. Pronunciation showed a small increase of 0,07 points, rising from 2,56 to 2,63, indicating slight

improvements in clarity and sound production. The biggest improvement was in interactive communication, which increased by 0,38 points, from 2,50 to 2,88, showing better responses, turn-taking, and teamwork during speaking tasks. Overall, the total mean score increased from 10,56 in the pre-test to 11,13 in the post-test, showing a general improvement of 0,57 points across all the criteria.

Therefore, comparing the pre-test and post-test results shows a clear improvement in students' speaking performance, with the strongest progress in interactive communication and in grammar and vocabulary. Although the progress was moderate, the findings suggest that using drama-based techniques supported the development of students' confidence and communicative skills, allowing them to participate more actively and effectively in oral tasks. In general terms, learners shifted from a lower level of speaking skills to a more stable intermediate performance across the assessed criteria.

3.1.4. Descriptive Analysis

Table 5

Descriptive Analysis of the Pre- and Post-test

		Pre-test	**Post-test**
N	**Valid**	16	16
	Missing	0	0
Mean		10,56	11,13
Std. Deviation		3,669	3,384
Skewness		-0,775	-0,654
Kurtosis		1,525	1,433

Note: The results illustrate the condition of the results before and after the implementation of the drama-based techniques.

Analysis and Interpretation

The mean in the pre-test was 10,56, while in the post-test it increased slightly to 11,13, showing a difference of 0,57 points. The standard deviation in the pre-test was 3,669 and in the post-test 3,384, indicating that the dispersion of scores decreased after the application of the Drama-based Techniques. Regarding skewness, the pre-test presented a value of -0,775 and the post-test -0,654, which indicates a slight skew to the left in both cases. Finally, the kurtosis value in the pre-test was 1,525 and in the post-test 1,433, indicating a tendency toward higher peaks in the score distribution.

In conclusion, the data showed a moderate improvement in students' speaking skills after using drama-based techniques. The decrease in standard deviation suggests that the scores became more consistent, while the negative skewness and positive kurtosis indicate that most students achieved results slightly above the average, reflecting a more balanced and homogeneous distribution of performance in the post-test.

3.2. Hypothesis Verification

Hypothesis Statement

- **Null Hypothesis (H_0):** Drama-based techniques do not have a significant impact on the speaking skills of EFL 3rd BGU students at *Unidad Educativa Génesis*.
- **Alternative Hypothesis (H_1):** Drama-based techniques have a significant impact on the speaking skills EFL 3rd BGU students at *Unidad Educativa Génesis*.

3.2.1. Tests of Normality

Table 6

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	**df**	**Sig.**	**Statistic**	**df**	**Sig.**
Pre-test	0,252	16	0,008	0,905	16	0,095
Post-test	0,245	16	0,011	0,920	16	0,166

Note: This table presents the normality tests of the results focusing on the number of participants.

Analysis and Interpretation

Table 6 presents the normality test of the pre-test and post-test results. Since the sample consisted of fewer than thirty participants, the Shapiro-Wilk test was primarily considered to determine the normality of the data. The probability value (Sig.) of the pre-test was 0,095, which is higher than 0,05. This means the data follow a normal distribution, so the null hypothesis is rejected. The post-test had a significance value of 0,166, also higher than 0,05, which shows that the post-test scores also follow a normal distribution.

In conclusion, the p-values for both the pre-test and post-test were above 0,05, showing that the data in both cases followed a normal distribution. Therefore, a parametric test, in this case, the t-test, was used to analyze the data and verify the significance of the differences between the pre-test and post-test scores after the application of drama-based techniques.

3.2.2. Paired t-test Results

Table 7

t-test Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	**Pre-test**	10,56	16	3,669	0,917
	Post-test	11,13	16	3,384	0,846

Note: This table presents the comparative changes, and the examination of progress and variation within pre- and post-test.

Analysis and Interpretation

Table 7 presents the comparative analysis between the pre-test and post-test results using the paired samples t-test. The mean score in the pre-test was 10,56 with a standard deviation of 3,669, while in the post-test, the mean increased to 11,13 with a slightly lower standard deviation of 3,384. This difference in mean values indicates a modest improvement in students' speaking performance after the application of drama-based techniques.

The reduction in the standard deviation indicates that the post-test scores were more consistent than those of the pre-test, suggesting a more homogeneous level of performance among the students. This outcome shows that, although the overall improvement was moderate, the intervention using drama-based techniques exerted a positive influence on learners' speaking skills, enhancing greater stability and a slight enhancement in their overall oral communication competence.

Table 8

Paired Samples Test

		Paired Differences							
					95% Confidence Interval of the Difference				
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	Sig. (2-tailed)
Pair 1	**Pre-test Post-test**	-0,562	0,892	0,223	-1,038	-0,087	-2,522	15	0,023

Note: This table presents distinct patterns of change and statistical significance within pre- and post-test.

Analysis and Interpretation

Table 8 presents the results of the paired samples test, which compares the scores obtained in the pre-test and post-test. The results show a mean difference of –0,562 between the pre-test and post-test, with a standard deviation of 0,892 and a standard error of 0,223. The

95% confidence interval ranged from –1,038 to –0,087, which means the true difference is not close to zero. The t-test gave a value of –2,522 with 15 degrees of freedom, and the two-tailed significance level was 0,023. This shows that the improvement after the intervention was statistically significant at the 0,05 level.

Because the significance value is lower than 0,05, there is a clear difference between the pre-test and post-test scores. This means the improvement did not happen by chance and reflects a real effect on students' speaking performance. The negative mean difference indicates that post-test scores were higher, showing that students performed better after the intervention.

Therefore, the use of drama-based techniques had a significant positive effect on students' speaking skills, leading to the rejection of the null hypothesis. The intervention helped students improve their fluency, confidence, and interaction during speaking tasks. The biggest gains were seen in activities such as role-plays, simulations, improvisations, readers' theatre, and scriptwriting, since these tasks required students to use English actively and meaningfully. The dramatic activities helped learners connect emotions with spoken language, leading to more natural and engaging communication. By acting out characters and working together, students reduced anxiety and used English more freely to express ideas. Overall, drama-based techniques increased motivation, participation, and communicative ability, proving to be an effective way to develop speaking skills.

3.3. Discussion

The analysis and interpretation of the collected data provide significant insights into how drama-based techniques contribute to the development of students' speaking skills. The results obtained from the pre-test and post-test, together with the statistical analysis, support the rejection of the null hypothesis, demonstrating that the use of drama-based techniques exerted a positive and measurable effect on learners' speaking skills. Findings are detailed below.

First, the pre-test results showed that students had a limited speaking level for B1 before using the drama-based techniques. Clear weaknesses appeared in pronunciation, discourse management, and interactive communication. These results indicate that learners first had difficulties with fluency, organizing their ideas, and taking part in natural conversations, which are key skills expected at this level. This aligns with Spratt et al. (2011), who emphasized that speaking is one of the most complex productive skills since it requires the integration of

linguistic, social, and cognitive abilities to maintain communication. Before the intervention, students demonstrated low fluency and confidence, consistent with Akhter's (2021) exposed that speaking is often neglected in EFL classrooms, leading to anxiety and limited performance. Similarly, Bonwell and Eison (1991) stated that learners acquire deeper understanding through active engagement rather than passive reception. In this regard, the diagnostic results showed the need to use more interactive and participatory methods to improve students' speaking skills.

Secondly, the use of drama-based techniques during the ten instructional sessions helped students take an active role in creative and communicative tasks. Activities such as role-play, improvisation, simulation, readers' theatre, and scriptwriting encouraged meaningful interaction and emotional engagement, which are important for strengthening language development. These results align with Bessadet (2022), who argues that drama-based learning strengthens linguistic and social abilities by promoting authentic communication and lowering learners' anxiety levels. Likewise, Heathcote, as cited in Wagner (1976), conceptualized drama as a process of inquiry and exploration that encourages problem-solving, reflection, and collaboration within a supportive environment. Moreover, Stewart (2022) described active learning as a process that motivates students to engage and persist in tasks, developing higher-order thinking and self-expression, which is an outcome clearly reflected in students' improved participation and confidence during the interventions.

The post-test results showed clear improvement in students' speaking skills in all the evaluated areas. Learners used grammar and vocabulary more accurately and with greater confidence, and they were able to express their ideas more clearly in familiar situations. Their discourse became more organized, as they connected ideas more smoothly and kept the flow of speech using a wider variety of linking words. Pronunciation also improved, with students producing clearer sounds and using more natural stress and intonation, which made their speech easier to understand. The greatest progress was seen in interactive communication, where students took part more actively, started conversations more naturally, responded with less difficulty, and worked with their partners with fewer hesitations.

These results show that drama-based techniques helped students gain better control of the language while also supporting real and meaningful communication. This aligns with Richards (2006), who explained that Communicative Language Teaching supports authentic interaction, and with Astiandani and Mustofa (2021), who found that drama increases motivation, autonomy, and accuracy, helping learners become more fluent and confident. The

low-anxiety environment created by drama activities also reflects Krashen's (1982) Affective Filter Hypothesis, as students appeared more relaxed and willing to participate, which helped them interact more freely and overcome common speaking barriers.

