

Building Students' Talkactive Through Dramatic Inquiry

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Abstract: This study aims to analyze how building students' talkactive by using drama text inquiry. This model is developed as an answer to finding out the appropriate strategy in learning English effectively. The research is used mixed method quantitative and qualitative. In collecting data is used observation and questionnaire. Observation is used to know the students' activity in learning English by using drama text. Questionnaire is used to know what responds after learning by using dramatic inquiry in the class. The research result indicates that students' English speaking significantly affective and dramatic inquiry can building their talkactive where the mean score of pretests is 6,63, which is categorized as fairly good and posttest is 7.83 its categorized as good ($8.05 > 6.80$) and the standard deviation was 0.47 pretest and standard deviation of posttest was 0.62. The T score is (-18.90) the probability test is (1,666) so the result of score $-18.90 < 1,666$. H_0 is rejected. It means that there is significantly between pretest and posttest by dramatic inquiry to building their English-speaking ability. The questionnaires were used to find out the student's interest after being taught through inquire the text of drama in the class. This research contributes as struggle to finding an effective method in English learning specifically at university.

Keywords: Building, Talkactive, dramatic, inquiry, contribute.

I. INTRODUCTION

Speaking is often regarded as the most demanding yet most essential skill in language learning, as it requires learners to process language in real time while simultaneously managing pronunciation, grammar, vocabulary, and social context. Despite its importance, classroom observations frequently reveal that students remain passive during learning activities, reluctant to speak up, ask questions, or engage in discussion. This passivity, commonly referred to as low "talk activeness," is a persistent challenge for teachers, particularly in contexts where students face psychological barriers such as anxiety, fear of making mistakes, and lack of confidence in using the target language orally (Khaidzir, at al., 2024).

Conventional teaching methods that rely heavily on lecture-based instruction and repetitive drilling often fail to create authentic opportunities for spontaneous verbal interaction. Students may master linguistic rules on paper yet struggle to apply them communicatively when required to speak. This gap between theoretical knowledge and practical application underscores the need for instructional strategies that not only build linguistic competence but also foster the confidence and motivation necessary for active oral participation (Edmiston at al., 2022; Tenrisanna et al., 2024; Prihandoko et al., 2021; Yaumi et al., 2023).

Dramatic inquiry offers a promising alternative. As a pedagogical approach rooted in process drama and educational theatre, dramatic inquiry immerses students in imagined roles, scenarios, and problem-solving contexts that demand spontaneous, purposeful communication. Rather than

rehearsing scripted dialogues, students negotiate meaning, express opinions, and respond to unfolding situations in real time — conditions that closely mirror authentic communication. By lowering the affective filter through role play and collaborative storytelling, dramatic inquiry has the potential to reduce speaking anxiety while simultaneously increasing students' willingness to talk (Rodgers, 1999; Rahman et al., 2019; Tenrisanna et al., 2022; Youngsun et al., 2024; Adinda et al., 2025).

Previous studies have explored drama-based techniques in language education, yet limited research has specifically examined how dramatic inquiry, as a structured inquiry-based process, influences students' talk activeness in the classroom. This gap indicates a need for empirical investigation into whether and how this approach can be systematically applied to enhance oral participation.

This study, therefore, aims to investigate the implementation of dramatic inquiry as a strategy for building students' talk activeness, examining both the process of its application in the classroom and its effect on students' engagement in oral communication. The findings are expected to contribute theoretically to the growing body of literature on drama-based language pedagogy and practically to provide teachers with an alternative strategy for fostering more dynamic, communicative classrooms. In this case one strategy as supporting students to obtain their speaking ability through dramatic inquiry in leaning (Wahyuningtyas & Savitri, 2022).

Language is a fundamental aspect which functions as a tool of interaction, a cultural symbol, which ultimately colors cultural patterns. And the culture that grows and develops in the midst of society is communicated by the people through ideas and notions which are then mutually agreed upon by the owners of that culture who then jointly use it to maintain, maintain and preserve the continuity of that culture from generation to generation (Syukri, 2021).

