UNIVERSIDAD TÉCNICA DE AMBATO

FACULTAD DE CIENCIAS HUMANAS Y DE LA EDUCACIÓN

CARRERA DE IDIOMAS

Proyecto de Trabajo de Graduación o Titulación previo a la obtención del Título de Licenciado en Ciencias de la Educación Mención: Inglés.

Theme: **"DRAMA STRATEGIES AND ORAL FLUENCY"**

Author: Rubio Gómez Omar Santiago

Ambato – Ecuador

2021

I declare this ungraduated dissertation entitled **"DRAMA STRATEGIES AND ORAL FLUENCY"** is the result of the author´s investigation and has reached the conclusions and recommendations described in the current study.

Comments expressed in this report are author´s responsibility.

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IV. BOARD OF EXAMINERS

The Board of Directors which has received the defense of the research dissertation with the purpose of obtaining the academic degree with the topic **"DRAMA STRATEGIES AND ORAL FLUENCY"** which is held by Omar Santiago Rubio Gómez, undergraduate student from Carrera de Idiomas, academic period 2020-2021, and once the research has been reviewed, it is approved because it complies with the basic, technical, scientific, and regulatory principles.

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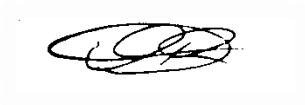
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V. DEDICATION

To:

This research is dedicated to my parents, who supported me during my university degree. They have taught me that education is the most important aspect of ourselves. Thanks for always be there whenever I need it. My brother who was always by my side. My grandmothers, who share their wisdom that help me facing difficult times in my life.

Thanks to all of them, and my family in general.

Omar

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Omar

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UNIVERSIDAD TÉCNICA DE AMBATO

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CARRERA DE IDIOMAS

TOPIC: "DRAMA STRATEGIES AND ORAL FLUENCY"

Author: Omar Santiago Rubio Gómez

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IX. ABSTRACT

This work was developed due to the lack of innovative ways of improving students´ oral fluency. The principal objective of the present research is to investigate the relation between the use of drama strategies and student´s oral fluency. This was a descriptive study that focuses in a quali-quantitative approach. The bibliographical part of the investigation was important in order to obtain the information necessary to pursuit some of the objectives presented. The descriptive part of the study was developed when a survey, that was validated by using Cronbach's Alpha, was given to 40 students from ESPE University. The ten first questions of the survey wanted to know how many of this students thought certain factors affect their fluency. The next ten questions gathered information about drama strategies and how they will like to learn about them. The hypothesis for this research, that the use of drama strategies does influence on student´s oral fluency, was proved. It was analyzed by using Friedman´s Chi-Square test, using the program SPSS Statistics. To conclude, the results showed that there exist a relationship between drama strategies and student´s oral fluency. Also that, students think drama strategies could help them with their oral fluency, that is affected with extrinsic and intrinsic factors, and that they will prefer to learn about drama strategies in a course.

Keywords: Drama, strategies, drama strategies, fluency, speaking.

CHAPTER I. THEORETICAL FRAMEWORK

1.1 Investigative background

The current research has the objective of investigating the relationship between the use of drama strategies and students´ oral fluency. In this project the researcher bases the fundamentalisms on previous investigations which have been used as background in this study.

The project "The effects of drama on oral fluency and foreign language anxiety: An exploratory study" elaborated by Galante (2013) was useful for the present research because explains how a drama-based EFL program impacts students fluency. The principal objective of this research was to determine what positive effects on learners´ oral communication and anxiety are affected by drama. The research was developed using the analytical and experimental methodologies. Pre-tests and post- tests were taken to the group in order to collect information. Then speech samples were collected from EFL learners in a treatment and controlled group, and assessed. The conclusions were that there was a reduction in foreign language speaking anxiety levels, which suggested that drama activities enhance learners´ comfort levels in speaking English.

Also, an investigation elaborated by Gill (2013a) with the theme "Enhancing the English-Language Oral Skills of International Students through Drama" had the objective of identifying what were the effects of using drama inside the classroom and oral English for communication purposes. This research used analytical and experimental methodologies that help to analyze the improvement of ten non-English-speaking-background students. These ten students were given four stages which they have to take as lessons. First, communicative non-drama-based lessons, second, communicative drama-based methodology. Then they have to revert the communicative drama-based lessons with the help of the teacher, and finally they used the communicative drama-based methodology. The conclusions of the research were that at the end the scores students had were supposed to be higher than the ones obtained.

The next research is called "The Effectiveness of Drama as an Instructional Approach for the Development of Second Language Oral Fluency, Comprehensibility, and Accentedness" elaborated by Galante and Thomson (2017). This study was developed in order to investigate instructional drama techniques and how they can positively impact L2 fluency, comprehensibility, and accentedness. The methodology used was experimental since from a pretest–posttest design. After four months of using a drama-based English program, the results were given and later compared. As a conclusion it could be appreciated that those results indicate that drama-based instruction can lead to significantly larger gains in L2 English oral fluency; comprehensibility scores also appear to be impacted; accentedness scores do not vary, meaning that there using drama-based English lessons do not help students to pronounce better.

Another investigation elaborated by Pishkar, Ketabi, Darma, and Antony (2013) named "Effects of teaching of Modern American Drama As a Method for Speaking Fluency in BA EFL students". The principal objective of this study is to research the effect of using of the American Modern Drama on the students' speaking fluency and to know the methods used by these fluent students. Pre-experimental research method was used in this research, by using pre-test and post-test design. This study was designed in the form of pre-experimental research and data of this research have been gathered from 25 students of English language and literature of Payam Noor University of Jieroft Branch, I.R.Iran. After developing the experiment the results were that the speaking fluency of the students are promoted in some areas as shown by the perfection on their vocabulary and comprehensibility.

The following investigation related to this current investigation is the one elaborated by Pishkar, Moinzadeh, and Dabaghi (2017) called "Modern English Drama and the Students' Fluency and Accuracy of Speaking". This study principal objective is to probe how to improve their speaking components, e.g. oral fluency and accuracy. The current study was designed as a true experimental research and the data were gathered from 60 EFL students, whose ages are between 19-25 (80 percent girls and 20 percent boys), of English language and literature at Hormozgan University in Iran. Recorded speaking transcripts were analyzed to show the probable progresses after four-time (10 weeks) treatment. The conclusion of this research was that the speech rate, phonation

time ratio and the number of stressed words produced per minute were the best predictors of fluency scores, and thus, students' speaking fluency increased, whereas the students' speaking accuracy decreased.

Another research is entitled "Oral Communication in ESL Through Improvisations, Playwriting And Rehearsals" from Gill (2013b). The main objective of this paper is to determine what are the effects of using improvisations, playwriting and rehearsals in class and its relation to communicative English. Only bibliographical methodology was used is since this paper discusses existing research and the author's own experiences on improvisation, and other drama techniques. The final result is that drama activities such as improvising, playwriting and rehearsing in EFL classrooms increases the oral output of learners.

In the paper entitled "Using Drama Approach and Oral Corrective Feedback in Enhancing Language Intelligibility and Oral Fluency among English Majors" written by Elborolosy (2020). The author of this research investigated the effect of drama approach and the oral corrective feedback which shows an improving intelligibility and oral fluency. The research was developed with a series of methods like an interview, pre-posttests, a rubric of the scoring scale and an observation checklist. The population of this research was thirty English majors. The data obtained were statistically analyzed to test the hypotheses. The results indicated that thanks to the intervention the students who were in the experimental group had significant differences that the ones whose approach was the conventional method.

The investigation named "Questioning techniques for promoting language learning with students of limited L2 oral proficiency in a drama-oriented language classroom" written by Kao, Carkin, and Hsu (2011). This study investigates instructional goals used in an intensive summer course with a group of Taiwanese college students. Eight question functions were used to analyze the classroom data. The analyses show that the teachers raised inform questions extensively to seek new information and content contribution from the students to build up drama scenes. To help students cope with linguistic insufficiency, the teachers also used pseudo, confirming, and clarifying questions to remodel the students' segmental, inaudible or ungrammatical utterances. The findings show that EFL drama activities facilitate more interactive questioning

than traditional approaches in which pseudo questions and those which check understanding appear most frequently.

Finally the article "Using drama to improve oral skills in the ESL classroom" elaborated by Gomez (2010), researched the effectiveness of using drama in the teaching of English as a second language (ESL) as opposed to traditional instructional methods. Spanish mother tongue speakers were the students assed, they attended a public school in Madrid, Spain. In order to compare results two classes from the same year group received instruction in the differing methods over a three-week period. They were examined using pre- and post-instruction. The data obtained was collected and analyzed using a two-tailed t-test for two independent samples with equal variance to examine whether either method was more effective. The results of the study was that teaching English through drama was more effective than using traditional methods.

THEORETICAL FRAMEWORK

THEORETICAL FRAMEWORK OF THE INDEPENDENT VARIABLE

Arts

Arts are different activities that comes from ancient times up to our days. All of them have been created in order for people to express their ideas, thoughts or feelings, but not through speaking themselves, but creating pieces of art. These pieces of art tend to elucidate the most inner feelings of their creators. Imagination is all that is needed to put together a piece of art, however, this may not be enough.

Every human work made, in any language, with the purpose of expressing, or stirring, human emotion is a work of art, and a work of art is great in ratio of its power of stirring the highest emotions of the largest number of cultured people for the longest period of time (Ruckstuhl, 1916).

The creation of a piece of art, no matter what the art is, is an activity that demand time and passion to do it the best way possible. Expressing feelings and emotions in many different ways help in the development of the artistic expression. These emotions can lead the sculpture, or the painter, to produce master pieces in their respective fields. They can connect with their most inner feeling and express them in a way that people relate with these feelings too. According to Hospers (2020a):

The view that "art is imitation (representation)" has not only been challenged, it has been moribund in at least some of the arts since the 19th century. It was subsequently replaced by the theory that art is expression. Instead of reflecting states of the external world, art is held to reflect the inner state of the artist. (p. 1)

When art just has begun it was an activity that was not challenging enough. Artists back then, limited themselves to copy or recreate other art pieces. Furthermore, the artistic field limited themselves to "create" pieces that were accepted by others. There is a main change when jumping from imitating art, to creating art as an expression. The reason is that art pieces started to be a way the artists had to express themselves, even though the public did not get the meaning of them.

Drama

The history of drama dates back to the days of the philosopher Aristotle. The word drama means "act" or "dead". According to Kehoul (2019) "the Ancient Greek philosopher Aristotle used the term 'drama' to describe poetic compositions that were

'acted' in front of audiences in a theatron" (parr. 1). From these first compositions, more developed and amazing drama pieces appeared.

Drama is considered to be a mixed art, since it combines many characteristics that are essential in a play as well as in the process of creation of that play. According to Hospers (2020b) "drama combines the art of literature (verbal art) with the visual arts of costuming, stage designing, and so on" (pg. 9). The participation of the people that are on stage creates an environment of uncertainty but also of wondering about the piece created and being displayed.

Acting out is a special skill that not many people have naturally, however it can be learned. From that premise it is understandable why many teachers have used drama in their classes for many purposes. Teachers can promote learning in the classroom by using various drama activities, which are those that use some sort of performance. These types of activities can promote the development of speaking, listening, and comprehension skills (Gudu, 2015).

