


The Use of English Drama Performance in Improving the Students Speaking Ability (An Action Research of the Fifth Semester in Academic Year 2024/2025 of STBA Jia, Bekasi)

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ABSTRACT

Penelitian ini bertujuan untuk meningkatkan kemampuan berbicara mahasiswa melalui pertunjukan drama berbahasa Inggris. Subjek penelitian adalah 22 mahasiswa STBA JIA. Penelitian dilaksanakan dari September 2024 hingga September 2025 menggunakan metode Penelitian Tindakan Kelas (PTK). Data dikumpulkan melalui pre-test dan post-test pada setiap siklus. Tahapan penelitian meliputi perencanaan, tindakan, observasi, dan refleksi. Data dianalisis menggunakan teknik analisis deskriptif berdasarkan hasil tes. Hasil penelitian menunjukkan bahwa penggunaan drama berbahasa Inggris dapat meningkatkan kemampuan berbicara mahasiswa. Hal ini terlihat dari peningkatan nilai rata-rata mahasiswa, yaitu dari 53 pada pre-test menjadi 71 pada post-test Siklus I, dan meningkat lagi menjadi 82 pada post-test Siklus II. Berdasarkan standar penilaian STBA JIA, nilai 82 termasuk kategori B+ (80–84,99). Sebanyak 77,27% mahasiswa berhasil mencapai nilai kelulusan minimal (≥ 75). Dengan demikian, pertunjukan drama berbahasa Inggris terbukti efektif dalam meningkatkan kemampuan berbicara mahasiswa.

The goal of this research was to show the improvement of students' speaking ability by using of English Drama performance. The numbers of research subject were 22 students of STBA JIA. This research activity was carried out from September 2024 to September 2025. The method used in this study is classroom action research. The techniques of collecting data were pre-test and post-test and each cycle. Planning, action, observation, and reflection are thus the steps in the research design. Descriptive analysis techniques were employed in this study, specifically through calculating of test results. There is a significant improvement on students' speaking after English drama was implemented as a useful media. Obviously, the result of this study can be seen from students' mean score. The mean pre-test score was 53 the mean post test score in cycle I was 71, and the mean post-test score in cycle II was 82. Due to the STBA JIA assessment standards, a score of 82 falls into the B+ group (80–84.99), meaning that 77.27% of students passed the passing grade. This means that pupils have passed the passing grade B (≥ 75).



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INTRODUCTION

Speaking is a fundamental language skill that allows individuals to express ideas and share information verbally. As stated by (Romauli, Lutfiyanti, et al., 2025), speaking as a productive skill becomes the primary focus of education in recent years. (Thornbury, 2006) defines speaking as a cognitive skill that becomes increasingly automated through practice. Similarly, (Chaney, 1998, as cited in (Tammu, 2016) describes speaking is the process of creating and conveying meaning in a variety of

circumstances via the use of both spoken and nonverbal symbols. As a result, improving speaking skills is crucial for students at all educational levels, particularly those attending universities where English drama and speaking are required subjects at STBA JIA.

However, many students still face difficulties in mastering speaking skills. According to (Brown, 2007), speaking consists of five key components: pronunciation, fluency, grammar, vocabulary, and comprehension. Yet, as noted by (Renandya & Editors, 2016), students often encounter limited opportunities to speak, monotonous teaching methods, and a lack of engaging classroom activities. These issues contribute to the persistent challenges in developing fluency, accuracy, and confidence among 5th semester students at STBA JIA. The students' problem in speaking English can be solved by applying an appropriate technique.

In today's digital era, communication tends to focus more on written messages than oral interaction, further limiting students' speaking practice. Moreover, EFL classrooms often emphasize grammatical accuracy over communicative competence. To address these problems, automatically, as lecturers in charge of English Drama subject, the progress of all students' skills must be carefully considered. One of the effective and interesting methods to improve students' speaking skills is through English drama performance. Additionally, (Arango et al., 2018), Drama scripts are used to practice conversation, which improves pronunciation and fluency, whereas drama activities promote oral expression and originality. Reading and acting out scripts allows students to practice pronunciation, intonation, and rhythm as well, whereas role-playing and improvisation promote spontaneous and creative communication in a relaxed setting. This dual-phase method helps students develop confidence and a more natural speaking style through controlled practice and creative involvement.