II. LITERATURE REVIEW

A. Speaking Skills, Anxiety, and Willingness to Communicate

Speaking has long been recognized as one of the most anxiety-inducing skills in second/foreign language learning. Krashen's Affective Filter Hypothesis provides a foundational theoretical lens here: Krashen (1982) argued that anxiety creates an affective filter that blocks second language acquisition, a concept that inspired scholars to recognize the pivotal role of emotions in L2 learning, particularly negative emotions like anxiety. Building on this, MacIntyre's construct of Willingness to Communicate (WTC) has become central to understanding classroom talk activeness: WTC has long been regarded as a core construct in SLA, with substantial implications for learners' communicative success and overall language achievement. Empirical studies consistently show that foreign language anxiety negatively predicts WTC, and certain speaking activities involving evaluation or performance heighten students' affective filters, limiting their ability to communicate effectively. This body of research establishes the psychological barriers — fear, low confidence, evaluation apprehension — that any pedagogical intervention (such as dramatic inquiry) must address if it aims to increase spontaneous student talk.

B. Theoretical Foundations of Dramatic Inquiry

Dramatic inquiry traces its roots to British educator Dorothy Heathcote, whose approach is described as a "dramatic-inquiry based approach to teaching." Contemporary scholarship has extended her work considerably: (Iamsaard & Kerdpol, 2015) and (Edmiston, 1991) re-evaluate Heathcote's humanizing dramatic enquiry pedagogy, built on her three approaches. Process Drama, Mantle of the Expert, and the Commission Model. This lineage positions dramatic inquiry not merely as a performance technique but as an inquiry-based, student-centered pedagogy in which learners construct meaning through role and imagined context, echoing Dewey's earlier claim that students learn better by actively doing rather than listening, with comprehension provable through action (Anggraini, 2023).

C. Process Drama and Language Learning Outcomes

A growing empirical base links process drama specifically to gains in oral communication. A systematic review of studies published between 2003–2023 found that process drama exerts a significant and positive impact on EFL learning and teaching, particularly by enhancing language skills, learning outcomes, and teacher development. Within that review, Stinson and Freebody's study of EFL students in four Singapore high schools reported notable pretest-posttest gains in English speaking skills following process drama instruction, though the reviewers noted the absence of a formal pre/post oral assessment beyond an "oracy" checklist, pointing to a methodological gap. Similarly, (Miicolti t.t.) (2003) study of 37 Brazilian university students found that drama activities improved structure, vocabulary, and pronunciation in students' speaking competence, while Iamsaard and Kerdpol's study of grade-11 students found measurable progress in communicative speaking skill alongside improved attitudes toward speaking after dramatic activities were introduced.

D. Affective Benefits: Lowering the Filter

A recurring theme across this literature is drama's capacity to reduce speaking-related anxiety. The 2023 systematic review found that five of the reviewed studies suggest process drama can decrease EFL learners' affective filter, helping them shed inhibitions and overcome shyness and anxiety. This aligns with the broader WTC literature, where interventions that build positive group dynamics and lower-stakes speaking opportunities (e.g., pair work before whole-class talk) are recommended precisely because they mirror what dramatic inquiry structurally provides role protection, collaborative meaning-making, and low-stakes rehearsal of authentic communication (Xolboyevna, 2025) and (Edmiston et al., 1987).

E. Research Gap

Despite this convergence of evidence, most studies to date focus broadly on "process drama" as a technique rather than isolating dramatic inquiry as a structured, inquiry-driven pedagogical process, and few explicitly measure "talk activeness" as a construct distinct from general speaking proficiency or anxiety reduction. This gap justifies the present study's focus on dramatic inquiry as a deliberate strategy for building classroom talk activeness, rather than treating drama as a generic motivational add-on.

III. METHODS

In collecting data, the researcher employed a mixed-methods approach, combining observation and questionnaires to gather both quantitative and qualitative data. The sample consisted of 28 fourth-grade students from the English and Literature Department. Quantitative data were collected through a questionnaire technique, administered to determine students' responses after the implementation of dramatic inquiry in the classroom. Qualitative data, on the other hand, were collected through classroom observation to examine student interaction and determine whether talk-activeness developed over the course of the research, as students inquired into the drama text across various aspects such as events, characters, and other relevant elements.