In conclusion, the findings suggest that using drama-based techniques had a positive and meaningful effect on students' speaking performance. The improvement from pre-test to post-test shows that these strategies effectively combine creativity, emotional involvement, and active participation, supporting speaking development in line with the principles of Communicative Language Teaching, Active Learning, and Drama in Education. Overall, the use of dramatic activities created a supportive environment that facilitated greater fluency, clearer expression, and more effective communication. Therefore, the application of drama-based techniques not only developed linguistic competence but also nurtured learners' confidence and motivation to communicate in English effectively.

CHAPTER IV. CONCLUSIONS AND RECOMMENDATIONS

4.1. Conclusions

- The pre-test results showed more than simple speaking difficulties; they revealed that students did not have the communicative foundations expected at a B1 level. Their lack of coherence, limited vocabulary, and hesitation in spontaneous speech indicated that current teaching practices were not providing enough opportunities for real communication. Problems with pronunciation and fluency also suggested that students depended on memorized structures instead of using language naturally. These results point to a clear limitation of traditional, teacher-centered methods, which often focus on accuracy rather than meaningful interaction. Therefore, the pre-test made evident the need for more dynamic methodologies that promote oral participation, independence, and communicative confidence.
- The implementation of drama-based techniques did not only increase participation; it changed the classroom into a space where students used English with purpose and emotional involvement. Through role plays, improvisations, simulations, scriptwriting, and readers' theatre, learners were encouraged to collaborate, take communicative roles, and respond spontaneously situations that traditional exercises rarely create. This shows that drama can reduce anxiety, increase confidence, and help students take ownership of their learning. The social and emotional elements of drama, such as cooperation and empathy, also motivated students to interact more actively. In this way, drama proved to be a methodological alternative that directly addressed the communicative weaknesses identified in the pre-test.
- The post-test results showed clear improvement in all speaking criteria, and these gains went beyond simple score increases. Students improved in grammar, vocabulary, pronunciation, and idea organization, demonstrating that they were starting to use English as a tool for communication. Their growth in confidence and fluency showed that they could apply the strategies practiced in drama activities to real speaking tasks. The statistical significance ($p < 0.05$) confirmed that these improvements were not accidental but the result of the intervention. Therefore, rejecting the null hypothesis has strong implications: it shows that Drama-based instruction effectively enhanced students' speaking proficiency and helped overcome the limitations of traditional methods. This demonstrates that drama can create the conditions needed for genuine communicative learning.

4.2. Recomendations

- Teachers should conduct an initial assessment of students' speaking skills at the beginning of each school year to identify specific areas that require improvement. This diagnostic stage allows educators to recognize weaknesses in fluency, pronunciation, or grammatical accuracy and plan lessons accordingly. Once these areas are identified, teachers can adjust the curriculum to include communicative activities that give students more practice and encourage active participation. In addition, ongoing formative assessments should be used throughout the learning process to check students' progress and give timely feedback that supports their speaking development.
- It is recommended that English teachers include drama-based techniques regularly in their lessons. Activities such as role-plays, simulations, improvisations, and readers' theatre give students the chance to use English in situations that are similar to real life, helping them gain confidence and become more flexible with the language. These activities should be introduced step by step and matched to students' levels and learning goals so that participation is meaningful. It is also important to create a supportive classroom environment where students feel safe to try new language and make mistakes without fear. When used consistently, drama-based techniques help improve oral fluency and also support creativity, teamwork, and a stronger emotional connection to the language.
- Educational institutions should support the regular use of drama-based techniques by giving teachers ongoing training and professional development. Workshops and seminars on drama in language teaching can offer teachers practical ways to create interactive lessons and assess students' speaking skills more effectively. It is also important for institutions to offer appropriate spaces and resources that make it easier to use drama activities in the classroom. By encouraging methodological innovation, schools can promote student-centered learning environments that improve communicative competence and increase students' motivation. In addition, more research should be carried out to examine the effect of drama-based techniques on other language skills and proficiency levels, helping to expand the understanding of their usefulness in different educational contexts.

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ANNEXES

Annex 1: Institution Approval Letter

ANEXO 3
FORMATO DE LA CARTA DE COMPROMISO.

CARTA DE COMPROMISO

Ambato, 29 de julio del 2025

Magister
Ximena Calero
Presidenta de la Unidad de Titulación
Carrera de Pedagogía de los Idiomas Nacionales y Extranjeros
Facultad de Ciencias Humanas y de la Educación
Presente

Yo, Jorge Aníbal Peña Cobeña en mi calidad Rector de la Unidad Educativa "Génesis" me permito poner en su conocimiento la aceptación y respaldo para el desarrollo del Trabajo de Titulación bajo el Tema: "Drama-based Techniques and Speaking Skill" propuesto por el/la estudiante Diana Carolina Rodríguez Balseca portador/a de la Cédula de Ciudadanía, 180516312-6 estudiante de la Carrera de Pedagogía de los Idiomas Nacionales y Extranjeros Facultad de Ciencias Humanas y de la Educación de la Universidad Técnica de Ambato.

A nombre de la Institución a la cual represento, me comprometo a apoyar en el desarrollo del proyecto.

Particular que comunico a usted para los fines pertinentes.

Atentamente.

.....
Jorge Aníbal Peña Cobeña
Rector
Unidad Educativa "Génesis"

UNIDAD EDUCATIVA
GÉNESIS
Génesis

Annex 2: Tests Formats

UNIDAD EDUCATIVA "GÉNESIS"

CAMBRIDGE ENGLISH FIRST: PET EXAM

PRE – POST TEST

Name: _____ **Date:** _____

Difficulty: B1 Intermediate Level **Time:** 6 minutes

SPEAKING TEST

Speaking Test 1 (Work and Relaxation)

Parts 3 and 4 (6 minutes)

Part 3

Interlocutor In this part of the test you're going to talk about something together for about two minutes. I'm going to describe a situation to you.

A young man works very hard and has only one free day a week. He wants to find an activity to help him relax.

Here are some activities that could help him relax.

Talk together about the different activities he could do and say which would be most relaxing.

All right? Now, talk together.

Candidates **……..**

Part 4

Interlocutor *Use the following questions, as appropriate:*

- **What do you do when you want to relax? (Why?)**
- **Do you prefer to relax with friends or alone? (Why?)**
- **Is it important to do exercise in your free time? (Why?/Why not?)**
- **Is it useful to learn new skills in your free time? (Why?/Why not?)**
- **Do you think people spend too much time working/studying these days? (Why?/Why not?)**

Thank you. That is the end of the test.

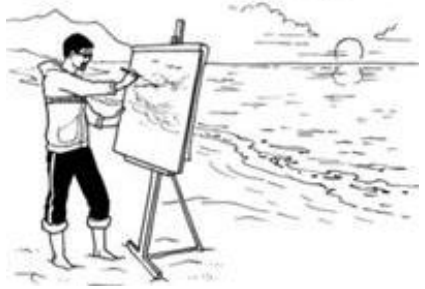
Activities to help the man relax

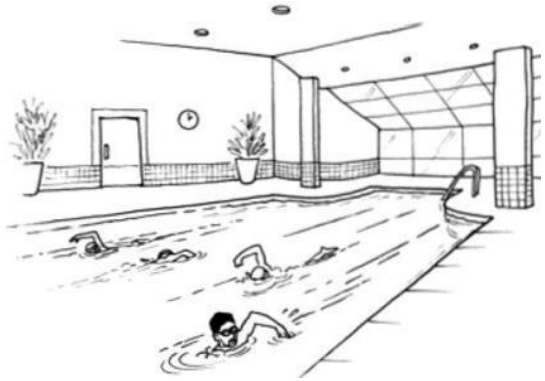
















RUBRIC

Cambridge English Qualifications

Assessing Speaking Performance – Level B1

B1	Grammar and Vocabulary	Discourse Management	Pronunciation	Interactive Communication
5	• Shows a good degree of control of simple grammatical forms and attempts some complex grammatical forms. • Uses a range of appropriate vocabulary to give and exchange views on familiar topics.	• Produces extended stretches of language despite some hesitation. • Contributions are relevant despite some repetition. • Uses a range of cohesive devices.	• Is intelligible. • Intonation is generally appropriate. • Sentence and word stress is generally accurately placed. • Induvial sounds are generally articulated clearly.	• Initiates and responds appropriately. • Maintains and develops the interaction and negotiates towards an outcome with very little support. .
4	*Performance shares features of bands 3 and 5.*			
3	• Shows a good degree of control of simple grammatical forms. • Uses a range of appropriate vocabulary when talking about familiar topics.	• Produces responses which are extended beyond short phrases, despite some hesitation. • Contributions are mostly relevant, but there may be some repetition. • Uses basic cohesive devices.	• Is mostly intelligible and has some control of phonological features at both utterance and word levels.	• Initiates and responds appropriately. • Keeps the interaction going with very little prompting and support.
2	*Performance shares features of bands 1 and 3.*			
1	• Shows sufficient control of simple grammatical forms. • Uses a limited range of vocabulary to talk about familiar topics.	• Produces responses which are characterized by short phrases and frequent hesitation. • Repeats information or digresses from the topic.	• Is mostly intelligible, despite limited control of phonological features.	• Maintains simple exchanges, despite some difficulty. • Requires prompting and support.
0	*Performance below band 1.*			