Since the advantages of drama in EFL classes are widely acknowledged, there is still a significant study lack in the use of complex classical literature, like Shakespeare's *Macbeth*, for advanced Indonesian university students. According to recent research, classical scripts tend to be overlooked because of their perceived difficulty, even though they have a greater potential to improve lexical depth and phonetic sensitivity than simplified modern texts (Sanjaya et al., 2025; Ahmed, 2025). Additionally, the majority of current drama-based research has an emphasis on humor and general involvement, with little empirical attention paid to how high-intensity tragic performances might systematically address the speaking fear and psychological immobility that adult learners in the post-digital era experience.

Thus, the purpose of this study to investigate the effectiveness of English drama performance enhances students' speaking ability, specifically focusing on pronunciation, fluency, and confidence through action research conducted among fifth-semester students of STBA JIA in the academic year 2024/2025.

The Conceptual Idea of Speaking

Speaking ability is a type of communication activity that involves transforming feelings or thoughts into meaningful speech in order to communicate the speaker's ideas or thoughts to other people via spoken language. Speaking fluently requires both the ability to comprehend language and information naturally as well as an understanding of linguistic elements like grammar and vocabulary. Effective communication takes more than simply word knowledge; it also demands the ability to employ words efficiently and naturally in real-time discussion. This "on the spot" processing is essential for this (Harmer, 2007). In addition, effective speech requires mastery of rhythm, intonation, stress, tone, and tempo, as these elements help listeners understand the intended message clearly, allowing communication to proceed smoothly. The main purpose of speaking is to serve as a medium of communication to convey messages to others so that they are accurately understood. Therefore, every speaker must be aware of the context of the conversation to ensure effective communication.

Speaking is not merely the production of sounds or words but a skill that involves using language appropriately in different situations. Supporting this view, (Brown, 2007) defines Speaking is an interrelated method of generating meaning which includes information production, reception, and processing. Thus, speaking is both a linguistic and cognitive process that demands not only accuracy but also fluency, appropriateness, and coherence. (Rahmawati & Ertin, 2014), pronunciation, fluency, grammar, vocabulary, and understanding are the five primary components of speaking ability that are commonly assessed in language learning and assessment resources. (1) Pronunciation, is how well a speaker can produce sounds, stress, rhythm, and intonation patterns in a way that is acceptable and understandable. For the listener to comprehend the message without difficulty, clear pronunciation is

essential. (2) Fluency is the capacity to speak smoothly and continuously at a natural rate with minimal hesitation, repetition, or self-correction. It means that the speaker does not need to spend much time hunting for words or language objects. (3) Grammar, it evaluates the speaker's ability to apply proper morphological and syntactical patterns (sentence structure) accurately in a specific speaking context. It investigates the scope and accuracy of the grammatical structures used. (4) Vocabulary (Lexical Resource), it assesses the breadth, adequacy, and appropriateness of the words and idiomatic expressions available to a speaker to communicate thoughts precisely and effectively on a variety of themes. (5) Comprehension is the speaker's ability to understand spoken language and respond appropriately, as oral communication is an interactive process involving collecting and analyzing information. This can involve understanding prompts, questions, or the flow of a conversation.

In summary, speaking ability encompasses linguistic knowledge, communicative competence, and performance elements that collectively enable individuals to express ideas effectively and meaningfully in spoken interactions.

The Conceptual Idea of English Drama

An idea was stated by (Gandhi, 2021), Drama is a literary creation that includes conflict, action, crisis, and mood, and is intended to be performed on stage in front of an audience. This definition can be applied to both film and stage dramas. In other words, (Radley K.Elizabeth, 2002) claims that drama is a theatrical composition in which players play character roles, carry out planned activities, and communicate written words. Thus, the key components of a play are performers, conversation, setting, storyline, and action. It is mostly intended to be performed onstage. Thus, the stage and the audience are equally crucial.