Techniques in Collecting Data:

1) Observation

- Design an observation checklist/rubric with clear indicators of talk activeness, e.g.:
- Frequency of student-initiated talk (not just answering when called on)
- Voluntary participation (raising hand, jumping into role without prompting)

- Turn-taking and response to peers (not just teacher)
- Length/complexity of utterances
- Use of target language spontaneously vs. Rehearsed
- Use a rating scale (e.g., 1-4: never / rarely / often / consistently) per student or per group, applied consistently across cycles.
- Have a second observer (collaborating teacher or colleague) score alongside you in at least some sessions. This gives you inter-rater reliability, which strengthens your validity claims.
- Video/audio record every session if possible. This lets you re-watch and code more precisely afterward, rather than relying only on real-time notes (which are easy to miss detail in, especially with a whole class talking).

In this case, researcher employing some steps was following;

A. Building the observation checklist/rubric

Frequency of student-initiated talk:

- Count instances where a student speaks *without* being nominated by the teacher asking a question, adding a comment, self-selecting to answer.
- Practical tally method: use a simple grid with student names/numbers down the side and tally marks per instance during each session. Distinguish "initiated" from "responded" with different symbols (e.g., ● for initiated, ○ for responded).

Voluntary participation

- This overlaps with 1 but focuses more on *willingness signals*: hand-raising, leaning in, volunteering for a role-play, self-selecting during pair/group work.
- You can track it as a simple frequency count, or as a rating (e.g., "consistently volunteers" vs. "only when directly invited").

Turn-taking and response to peers

- Look for peer-to-peer exchanges, not just student→teacher→student ping-pong. Indicators: building on a classmate's point, disagreeing/agreeing with a peer, asking a peer a question.
- You might map this with a simple interaction diagram for a few sessions, draw arrows showing who spoke to whom which visually shows whether talk is teacher-centered or distributed.

Length/complexity of utterances

- Set concrete bands so scoring is consistent, e.g.:

1 = single word/short phrase

2 = simple sentence

3 = multiple connected sentences

4 = extended turn with reasoning, elaboration, or multiple clauses

- This turns a vague "did they talk more" into something codeable.

Spontaneous vs. rehearsed use of target language

- Rehearsed = reciting a memorized dialogue, reading from a script/notes, reproducing a drilled pattern.
- Spontaneous = generating language in real time to express an original idea, even with errors.
- Note that some errors are actually a *good sign* here, they indicate the student isn't just parroting a fixed phrase.

B. Rating scale application

- Decide up front whether you're scoring per student (more precise, more labor-intensive) or per group (more feasible with large classes, but loses individual variation).
- Apply the *same* scale and criteria across every observation cycle-write brief anchor descriptions for each rating level (1–4) so that "often" means the same thing in week 2 as in week 8. This is what makes your before/after comparison meaningful.
- Consider a scoring sheet with one row per indicator and columns for each cycle, so you can visually track change over time.

C. Inter-rater reliability with a second observer

- Have a colleague independently score at least 2–3 sessions using the same rubric, without conferring with you during the observation.
- Afterward, compare scores. A simple percentage agreement (how many ratings matched exactly or within 1 point) is enough for classroom-level research; if you want something more rigorous, Cohen's kappa is the standard statistic.
- Where scores diverge significantly, discuss and refine your rubric's wording, this process itself improves the tool's clarity for future use.
- This step is what lets you say "this isn't just my subjective impression" when you write up findings.

D. Video/audio recording

- Position the camera/recorder to capture as much of the room as possible; a wide-angle phone tripod at the back often works well enough for audio, less well for capturing who's speaking in group work, consider multiple small recorders per group table if feasible.
- Re-watching lets you code more accurately (pause, rewind, count precisely) instead of relying on real-time notes, which tend to miss quieter or overlapping speech.
- Practical tip: use recordings to fill in/verify your live tally sheet rather than replacing it entirely, live notes give you context and immediate impressions that pure coding from video

can lose (e.g., tone, hesitation, body language).

2) Questionnaire

- Administer before the intervention starts (baseline) and after each cycle or at the end of the study.
- Focus on self-reported constructs: confidence speaking in class, anxiety/fear of mistakes, enjoyment, willingness to volunteer.
- Use a Likert scale (e.g., 1–5, strongly disagree to strongly agree) for easy comparison across time points.
- Keep it short (10–15 items), long questionnaires get rushed, lower-quality answers, especially from students.

A. Timing: Baseline and post-cycle administration

Administering it at multiple points turns it into a genuine pre/post (or pre/mid/post) comparison, which is what gives your quantitative data real explanatory power.