Annex 3: Lesson Plans

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 1

CLASS: Third baccalaureate **DATE:** September 19th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Introduction to drama-based techniques **TIME:** 80 minutes
GENERAL COMPETENCE: To develop communicative competence through the use of drama-based techniques by engaging students in interactive tasks that foster creativity, imagination, and collaborative learning.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to classify and illustrate different types of drama-based techniques as an introduction to their classroom application. **SPECIFIC:** To identify and describe the five types of drama-based techniques through teacher input and group discussion. To differentiate the techniques by matching descriptions with the correct type. To apply the techniques in groups by performing short demonstrations based on scenario cards.
METHODOLOGY USED: ESA (Engage–Study–Activate), Group discussion, Guided discovery, Cooperative learning.	**FOCUS ON VALUES:** Creativity, cooperation, respect, confidence, and participation.
CONTENT: Types of drama-based techniques.	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (15 min)	- The teacher greets the class and invites everyone to sit in a semicircle to create a more interactive environment. - The teacher shows two images: one of an actor performing and one of students in a classroom activity. - The teacher asks guiding questions: "What comes to your mind when you hear the word drama?" "Have you ever acted in front of your classmates or played a role?" - Students raise their hands and share experiences (some may talk about school events, family activities, or plays).	Brainstorming Prediction Sharing prior knowledge	Pictures Students' participation	Teacher's observation

	- Teacher writes keywords from their answers on the board (e.g., acting, fun, nervous, creativity, costumes). - The teacher introduces the topic by saying: "Today we are going to explore drama techniques that we can use in class. These techniques will make learning more dynamic and enjoyable."			
Study (35 min)	- The teacher presents the drama techniques: Role-play, Improvisation, Simulation, Readers' Theatre and Scriptwriting. - After each explanation, students take notes in their notebooks. Step 1 (Role-play): Teacher defines role-play: "In this technique, you pretend to be someone else in a specific situation, like a doctor, a waiter, or a tourist." Teacher gives a quick example: acts as a waiter taking an order. Students laugh and respond. Teacher asks: "If we are in a restaurant, what roles can we play?" Students brainstorm roles (customer, cook, manager). Step 2 (Improvisation): Teacher defines improvisation: "Here you don't prepare lines, you just act and respond in the moment." Teacher asks two volunteers to come to the front. Teacher gives them a situation: "You missed the bus and you are talking to your friend." Students act	Matching Peer learning Cooperative discovery	Paper slips with definitions	Students match correctly and justify choices

	spontaneously. Teacher highlights creativity. Step 3 (Simulation): Teacher explains: "This is a structured situation that imitates real life, for example, a job interview or a meeting." Teacher asks: "What would you do if you had a job interview tomorrow? How would you prepare?" Students give short answers. Teacher writes main features on the board. Step 4 (Readers' Theatre): Teacher explains: "Here you don't memorize a script. Instead, you read it dramatically using your voice, tone, and rhythm." Teacher demonstrates by reading a short fable with exaggerated tone. Students repeat a line after the teacher. Teacher asks: "Why is voice important here?" Students respond (to express feelings, to make it interesting). Step 5 (Scriptwriting): Teacher explains: "This is when you write your own dialogues or short plays. You include not only the words but also actions and movements." Teacher shows a short script extract and points out stage directions (e.g., [Anna walks to the door]). Students follow along. - After presenting, the teacher gives pairs of students slips of paper with short descriptions. They must match each description to the correct drama technique. (ANNEX 1)			

	- Teacher checks answers together with the class, asking students to justify their choices.			
Activate (25 min)	- The teacher divides the class into five groups. Each group receives a scenario card prepared beforehand (ANNEX 2). Examples: Group 1: At the doctor's office (Role-play). Group 2: Lost tourist asking for directions (Improvisation). Group 3: School council meeting to decide a rule (Simulation). Group 4: Reading "The Lion and the Mouse" with voices (Readers' Theatre). (ANNEX 3) Group 5: Writing a short birthday party dialogue (Scriptwriting). - Each group must: 1) Identify which drama technique fits their scenario. 2) Prepare a mini demonstration (2–3 minutes). - Teacher circulates, supporting groups with ideas, vocabulary, and organization. - Students collaborate, assign roles, rehearse briefly, and get ready. - Each group performs their short demonstration in front of the class (no more than 1 min per group). - Teacher and classmates applaud and give positive feedback. - Teacher highlights good examples of creativity, participation, and teamwork.	Performance Peer feedback	Students' participation Scenario cards Notebooks Pencil cases Reading "The Lion and the Mouse" Classroom	Teacher's observation Students demonstrate their technique successfully

Wrap-up (5 min)	- Teacher quickly reviews the five techniques by writing them again on the board. - Teacher asks students: "Which technique was your favorite today and why?" - Volunteers share short answers. Teacher thanks students for their effort.	Reflection Summarizing	Board Classroom	Students choose and justify preferences orally
Expansion (min)	Students will write a short reflection in their notebooks answering: "Which drama technique do I prefer, and how could I use it in a classroom situation?"	Reflection	Notebooks Pencil cases	Students choose and justify their answers

ANNEX 1

After printing and cutting these slips. Students receive them mixed and they must match the definition with the correct technique.

Role-play	Pretending to be another person in a situation, such as a customer, doctor, or tourist.
Improvisation	Acting without a prepared script, creating dialogue and actions spontaneously.
Simulation	Acting in a structured situation that imitates real life, such as a meeting or interview.
Readers' Theatre	Reading a script aloud with expression, without memorizing lines, to bring a story to life.
Scriptwriting	Writing dialogues or short plays, including stage directions and spoken lines.

ANNEX 2

After printing, teacher hands out one card per group.

Scenario Card 1 – Role-play	In this activity, you will imagine that you are at the doctor's office. One student will take the role of the doctor, while the others will act as patients. The doctor should ask questions about the patients' symptoms, and the patients must describe their problems and request advice. Together, create a short conversation that shows how a doctor and patients interact.
Scenario Card 2 – Improvisation	In this activity, you will act out the situation of a tourist who is lost in the city. One student will play the tourist, and the others will be strangers on the street. The tourist should ask for directions, and the strangers must respond spontaneously, without planning their answers in advance. Some responses can be helpful, while others can be confusing or funny, as long as the dialogue is natural and creative.

Scenario Card 3 – Simulation	In this activity, your group will act as the school council. The task is to decide on a new rule for your school. Some students should support the idea, while others should disagree. During the discussion, each person should share their opinions, explain the advantages and disadvantages, and try to convince others. At the end of the activity, the group must vote to decide whether the rule should be accepted or rejected.
Scenario Card 4 – Readers' Theatre	In this activity, your group will read the short play "The Lion and the Mouse." Each student will take one of the roles, such as the Narrator, the Lion, or the Mouse. As you read your parts aloud, focus on using a clear voice, tone, and rhythm to show the feelings of the characters, whether they are angry, scared, or happy. Remember that you do not need to memorize the lines; instead, concentrate on reading with expression to bring the story to life.
Scenario Card 5 – Scriptwriting	In this activity, your group will create and perform a short dialogue for a birthday party scene. The script must include a greeting, the act of giving a gift, and a farewell. Work together to write four to six lines of dialogue that include both spoken words and simple actions. Once the script is finished, rehearse it briefly and then act it out in front of the class.

ANNEX 3

Readers' Theatre – The Lion and the Mouse

Narrator: One day, a Lion was sleeping in the forest.
Mouse: (running) Oh no! I stepped on the Lion!
Lion: (angry voice) Who woke me up? I will eat you!
Mouse: Please, Lion. Don't eat me! One day I will help you.
Lion: (laughs) You? Help me? Ha! Ha! Ha! Okay, go away.
Narrator: Later, the Lion was caught in a big net.
Lion: Help! Help! I cannot escape!
Mouse: Don't worry, Lion. I will help you!
(Mouse pretends to bite the net.)
Narrator: The Mouse cut the net and the Lion was free.
Lion: Thank you, little Mouse. You saved me!
Mouse: You see? Even small friends can help big ones.