The drama learning objectives as stated by (Iwuchukwu et al., 2008) highlight to the students' skills in performance, communication, and interpretation abilities. (a) in fact, students learn about the meaning of texts, their subtext, and the ways in how language is used to express emotion and intent. Students need to be able to analyze a variety of drama texts, recognizing themes, characters, and context, (b) students develop their abilities in creating, maintaining, and enhancing characters in performance, voice, body language (gestures), and facial expression. Further, students understand how to properly live in their roles and explore many perspectives through their characters, (c) students find out how to work effectively in groups and as one of a group to create and perform scenarios. Also, the students learn how to listen, share ideas, and make group decisions when creating dramas, (d) students think on their own and others' performances, as well as learn to give and receive constructive feedback, which they will use to develop their talents in future performances. Meanwhile, (Augustin & Keat, 2022) claimed categories of drama objectives, namely: (a). Self-management or Intrapersonal objectives. In order to be successful in drama, it seems and feels like playing, those who involved must develop self-discipline and learn to take responsibility for their actions. (b). Collaborative or Interpersonal Objectives. Considering drama and theatre are both group creative forms, it is crucial for participants to develop face-to-face communication skills. If interpersonal development is not prioritized, works of art cannot achieve maximal effectiveness. (c). Discipline based art objectives. Although drama is an effective basis for integrating other curriculum issues, it is always recognized as a subject for study. Time must be committed to giving students the knowledge and abilities needed for comprehending and participating in this academic subject.

There are four steps for teaching drama, such as: working on a dram script, drama rehearsal, drama performance and drama evaluation (Romauli, Mandela, et al., 2025). In brief, the objective of playing drama is to teach students how to present conversations or dialog through gestures, attitudes, and intonation according to the role played and eventually staged in a drama performance. In addition, Macbeth Drama was chosen for the performance because it is a captivating tragedy, written in 1606 to entertain King James I, who had a fascination with witchcraft and whose ancestors were in the story. The play also possesses qualities that make it popular and suitable for performance, often staged in school and professional theatre contexts.

METHOD

Design of the Study

The writers used classroom action research (CAR) as a method of the research to collect the information and to answer research problems. (Pelton, 2010) conveyed that classroom action research is

a great method for enhancing the quality of English teachers' performance in instruction, as well as students' achievement in learning English in classrooms. In brief, by performing classroom action research, the writers engage self-reflection, identify deficiencies, and decide what action must be performed to enhance the situation and practice. In line with (Costello, 2003) conveys the model of research cycles namely:

1. **Planning.** During the planning phase, the writers organized the learning tools and instruments that will be employed in the research. A plan intended for taking action and/or acquiring information and data in order to observe, capture, or monitor what is being done. It is the phase that the research questions and methods are presented.
2. **Acting.** After the planning is done, the writers as the lecturer implements the plan or the lecturer must lead the students through the teaching and learning process. There are various assignments, such as conducting pre- and post-tests to students, providing and explaining materials, asking for and providing opportunities for students, and so on.
3. **Observing.** The writers analyzed and evaluated the data, as well as the students and lecturer, using an observation checklist. At this time, important problems are discovered, prompting further reflection.
4. **Reflecting.** The writers reflect on and interprets the materials before communicating or reporting it. In other words, in this point, the effects of the action are described. A new perspective on the nature of the situation is established. Actions are taken, and a new area of attention is determined.

Research Setting

The College of STBA JIA 2024/2025, situated at Jl.Cut Mutia no.16A, Bekasi Timur, is where this study was carried out. This 12-month study was conducted from August 2024 to September 2025. The 22 students enrolled in the fifth semester of STBA JIA are the focus of this study.

Minimal Standard

The students' success and failure in completing activities in the pre-test, cycle I, and cycle II will be evaluated based on the STBA JIA scoring criteria and the passing grade specified by the lecturers.