Drama strategies

According to Farmer (2020a) drama strategies are the everyday tools of the drama teacher that help to develop enquiry skills, to encourage negotiation, understanding and creativity (parr. 1). Furthermore he found that performance skills such as character development and storytelling can be used across the curriculum to actively involve students in their own learning.

Drama strategies or dramatic strategies are a series of different activities that tend to develop different aspects of the learning process. Within such techniques employed in language classes, there are the so-called "dramatic activities", whose terminology can generate some ambiguity. Dougill (1987), mentioned in Torrico's paper, distinguishes between the traditional type of drama, specifically the performance of a play, and a series of other activities such as role plays, simulations, games, songs, and so forth (Torrico,2015).

All of these activities can be used for many purposes, and there are many of these activities that can be used also for improving oral fluency in students. Since drama focuses on interaction, by using some of these methods students can easily relate speaking with having fun. This is especially interesting because of the way students will end up talking and relating with others.

In this project four strategies are the most relevant since they have had a huge impact in education. This means that these drama strategies have already been used in order to improve skills, or even teach vocabulary or grammar. These are: Freeze frame, Hot Seat, Improvisation and Conscience Alley.

Freeze frame

Freeze frame is like pressing the pause button on a remote control, taking a photo or making a statue. The images can be made quickly without discussion – or they can be planned and rehearsed. They are very useful as an immediate way of communicating ideas or telling a story. They can be used to represent people or objects and even abstract concepts like emotions or atmospheres (Farmer, 2020b).

The use of this drama strategy helps students to gain confidence since they would not be talking. They will develop the will of work together which in some time will generate companionship. Students will start generating dialogues with their classmates outside the classroom, which is the first step into improving fluency. The reason to say this is that students will bring that new collaborative spirit into the classroom, this is when freeze frames can be modified in order to achieve the specified goals in a class.

Since oral fluency is the sub skill that is going to be improved, small dialogues can be implemented in these scenes. For instance, the teacher can ask students to create a dialogue in that moment, and then make them stop to create the scene. This way permits students explore and express what they have in mind at the moment of doing the scene, as well as developing a whole dialogue with the rest of the students participating in the scene.

Hot seat

Hot seat is another drama strategy used inside the classroom by teachers in order to make their students have fun before the lesson begins. For this reason, hot seat has always been seen as a warm up. However, it can be modified in order to accomplish certain points that make this activity appropriate in order to improve students' oral fluency. The way this activity goes is the following:

A student who personify a character goes to the front of the class. There she/he is asked about his or her history, behavior and motivation by his/her classmates. The method may be used for developing a role in the drama lesson or rehearsals, or analyzing a

play post-performance (Farmer, 2020c). At the end the students will have to guess who was the character that his/her classmates were interpreting.

Improvisation

To improvise is to invent and create content on without having any specific information. Improvising is an excellent way to generate new content and explore ideas when devising drama ("BBC", 2021).

No previous dialogues are required, only the will of continuing with the conversation actors are having in that moment. This is the reason why it is the pillar at the moment of engaging students to use English in order to communicate. This also helps students to think fast, and start talking about anything with their classmates. The key is that students will be using English in order to communicate, which help them get related to having normal conversations, and acquiring a good speed of response.

Conscience Alley

This is an activity that focuses on speaking in order to convince someone to choose one of the two options. The Conscience Alley activity generates confidence to the participants by giving them the opportunity to choose by themselves what option they want.

In this drama strategy a character in role walks between two rows of children (the alley). Each side offers alternative advice representing the conscience of the character. At the end of the row, the character has to make a decision based on which side was more convincing from exploring through dilemmas (Akmameri & Narius, 2014).

This activity is an excellent alternative when exploring the impact of different actions. Participants try to convince the one in the middle to take their path. This activity focuses on speaking, and furthermore in fluency. The reason is that students will have to think fast, then talk fast, and then talk with coherence. This will help them get familiar with approaching their ideas to others in a good way.

Theoretical Framework of the Dependent variable

Speaking

The activity of producing sounds with all the mouth organ movement is called Speaking. "Speaking consists of producing systematic verbal utterances to convey meaning" (Bailey, 2003, p. 2). These systematic verbal utterances are used in order to communicate with others and it take place when two parties share the same code that is produced by the same channel. Speaking is the way how human beings communicate with others. Nowadays, however, it is not necessary to speak only the native language, but to expand into the use of other languages. English is the most important one, speaking English provides much more opportunities in this globalized world.

English is a regular subject taught in high schools and schools all around the world. It is part of the present curriculum, which indicates that a good number of students practice it. In this way Speaking has become the most important skill to teach in the English subject.

There are many students that have problems at the moment of speaking in English for many reasons. According to Levelt (1993):

Speaking is the most complex skill since it is unique to the human species. Each normal child starts acquiring it in infancy, clearly driven by a genetically given propensity for language. The mature language user keeps expanding his lexicon as new words are needed or arise in the language (p. 1).

Communication is innate to people. Since our first years, people try to communicate with others, for many purposes. This is why speaking is our most important tool when wanting to stablish relations with others. As people grow up they develop a whole system in other to communicate through speaking. When a person speaks clearly and without any pauses, it is obvious that this person knows about the topic he/she is talking. Being fluent is essential in order to create a good communication system. However, with a second language being fluent is harder and it is necessary to access to methods that help tackle this problem.

Speaking sub skills

There are four sub skills when talking about speaking. They are fluency, vocabulary, pronunciation and grammar. Each one of these fulfill certain specific purposes and all together creates a good way into mastering the Speaking skill.

Fluency is a specific feature which manifests itself in the student's ability to speak freely, without unnecessary pausing and with the prosody of speech, syntax and vocabulary range that are comparable with those characteristics of the speech of a native speaker (Gorkaltseva , Gozhin, & Nagel, 2015).

The **vocabulary** of any language, it is speaking primarily, but not exclusively, of the words and sounds of that language that are used in order to communicate (McCarthy, Candlin, & Widdowson, 1990).

Grammar is the sub skill that come intrinsically in the use of language. Grammar deals with the mechanics of the language system. For instance, it can be taken a familiar item of grammatical description, such as "subject", and strip away its connections with meaning (Batstone, 1994).

Pronunciation is a difficult subskill, because it has many other sub skills that can be practiced. Even though Pronunciation is a natural cognitive skill that people have, it can be taught and learn in a certain degree when given appropriate opportunities (Gilakjani & Ahmadi, 2011).

Oral fluency

Being able to understand as well as develop a good response depends on the fluency each person has. Fluent speakers can express themselves appropriately and without hesitation (Baker & Westrup, 2003). Speaking an almost perfect English, or just speaking in a smooth, fast way is an indicator of being fluent.

"Oral fluency is the ability to speak a foreign language easily and effectively, combined with the ability to effortlessly understand others who use this spoken language" (Benwell, 2020, parr.2).

As part of the English subject, fluency is a sub skill that is developed after many different activities for that purpose. For instance, the most common one is giving the student a text that he/she has to read out aloud trying not to make any mistake and with a good speed.

There are some factors that affects students' oral fluency, these can be divided into cognitive factors, linguistic factors and affective factors.

Regarding the cognitive factors it can be said that a three step process convey to obtain a respond. Formulation, where the speaker choose the proper words. Articulation, that has to be with the way people use their vocal chords and other organs to speak. And finally, conceptualization, where the speaker choose what to say (Lestari, 2018).

The linguistic factors that affect students' oral fluency are pronunciation, grammar and vocabulary (Pangket, 2019). These factors can generate stress on the student when speaking in front of the class.

The affective factors are the ones that are intrinsic to the student. However it can be improved if having and creating a good environment so the student do feel confident of sharing his/her ideas.

Drama techniques can reinforce these activities as children gain confidence. Furthermore, speaking cannot just limit to reading out loud a piece of text but developing an actual conversation with someone. In this conversational activity, fluency can be identified, since it generates student's fluency and confidence when speaking in English.

Drama in the classroom

According to Tapio Toivanen (2014) "in a well-functioning classroom, what prevails is an emotionally supporting climate in which the teacher takes into account the pupils' individual needs" (p. 1136). Essentially, there should be a trusting atmosphere in the classroom and the rules should be clear to everyone.

Furthermore, the use of drama inside an English classroom depends on certain factors. For instance, in order to obtain the best results from the use of dramatic strategies, there should be enough space in the classroom, as well as a trusting environment. However, there are certain activities that can be done, without depending on space. Every dramatic strategy can be updated according to students' needs as well as according to the limitations of time and space.

Benefits of using drama in the classroom

The use of drama inside the classroom has been proved to have many benefits for students´ learning process. No student is alike, each of them is different and may learn different too. According to Ashton-Hay (2005) "Drama has the unique ability to engage many different learning styles, thus facilitating connections with students and motivating most learners today". The way teachers engage students into the lesson can be improved when using drama strategies.

Using drama strategies inside the classroom, help students to retain the information easily. According to Rieg & Paquette (2009) the brain develop a better understanding and retains most when exploring physical sites and materials and by asking questions to which it actually requires answers (p. 3). Students learn better when using all of their mental capacity, and not only restrict these to old-fashion teaching styles.

Using drama strategies inside the classroom gives students the opportunity to explore their capacities in those activities. This means that, using drama gives the teacher the role of supporter in the learning process and the students can take more responsibility for their own learning. This will let students to explore the language activities by themselves, without any restrictions (Boudreault, 2010). Freeing students from being taught in a certain way gives them tools to learn in a way that they feel comfortable with.

Finally, by using drama strategies, communication in the target language will flow eventually. According to Heldenbrand (2003): "Drama builds confidence in the learner's ability to speak English. Communicative language teaching is essentially "a meaning-based, learner-centered approach to second or foreign teaching in which priority is put on fluency rather than accuracy." Students will talk and interact with the rest of the group if they feel that they can do it without being judge, and without fearing making mistakes.

Therefore the use of drama strategies generates an impact in student´s oral skills. This influence is given when approaching students with methods that reinforce their confidence at the moment of speaking inside the classroom. Then communication takes place, when students start to speak focusing more in having a normal conversation than obtaining a good grade.

1.2. OBJECTIVES

1.2.1 General Objective

Establishing if there is a relationship between drama strategies inside the classroom and the influence on students' oral fluency.

1.2.2   Specific Objectives

- To determine the benefits of using drama strategies in an English class.
- To research the factors that affect students' oral fluency inside the classroom.
- To understand the way in which students would like to learn about these drama strategies.

CHAPTER II. METHODOLOGY

2.1 Resources

Techniques and Instruments

Among the instruments and techniques used in the present investigation, it can be named the human resources, institutional resources, and the materials and economics. All of these were used in order to reach the final product in this investigation.

The human resources were the people who participated actively or passively in this research. First, the research tutor who helped me during the investigation. This research tutor was the guider and helper along the paper. Second, the review tutors that checked the present investigation, correcting it and improving it. Then, myself as the researcher, who investigated about the topic. Finally, the students that were the source of this investigation. Due to their collaboration the objectives could be reached.

The institutional resources were the ones that offered the researcher the information gathered in all of the libraries, mainly in the virtual libraries. The information taken from books were from the library of "Facultad de Ciencias Humanas y de la Educación". There it could be found researches that have similarities with mine, and from which I could take information.