Practical schedule:

- Baseline (before any dramatic inquiry activity), captures students' starting point: how confident/anxious/willing they already are, before your intervention touches them. This is your comparison anchor for everything after.
- After each cycle (if your study runs in cycles, e.g., action research cycles), lets you track trajectory, not just a single before/after snapshot. You'll be able to see if confidence rises steadily, plateaus, or dips at some point (useful for adjusting your intervention or explaining setbacks in your discussion section).
- End of study, final measurement to compare against baseline for your headline "before vs. after" result.
- If cycles are short (e.g., weekly), you might combine cycle and end-of-cycle administration to avoid overburdening students, decide based on your total number of cycles.

B. Constructs to measure

Rather than one vague question like "did drama help you," break it into distinct, named constructs so your questionnaire has structure and each item maps clearly to something specific:

- Confidence speaking in class, e.g., "I feel confident speaking English in front of my classmates."
- Anxiety/fear of making mistakes, e.g., "I feel nervous that I will make a mistake when speaking English." (Note: this should be reverse-scored in analysis, since higher anxiety = lower confidence, worth flagging now so you don't miscalculate later.)
- Enjoyment, e.g., "I enjoy activities where I have to speak English in class."
- Willingness to volunteer, e.g., "I am willing to raise my hand and speak without being asked by the teacher."

C. Likert scale design

- Standard format: 1 = Strongly Disagree, 2 = Disagree, 3 = Neutral, 4 = Agree, 5 = Strongly Agree.
- Keep the scale identical across all administration points (baseline, cycles, end), this is essential for valid comparison. Don't switch from a 5-point to a 4-point scale partway through, and don't reword items between administrations.
- For young or lower-proficiency students, consider adding simple visual aids (e.g., emoji faces or shading bars alongside numbers) to help them interpret the scale accurately, especially if this is an EFL context and abstract Likert wording could be a barrier itself.
- Mix positively- and negatively-worded items (e.g., some statements framed so "agree" = positive, others where "agree" = negative) to reduce straight-line answering, where students just circle the same number down the whole page without reading. Just remember to reverse-score the negative items during analysis.

3) Instrument

As supporting instruments, this research employed an observation checklist/rubric and a Likert-scale questionnaire.

Table. 1 Instrument and Purpose

Instrument		Purpose
Observation checklist / rubric		Score talk activeness indicators (initiating talk, responding, volunteering, turn-taking) each cycle
Field notes / researcher journal		Capture qualitative detail on classroom dynamics, teacher reflection
Student questionnaire (pre/post)		Measure self-reported confidence, anxiety, willingness to speak
Semi-structured	interviews	Deepen understanding of <i>why</i> engagement changed
(sample of students)		
Video/audio recording		Allow re-coding of talk frequency, accuracy of observation

4) Data analysis

- Quantitative: compare talk-activeness scores or frequency counts across cycles (descriptive statistics; simple pre/post comparison — you don't need inferential stats unless you have a control group).
- Qualitative: thematic analysis of field notes and interviews to explain the quantitative pattern.

This mixed-methods combination is what most published studies in this space (Iamsaard & Kerdpol, Miccoli) used, and it directly answers both "did it work" and "how/why."

IV. RESULTS AND DISCUSSION

A. Findings

The results shows that drama text can building students' talkactive. Dramatic inquiry significantly helped students to stimulate their ability to speak. The materil of rereading and discussing being taught to the fourth grade students of English and Literature Faculty of Adab dan Humanity UIN Alauddin Makassar of academic year 2024/2025 through integrated the a drama text to inquiry in the classroom. The reseracher administered treatment six times to know the students activities. The discussion section deals with the description and interpretation of the findings of the research. The findings reported in this points were based on the analysis of the data collected and the application of the technique explained in the previous points.

The implementation of teaching by integrating drama text through inquiry in the classroom in buliding students' talkactive as indicated by the significant difference between the mean score of their pretest and posttest is shown in Table 2.

Table 2. The students' talkactive significantly achievement

Group	Mean Score	Standard Deviation
Pretest	6.63	0.47
Posttest	7.83	0,62

Mean increase: Students' average talk-activeness score rose from 66.27 to 78.26 a gain of 11.99 points. This is a substantial jump and, on the surface, supports your hypothesis that dramatic inquiry improved students' talk activeness.