Table 1. Scoring Criteria of STBA JIA and Passing Grade

No	Criteria	Score	Frequency (%)	Description	Passing Grade
1	A	4.00	90.00 - 100.00	Excellent	75 (Above Average)
2	A-	3.75	85.00 - 89.99	Very Good	
3	B+	3.50	80.00 - 84.99	Good	
4	B	3.00	75.00 - 79.99	Above Average	
5	B-	2.75	70.00 - 74.99	Fairly Good	
6	C+	2.50	65.00 - 69.99	Satisfactory	
7	C	2.00	60.00 - 64.99	Adequate	
8	D	1.00	50.00 - 59.99	Poor	
9	E	0.00	0.00 - 49.99	Fail	

Furthermore, the writers determined the passing grade of the speaking lesson in this semester is 75 and expected that there are at least 60% of the students who reach the passing grade, that is 75 and get point "B", and even point "A".

Data Collection

According to (Abubakar, 2021), data is the result of recording writers, both in the form of facts and figures. Data collection can be done in various settings, various sources and various ways. In terms of the method or data collection, Interviews, observations, or a combination of the three may be implemented to gather data (Kothari, 2004). The writers also employed the following techniques to acquire the data: observation, test, and documentation.

1. **Observation.** The writers considered questionnaires as research instruments that consist of questions designed to collect information from students. It can be an effective way to learn about students' issues with materials, measure their thoughts or attitudes, and even determine their objectives for spoken learning.
2. **Test.** Testing is another method for gathering data. The purpose of this test is to assess basic abilities and achievements. Interest tests, specific aptitude tests, and so on are examples of how cognitive

ability can be measured. A test is a set of questions or exercises as well as other tools used to measure the intellectual capacity, knowledge, abilities, or characteristics possessed by individuals or groups. The writers conducted the speaking test for this study. The tests were repeated three times: pre-test (before implementation), post-test I (after implementation in cycle I), and post-test II.

3. Documentation. In this study, documentation was used for obtaining data on students and lecturers' actions. Furthermore, the writers took images or recorded the teaching and learning process to support their research.

Data Analysis

The authors applied a descriptive method that should generate concepts and gather facts without testing hypotheses. To begin with (Krippendorff, 2004) conveyed that The sample of text can be taken of words, phrases, paragraphs, chapters, or entire publications (p. 84). Then, according to (Rahmadi, 2011), score of students achievements would be calculated using the mean score formula, as follows:

$$M = \frac{f^x}{N}, \text{ where:}$$

M = mean score

N = the total number of students

f^x = the sum of students' score

It is potentially important to demonstrate the accomplishment of the pre-test, post-test I, and post-test II results based on the computation result utilizing the following formula.

RESULTS AND DISCUSSION

Condition Prior to Research

Interview

There are some problems are selected to overcome, such as: many students were afraid of making mistake when speaking English (afraid being laughed at or criticized), many students struggled with pronouncing the words correctly or speaking smoothly, the students did not know the true words or how to structure the sentences, the did not have time to practice English regularly, etc. What is more? The problems were not caused solely by the students, but also by the lecturers. In this case, lecturers must manage their time and set everything up properly, as there are morning and evening classes. Surely, lecturers should be forced to act fast and precisely. After realizing that STBA JIA students are in the English literature department and are having difficulty speaking, the writers were eager to implement some action plans to overcome the problems encountered during the teaching and learning process of speaking. The writers believed by using English Drama Performance, students can develop not only better English-speaking skills but also confidence and bravery, which will benefit them in other areas of life. As a result, the writers offered Macbeth Performance in English Drama classes. In addition, by performing Macbeth, students not only develop better speaking skills but also gain a deeper appreciation for literature and the power of storytelling through language.

Pretest

The writers did pre-test for students to identify areas for improvement, allowing for focused solutions to improve the students' speaking ability in English drama performance in which refers to pronunciation, fluency, intonation, and expression and confidence.

Table 1. The Score of Pretest

No	Description	Scores (0-100)
1	The highest score	75
2	The lowest score	31.3
3	The mean score	53

The data showed that the mean score of pretest was 53, the lowest score was 31.5, and the highest score was 87.5. Then, 2 students who passed the passing grade, while 20 students remained below the passing grade. Based on the result of pre test before implementing, it was clear that students' speaking ability remained quite low.