In order to make the present research it was necessary to have some office supplies, such as, pens, notebooks, paper sheets, among others. Also, the technological materials, in which it is included the internet connection and the electricity needed to use this sources.

Techniques

Survey

Today the word "survey" is used most often to describe a method of gathering information from a sample of individuals (Scheuren, 2004). Through the use of this technique it was possible the collection of the information needed to understand two things. First, what were the problems students can face when talking in the classroom, regarding oral fluency. Then, how they perceived the introduction of drama strategies as an approach of gaining confidence and so improving their oral fluency. The survey

was given to forty students from lower levels by sending them a link on google forms with the survey.

Instruments

Questionnaire

A questionnaire, or survey instrument, is a series of questions designed to elicit information from respondents that relate to the marketer's research question (Volchok, 2015). Through this instrument the information needed was taken from students to analyze the problems they have regarding oral fluency and how the use of drama strategies could be used as an approach to gain confidence and as an improvement in their oral fluency.

2.2 Methods

Approach

Approach is a set of assumptions dealing with the nature of language, learning and teaching (Tituaña, 2015). The way how certain research work is managed according to what the researcher is looking for. In the present investigation the quantitative approach was used.

Quantitative approach

Quantitative research most often uses deductive logic, in which researchers start with hypotheses and then collect data which can be used to determine whether empirical evidence to support that hypothesis exists. Quantitative analysis requires numeric information in the form of variables. A variable is a way of measuring any characteristic that varies or has two or more possible values (Moran, 2020).

This approach was used in this research because it was important to know how many of the students thought that certain factor can or not affect their oral fluency. The percentages obtained showed that the majority of them struggles with at least three of these factors. Also, thanks to the survey there exists, a reason to believe that students will want to learn about drama strategies.

This research was developed by using the quantitative approach. By using a survey, 40 English students from the lower levels answered the questionnaire. The group of students are from the English department of ESPE University.

The process to obtain results from students was the following:

The survey, that contained 20 multiple choice questions as it can be appreciated in annex 1, was developed by the researcher using Google Forms platform. The options to respond to these questions were: always, sometimes and never. The first 10 questions were made in order to obtain results about the different factors that affect students' oral fluency. In order to obtain these results, each of the ten questions asked about different factors; like stress, nervousness, pressure, among others. In the next 10 questions students were asked all about drama and drama strategies.

Once the answers were given, all the information, question by question was put down into statistics graphics that showed the students´ intention about all the questions.

The analysis and interpretation of all the questions was made according to the information presented.

Level or type of research

Descriptive

This research was descriptive because it describes how students react to the idea of applying drama strategies as an approach to improve oral fluency. It is characteristic for descriptive research that it is restricted to factual registration and that there is no quest for an explanation why reality is showing itself this way. Descriptive research is about describing how reality is (Wendelien, 2002).

A methodological choice used in this descriptive research was the quantitative approach. This approach help the researcher to generate significe data that will help the research validity. It is because of these numbers that the researcher can make different interpretations and inferences about a possible experiment.

Analytical

This research was analytical because the researcher analyzed the data that were obtained from the student´s survey.

With the data obtained from the survey the researcher is capable of adverting what the tendency is, regarding what he/she is looking for. "Data analysis is the process of organizing and sorting data in light of increasingly sophisticated judgments and interpretations" (Ruona, 2005, p. 235).

The analysis of the data that was gathered using a survey is the one that is essential for this investigation. Furthermore, due to the data obtained, the hypothesis could be tested by using a Chi-Square test for one variable.

CHAPTER III. RESULTS AND DISCUSSION

3.1 Analysis and discussion of the results

Student´s online survey

Through this survey the researcher wanted to find out two things. First, the issues or problems inside the classroom that affects students' fluency. Then, if applying Drama Strategies will solve those issues and help students obtain the fluency wanted inside the classroom.

The survey was given to 40 students of the first level of ESPE University's English Program. They answer the questions given in a questionnaire developed with google forms. They received the link to the questionnaire, then they answered the questionnaire.

The effectiveness of the survey was determined by using the Cronbach's Alpha tool. After placing the statistical data into an excel spread sheet, and doing all the operations necessary, the result obtained was 0.975593776. According to this result, the survey given to students was extremely effective. The internal consistency of the survey vary from unacceptable to excellent. Therefore, the present survey has an excellent internal consistency.

Figure 1. Cronbach's Alpha Formula

$$\alpha = \frac{K}{K-1}\left(\frac{\sum_{i=1}^{K} \sigma_{Y_i}^2}{\sigma_X^2}\right)$$

Developed by: Rubio, O (2021)

Source: Web page

1. Do you feel stressed when talking in English?

Table 1. Stress

Alternative	Frequency	Percentage
Always	2	5%
Sometimes	25	62,5%
Never	13	32,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 2. Stress
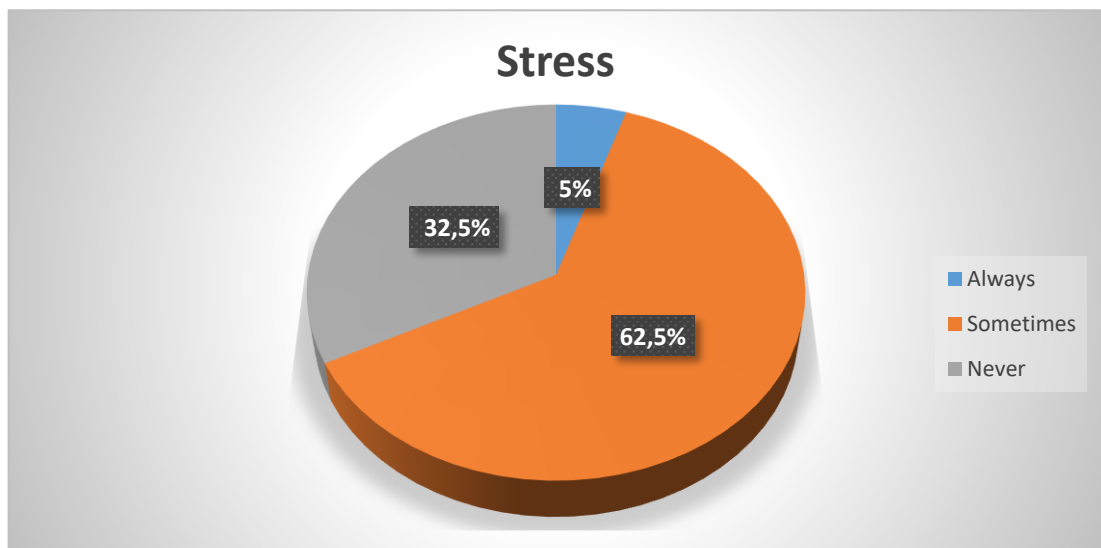
Developed by: Rubio, O (2021)

Source: Survey

Analysis and Interpretation

According to the responses of students who completed the online survey, there are 2 students, which is 5%, who always feel stressed when talking in English. 13 students never feel stressed, and 25 students feel stressed when talking in English sometime in their university life. This shows that students' stress when talking in English is not a relevant factor for not acquiring a good oral fluency.

2. Do you feel motivated when learning to talk in English?

Table 2. Motivation

Alternative	Frequency	Percentage
Always	24	60%
Sometimes	13	32,5%
Never	3	7,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 3. Motivation
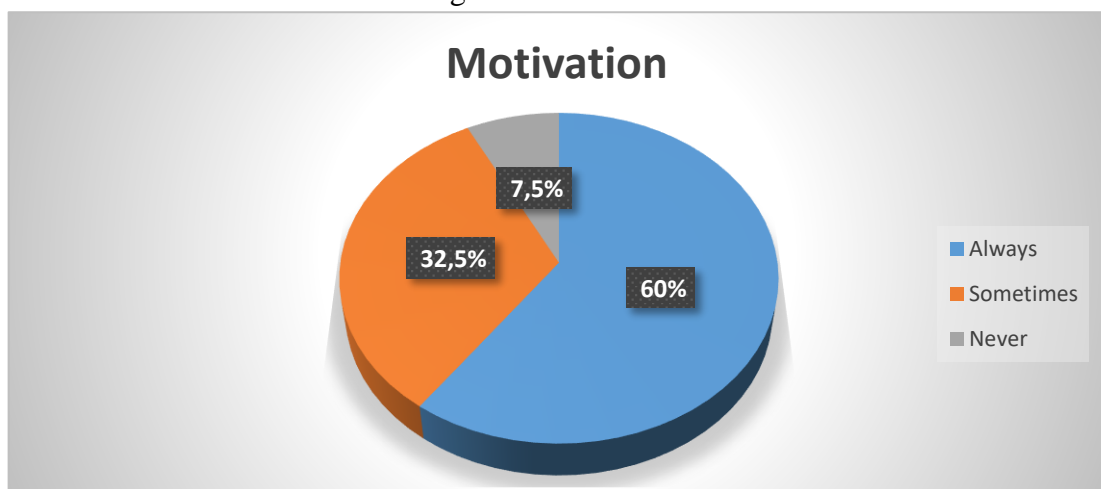
Developed by: Rubio, O (2021)

Source: Survey

Analysis and Interpretation

In this question it is visible that the majority of students do feel motivated when learning to talk in English, a 32% feel motivated in certain occasions, while only 3 students never feel that motivation. Motivation is important when wanting to do anything. Talking in English requires that students want to do it in the first place. Is good to see that the majority feel motivated to do it. For the ones who don't there are always techniques that the teacher could put into practice, for instance using drama strategies to motivate first, and then to help student's oral fluency.

3. Do you feel confident at the moment of speaking in English?

Table 3. Confidence

Alternative	Frequency	Percentage
Always	4	10%
Sometimes	30	75%
Never	6	15%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 4. Confidence
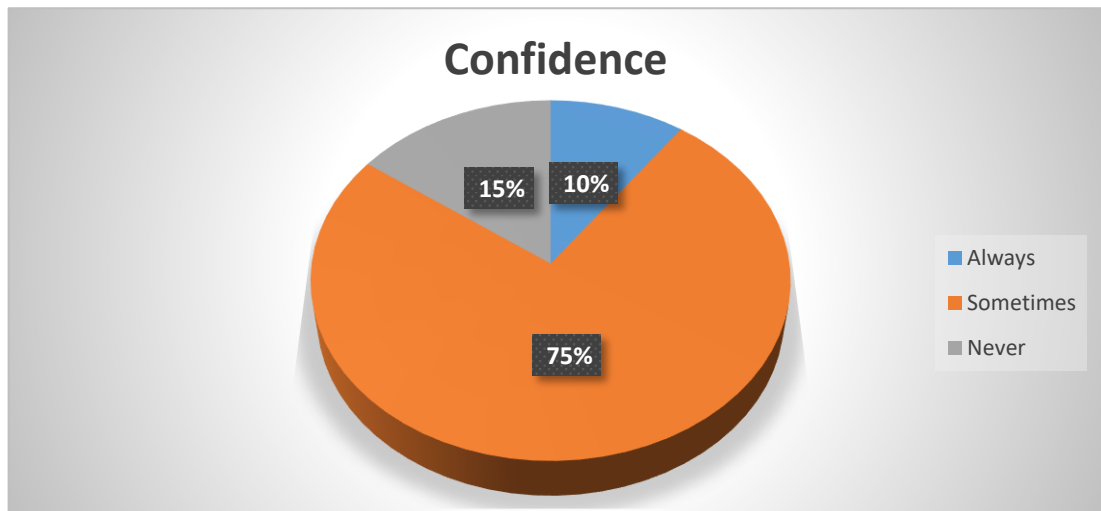
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

This question shows how the majority of students (75%) do feel confident at the moment of speaking in English. Either they have a conversation or just answering to a series of questions. However, there is a 15% of students who never feel confident when talking in English. Gaining confidence is essential when speaking in public. Therefore, the classroom environment should be a place where all students can express themselves without any worries.