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 2

CLASS: Third baccalaureate **DATE:** September 24th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Music vocabulary, genres, and instruments with comparatives (as…as) **TIME:** 40 minutes
GENERAL COMPETENCE: To develop communicative competence through vocabulary expansion and grammar practice, integrating music-related content and drama-based activities that encourage active participation and creativity.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to apply music vocabulary, genres, and instruments to create role-play situations using comparatives (as…as) accurately. **SPECIFIC:** To identify and classify music vocabulary related to genres and instruments. To formulate comparative sentences using as…as to describe similarities in music. To perform short role-play activities about music, demonstrating appropriate vocabulary and grammar.
METHODOLOGY USED: ESA (Engage–Study–Activate), Role-play, Guided discovery, Cooperative learning.	**FOCUS ON VALUES:** Creativity, respect for cultural diversity, cooperation, and self-confidence.
CONTENT: Music vocabulary (genres, instruments, descriptive adjectives). Grammar: Comparatives with as…as. Drama technique: Role-play	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- The teacher greets the class and plays two short music clips (e.g., one pop song and one classical piece, each 20 seconds). - The teacher asks: "Which one do you like more? Why?" - Students respond briefly using familiar adjectives (good, loud, calm). - The teacher writes keywords on the board (pop, rock, classical; guitar, piano, drums) to activate prior knowledge. - The teacher shows two instrument pictures and asks students to name them aloud.	Brainstorming Auditory learning Prediction	Music clips Pictures of instruments Board Markers	Students identify genres and instruments Teacher observes

Study (10 min)	- The teacher presents key music vocabulary using flashcards. First, shows 6 genres (pop, rock, jazz, rap, salsa, reggae) and then 6 instruments (guitar, piano, violin, trumpet, drums, flute). (ANNEX 1) - Students quickly classify the words into two columns in their notebooks under the headings Genres and Instruments. - The teacher checks understanding by pointing to a flashcard and asking: "Is this a genre or an instrument?" - Then, the teacher introduces comparatives with as…as on the board: "The guitar is as loud as the drums." / "Rap is as modern as pop." - Students repeat the structure after the teacher. - In pairs, students formulate two original sentences using as…as with music words. Volunteers share examples.	Explanation Classification Guided practice	Flashcards Board Markers Student notebooks	Students classify vocabulary correctly Students formulate at least two as…as sentences
Activate (20 min)	- The teacher explains the Role-play: "You are guests on a TV talk show about music. Each person has a role: TV host, music critic, pop singer, and classical musician." - Students form groups of 4. Each group receives a role card with a short description. (ANNEX 2) - Groups must prepare a short dialogue (4–6 lines total).	Role-play Group collaboration Cooperative learning	Students' participation Role cards Classroom	Groups perform dialogues Teacher evaluates use of vocabulary and grammar

	They must include at least two sentences with as…as. - Teacher circulates and helps groups with vocabulary and grammar. - After 8 minutes of preparation, 2–3 groups perform their dialogues in front of the class. - Example lines: “Pop is as popular as rock.” / “The piano is as elegant as the violin.” - The teacher highlights creative ideas and correct grammar use.			
Wrap-up (5 min)	- The teacher summarizes the day’s lesson: music genres, instruments, and as…as. - A quick oral round: Each student says one short as…as sentence aloud (e.g., “Jazz is as relaxing as classical music.”). - The teacher thanks students for their participation and effort.	Reflection Summarizing	Classroom	Each student produces one correct as…as sentence
Expansion (min)	Students will write five sentences using as…as to compare either music genres or instruments. Example: “The violin is as beautiful as the flute.”	Reflection	Notebooks Pencil cases	Students choose and justify their answers

ANNEX 1

MUSIC GENRES













INSTRUMENTS













ANNEX 2

After printing, teacher hands out one card per group.

Role Card 1 – TV Host	You are the host of a TV talk show about music. Your job is to introduce the guests and ask them questions. Be polite and friendly. Ask the critic and the musicians to compare music genres and instruments. Example: “Do you think pop is as popular as rock?” or “Is the guitar as important as the piano?”
Role Card 2 – Music Critic	You are a music critic invited to the show. You like to give strong opinions about music. Compare different genres and instruments using as…as. Example: “Rap is as powerful as rock.” / “The violin is as elegant as the piano.” Remember, critics usually sound serious and confident.
Role Card 3 – Pop Singer	You are a pop singer invited to talk about your music. Defend your style and compare it with others. Use as…as in your answers. Example: “Pop is as fun as salsa.” / “My concerts are as exciting as rock concerts.” Speak like a famous singer who loves their music.
Role Card 4 – Classical Musician	You are a classical musician who plays the piano or violin. Defend classical music and show why it is special. Use as…as to compare it with modern genres. Example: “Classical music is as beautiful as jazz.” / “The piano is as expressive as the guitar.” Speak in a calm and elegant way.

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 3

CLASS: Third baccalaureate **DATE:** September 26th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Phrasal verbs in context through improvisation **TIME:** 40 minutes
GENERAL COMPETENCE: To develop communicative competence through the use of phrasal verbs in everyday contexts by engaging students in improvisation activities that promote spontaneous language use and creativity.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to apply phrasal verbs (wake up, get up, break up, go on) in improvised role situations. **SPECIFIC:** To identify and explain the meaning of eight target phrasal verbs. To construct sentences using the phrasal verbs in context. To perform short improvisations that demonstrate understanding of the phrasal verbs.
METHODOLOGY USED: ESA (Engage–Study–Activate), Improvisation, Cooperative learning, Guided discovery.	**FOCUS ON VALUES:** Creativity, teamwork, confidence, respect for others' ideas.

CONTENT: Target phrasal verbs:

- Wake up – stop sleeping
- Get up – rise from bed
- Break up – end a relationship
- Go on – continue
- Look after – take care of
- Turn off – stop a machine/light/device
- Pick up – collect or lift
- Give up – stop trying

Drama technique: Improvisation

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher acts out a mini-scene silently: sleeps at the desk, "wakes up," "gets up," and "turns off" an alarm clock. - Teacher asks: "What did I do?" Students guess. - Teacher writes the phrasal verbs wake up, get up, turn off on the board. - Teacher adds: "Today we'll learn more phrasal verbs like	Prediction Observation Discovery learning	Teacher's acting Board Markers	Students identify actions and connect to phrasal verbs Teacher observes

	these and use them in improvisation.”			
Study (10 min)	- Teacher introduces the 8 phrasal verbs with meanings and examples on the board: • Wake up – stop sleeping. “I wake up at 7.” • Get up – rise from bed. “I get up at 7:15.” • Break up – end a relationship. “They broke up last year.” • Go on – continue. “Go on with your homework.” • Look after – take care of. “She looks after her sister.” • Turn off – stop a machine/light. “Turn off the TV, please.” • Pick up – collect or lift. “I pick up my brother from school.” • Give up – stop trying. “Don’t give up!” - Teacher mimics or dramatizes each verb. - Students repeat sentences chorally. - In pairs, students construct one original sentence for 4 different verbs. - Volunteers share some sentences. Teacher gives	Explanation Repetition Pair work	Board Markers Student notebooks	Students formulate sentences correctly with teacher support

	quick corrections and writes good examples on the board.			
Activate (20 min)	- Teacher explains improvisation: “Now you’ll act out short scenes with these phrasal verbs. You don’t have a script, only a situation card. Be creative.” - Teacher distributes 8 Situation Cards (one per pair, one phrasal verb each). (ANNEX 1) - Pairs have 3 minutes to prepare and then perform their improvisation (about 1 minute per pair). - Situations: 1) One person tries to wake up the other. (wake up) 2) One person refuses to get up, the other insists. (get up) 3) A couple decides to break up in a café. (break up) 4) Homework is interrupted, one insists to go on. (go on) 5) One person promises to look after someone who is sick. (look after) 6) One tells the other to turn off the lights or TV. (turn off) 7) One refuses to pick up toys or clothes, the other insists. (pick up) 8) One wants to give up during a task, the other motivates them. (give up) - Teacher observes, notes correct/incorrect uses, and gives brief feedback after each performance.	Improvisation Cooperative learning Pair collaboration	Students’ participation Printed situation cards Classroom	Pairs perform scenes demonstrating correct use of the phrasal verb
Wrap-up (5 min)	- Teacher reviews the 8 phrasal verbs by pointing to the board and asking students to give an example sentence for each.	Reflection Summarizing	Classroom	Each student produces a correct sentence with one phrasal verb

	- Quick oral round: each student produces one original sentence with any phrasal verb. - Teacher praises creativity and reminds: "Phrasal verbs are common in songs, movies, and daily conversations—pay attention when you hear them!"			
Expansion (min)	Students will write a short daily routine or mini-story (6–8 sentences) using at least 5 of the 8 phrasal verbs.	Reflection	Notebooks Pencil cases	Students choose and justify their answers

ANNEX 1

After printing, teacher hands out one card per pair.

Situation Card 1 – Wake up	One of you is still sleeping. The other person tries to wake you up because it's time for school. The sleepy person refuses at first but finally opens their eyes. Use the phrasal verb wake up in your improvisation.
Situation Card 2 – Get up	One of you is lying in bed and doesn't want to get up. The other person insists that it's late and they must get ready. After some excuses, the person finally stands up. Use the phrasal verb get up in your dialogue.
Situation Card 3 – Break up	You are a couple talking in a café. One of you decides to break up, and the other reacts with sadness, surprise, or anger. Use the phrasal verb break up in your role-play.
Situation Card 4 – Go on	You are doing homework together when suddenly a noise interrupts you. One of you says you should stop, but the other insists that you must go on with the activity. Use the phrasal verb go on in your improvisation.
Situation Card 5 – Look after	One of you is sick and needs help. The other person promises to look after you by bringing water, medicine, or calling a doctor. Use the phrasal verb look after in your role-play.
Situation Card 6 – Turn off	You are in a room where the lights, TV, or music are still on. One of you tells the other to turn it off because it's wasting energy. Use the phrasal verb turn off in your dialogue.
Situation Card 7 – Pick up	One of you is messy and leaves things on the floor. The other asks them to pick up their toys, books, or clothes. At first, the person refuses but finally agrees. Use the phrasal verb pick up in your improvisation.
Situation Card 8 – Give up	You are practicing for a test or a sport. One of you feels tired and wants to give up. The other encourages them to continue and not stop trying. Use the phrasal verb give up in your dialogue.