Minimum score shift: The lowest score moved from 60.00 to 70.00. This is meaningful it means even your weakest-performing/least-active students in the pretest improved by at least 10 points. No student stayed at the bottom; the whole distribution shifted upward.

Maximum score shift: The highest score moved from 80.00 to 93.30, meaning your best-performing students also continued to improve, not just plateau dramatic inquiry benefited high performers too, not only those who started weak.

Standard deviation increase (4.71 → 6.21): This is worth commenting on specifically. A *larger* SD in the posttest means students' scores became more spread out after the intervention, not more uniform. In practice this usually means: some students made large gains while others made smaller gains — i.e., the intervention's effect wasn't perfectly equal across all students. This is common and worth discussing in your findings (e.g., possibly linking back to individual differences in confidence/anxiety from your literature review).

The table above shows that the mean scores of students' speaking achievement was different before and after the treatment. The mean score of pretest was 6,63, which is categorized as fairly good and posttest was 7.83 categorized as good, and the standard deviation was 0.47 for pretest and standard deviation of posttest was 0.62. To know the students' mean score of both tests the researcher applied descriptive analysis by using SPSS version.

Table 3. The percentage of students' pretest and posttest

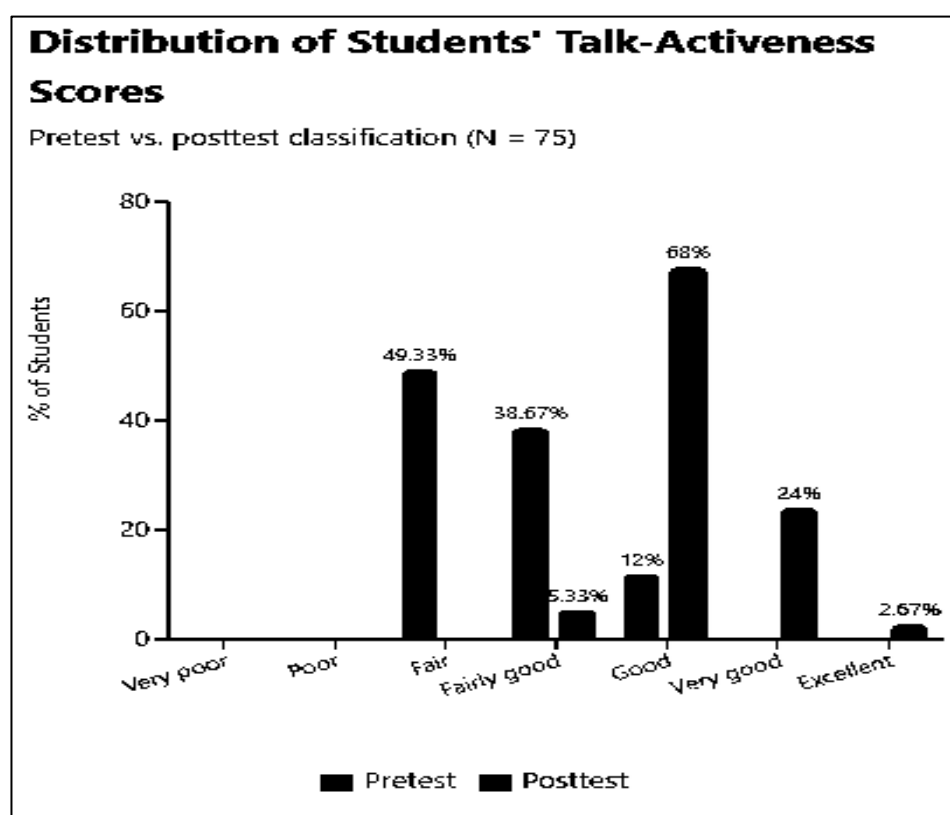
Classification	Score	Pretest		Posttest	
		F	%	F	%
Excellent	9.6 to 10	0	0	2	2.6

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Very good	8.6 to 9.5	0	0	18	24
Good	7.6 to 8.5	9	12	51	68
Fairly good	6.6 to 7.5	29	38.67	4	5.33
Fair	5.6 to 6.5	37	49.33	0	0
Poor	3.6 to 5.5	0	0	0	0
Very poor	0.0 to 3.5	0	0	0	0
Total		75	100	75	100
N= 75					

To examine the distribution of students' talk-activeness, scores were categorized into percentage frequency intervals. The pretest results showed that the majority of students fell within the lower score categories (12% in 56–65, 38.67% in 66–75, and 49.33% in 76–85). Following the intervention, posttest data revealed a complete upward shift: 0% of students remained in the lower categories, while the majority migrated to the highest score intervals (35.67% in 76–85 and 45.33% in 86–95). This shift confirms that the dramatic inquiry approach elevated overall classroom talk-activeness across all performance tiers.