4. Do you use English in order to communicate with others in your daily life?

Table 4. Usage of English for communication purposes

Alternative	Frequency	Percentage
Always	2	5%
Sometimes	17	42,5%
Never	21	52,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 5. Usage of English for communication purposes
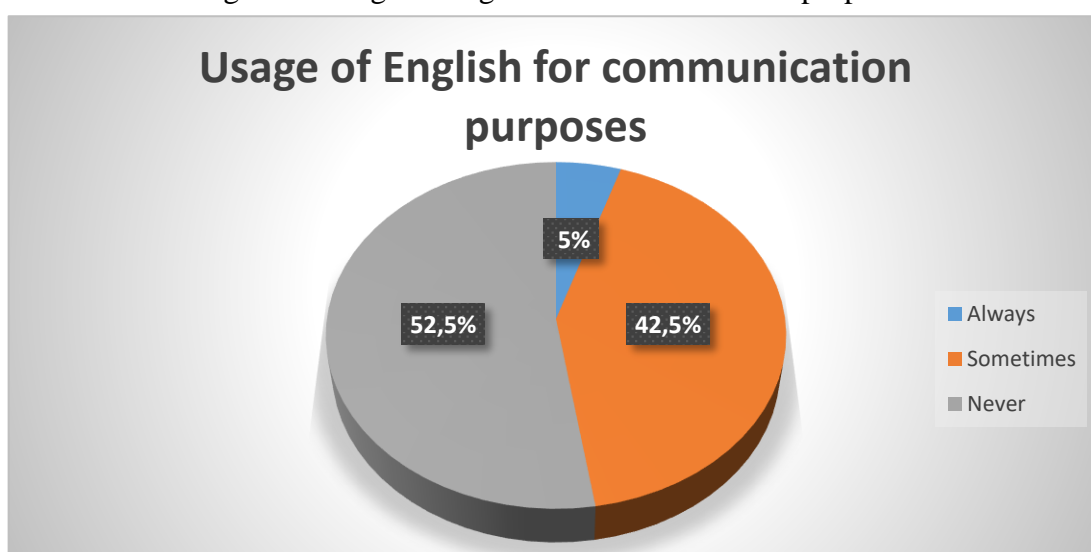
Developed by: Rubio, O (2021)

Source: Survey

Analysis and Interpretation

This question was developed in order to obtain information about the number of students who use English in order to communicate in their real life apart from the classroom. Only 2 students (5%) talk in English in their daily life, while the majority of them never talks in English outside the classroom. From the results, it could be pointed out that there is a barrier between school and home, and that students with the right motivation could start talking in English all the time.

5. You know what to say but at the moment of talking with someone you cannot deliver the same message, because you feel nervous?

Table 5. Nervousness

Alternative	Frequency	Percentage
Always	11	27,5%
Sometimes	27	67,5%
Never	2	5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 6. Nervousness
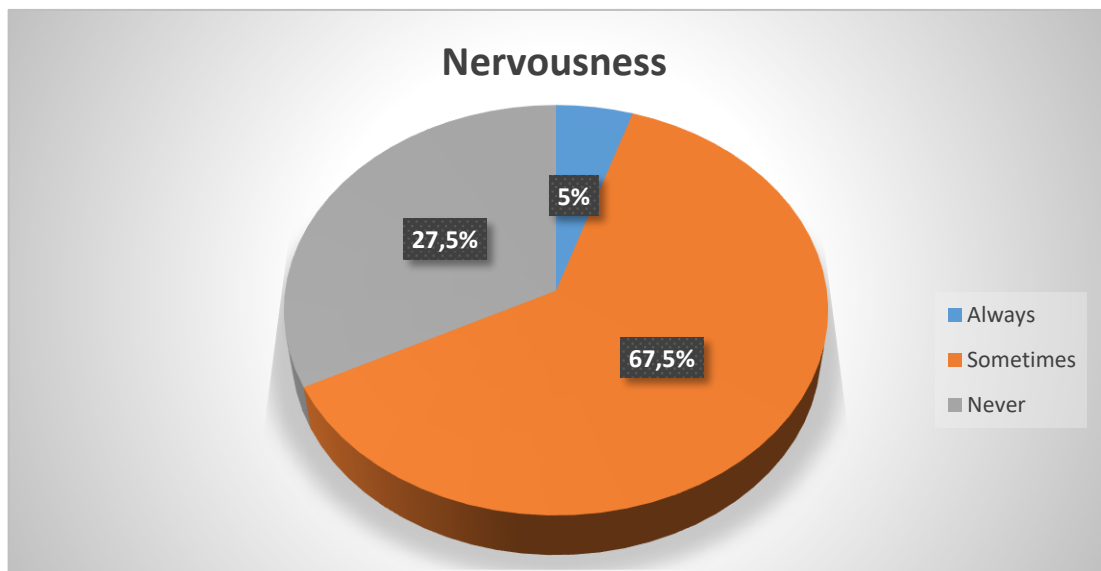
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

Depending on the situation the majority of students get nervous at the moment of delivering a message. Although there is a good number of students who don't. From the results, it can be understood that students know what to say but due to their nervousness they do not deliver the same message they had in mind.

6. Do you think every time you speak in class the teacher is going to be giving you a grade (pressure)?

Table 6. Pressure

Alternative	Frequency	Percentage
Always	7	17,5%
Sometimes	20	50%
Never	13	32,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 7. Pressure
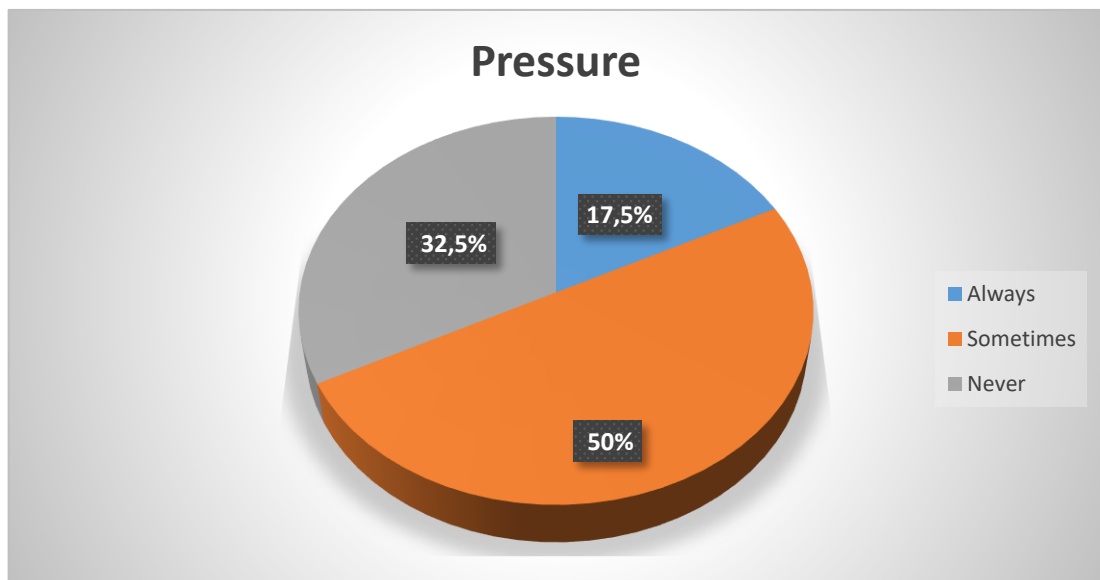
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

According to student´s responses, pressure is a reason why they are not fluent at the moment of speaking. The majority of the students, 67% of them, think that whenever they talk in class the teacher is going to be listening and giving them a grade. This only causes that students do not want to talk in English inside the classroom.

7.   Do you like to speak in English?

Table 7. Speak in English

Alternative	Frequency	Percentage
Always	19	47,5%
Sometimes	19	47,5%
Never	2	5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 8. Speak in English

Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

The answers to these questions were that 47,5% of students do like to speak in English. The other 47,5% like to do it sometimes. Only 5% of students never like to speak in English. This means that the majority of students like to speak in English, which lead their active participation in class. In this type of classrooms, the application of the drama methods is viable.

8. Do you consider yourself as an introvert person?

Table 8. Introvert person

Alternative	Frequency	Percentage
Always	13	32,5%
Sometimes	16	40%
Never	11	27,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 9. Introvert person
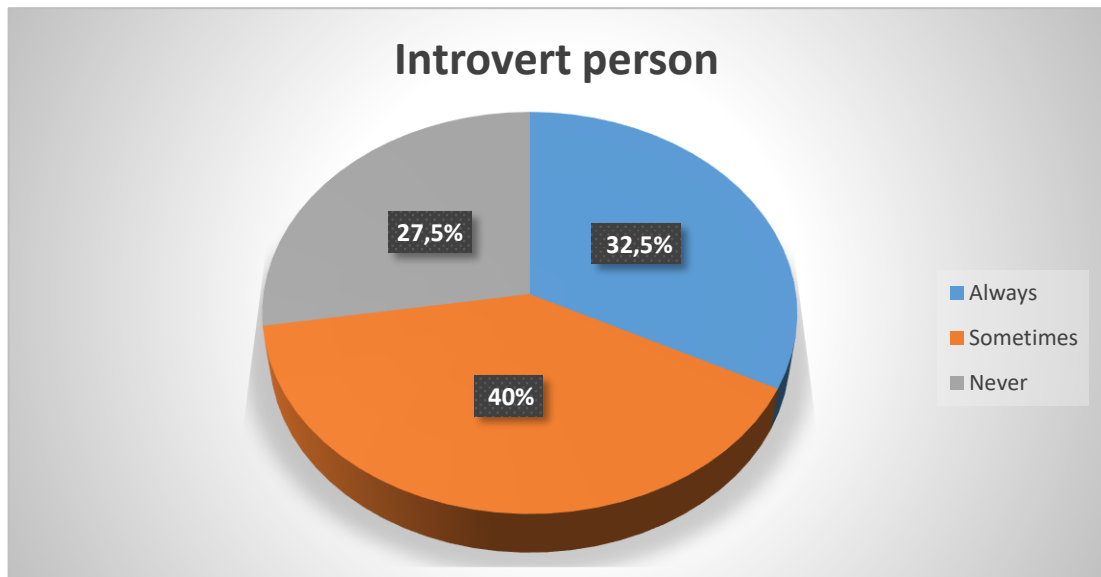
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

This question shows that 40% of students sometimes think of themselves as introverts. 32,5% always do, and 27,5% never think this. Being an introvert person is linked to not participate in class, there are many students who are introvert. Drama strategies could effectively tackle this problem in order to improve their oral capacity.