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 4

CLASS: Third baccalaureate **DATE:** September 29th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Present perfect in context through readers' theatre **TIME:** 40 minutes
GENERAL COMPETENCE: To develop communicative competence through the use of present perfect to talk about experiences, achievements, and recent actions in meaningful classroom contexts.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to use present perfect structures in reading and performance activities to communicate personal and fictional experiences. **SPECIFIC:** To identify the structure and meaning of present perfect in short dialogues. To construct sentences in present perfect to express experiences and recent events. To perform a Readers' Theatre scene demonstrating correct use of present perfect.
METHODOLOGY USED: ESA (Engage–Study–Activate), Readers' theatre, Cooperative learning, Guided practice.	**FOCUS ON VALUES:** Confidence, creativity, teamwork, respect for others' contributions.
CONTENT: Grammar focus: Present Perfect (affirmative, negative, and interrogative) Drama technique: Readers' theatre	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher shows travel or food pictures (Eiffel Tower, sushi, soccer stadium). (ANNEX 1) - Teacher asks: "Have you ever visited Paris? Have you ever eaten sushi? Have you ever played soccer in a stadium?" - Students respond with "Yes, I have" / "No, I haven't." - Teacher highlights: "This structure is called Present Perfect."	Prediction Eliciting prior knowledge	Pictures	Students respond using present perfect
Study (10 min)	- Teacher explains the structure briefly: Have/Has + past participle. Examples: I have seen that movie. She has visited Loja.	Explanation Pair Q&A	Board Markers	Students construct correct Q&A exchanges

	- Teacher contrasts with negative and questions: I haven't seen it. Have you seen it? - Students practice with quick pair questions: Have you ever…? and answer. - Teacher writes useful participles on board (been, eaten, visited, played, traveled, seen, done, tried).			
Activate (20 min)	- Teacher introduces Readers' Theatre: "Each group will receive a short script that uses the present perfect. You will read your parts with expression, as if you were acting, but you don't need to memorize anything." - Class is divided into four groups, each receiving one script: 1. Travel Experiences 2. Food Adventures 3. Sports and Hobbies 4. School Achievements (ANNEX 2) - Students assign roles (Narrator, Friend/Student A, Friend/Student B, etc.) and practice reading their script aloud for 5–6 minutes. - Each group performs their script for the class (1–2 minutes per performance). - Teacher gives positive feedback after each performance, highlighting correct grammar, fluency, and intonation.	Readers' Theatre Group collaboration Expressive reading	Students' participation Printed scripts Classroom	Groups perform scripts using present perfect naturally
Wrap-up (5 min)	- Teacher asks: "What have you learned today?" Students answer: "We have learned the present perfect."	Reflection Summarizing	Classroom	Each student produces one original present

	- Quick round: Each student says one personal sentence in present perfect (e.g., “I have eaten pizza today.”). - Teacher thanks students and reminds: “Present perfect is for life experiences and recent actions.”			perfect sentence
Expansion (min)	Students will write a short paragraph (6–7 sentences) using present perfect to describe their life experiences (e.g., places they have visited, foods they have tried, things they have never done).	Reflection	Notebooks Pencil cases	Students choose and justify their answers

ANNEX 1





ANNEX 2

After printing, teacher hands out one card per group.

Script 1 – Travel Experiences	**Narrator:** Three friends are talking about places they have visited. **Friend 1:** I have traveled to Quito many times. **Friend 2:** Really? I haven’t been there. **Friend 3:** Have you ever visited Cuenca? **Friend 1:** Yes, I have. It’s beautiful! **Friend 2:** I have never traveled outside Ambato. **Friend 3:** Don’t worry, you will travel one day.
Script 2 – Food Adventures	**Narrator:** Two classmates are talking about food. **Student 1:** Have you ever eaten sushi? **Student 2:** Yes, I have! I love it. **Student 1:** I haven’t tried it yet. **Student 2:** Then you should! I have also eaten ceviche. **Student 1:** Wow, I have eaten pizza, but I have never eaten ceviche. **Narrator:** They laugh and decide to go eat together.
Script 3 – Sports and Hobbies	**Narrator:** Two friends are sharing their hobbies. **Friend A:** Have you ever played basketball? **Friend B:** Yes, I have. I have played in the school team. **Friend A:** Cool! I haven’t played basketball, but I have played football. **Friend B:** Have you ever tried swimming?

	Friend A: Yes, I have. I have also learned to ride a bike. **Friend B:** Great! I have never tried surfing, but I want to.
Script 4 – School Achievements	**Narrator:** Two students are talking about school activities. **Student 1:** I have finished my English homework. **Student 2:** Good job! I haven't finished mine yet. **Student 1:** Have you ever won a school prize? **Student 2:** Yes, I have. I have won a prize in science. **Student 1:** Wow, I have never won a prize. **Student 2:** Don't worry, you will one day!

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 5

CLASS: Third baccalaureate **DATE:** September 30th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Practicing phonemes and mouth gesticulation for better accent through simulation **TIME:** 40 minutes
GENERAL COMPETENCE: To develop accurate pronunciation and clearer English accent by practicing phonemes and mouth gesticulation in simulated communicative situations.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to practice phonemes and mouth gesticulation to improve clarity and accent in English through simulation. **SPECIFIC:** To recognize selected English phonemes and their mouth positions. To practice articulating sounds through repetition and tongue twisters. To apply phonemes and mouth gestures in short simulations using scripted dialogues.
METHODOLOGY USED: ESA (Engage–Study–Activate), Simulation, Pronunciation drills, Cooperative learning.	**FOCUS ON VALUES:** Confidence, participation, teamwork, respect for others' performance.
CONTENT: Introduction to English phonemes & mouth gesticulation. Target contrasts: • /iː/ vs /ɪ/ (sheep vs ship) • /θ/ vs /s/ (think vs sink) • /ʃ/ vs /tʃ/ (she vs cheese) Drama technique: Simulation	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher greets the class, exaggerates mouth movements while pronouncing words (sheep, ship, think, sink, cheese). - Students guess the difference. - Teacher explains: "Today we start learning about phonemes. Phonemes are sounds. How you move your mouth can change the meaning of a word. Let's try together."	Curiosity Teacher modeling Imitation	Teacher performance	Students imitate teacher's sounds
Study (10 min)	- Teacher presents 3 sound pairs on the board: sheep / ship, think / sink, she / cheese.	Awareness building	Board Markers	Students pronounce minimal pairs

	- Teacher demonstrates mouth and tongue positions slowly, exaggerating movement. - Students repeat chorally, then individually. - In pairs, students try short tongue twisters: • "Sheep sleep in the ship." • "Think, don't sink." • "She chose cheese." - Teacher circulates, checking and correcting.	Guided repetition Pair practice	Tongue twisters	and short phrases
Activate (20 min)	- Teacher explains: "Now we will do a Simulation. Imagine you are TV or radio announcers. Clear pronunciation is your main tool. Each pair will receive a short dialogue. You will practice and then perform it for the class." - Students are divided into 8 pairs. Each pair receives one Simulation Card with a dialogue (examples: Sheep Farm Commercial, Morning News, Cooking Show, Sports Report, Talent Show, etc.) (ANNEX 1) - Pairs rehearse their dialogues for 5 minutes, focusing on mouth movements and phoneme clarity. - Each pair performs their 1–2 minute dialogue for the class, exaggerating pronunciation. - Teacher and classmates listen and give positive feedback on clarity and use of sounds.	Simulation Role-based practice Performance	Students' participation Printed simulation cards Classroom	Each pair performs using clear phonemes and mouth gesticulation
Wrap-up (5 min)	- Teacher asks: "What have you learned today?" (Expected: "We have learned	Reflection	Tongue twister list	Each student produces sounds with

	phonemes and how mouth movements help pronunciation.") - Quick final round: all students repeat one tongue twister together with strong mouth gestures. - Teacher encourages: "Keep practicing in the mirror. Your accent improves when you train your mouth."	Practice consolidation		mouth gesticulation
Expansion (min)	Students will record a 30-second video acting as "TV announcers," using one tongue twister and one line from their simulation card. They must exaggerate mouth movements to show awareness of pronunciation.	Reflection	Cellphone or computer	Students produce sounds with mouth gesticulation

ANNEX 1

After printing, teacher hands out one card per pair.