Furthermore, based on the statistical analysis shown that $T < t$ table of (0.05.) which is (-18.90) with the probability test was (-1,666). So the result of T score which is $-18.90 < -1,666$ which means H_0 was rejected. This means that there was significant difference between pretest and posttest gained through the integration of local history drama to improve the students' speaking achievement.



Graphic 1. Distribution of Students' Talk-Activeness

Underlined above graphic, indicated that both the Pretest and Posttest bars are rendered in the same black color, so even though the legend lists them separately, they're visually indistinguishable in the chart. That makes it genuinely hard to tell which bar in each category belongs to pretest vs.

posttest just by looking at it.

Based on the number of data labels (7 percentages: 49.33%, 34.67%, 5.33%, 12%, 68%, 24%, 2.67%) matching your 7 categories (Very poor, Poor, Fair, Fairly good, Good, Very good, Excellent), it looks like this is meant to show one distribution overlaid or paired per category — but without distinct colors, I can't reliably tell you "this % is pretest" vs "this % is posttest" for each category from the image alone.

B. Discussion

The findings demonstrate a clear improvement in student talk-activeness following the implementation of dramatic inquiry. The substantial increase in the mean score from 66.27 to 78.26, alongside the categorical shift from predominantly 'Fair' and 'Fairly Good' (88\%) to 'Good' and 'Very Good' (92\%), confirms that role-based drama techniques promote higher oral engagement. Psychologically, this shift can be attributed to the reduction of affective barriers. By operating within an imagined scenario, students speak in character rather than under direct peer evaluation, effectively lowering their affective filter and elevating their willingness to communicate (WTC). (Sa'diyah at all., 2021) Furthermore, the slight increase in standard deviation (SD = 4.71 to 6.21) suggests that while all performance tiers improved, individual differences in baseline confidence influenced the magnitude of individual gains. Overall, these results indicate that dramatic inquiry is an effective pedagogical tool for transforming passive classroom dynamics into active communicative exchanges. (Kho & Ting, 2023), (Leung, 2022), and (D. Edmiston, 2022)

Beyond lowering affective barriers, dramatic inquiry actively builds student talk-activeness by contextualizing English language production within meaningful communicative tasks. In conventional language classrooms, student talk is often constrained by rigid patterns or rehearsed scripts, limiting spontaneous output. Dramatic inquiry restructures this dynamic by requiring unscripted, real-time negotiation within the fictional frame. Consequently, students do not merely produce language to demonstrate grammatical correctness; they utilize English strategically to advance the narrative, resolve conflicts, and negotiate roles. (Leeming & Harris, 2025)

Furthermore, this approach promotes pragmatic competence and peer-mediated learning. As students interact within shared fictional scenarios, they practice authentic discourse functions—such as asserting opinions, requesting clarification, and managing turn-taking—that are frequently absent in traditional teacher-fronted instruction. Stronger peers naturally model conversational turns, scaffolding participation for less active students. Thus, the observed increase in talk-activeness reflects not only heightened willingness to speak, but also an enriched environment for authentic English discourse development. (Muklas dkk., 2024)

1. Fluency and Accuracy

Morfem	Transcription
/cried/	[craied]
/mention/	['menʃn]
/happy/	['hæpi]
/liar/	['laɪə]
/believe/	[bɪ'li:v]
/attend/	[ə'tend]
/nearby/	['niəbaɪ]
/reseat/	[,ri:'si:t]
/trouble/	['trʌbl]

/sunddenly/	[sunddenly]
/fix/	[fiks]
/over/	['əʊvə]
/claim/	[kleim]
/determine/	[dɪ 'tɜ:mɪn]
/think/	['θɪŋk]
/attitude/	['ætɪtju:d]
/wanted/	['wɒntɪd]
/feeling/	['fi:lɪŋ]
/danger/	['deɪndʒə]
/shut/	[ʃʌt]

Looking at this table, it's important to separate two different constructs your question is asking about accuracy and fluency because this data can only speak to one of them directly. A phonetic transcription table like this captures segmental accuracy, whether individual sounds were produced correctly not fluency (which involves rate of speech, pausing, hesitation, and smoothness). So your interpretation here should focus on accuracy, with fluency flagged as something this instrument can't tell you.