9. Do you feel embarrassed when talking in English in front of people?

Table 9. Embarrassment

Alternative	Frequency	Percentage
Always	7	17,5%
Sometimes	29	72,5%
Never	4	10%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 10. Embarrassment
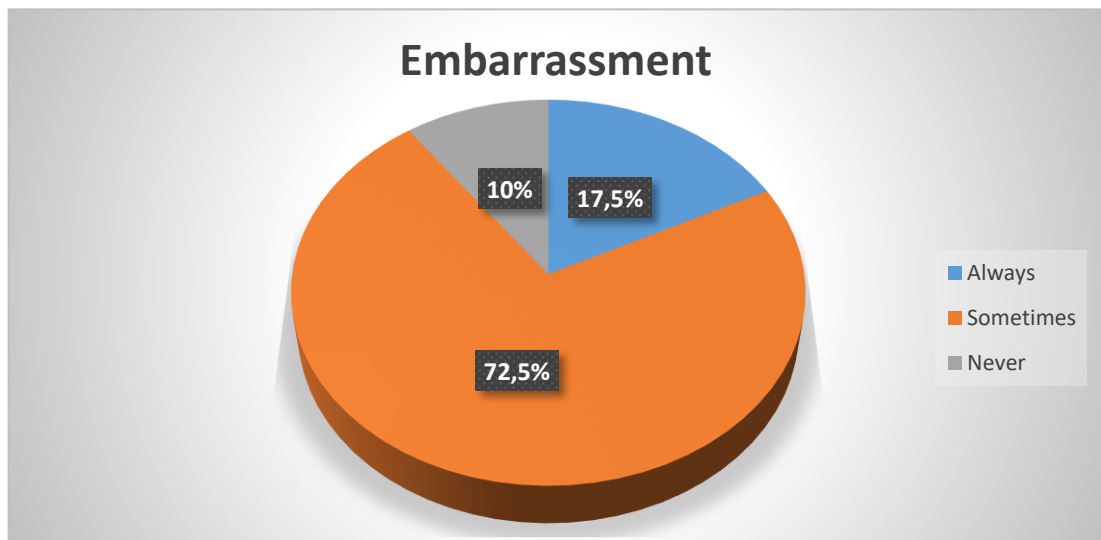
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

Being embarrassed is a factor for students not to talk in class or in front of people as shown in figure 9. The majority feel embarrassed sometime, 17% of students always do, while only 10% do not feel this way. Through the use of drama strategies, the embarrassment felt by students could gradually be less and less until it disappears, creating a confident person willing to share their thoughts despite the mistakes this person could have.

10. Do you feel comfortable when talking in English?

Table 10. Comfort

Alternative	Frequency	Percentage
Always	10	25%
Sometimes	28	70%
Never	2	5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 11. Comfort
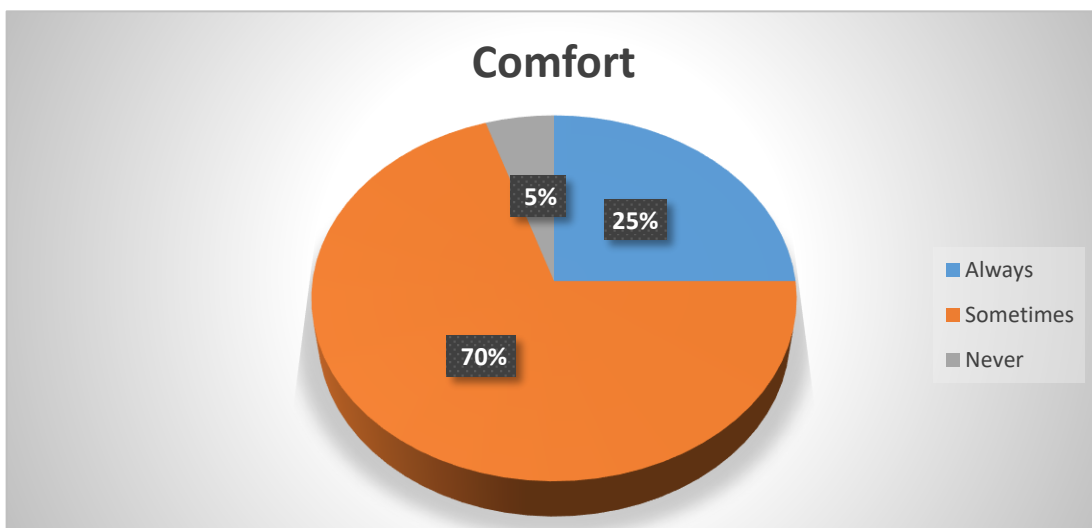
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

Feeling comfortable at the moment of talking in English is important in order to have a good oral fluency. According to the responses 5% of students never feel comfortable, 25% always feel comfortable, however 70% of them feel comfortable in certain occasions. This proves that being comfortable at the moment of speaking is a factor that students think as important in order to obtain the best results when talking to someone in English.

11. When you give an oral response in English, would you prefer not to be seen or heard by anyone but your teacher?

Table 11. The way to give an oral response

Alternative	Frequency	Percentage
Always	7	17,5%
Sometimes	26	65%
Never	7	17,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 12. The way to give an oral response
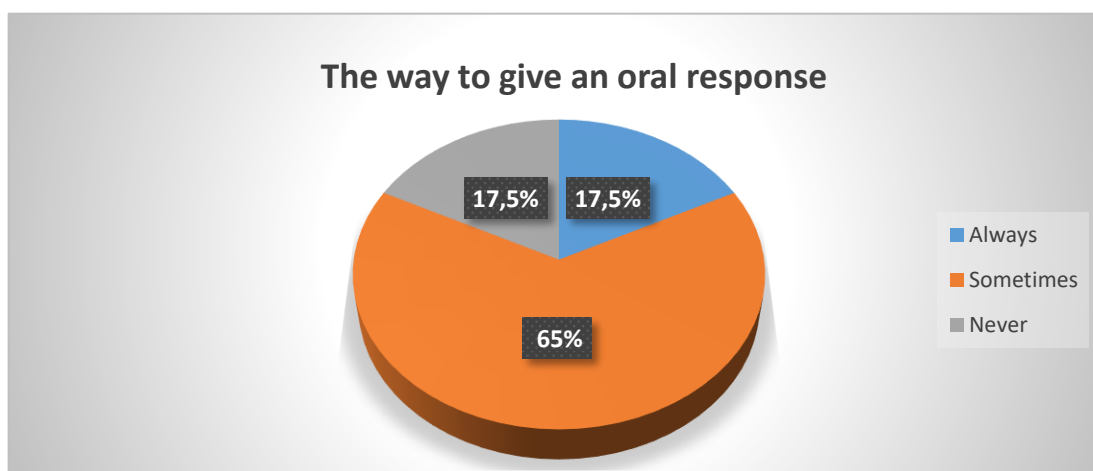
Developed by: Rubio, O (2021)

Source: Survey

Analysis and Interpretation

The responses to this question show that 17% of students always prefer not to be seen or heard by anyone but their teacher. The majority feel this way sometime in class, while 18% never feel the necessity of not being seen or heard by their classmates. This shows that the majority of students struggle at the moment of talking in English when they are heard by the whole class. In this point drama strategies could help student to develop self-confidence and talk in front of the whole class.

12. Do you know what drama is?

Table 12. Drama

Alternative	Frequency	Percentage
Always	17	42,5%
Sometimes	18	45%
Never	5	12,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 13. Drama
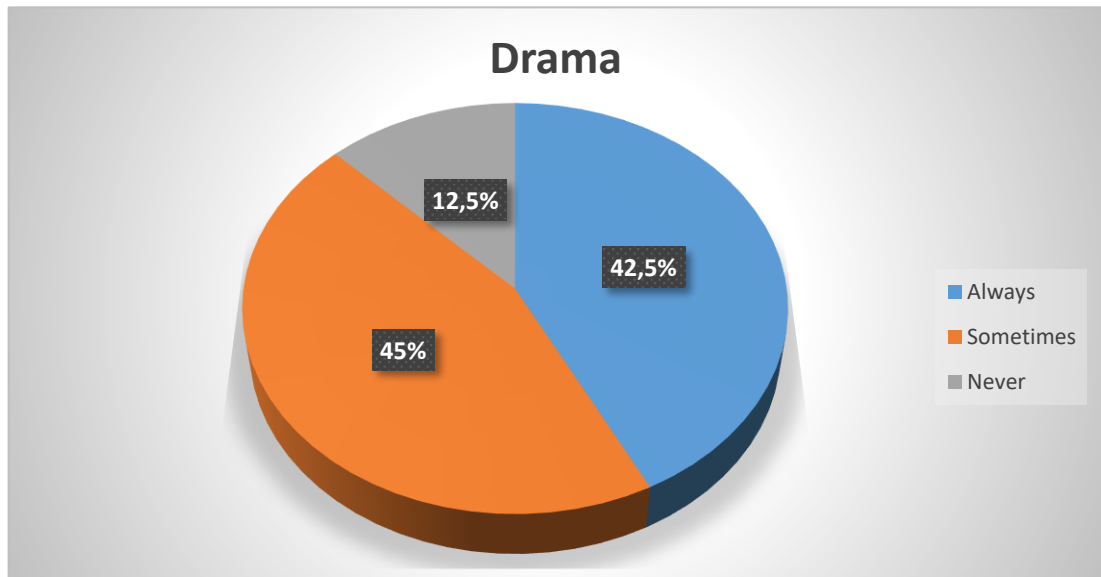
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

This question was asked in order to know if there were students who know what drama is. Only 13% do not know what drama is, while 42% do know what it is, and 45% of students have heard of it sometime. According to the responses it would be easy to tackle this subject in class because the majority already know what drama is, so more detailed information could be provided.

13. Have you taken any drama course?

Table 13. Drama course

Alternative	Frequency	Percentage
Always	5	12,5%
Sometimes	13	32,5%
Never	22	55%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 14. Drama course
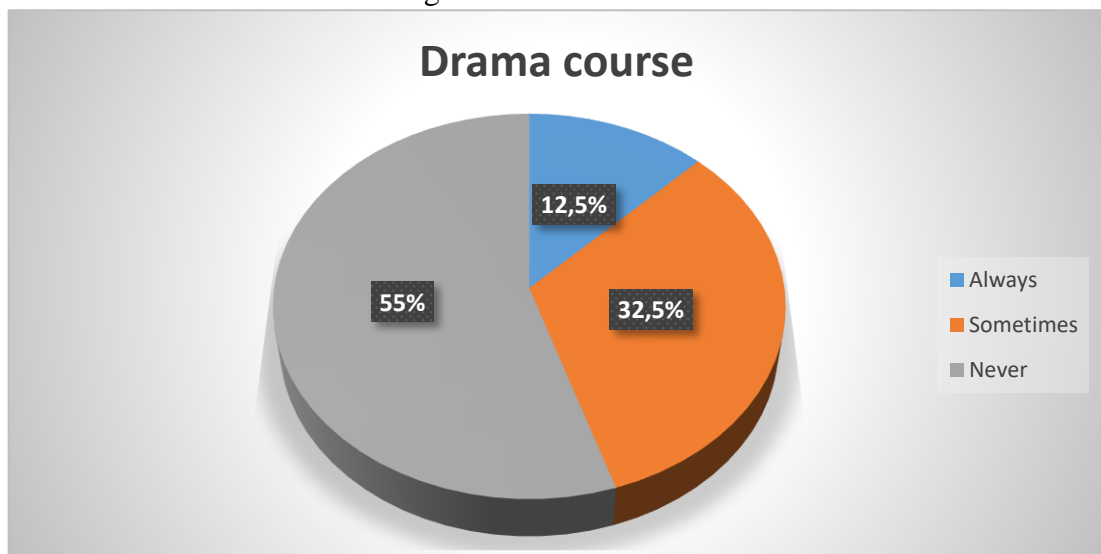
Developed by: Rubio, O (2021)

Source: Survey

Analysis and Interpretation

It was already stablished that students know what drama is, however this question was developed to gather information about any drama courses that students have taken. According to the responses 55% of students never have taken a drama course, 33% have done it sometime in their life, and 12% always do it. The majority of students haven't taken any drama course, which indicates that drama strategies haven´t been implemented in their academic life. Students will be willing to take a drama course.