Simulation Card 1 – The Sheep Farm Commercial (/iː/ vs /ɪ/)	**Announcer 1:** Welcome to Sunny Farm! We have many sheep. **Announcer 2:** Yes, sheep, not a ship! **Announcer 1:** Come and see the sheep. They sleep in the green field. **Announcer 2:** Visit today and meet our happy sheep!
Simulation Card 2 – The Morning News (/iː/ vs /ɪ/)	**Reporter 1:** Good morning. A ship almost sank last night. **Reporter 2:** Yes, but don't worry, the ship is safe. **Reporter 1:** The sheep inside the ship were scared. **Reporter 2:** But now, both the ship and the sheep are fine.
Simulation Card 3 – The Science Show (/θ/ vs /s/)	**Scientist 1:** Today we will talk about thinking. **Scientist 2:** Yes, think before you act. **Scientist 1:** If you don't think, you can sink into problems. **Scientist 2:** So remember: Think clearly, don't sink quickly!
Simulation Card 4 – The Advice Program (/θ/ vs /s/)	**Host 1:** Welcome to "Smart Teens." **Host 2:** Our advice today is simple: Think before you speak. **Host 1:** If you think, you make good choices. **Host 2:** If you don't think, you may sink into trouble.
Simulation Card 5 – The Cooking Show (/ʃ/ vs /tʃ/)	**Chef 1:** Today we choose cheese for our recipe. **Chef 2:** Yes, I always choose cheese for sandwiches. **Chef 1:** This cheese is fresh and cheap. **Chef 2:** So let's cook and enjoy the cheese we chose!
Simulation Card 6 – The Shopping Channel (/ʃ/ vs /tʃ/)	**Seller 1:** Welcome to our shopping channel! **Seller 2:** Today you can choose new shoes. **Seller 1:** And don't forget our special cheese offer.

	Seller 2: Yes, cheap cheese and shiny shoes—choose now!
Simulation Card 7 – The Sports Report (Mixed phonemes)	**Commentator 1:** The ship has arrived with the football team. **Commentator 2:** Yes, and the sheep fans are cheering loudly. **Commentator 1:** At half-time, the players chose cheese as a snack. **Commentator 2:** Think fast, play hard, don't sink—go team!
Simulation Card 8 – The Talent Show (Mixed phonemes)	**Judge 1:** Wow! We have never seen sheep dancing on a ship. **Judge 2:** And they were singing about cheese while they danced. **Judge 1:** What a choice of performance! **Judge 2:** I think this act will not sink—it will win!

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 6

CLASS: Third baccalaureate **DATE:** October 6th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Tag Questions through Scriptwriting **TIME:** 40 minutes
GENERAL COMPETENCE: To strengthen the use of tag questions for confirmation and interaction by engaging students in scriptwriting and performance of short dialogues.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to create and perform short dialogues using tag questions in meaningful contexts. **SPECIFIC:** To recognize the structure and function of tag questions. To construct original tag questions in short exchanges. To produce a short script and perform it with a partner using tag questions.
METHODOLOGY USED: ESA (Engage–Study–Activate), Scriptwriting, Cooperative learning, Guided discovery.	**FOCUS ON VALUES:** Collaboration, creativity, confidence, respect for others' performances.
CONTENT: Grammar focus: Tag questions Drama technique: Scriptwriting	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher starts by asking students simple statements and using tag questions: "It's Wednesday, isn't it?" / "We are in Ambato, aren't we?" / "You like music, don't you?" - Students answer naturally: "Yes, it is." / "No, I don't." - Teacher asks: "Did you notice how I checked information?" Explains: "These are called Tag Questions."	Real-life connection Teacher modeling	Teacher performance	Students respond correctly to tag questions
Study (10 min)	- Teacher writes structure on the board: Statement + short question. Rules: - Positive statement → negative tag (You are happy, aren't you?)	Guided discovery Pair practice	Board Markers	Students construct accurate tag questions

	- Negative statement → positive tag (You don't like tea, do you?) - Teacher gives 4–5 quick examples and drills them orally. - Students in pairs practice short exchanges: one makes a statement, the other replies. - Teacher circulates, correcting errors and reinforcing auxiliary use.			
Activate (20 min)	- Teacher explains task: "Now you and your partner will become scriptwriters. You will write a short dialogue (6–8 lines) that includes at least 3 tag questions. Then, you will perform it for the class." - Teacher provides 3 possible themes for inspiration: 1. Two friends talking about food. 2. Students planning a party. 3. A customer and a shop assistant. - Students work in pairs (8 pairs total) to write their script for 8 minutes. Teacher circulates to support with grammar and vocabulary. - Each pair performs their dialogue (1–2 minutes per performance). - Teacher and peers listen, checking correct use of tag questions and pronunciation.	Scriptwriting Cooperative learning Performance	Students' participation Notebooks Classroom	Pairs produce and perform dialogues with tag questions
Wrap-up (5 min)	- Teacher reviews: "Why do we use tag questions?" (to confirm or check information). - Quick oral round: each student makes one original tag	Reflection Practice consolidation	Classroom	Each student produces one tag question

	question about the classroom or their classmates. - Teacher praises creativity and effort.			
Expansion (min)	Students will write a short comic strip (4 panels) with characters using at least 3 tag questions. They can illustrate simply with stick figures or use digital tools.	Reflection	Notebooks	Students produce a short comic strip with characters using at least 3 tag questions

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 7

CLASS: Third baccalaureate **DATE:** October 7th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Personal Values through Role-Playing **TIME:** 40 minutes
GENERAL COMPETENCE: To promote awareness and practice of personal values by using key adjectives in communicative role-play situations.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to apply personal value adjectives in role-play scenarios. **SPECIFIC:** To recognize the meaning of the key personal value adjectives. To construct simple sentences using these adjectives to describe behaviors. To perform role-play situations that illustrate the use of the adjectives.
METHODOLOGY USED: ESA (Engage–Study–Activate), Role-play, Cooperative learning, Guided practice.	**FOCUS ON VALUES:** Respect, empathy, collaboration, responsibility.
CONTENT: Vocabulary: considerate, dishonest, irresponsible, patient, reasonable, unfriendly. Drama technique: Role-play	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher writes the six adjectives on the board: considerate, dishonest, irresponsible, patient, reasonable, unfriendly. - Teacher mimics quick scenes (e.g., helping a classmate = considerate, cutting in line = unfriendly) and asks: "What kind of person is this?" - Students guess and match behavior to adjective.	Real-life connection Teacher modeling	Teacher performance Board Markers	Students associate words with actions
Study (10 min)	- Teacher explains meanings with simple examples: "A considerate person helps others." "A dishonest person tells lies." "An irresponsible person doesn't do homework." "A patient person waits calmly."	Vocabulary building Sentence practice	Classroom Students' participation	Students construct sentences correctly

	"A reasonable person listens to both sides." "An unfriendly person doesn't talk or smile." - Students repeat each adjective chorally. - In pairs, students create one sentence for each adjective. Volunteers share aloud. Teacher corrects as needed.			
Activate (20 min)	- Teacher explains: "Now you will do a role-play with a partner. Each pair will get a card with a situation. You must act it out using at least one of today's adjectives." - Students are divided into 8 pairs Each pair receives a Role-Play Card (ANNEX 1). - Pairs prepare for 3–4 minutes. - Each pair performs their short role-play. - Teacher observes, notes vocabulary use, and gives feedback after each.	Role-play Cooperative practice Performance	8 Role-Play Cards	Pairs perform role-plays using the adjectives in context
Wrap-up (5 min)	- Teacher reviews the six adjectives with quick examples. - Each student must say one sentence about themselves or a classmate using a value word (e.g., "I am patient." / "My friend is considerate."). - Teacher encourages students: "Values are not just words, they are actions we practice every day."	Reflection Practice consolidation	Classroom	Each student uses one adjective in a personal sentence
Expansion (min)	Students will write a short paragraph (6–7 sentences) describing a person they know (family, friend, or famous	Reflection	Notebooks	Students produce write a short paragraph

	person) using at least 3 of the target adjectives.			using at least 3 of the target adjectives.

ANNEX 2

After printing, teacher hands out one card per pair.

Role-Play Card 1 – Considerate Friend	Student A: You look tired today. Do you want me to help you carry your books? Student B: Thank you! That's so considerate of you. Student A: Don't worry, friends should always help each other.
Role-Play Card 2 – Dishonest Student	Student A: Hey, are you copying my answers on the test? Student B: No… um, I'm just checking my pen. Student A: Be honest. That's dishonest, isn't it? Student B: Okay, you're right. I won't do it again.
Role-Play Card 3 – Irresponsible Teen	Student A: Did you finish the group project? Student B: Oh no, I forgot again. I was watching TV. Student A: That's irresponsible. We needed your part. Student B: Sorry, I'll do better next time.
Role-Play Card 4 – Patient Classmate	Student A: We have been waiting for the teacher for 20 minutes! Student B: Relax, let's be patient. He will arrive soon. Student A: You're right. Getting angry won't help. Student B: Exactly. Being patient is better.
Role-Play Card 5 – Reasonable Negotiation	Student A: I think we should study all night. Student B: That's not reasonable. We will be too tired. Student A: So what do you suggest? Student B: Let's study for two hours and then rest.
Role-Play Card 6 – Unfriendly Classmate	Student A: Hi! How are you today? Student B: … (silent, looks away). Student A: Why are you being unfriendly? Student B: I don't feel like talking. Sorry. Student A: Okay, but it's nicer when you join us.
Role-Play Card 7 – Considerate Stranger	Student A: Excuse me, you dropped your wallet. Student B: Oh! Thank you, you are very considerate. Student A: No problem, I always try to help others.
Role-Play Card 8 – Irresponsible vs. Reasonable	Student A: Let's skip class and play video games. Student B: That's irresponsible. We should study. Student A: But class is boring! Student B: Come on, be reasonable. We need to pass the exam.