Going through the data, most items (14 of 20) match standard pronunciation closely e.g., *mention*, *happy*, *believe*, *attend*, *fix*, *think*, *wanted*, *danger*, *shut* are all transcribed accurately. But several items show clear, categorizable errors:

Word	Student transcription	Expected	Error type
cried	[craied]	/kraɪd/	Not real IPA — orthographic spelling used instead of phonetic symbols; diphthong /aɪ/ misrepresented; looks influenced by spelling rather than sound
sunddenly	[sunddenly]	/'sʌdɛnli/	Same issue — base word itself misspelled, and "transcription" is just the misspelled word repeated, not phonetic notation at all
claim	[klem]	/kleɪm/	Diphthong reduction — the /eɪ/ glide is dropped, produced/transcribed as a short vowel

determine	[dɪ'tɜːmm]	/dɪ'tɜːmɪn/	Final syllable vowel dropped — /ɪn/ reduced to just "m"
feeling	['fiːlɪŋ]	/'fiːlɪŋ/	Consonant cluster simplification — the /ɪ/ before the final /ŋ/ is omitted
nearby	['niəbaɪ]	/,niə'baɪ/	Stress misplacement — primary stress marked on the first syllable rather than the second

Two recurring error types stand out, which is exactly what you want to name explicitly in your findings:

1. Diphthong/vowel reduction (*cried*, *claim*, *feeling*, *determine*), students consistently simplify complex vowel sounds (diphthongs, unstressed final vowels) into shorter or omitted sounds. This is a very common L2 phonological transfer pattern, especially if students' first language has a simpler vowel inventory.
2. Orthographic interference (*cried*, *sunddenly*), in these two cases, the "transcription" isn't phonetic at all; it mirrors spelling rather than sound. This suggests these students (or whoever transcribed them) were relying on how the word is spelled rather than how it's actually pronounced, a classic sign of low phonemic awareness rather than a subtle pronunciation slip.

Phonetic transcription analysis revealed that 70% (14/20) of items were produced with accurate phonemic realization, while 30% (6/20) showed segmental errors, primarily involving diphthong reduction (e.g., /kleɪm/ → [klem]) and vowel omission in unstressed syllables (e.g., /dɪ'tɜːmɪn/ → [dɪ'tɜːmm]). Two items ([craied], [sunddenly]) suggest reliance on orthographic form rather than genuine phonemic representation. These findings indicate accuracy limitations concentrated in vowel and diphthong production rather than consonant articulation. As this instrument captures segmental accuracy only, claims regarding fluency would require supplementary temporal measures (e.g., speech rate, pause analysis) not captured in this transcription task.

1) Build up Talk-activeness

Laila Dawoud, 2023 and Cook (1917) stated that dramatic work in a school concerned with the production of a play is comparable to the use of reading simple dialogue in a Latin or French lesson. In addition, he said that the acting was a sure way to learn. In the study of history, for example, the method was to use the text book as a stimulus (as the basis for a history story) from which the student then acted their 'make believe' story which, in turn, enabled them to really understand (and thus learn) the fact of history. Cook's method was founded on three basic principles:

1. Proficiency and learning come not from reading and listening but from action, from *doing*, and from experience.
2. Good work is more often the result of spontaneous effort and free interest than of compulsion and forced application.
3. The natural means of study in youth is play

When the teacher came up to class with material, actually he/she acted as pioneer to conduct and organize the teaching process. Their position determines whether the process will succeed. Further, (Edmiston, 2015) pointed out that what he/she presents in the classroom should be create a

climate conducive to learning and, if possible, involve all of the students in the process. Then, the students are positioned as active participants and react to the activity being performed. If a drama text is the tool offered by the teacher to obtain the teaching goal, the researcher offers local history as an alternative to stimulate the students in their collaboration in class with each other. This represents an opportunity for the students to generate productive and receptive skills (Syukri, 2021) and (Edmiston, 2003).

a) Transactional (dialogue)

The researcher assumed that dialogue is one way to exchange idea or information among participants. And the class activity during research showed that in dialogue students had more opportunity to express their idea or convey some information or feedback of the under topic discussion. On the other hand, Brown (2001:274) said that such conversations could readily be part of group work activity as well. Through group work, dialogue or discussion activities significantly improve the students' ability from fairly good to good category. The dialogue below can show us as a transactional (dialogue). They are :

Student A : what the main idea of the dramatic text?