14. Do you think drama could be used as an approach to develop oral fluency?

Table 14. Drama as an approach to develop oral fluency

Alternative	Frequency	Percentage
Always	22	55%
Sometimes	13	32,5%
Never	5	12,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 15. Drama as an approach to develop oral fluency
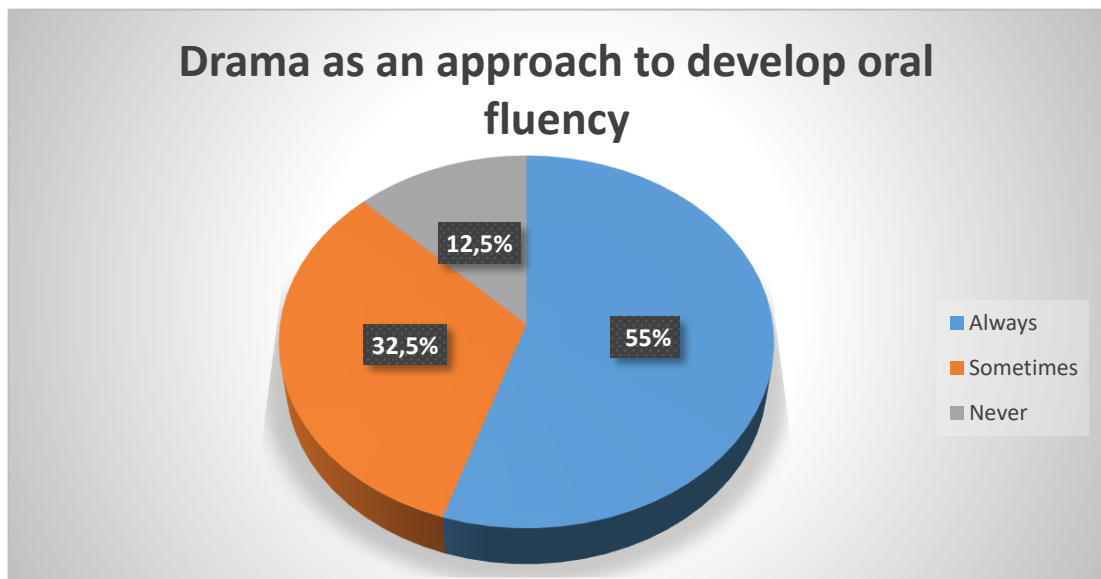
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

The responses to this question show that 55% of students think that drama could be used as an approach to develop oral fluency. 32% are not completely sure about this, and 13% do not think it could work. According to this information, students believe that there is a good chance of improve their oral fluency by using drama as an approach to this goal.

15. Are you familiar with any drama strategies?

Table 15. Drama strategies familiarizing

Alternative	Frequency	Percentage
Always	3	7,5%
Sometimes	17	42,5%
Never	20	50%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 26. Drama strategies familiarizing
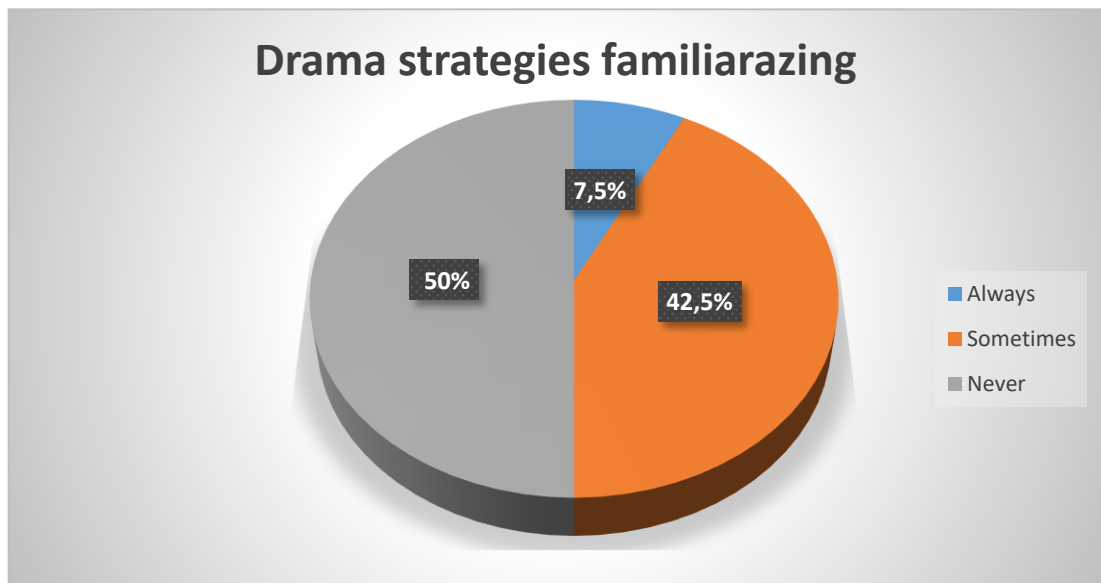
Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

The response in this question shows that half of the group that took the survey are not familiar at all with any drama strategy, 7% are familiar with this concept, and 43% think that they might be familiar with them. Half of the students have never heard of any drama strategy. Based on this it is plausible that students can and want to learn about these drama strategies.

16. Which of these strategies do you know or have you heard of?

Table 16. Drama strategies previous knowledge

Alternative	Frequency	Percentage
Just freeze frame	0	0%
Just hot seat	7	17,5%
Just improvisation	28	70%
The three of them	1	2,5%
Freeze frame and Hot seat	1	2,5%
Hot seat and Improvisation	3	7,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 17. Drama strategies previous knowledge
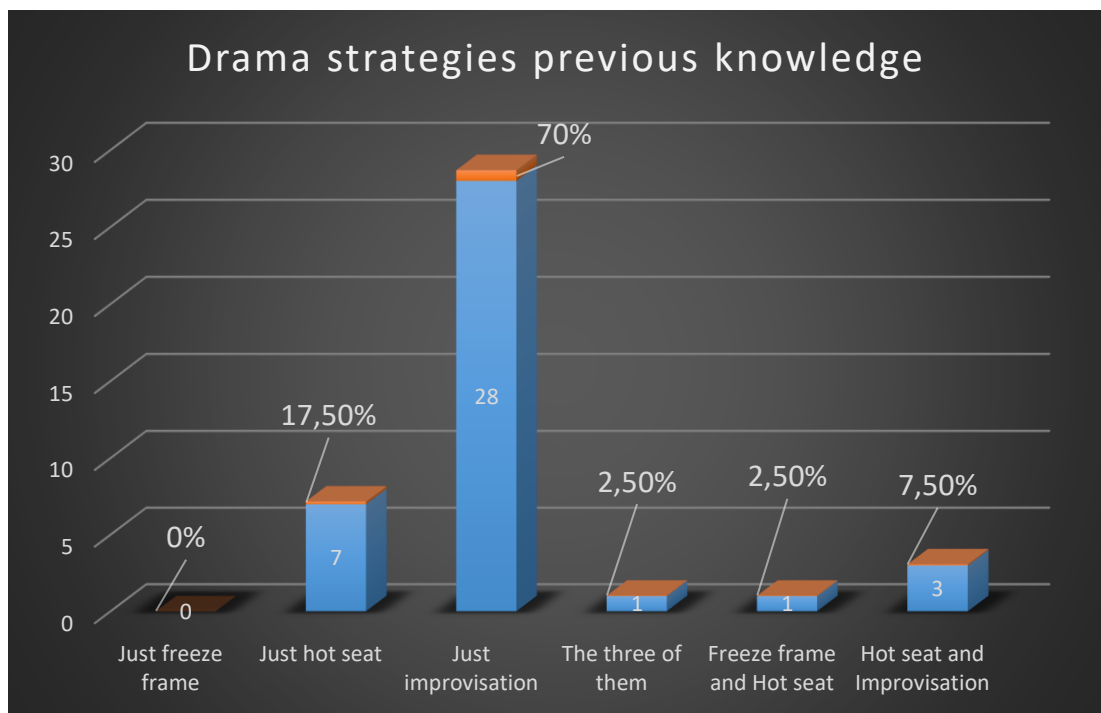
Developed by: Rubio, O (2021)

Source: Survey

34

Analysis and interpretation

According to the responses to this question, the majority have heard just about improvisation as a drama strategy. With 17,5% hot seat is the second strategy students know about. None of them have heard of Freeze frame. The rest of students have heard about two of them. Improvisation have been used in class, however there are other drama strategies that can be also used, and that can in fact be more effective at the moment of acquiring a good oral fluency.

17. Have you put into practice any of the drama strategies mentioned before?

Table 17. Drama strategies practice

Alternative	Frequency	Percentage
Always	5	12,5%
Sometimes	21	52,5%
Never	14	35%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 18. Drama strategies practice

Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

Students know some of the strategies mentioned, however knowing if they have put into practice any of these before is important. According to the responses, 12% of the students always practice any of the previous mentioned drama strategies. 53% have done it sometime in their life, and 35% have never done it. Knowing the number of students who already have taken a drama course before can help teacher´s drama strategies development inside the classroom.

18. Would you like to learn the different drama strategies?

Table 18. Drama strategies learning

Alternative	Frequency	Percentage
Always	21	52,5%
Sometimes	18	45%
Never	1	2,5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 19. Drama strategies learning

Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

The majority of students in this question show interest in learning about the different drama strategies. While only 3% do not want to learn about them. The rest (45%) want to learn about them sometime. Students willing to learn about this drama strategies make teachers wonder about how they can teach students about them.