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 8

CLASS: Third baccalaureate **DATE:** October 24th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Tag questions through improvisation **TIME:** 40 minutes
GENERAL COMPETENCE: To reinforce the use of tag questions in natural speech through improvisational drama activities that promote fluency, creativity, and interaction.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to use tag questions spontaneously in improvised dialogues. **SPECIFIC:** To identify opportunities to use tag questions in conversation. To apply tag questions appropriately during improvised interactions. To perform improvised scenes demonstrating fluency and natural use of tag questions.
METHODOLOGY USED: ESA (Engage–Study–Activate), Improvisation, Cooperative learning, Communicative approach.	**FOCUS ON VALUES:** Confidence, creativity, cooperation, respect for others' participation.
CONTENT: Grammar focus: Tag Questions (review and communicative use) Drama technique: Improvisation	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher greets students and starts with a guessing game using tag questions: "You had breakfast today, didn't you?" / "You like music, don't you?" - Students answer naturally (Yes/No). - Teacher asks: "Why do I use these short questions at the end?" and elicits: "They are tag questions, used to check or confirm information."	Real-life connection Teacher modeling	Teacher performance	Students identify the communicative purpose of tag questions
Study (10 min)	- Teacher briefly reviews structure on the board: Positive statement → negative tag (You are happy, aren't you?)	Guided practice Pair work	Classroom Students' participation Board	Students formulate correct tag questions

	Negative statement → positive tag (You don't like coffee, do you?) - Teacher provides 5 examples; students repeat chorally and identify auxiliaries. - Students create 3 oral examples with a partner. Teacher monitors and corrects.		Markers	
Activate (20 min)	- Teacher explains: "Now we'll do an improvisation activity. You will receive a situation card, and you must create a spontaneous conversation using at least 3 tag questions. Don't write your lines, just act naturally!" - Students work in pairs (8 pairs total). Each pair receives a Tag Question Improvisation Card (ANNEX 1). - Pairs have 3 minutes to prepare ideas, then 1–2 minutes to perform their improvised dialogue for the class. - Teacher observes and notes examples of correct and incorrect usage. - After each performance, the teacher gives brief feedback and encourages peer applause.	Improvisation Cooperative practice Performance	Improvisation Cards	Pairs use tag questions naturally and spontaneously
Wrap-up (5 min)	- Teacher asks: "How did the tag questions help your conversation?" - Students share short reflections (e.g., "They	Reflection Oral reinforcement	Classroom	Students produce tag questions fluently

	make the dialogue sound more natural.") - Quick final round: teacher says statements, students add appropriate tags aloud. - Teacher praises fluency and teamwork.			
Expansion (min)				

ANNEX 1

After printing, teacher hands out one card per pair.

Card 1 – Planning a Trip	You and your friend are planning a weekend trip. Decide where to go, what to bring, and how to get there. Try using tag questions like: "It's better to go by bus, isn't it?" "You love the beach, don't you?"
Card 2 – In a Restaurant	You are two friends at a restaurant ordering food. One of you is very hungry, the other is indecisive. Use tag questions such as: "The pizza looks delicious, doesn't it?" "You don't like spicy food, do you?"
Card 3 – Shopping for Clothes	You are shopping together. One wants to buy something expensive, and the other thinks it's too costly. Include tag questions like: "That jacket is too expensive, isn't it?" "We can find a cheaper one, can't we?"
Card 4 – Arguing About Chores	You are roommates discussing household chores. One always cleans; the other never helps. Use tag questions such as: "You never wash the dishes, do you?" "It's fair to share the work, isn't it?"
Card 5 – Making Weekend Plans	You're deciding what to do this weekend. One wants to study; the other wants to relax. Try using tag questions like: "We deserve a break, don't we?" "The exam isn't until Monday, is it?"
Card 6 – Talking About a Classmate	You're gossiping (lightly!) about a friend. You're not sure about something they did. Include tag questions such as: "He forgot the project again, didn't he?" "She's always late, isn't she?"
Card 7 – At the Doctor's Office	One of you is a patient, the other is the doctor. The patient is worried about being sick. Use tag questions like: "I'll get better soon, won't I?"

	“It isn’t serious, is it?”
Card 8 – After an Exam	You’ve just finished a difficult test. Talk about how you felt and how you think you did. Use tag questions such as: “That test was hard, wasn’t it?” “You studied all night, didn’t you?”

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 9

CLASS: Third baccalaureate **DATE:** October 24th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** Personal Values through Readers' Theatre **TIME:** 40 minutes
GENERAL COMPETENCE: To strengthen students' understanding and expression of personal values through reading and performing short theatrical scripts.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to interpret and perform short dialogues that reflect personal values using appropriate vocabulary and expression. **SPECIFIC:** To identify the meaning of the six personal value adjectives in context. To analyze behaviors that represent or contradict personal values. To perform short Readers' Theatre scripts using clear pronunciation and expressive reading.
METHODOLOGY USED: ESA (Engage–Study–Activate), Readers' Theatre, Cooperative learning, Vocabulary reinforcement.	**FOCUS ON VALUES:** Empathy, cooperation, respect, honesty, responsibility.
CONTENT: Vocabulary: considerate, dishonest, irresponsible, patient, reasonable, unfriendly. Drama technique: Readers' Theatre	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher writes the six adjectives on the board. - Quick warm-up: "Which one describes you?" Students choose a word and explain briefly (e.g., "I'm patient because I can wait."). - Teacher says: "Now we'll see how these values appear in real-life stories."	Personal connection Vocabulary recall	Students' performance	Students recall value vocabulary
Study (10 min)	- Teacher reviews meaning of each adjective with short, clear examples. - Students write simple definitions per each adjective on their notebooks (e.g., helps others → considerate; tells lies → dishonest).	Vocabulary recognition Contextual learning	Teacher's performance Notebooks Dialogue	Students write and identify correct meanings

	- Teacher reads aloud a short dialogue (ANNEX 1) and highlights the adjectives in use.			
Activate (20 min)	- Teacher explains: "Now we'll do a Readers' Theatre activity. You'll perform short scripts that show how people behave in different situations." - Students form 8 pairs. Each pair receives a Readers' Theatre Script Card (ANNEX 2). - Pairs practice reading aloud for 5–6 minutes, focusing on pronunciation, tone, and emotion. - Each pair performs their 1–2 minute reading for the class. - Teacher and classmates listen, then give short feedback.	Readers' Theatre Expressive reading Cooperative practice	8 short Readers' Theatre Script Cards	Pairs perform expressively using value adjectives correctly
Wrap-up (5 min)	- Teacher leads reflection: "Which value do you think is most important in real life?" - Students share quick responses.	Reflection Sharing opinions	Classroom	Students reflect on personal values
Expansion (min)	Students will write a short paragraph describing a real or imagined situation where they (or someone they know) showed one of the six personal values.	Reflection	Notebooks	Students produce write a short paragraph using at least one of the target adjectives.

ANNEX 1

Short Dialogue: "The Group Project"

Teacher: All right, class. Let's talk about our group project. How is it going?

Student A: Well… not so well, teacher. Carlos didn't come to the meeting again.

Teacher: Oh? That sounds irresponsible, doesn't it?

Student B: Yes! And when we asked him why, he said he forgot, but I think he's being a bit dishonest.

Student A: Maybe, but we should be patient, right? Everyone makes mistakes.

Student B: True. Maria has been really considerate; she helped me finish my part even though she was busy.

Teacher: That's great teamwork. We need people who are reasonable and cooperative.

Student A: Yeah, unlike Pedro. He never talks to us — he's so unfriendly sometimes!

Teacher: Remember, values are important not just in class, but in life. Let's all try to be patient, honest, and considerate next time.

ANNEX 2

After printing, teacher hands out one card per pair.

Script 1 – The Lost Wallet (Considerate)	Character A: Excuse me! You dropped your wallet near the bus stop. Character B: Oh, thank you so much! You're really considerate. Character A: No problem. I know how stressful it is to lose something important. Character B: Most people would just keep walking, but you stopped to help. Character A: I believe helping others makes the world a bit better, doesn't it? Character B: Yes! I'll try to be more considerate too.
Script 2 – The Forgotten Homework (Irresponsible)	Character A: Did you bring your homework today? Character B: Oh no! I forgot again. Character A: That's the third time this week! You're being really irresponsible. Character B: I know… I stayed up late watching movies. Character A: You need to plan your time better. Being responsible helps you succeed. Character B: You're right. I'll start setting an alarm to remind me.
Script 3 – The Broken Promise (Dishonest)	Character A: You told me you didn't eat my lunch, didn't you? Character B: Uh… maybe I did. I was hungry. Character A: You could have asked. Being dishonest isn't fair. Character B: I'm sorry. I should have told the truth. Character A: I forgive you, but please be honest next time. Character B: I will. It feels better to be honest, anyway.
Script 4 – Waiting for the Bus (Patient)	Character A: We've been waiting for twenty minutes! I'm tired of standing here. Character B: Relax, let's be patient. The bus will come soon. Character A: You always stay calm, don't you? Character B: I try to. Getting angry doesn't make it faster. Character A: You're right. Patience really makes life easier.
Script 5 – The Group Argument (Reasonable)	Character A: I think we should do all the project tonight. Character B: That's not reasonable. We'll be too tired tomorrow. Character A: But the deadline is close! Character B: If we work two hours today and two tomorrow, we'll finish calmly. Character A: Hmm, that sounds fair. You always find reasonable solutions.