Research Findings

Cycle 1

1. Planning

The Planning Stage in Cycle I is the initial process of learning planning which focuses on strengthening students' speaking skills to overcome the main problems found in the Pre-Research stage (preliminary observation and pre-test), namely students' difficulties in intonation, pronunciation, and expression when speaking English.

- a. Preparation of a Semester Lesson Plan (RPS) and supporting materials, focusing on Acts I–III of *Macbeth*, chosen because they contain key scenes for practicing emotional variation, dialogue between characters, and monologues that require clear articulation. The lesson plan (RPS) must be scheduled according to the STBA JIA academic calendar.
- b. Preparing performance assessment rubric covers aspects of fluency, pronunciation accuracy, fluency, intonation, expression and confidence. Then, a peer feedback Sheet to encourage student self-reflection.
- c. Designing learning strategies. The writers emphasized a performative method, as: script reading with lecturer guidance, role-playing to practice interactions between characters, and guided practice where the lecturers provide direct feedback during rehearsal.

2. Acting

a. 1st Meeting (October 28, 2024)

The first meeting began with greetings, attendance checking, and an introduction to the importance of drama in developing English speaking skills, especially pronunciation, intonation, and expression. The lecturer explained the basic elements of drama (dialogue, character, setting, conflict, and structure) and introduced *Macbeth*, including its historical background and main characters. To enrich understanding, students watched a recorded performance of *Macbeth* from <https://www.youtube.com/watch?v=ms5wRzOmQG8> (Shakespeare's Globe Theatre) and discussed its themes, setting, and characters. The lecturer then assigned roles to 22 students based on their interest and ability, distributing main and supporting roles evenly. Students were asked to read and study Act I Scene 1 as homework to familiarize themselves with the script.

b. 2nd Meeting (November 4, 2024)

The second meeting began with a review of the previous session and students' assigned roles. The focus was Act I Scene 3, where *Macbeth* and *Banquo* meet the witches—a scene selected for its rich emotional and vocal expression. Students read the dialogue aloud based on their roles, while the lecturer guided pronunciation, intonation, and vocabulary understanding. Discussions centered on character motivation and tone. Students then summarized the scene in simple English and were asked to rehearse their parts at home.

c. 3rd Meeting (November 11, 2024)

The third meeting connected Act I to Act II, emphasizing the murder of King Duncan. The lecturer introduced stage blocking principles such as character positioning and perspective. Students practiced reading and acting key moments involving *Macbeth* and *Lady Macbeth*, focusing on body movement, expression, and emotional depth. The session ended with reflection and a homework task to review Act II and practice blocking independently.

d. 4th Meeting (November 18, 2024)

At the fourth meeting, students explored Act III, which depicts *Macbeth's* growing ambition and paranoia. They conducted a continuous rehearsal of Acts I–III, integrating vocal delivery, emotional expression, and stage movement. The lecturer provided feedback on plot flow, character consistency, and interaction among cast members. Students were encouraged to continue practicing individually or in groups.

e. 5th Meeting (November 25, 2024)

The final meeting of Cycle I served as the mid-semester performance and post-test, held at the STBA JIA Hall. Students performed *Macbeth* (Acts I–III) before the lecturer, who assessed their progress in pronunciation, fluency, and expression. This performance reflected the culmination of Cycle I's activities, demonstrating the students' improvement through script reading, character development, and teamwork.

Observing

The improvement in students' speaking was evident when comparing the pretest and post-test score in cycle 1. The mean score of post-test in cycle I was higher than pre-test score.