19. Do you think drama strategies could be used in order to improve oral fluency?

Table 19. Drama strategies usage for oral fluency improvement

Alternative	Frequency	Percentage
Always	22	55%
Sometimes	16	40%
Never	2	5%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 20. Drama strategies usage for oral fluency improvement
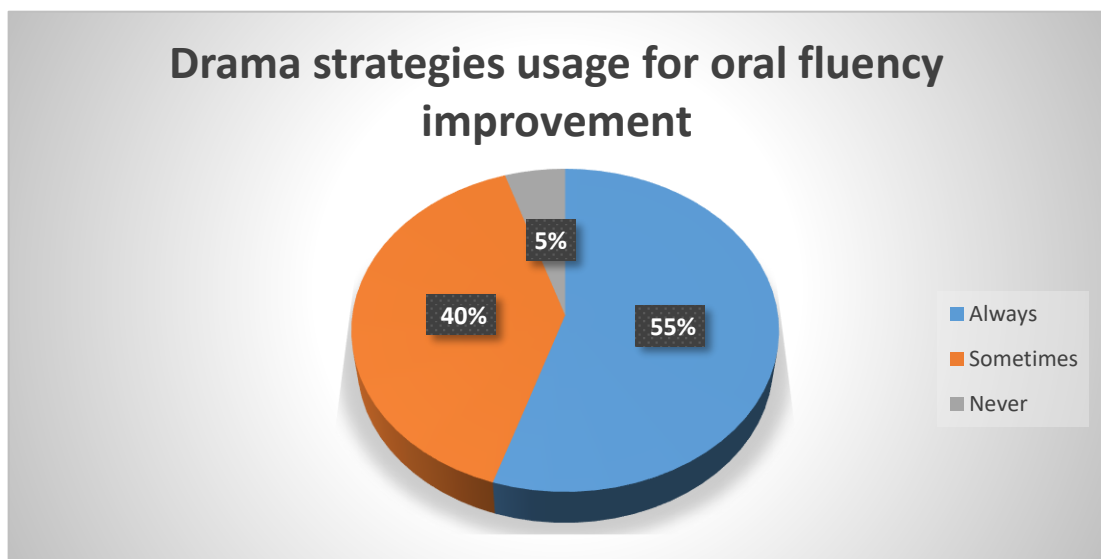
Source: Survey

Analysis and interpretation

Oral fluency is one of the speaking skills that is difficult to assess. Student´s responses show that they think that the use of drama strategies could improve oral fluency. 55% of them are sure about it, 40% is sometimes sure, while only 5% do not think it could work. Drama strategies can be used in order to improve student´s oral fluency inside or outside the classroom.

20. How would you prefer to learn about these drama strategies?

Table 20. Preference on how to learn about drama strategies

Alternative	Frequency	Percentage
In a course	20	50%
Through a slide show presentation	10	25%
Through a small book	10	25%
TOTAL	**40**	**100%**

Developed by: Rubio, O (2021)

Source: Survey

Figure 21. Preference on how to learn about drama strategies

Developed by: Rubio, O (2021)

Source: Survey

Analysis and interpretation

Students were asked about how they would prefer to learn about these drama strategies. Half of them wants to learn about this topic in a course, 25% through a presentation and the other 25% through a small book. Students will response better if they learn about drama strategies in a course. In a course they will not only learn about them but also put them into practice.

3.2 Verification of hypotheses

The purpose of this section is to show the viability of using drama strategies in order to improve student´s oral fluency. Due to the fact that there was no an experiment or even a field study, the hypothesis is based on the statistical results of the survey that was given to students.

For this purpose:

H0: The use of drama strategies does not have an influence on student´s oral fluency.

H1: The use of drama strategies have an influence on student´s oral fluency.

Analysis and interpretation

The appropriate statistical test used for this descriptive investigation was Friedman's Chi-Square, which identifies the influence that exist between the independent variable and the dependent variable.

The results obtained according to this statistical test are the following:

Table 21. Verification of hypotheses

Contrast Statistics

	Do you think drama could be used as an approach to develop oral fluency?
Chi-Square	10,850[a]
gl	2
Sig. asintót.	,004

0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 13.3.

Developed by: Rubio, O (2021)

Source: Survey

40

In the table 21, it can be identified that the p (value) is less than 0.05, therefore the null hypothesis (H0) is rejected and the alternative hypothesis (H1) is accepted and taken as valid.

Furthermore, the statistical data obtained through the survey taken to the students that is Kolmogorov Smirnov (KS) for one sample has been checked. This statistical method was used because this research was descriptive, showing the following results.

Table 22. Verification of hypotheses

Kolmogorov-Smirnov Test for one sample

		Do you think drama could be used as an approach to develop oral fluency?
N		40
Normal parameters [a,b]	Median	1,58
	Typical deviation	,712
More extreme Differences	Absolute	,340
	Positive	,340
	Negative	-,210
Z de Kolmogorov-Smirnov		2,152
Asintót. Sig. (bilateral)		,000

a. Contrast distribution is normal.

b. They have been calculated from the data obtained.

Developed by: Rubio, O (2021)

Source: Survey

Consequently, as the final result of this investigation, this hypothesis verification is based on accepting the alternative hypothesis that states: The use of drama strategies have an influence on student´s oral fluency.

CHAPTER IV. CONCLUSSIONS AND RECOMMENDATIONS

4.1 Conclusions

After the application of the project, and the analysis of the results, the conclusions of the investigation are the following:

- There exists a close relation between the use of drama strategies and improving oral fluency. According to the statistical data obtained and the results of the Chi-Square test, there is a relationship between drama strategies and oral fluency. The use of drama strategies enhance students' confidence to talk more freely. In this way students generate a better disposition to talk in English.

- There are many benefits about using the four drama strategies (Hot Seat, Freeze Frame, Improvisation, and Conscience Alley) inside the classroom. First, it entertains students and motivates them to study more. It gives students the opportunity to interact with each other by using the target language. Finally, it gives them confidence, which is key when wanting students to obtain fluency at the moment of speaking.

- After obtaining the results of the survey, we can say that there are in fact some factors that affects students' oral fluency. Among these factors are: pressure, embarrassment, nervousness, stress, motivation, use of English beside school time. These factors ranged from 40% to 60% in the survey answered by students. This shows that these factors do affect students' oral fluency.

- It could be determined the way how students would prefer to learn about these drama strategies and everything that is concerned. According to the last question of the survey, the majority of students (50%) want to learn about these strategies in a course. With this in mind the present investigation could be analyzed deeper when putting in practice this way of teaching students about the drama strategies.

4.2 Recommendations

The recommendations are the following:

- It is recommended to develop a drama course in which students learn about the dramatic strategies as well as how to put them in practice inside the classroom. There was not possible to put these strategies into practice in the present investigation, because of the pandemic situation we are facing in this moment.

- It is recommended to obtain more results about how students will react to the use of dramatic strategies inside the classroom. This will be proven when developing a course where students can learn about these drama strategies. Also, how drama strategies will approach to tackle the problems students have regarding oral fluency.

- It is recommended to use at least one drama strategy in every English lesson so students engage with their use, and develop the benefits drama strategies bring with. Here in this research, I am proposing some drama strategies that can be used with English learners for motivating their learning process.

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ANNEX 1

UNIVERSIDAD TÉCNICA DE AMBATO

FACULTAD DE CIENCIAS HUMANAS Y DE LA EDUCACIÓN

CARRERA DE IDIOMAS

SURVEY

1. Do you feel stressed when talking in English?

   a.   Always
   a.   Sometimes
   b.   Never

2. Do you feel motivated when learning how to talk in English?

   a.   Always
   b.   Sometimes
   c.   Never

3. Do you feel confident at the moment of speaking in English?

   a.   Always
   b.   Sometimes
   c.   Never

4. Do you use English in order to communicate with others in your daily life?

    a.   Always

    b.   Sometimes

    c.   Never

5. You know what to say but at the moment of talking you cannot deliver the same message, because you feel nervous?

    a.   Always

    b.   Sometimes

    c.   Never

6. Do you think every time you speak inside your classroom the teacher is going to be giving you a grade (pressure)?

    a.   Always

    b.   Sometimes

    c.   Never

7. Do you like to speak in English?

    a.   Always

    b.   Sometimes

    c.   Never

8. Do you consider yourself as an introvert person?

    a.   Always

    b.   Sometimes

    c.   Never

9. Do you feel embarrassed when talking in English?

    a.   Always

    b.   Sometimes

    c.   Never

10. Do you feel comfortable when talking in English?

      a.   Always

      b.   Sometimes

      c.   Never

11. When you give an oral response in English, would you prefer not to be seen or heard by anyone but your teacher?

      a.   Always

      b.   Sometimes

      c.   Never

12. Do you know what drama is?

      a.   Always

      b.   Sometimes

      c.   Never

13. Have you taken any drama course?

      a.   Always

      b.   Sometimes

      c.   Never

14. Do you think drama could be used as an approach to develop oral fluency?

      a.   Always

      b.   Sometimes

      c.   Never

15. Are you familiar with some drama strategies?

      a.   Always

b. Sometimes

c. Never

16. Which of these strategies do you know, or have you heard of?

a. Freeze frame

b. Hot seat

c. Improvisation

17. Have you practice any of the drama strategies mentioned before in class?

a. Always

b. Sometimes

c. Never

18. Would you like to learn the different drama strategies?

a. Always

b. Sometimes

c. Never

19. Do you think that drama strategies could be used in order to improve oral fluency?

a. Always

b. Sometimes

c. Never

20. How would you prefer to learn about these drama strategies?

a. Through a slide show

b. Through a small book

c. In a course

Table 23. Crobach's Alpha

Escale	1	2 i	3 i	4 i	5	6	7 i	8	9	10 i	11	12 i	13 i	14	15 i	16	17 i	18	19	20	SUMA
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	20
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	20
3	2	1	1	1	1	1	2	1	1	2	1	1	1	1	1	1	1	1	1	1	23
4	2	2	1	1	1	1	2	1	1	2	1	1	1	1	1	1	1	1	1	1	24
5	2	2	1	1	1	1	2	1	1	2	1	1	1	1	1	1	1	1	1	1	24
6	2	2	1	1	1	1	2	1	1	2	1	2	1	1	1	1	1	1	1	1	25
7	2	2	2	1	1	1	2	1	1	2	1	2	1	1	1	1	1	1	1	1	26
8	2	2	2	1	1	2	2	1	2	2	2	2	1	1	1	1	1	1	1	1	29
9	2	2	2	1	1	2	2	1	2	2	2	2	1	1	1	1	1	1	1	1	29
10	2	2	2	1	1	2	2	1	2	2	2	2	1	1	1	1	1	1	1	1	29
11	2	2	2	1	1	2	2	1	2	2	2	2	1	1	1	1	1	1	1	1	29
12	2	2	2	1	2	2	2	1	2	2	2	2	1	1	1	1	1	1	1	1	30
13	2	2	2	1	2	2	2	1	2	2	2	2	1	1	1	1	1	1	1	1	30
14	2	2	2	1	2	2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	31
15	2	2	2	1	2	2	2	2	2	2	2	2	1	1	1	1	2	1	1	1	32
16	2	2	2	1	2	2	2	2	2	2	2	2	1	1	1	1	2	1	1	1	32
17	2	3	2	1	2	2	2	2	2	2	2	2	1	1	1	1	2	1	1	1	33
18	2	3	2	1	2	2	2	2	2	2	2	2	1	1	1	1	2	1	1	1	33
19	2	3	2	1	2	2	2	2	2	2	2	2	1	1	1	1	2	1	1	1	33
20	2	3	2	1	2	2	2	2	2	2	2	2	1	1	1	1	2	1	1	1	33
21	2	3	2	1	2	2	2	2	2	2	2	2	1	1	2	1	2	1	1	2	35
22	2	3	2	2	2	2	3	2	2	2	2	2	1	1	2	1	2	2	1	2	38
23	2	3	2	2	2	2	3	2	2	2	2	3	2	2	2	1	2	2	2	2	42
24	2	3	2	2	2	2	3	2	2	2	2	3	2	2	2	1	2	2	2	2	42