Script 6 – The Cold Greeting (Unfriendly)	Character A: Hi, how are you today? Character B: I'm fine. (cold tone) Character A: You didn't even smile! You're being unfriendly again. Character B: I'm just tired, sorry. I didn't mean to sound rude. Character A: It's okay. Smiling makes conversations nicer, don't you think? Character B: Yes, you're right. I'll try to be more friendly.
Script 7 – The Helpful Partner (Considerate & Responsible)	Character A: You finished the report for both of us? Character B: Yes, you were sick, remember? Character A: That's really considerate of you. I'll present it in class to help. Character B: Thanks! It's good to share responsibility, isn't it? Character A: Yes, teamwork works best when everyone cares.
Script 8 – The Honest Talk (Dishonest & Reasonable)	Character A: Did you tell the teacher I forgot my project? Character B: Yes, I did. I didn't want to lie. Character A: I was angry at first, but that was reasonable. Character B: I'm glad you understand. Being dishonest only makes things worse. Character A: True. Honesty keeps our friendship strong.

UNIVERSIDAD TECNICA DE AMBATO - INTERVENTION N° 10

CLASS: Third baccalaureate **DATE:** October 30th, 2025 **TEACHER'S NAME:** Diana Rodríguez	**TOPIC:** The Passive Voice (be + past participle) through Simulation **TIME:** 40 minutes
GENERAL COMPETENCE: To consolidate students' understanding and use of the passive voice by involving them in real-life simulations where actions are emphasized.	**LESSON OBJECTIVES:** **GENERAL:** Students will be able to apply the passive voice to describe real-life events and processes during simulated professional situations. **SPECIFIC:** To recognize the form and function of the passive structure. To transform active sentences into passive ones accurately. To use the passive naturally while performing simulated roles.
METHODOLOGY USED: ESA (Engage–Study–Activate), Simulation, Cooperative Learning, Communicative Approach.	**FOCUS ON VALUES:** Teamwork, respect, responsibility, creativity.
CONTENT: Grammar Focus: Passive Voice → be + past participle Drama technique: Simulation	

PROCEDURE

STAGES AND TIME	ACTIVITIES	LEARNING STRATEGY	MATERIALS	EVALUATION
Engage (5 min)	- Teacher enters pretending to be a news reporter: "Good morning! A new library was opened today in Ambato!" - Asks: "Did I say who opened it?" (Students: No!) - Teacher explains: "That's the passive voice—when we focus on the action."	Contextualization Real-life use	Teacher's performance	Students identify the focus on the action rather than the agent
Study (10 min)	- Teacher writes examples: Active: They built the bridge. Passive: The bridge was built. Active: Someone cleaned the room.	Guided discovery Grammar practice	Board Markers	Students formulate correct passive structures

	Passive: The room was cleaned. - Highlights structure: be + past participle (was/were + verb in past participle). - Students transform 5 active sentences into passive form on the board. - Quick pronunciation drill of was / were + past participle.			
Activate (20 min)	- Teacher explains simulation: "Now you'll act in professional situations where the passive is used. Work in pairs. Each pair gets a Simulation Card with a scenario (ANNEX 1). Use the passive to describe what happened or what was done." - Pairs prepare for 5 minutes, then perform short simulations (1–2 minutes each). - Teacher circulates, noting correct and creative passive use. - After performances, brief feedback and applause.	Simulation Communicative production	8 Simulation Cards	Pairs use the passive accurately and fluently
Wrap-up (5 min)	- Teacher asks: "When do we use the passive?" - Students answer: "When we focus on the action or result." - Quick oral game: teacher says an active sentence, students reply in passive.	Reflection Reinforcement	Classroom	Students demonstrate mastery through quick responses

	- Positive reinforcement and wrap-up.			
Expansion (min)	Students write a short news paragraph (5 sentences) describing an event using at least three passive structures. Example: “A new park was opened. The trees were planted by students.”	Reflection	Notebooks	Students produce write a short paragraph using at least three passive structures.

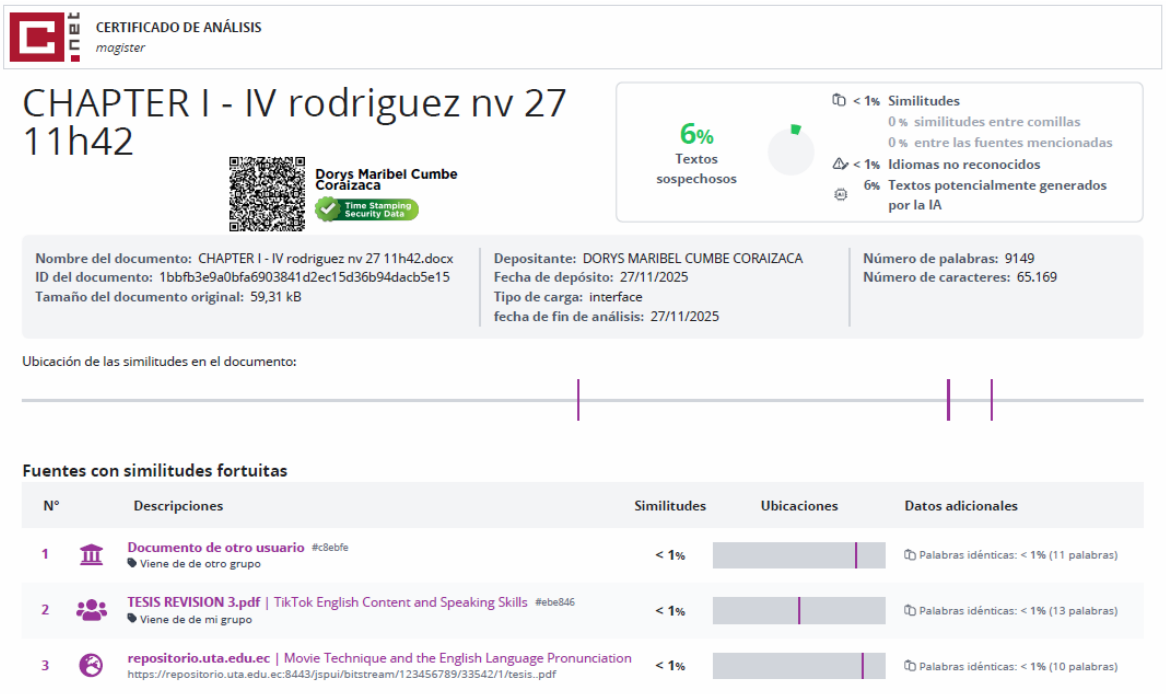
ANNEX 1

After printing, teacher hands out one card per pair.

Simulation Card 1 – The News Report	You are TV reporters announcing today’s local news. Use the passive to describe what happened: A new hospital was opened. Several trees were planted in the park. The main road was repaired. Example: “A new hospital was opened this morning by the mayor.”
Simulation Card 2 – The Police Investigation	You are police officers giving details about a crime. Use the passive to report what happened: A car was stolen. The thief was caught. The evidence was found near the park. Example: “The suspect was arrested last night.”
Simulation Card 3 – The History Tour	You are tour guides describing famous places to tourists. Use the passive to explain how things were made: The church was built in 1850. The monument was created by a local artist. The street was named after a hero. Example: “This monument was built to honor brave soldiers.”
Simulation Card 4 – The Restaurant Kitchen	You are chefs describing how a dish is prepared. Use the passive to explain the process: The vegetables are washed. The meat is cooked slowly. The food is served with rice. Example: “The soup is made with fresh tomatoes.”
Simulation Card 5 – The School Inspection	You are school inspectors explaining recent changes. Use the passive to describe what was done: The classrooms were painted. New computers were installed. The library was reorganized. Example: “The school was cleaned before the new term started.”
Simulation Card 6 – The Factory Tour	You are engineers showing how products are made. Use the passive to describe the process: The materials are delivered in the morning. The parts are assembled by workers. The products are checked before shipping.

	Example: “Each item is tested before it is packed.”
Simulation Card 7 – The Travel Documentary	You are narrators describing a tourist destination. Use the passive to tell what can be seen or done: The museum is visited by thousands of people. The local food is prepared by traditional cooks. The old castle was restored last year. Example: “The city is known for its beautiful architecture.”
Simulation Card 8 – The Classroom Accident	You are students explaining what happened in class. Use the passive to describe the events: The window was broken. The project was ruined by the rain. The floor was cleaned afterward. Example: “The glass was replaced this morning.”

Annex 4: Compilatio Report



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CHAPTER I - IV rodriguez nv 27 11h42

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