Student B : the main idea of the dramatic text is a fundamental event that talks about how the "*To SabbarakE* (The patient man)" was discussed.

When a student asked the other student with "*what's the main idea*" question, based on the research indicates that if the topic is interested and understanding by students well it will be more interactive with the class. In relating to the short of my argument above, (Rodgers, 1999)(2007: 57) stated that the students who have the confidence to express an opinion in the drama lesson. There is a congruence between what we think, what we say, what we do and these factors have to be seen against the background of the society in which the pupil lives and the event of their lives; they bring these dimension into the drama lesson. Their self-esteem will also be an important factor, the more confident with a highly developed sense of self will be more willing to express their viewpoint (Gorjian at.all, 2010).

b) Extensive

In the learning process, the teacher often begins the class by warming up of the material or explains briefly the theme, objective, and model of learning and so forth. And in this research, students were asked to present and discussed the material in their group in front of the classroom. The strategy was meant to the students to show their performance and train their speaking ability by monologue. After the treatment, there students' speaking ability improved significantly from fair to good category.

Intermediate progress is gained when the teacher intensively invite the students to be more active and practice their proficiency in the classroom. For example, presentation of the material that they have discussed in group section. As illustration, look at the simple monologue below :

Questions :

- 1) What do you know about *To SabbarakE*?
- 2) Mention some characters in the dialogue.

Responses or answers to the questions are:

Story of "*To SabbarakE* is an event which is talking about the character that are disclosed are considere to have happened in the past or are creation or recording.

Based on the dialogue above, students expressing their idea or opinion about about the story. They came to explain all events in the story, not only about the character, but also many things related to all parts of chronological events.

The discussion identified four interacting mechanisms explaining the improvement: (1) role protection, which distanced students personally from linguistic mistakes made "in character"; (2) functional necessity, where unscripted, improvised talk was required to advance the fictional scenario rather than being an optional add-on; (3) collective obligation, where the shared narrative task created social pressure to participate that individual drilling does not; and (4) a flattened teacher-student power dynamic through teacher-in-role, which reduced the evaluative pressure typically associated with speaking to an authority figure. Together, these mechanisms reframed classroom talk from a performance to be judged into a communicative act needed to sustain the fiction — consistent with the affective filter and willingness-to-communicate theory underpinning this study. (Flood et al., 2005), (Edmiston, 1991), and (Anderson, 2022).

V. CONCLUSION

This study set out to investigate dramatic inquiry as a strategy for building students' talk activeness, addressing a gap in the literature where process drama has been widely studied as a general language-learning technique but rarely examined as a structured, inquiry-based process specifically targeting classroom talk activeness. Using a classroom action research design across pretest-posttest measurement ($N = 75$), the study found clear evidence that dramatic inquiry produced a meaningful building in students' oral participation.

Descriptively, students' mean talk-activeness score rose from 66.27 (pretest) to 78.26 (posttest), with the percentage distribution shifting from a concentration in the "Fair" and "Fairly good" categories (88% of students) to "Good" and "Very good" categories (92% of students) post-intervention, including the emergence of an "Excellent" category that did not exist at baseline. The increase in standard deviation (4.71 to 6.21) indicated that gains were not uniform across all students, suggesting that dramatic inquiry's effectiveness may depend on individual factors such as baseline anxiety or comfort with role-play, rather than benefiting the whole class identically.

Future studies should employ a quasi-experimental design with a control group to strengthen causal claims, extend the intervention period to examine whether higher-anxiety students catch up with more cycles, and isolate which specific dramatic inquiry techniques (teacher-in-role, mantle of the expert, forum theatre) contribute most to talk-activeness gains. Pairing talk-activeness measures with dedicated fluency instruments (e.g., speech rate, pause analysis) would also allow future work to disentangle willingness to speak from speaking proficiency more precisely than this study was able to.

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Conflict of Interest

The authors declare that there is no conflict of interest.

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