25	2	3	2	2	2	2	3	2	2	2	2	3	2	2	2	1	2	2	2	2	42
26	2	3	2	2	2	2	3	2	2	2	2	3	2	2	2	1	2	2	2	2	42
27	2	3	2	2	2	2	3	2	2	2	2	3	2	2	2	1	2	2	2	2	42
28	3	3	2	2	2	3	3	2	2	2	2	3	2	2	2	1	2	2	2	2	44
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30	3	3	2	2	2	3	3	3	2	2	2	3	2	2	2	3	2	2	2	2	47
31	3	3	2	2	2	3	3	3	2	3	2	3	2	2	2	3	2	2	2	3	49
32	3	3	2	2	2	3	3	3	2	3	2	3	2	2	2	3	2	2	2	3	49
33	3	3	2	2	2	3	3	3	2	3	2	3	2	2	2	4	2	2	2	3	50
34	3	3	2	2	2	3	3	3	2	3	3	3	2	2	2	4	2	2	2	3	51
35	3	3	3	2	2	3	3	3	2	3	3	3	2	2	2	4	2	2	2	3	52
36	3	3	3	2	2	3	3	3	2	3	3	3	3	3	2	4	3	2	2	3	55
37	3	3	3	2	2	3	3	3	3	3	3	3	3	3	2	4	3	2	2	3	56
38	3	3	3	2	2	3	3	3	3	3	3	3	3	3	1	4	3	2	2	3	55
39	3	3	3	3	3	3	3	3	3	3	3	3	3	3	1	4	3	2	1	3	56
40	3	3	3	3	3	3	3	3	3	3	3	3	3	3	1	5	3	3	1	3	58
	0,299	0,399	0,3	0,349	0,274	0,478	0,344	0,598	0,269	0,26	0,35	0,469	0,494	0,494	0,244	1,66	0,424	0,3	0,24	0,688	
	8,936																				
	122,1																				

	items del instrumento	20
k		
	sumatoria de variancias de los items	8,936
Alpha de cronbach **0,976**	variancia total del instrumento	122,1

Developed by: Rubio, O (2021)

Source: Spread sheet from excel

ANNEX 3

Figure 22. Drama

Developed by: Rubio, O (2021)

Source: Internet

Drama is an artistic expression developed on stage, in which many characters interact with each other so they create a story that is entertaining for the public that is watching the play. This is a piece of art created by a screenplay writer and a director, however the actors are the ones who interpret their part, and creates the final product.

In literature, a drama is the portrayal of fictional or non-fictional events through the performance of written dialog (either prose or poetry). Dramas can be performed on stage, on film, or the radio. Dramas are typically called plays, and their creators are known as "playwrights" or "dramatists. (Longley, 2019)"

DRAMA STRATEGIES

Figure 23. Drama Strategies

The four main drama strategies that we are going to focus on are: Hot Seat, Improvisation, Freeze Frame and Conscience Alley. These strategies can be used inside the classroom in order to first, students gain confidence, and second, improve their oral fluency.

Developed by: Rubio, O (2021)

Source: Internet

These drama strategies are typically used as warm ups before the beginning of a lesson, however it can be used not just as a warm up, but a class activity that can be developed at any time during the lesson. In order to do this, and expected students to improve their oral fluency by using them, there are variants to these activities that can be done in order to make students develop a better oral fluency.

Here is a table with the principal drama strategies used inside the classroom.

Table 24. Drama strategies

DRAMA STRATEGY	ACTIVITIES	TIME	HOW TO APPROACH ORAL FLUENCY
Hot Seat	• Students make two teams. • One member of the team sits in front of them and read to him/herself a word. • This person mimics the word so his/her team guesses the word. • The person in front of the class can also answer some questions without saying the word or	This activity is usually used as a warm up before the lesson. For this reason it would not take more than 10 minutes.	Students make two teams. Two or three members of the team go to the front of the class. They start doing mimics to each other. The rest of the team instead of just saying one word, say a complete sentence. Then they say another complete sentence according to the mimics of the second students,

	phrase, but some related to it. • Once the team guesses the word, another member of the team goes to the front and do the same. • At the end the team that have more guesses is the winner.		and so on. At the end, they will be talking for the partners who are in front of the class.
Improvisation	• One student goes to the front of the class. • The rest of the students start saying any action or verb. • The student in the front starts to act that action, first without saying any word, then talking.	This activity will take 20 minutes, although it could last longer.	One student go to the front of the class. The student starts to interpret a character, doing mimics and talking too. Another student, goes into the scene and improvise a dialogue with the first student. Both students have to continue with the conversation, even if it does not have

			sense. They cannot stop talking and they always have to agree with what their classmates said.
Freeze frame	• Students make groups. • The entire group goes to the front of the class. • They stay still in a position that represents a scene of a movie or a piece of art. • The rest of the students try to guess which image they are interpreting.	The activity itself takes 30 seconds to 1 minute. However, with the adjustments can last much longer.	Students make groups. The group goes to the front of the class. They stay still in a position that represents a scene of a movie or a piece of art. The rest of the students first try to guess which image they are interpreting. Then the same number of students go behind the ones that are still and start having a conversation. This conversation has to be related to the image itself.

Conscience Alley	• Students stand in two rows facing each other. • On student goes to the front pretending to be a character from a movie, book or TV series. • Depending on the row the students try to obtain the student´s attention, • At the end the student has to choose if he/she goes to one row or to the other.	This activity can last from just 10 minutes up to half of an hour.	Standing in two rows students start talking about what they are going to say. The student chosen enters the room and taking turns all of the students say one reason why she/he must pick that row. The student at the end picks one row and give the reasons why he/she did that.

Developed by: Rubio, O (2021)

Source: Internet

HOT SEAT

This is a drama strategy in which a character or characters are "interviewed" by the rest of the group. The group of students are going to try to guess which character his/her classmate is representing at the moment the activity is on (Farmer, 2020). The student, and the activity itself can vary whether when students can only mimic or they can say some words that can help the rest of the students to guess the word.

Before using this strategy, the students who goes to the front should think about the character's background (life, education, family, etc.). Having a background of the character in mind will let the student answer to the questions as he/she is the character. This will help them to get their imagination free, therefor they can talk easier.

The rest of the students now have two things to focus on in order to guess who the character is. They have to look how the student in the front acts or interprets the character, and also have to pay special attention to his/her answers to information questions.

At the end the students have to guess what was the character his/her partner was interpreting. If the activity was made in order to feel like a competition, the teams can win points for each correct guess. At the end they could win any prize that make them want to be immerse in more activities like these.

Figure 24. Hot Seat

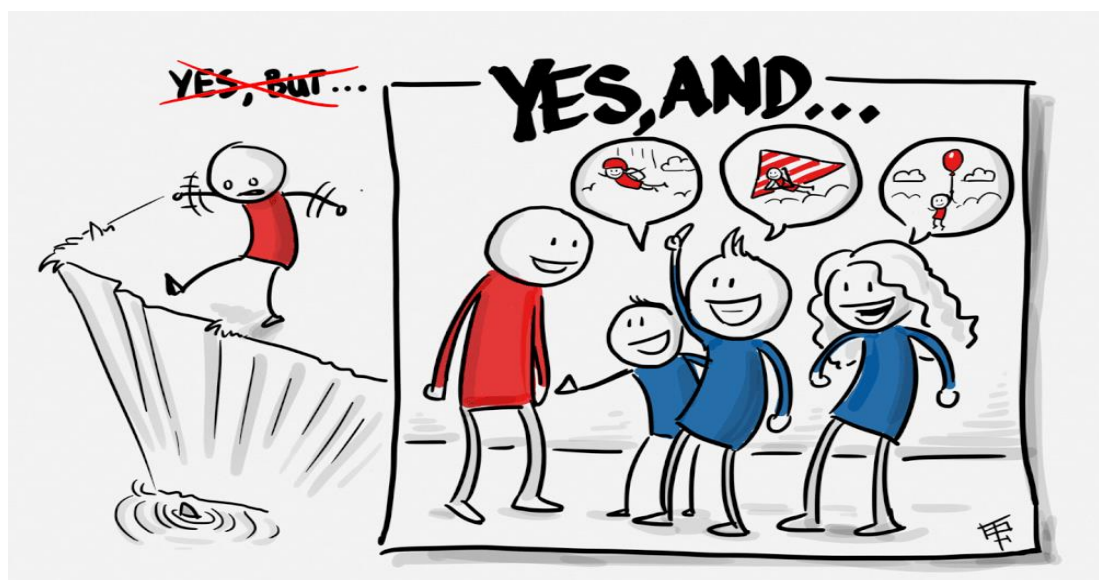Developed by: Omar Rubio (2021)

Source: Web page

IMPROVISATION

Improvisational acting teaches you to think quickly and to read other people as you perform. Improvisation can be used inside the classroom as an activity that reinforces their oral fluency.

Many activities can be developed based on improvisation. The most common one is that one student goes to the front of the class, and the others tell him/her to act according to some specifications.

However in order to increase the amount of talking time among students a variation is acceptable. For instance, one student goes to the front and starts to act without any direction. Another student goes to the front as well, and try to participate in the same scene. The more students to participate, the better.

There is only one rule, always say yes. This means that students should continue with the conversation until the activity ends. By saying yes students are helping the conversation flows naturally.

Figure 25. Improvisation

Developed by: Omar Rubio (2021)

Source: Web page

FREZZE FRAME

The name of this activity gives you a clue on how this activity takes place, and how it is about. Participants, in this case the students, have to create a frame or freeze frame of any story they have heard, seen or known.

In a freeze frame, students work together in groups to visually represent one part of a story through dramatization. It is a silent, motionless depiction of a scene. Members of a group use their bodies to make an image or picture capturing an idea, theme, or moment in time from the text.

Students' oral fluency can be improved by making some adjustments to this activity. For instance, students can create dialogues according to the scene they are observing. This will reinforce students 'oral communication, principally their fluency.

Figure 26. Freeze Frame

Developed by: Omar Rubio (2021)

Source: Web page (Drama Resource)

CONSCIENCE ALLEY

This drama activity gather together all of the group. They are the ones that conduct this activity. Unity is important in this activity, so the members of the same team can create a way to convince their classmate to take the right decision.

A useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyze a decisive moment in greater detail (Power Of Reading, 2020). The class forms two lines facing each other. One person (the teacher or a participant) walks between the lines as each member of the group speaks their advice.

It can be organized so that those on one side give opposing advice to those on the other. When the character reaches the end of the alley, she makes her decision.

This drama technique can easily be applied to a range of subjects across the curriculum, whenever a character is faced with a decision. It may be that you reach a certain point in your drama lesson, or while reading a story aloud, or describing an historical event, when such a moment occurs. Turn the situation round on the children/students so that they have to consider the issues involved.

Figure 27. Conscience Alley

Developed by: Omar Rubio (2021)

Source: Web page (Drama Resource)

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Longley, R. (14 de February de 2019). *ThoughtCo.* Retrieved from ThoughtCo.: https://www.thoughtco.com/drama-literary-definition-4171972

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