Table 2. Post-test of Cycle I

No	Description	Pre-Test Score	Post Test of Cycle I Score	Target Specified
1	Highest Score	75	87.5	75 (B)
2	Lowest Score	31.3	50	
3	Mean Score	53	71	

Table 3. Questionnaire of Cycle I

No	Statement	Average	Category
Q1	I find English drama performance using <i>Macbeth</i> interesting and motivating.	2.73	Agree
Q2	Performing scenes from <i>Macbeth</i> made the learning process more enjoyable.	3.00	Agree
Q3	The drama performance helped me feel more engaged during the speaking activities.	3.00	Agree
Q4	I was excited to take part in group rehearsals and performances.	3.00	Agree
Q5	Performing <i>Macbeth</i> helped me improve my speaking fluency.	2.95	Agree
Q6	I feel more confident speaking English after participating in the drama performance.	3.18	Agree
Q7	My pronunciation has improved as a result of practicing lines from <i>Macbeth</i> .	3.05	Agree
Q8	I learned how to express emotions and intonation better through drama activities.	3.23	Agree
Q9	Group rehearsal helped me improve my speaking through interaction with others.	3.09	Agree
Q10	I benefited from peer feedback during the drama process.	2.95	Agree
Q11	Performing in a group helped me overcome my fear of speaking in front of public.	3.45	Strongly Agree
Q12	The use of <i>Macbeth</i> was suitable for learning English speaking.	3.27	Strongly Agree
Q13	Drama performance is more effective in improving speaking than traditional methods.	3.00	Agree
Q14	I would recommend using drama in other speaking courses.	3.00	Agree
Q15	Overall, I am satisfied with my speaking improvement through drama performance.	2.95	Agree

The questionnaire results provided further insight into students' perceptions of the *Macbeth* drama performance as a learning medium. The overall mean score across all 15 statements was 3.05, which falls into the Agree category. This indicates that, in general, students held a positive perception of the activity. Most statements scored within the Agree range, while two aspects, namely performing in a group helped me overcome my fear of speaking in front of public and the use of *Macbeth* was suitable for learning English speaking achieved the Strongly Agree category.

However, some areas were identified as weaker aspects. Statements related to speaking fluency, benefiting from peer feedback, and overall satisfaction with speaking improvement received lower mean scores compared to others, although they remained in the Agree range. These results suggested that the drama project not only increased students' language skills but also increased the confidence and engagement in speaking activities. These findings point to the need for preparing targeted strategies for the next phase, is Cycle II.

Reflecting

The results of Cycle I showed a significant improvement in students' speaking skills compared to the pre-test. The average score increased from 53 on the pre-test to 71 on the post-test, representing an increase of 18 points. The highest score rose from 75 to 87.5, while the lowest score increased from 31.3

to 50. This improvement indicates that Macbeth performance created a positive impact on students' speaking skills, particularly in improving their confidence, pronunciation, and expressive delivery.

Despite this improvement, the average post-test score of 71 was still slightly below the target score of 75. This indicates that while most students benefited from drama-based learning, additional efforts are needed to help all learners reach the desired level. Observations revealed that some students still relied heavily on the script, which limited fluency and audience engagement. Furthermore, not all students actively participated during rehearsals, which may have affected the quality of their final performances. Over all, Cycle I successfully improved students' speaking skills but did not fully meet the target. This reflection forms the basis for the next cycle which will focus on Acts IV-V.

Cycle 2

1. Planning

In Cycle II, the lesson plan will be refined to address the weaknesses found in Cycle I, particularly in fluency, articulation, and expression. The planning includes:

- a. Designing lesson plans that emphasize advanced speaking skills, such as intonation, emotional projection, and stage blocking.
- b. Preparing material, such as: Drama script of Act IV-V, Character Analysis Sheet, etc.
- c. Providing learning support media or practice equipment, such as: simple stage props (fake swords, robes, tables, chairs) and a practice area that resembles a stage (it can be found in 4th floor or 8th floor in STBA JIA).

2. Acting

a. 1st Meeting (November 18, 2024)

The first meeting began with greetings, attendance checking, and a review session by rewatching selected scenes from Macbeth Acts IV and V via the YouTube link from <https://www.youtube.com/watch?v=ms5wRzOmQg8> (Shakespeare's Globe Theatre). The lecturer guided students to analyze the motivations, emotions, and intentions of their respective characters. Rehearsals focused on reading Act IV with attention to pronunciation, intonation, and expression. The lecturer provided direct corrections and suggestions for both verbal and nonverbal delivery. The session concluded with a brief simulation of the main scenes from Act IV.

b. 2nd Meeting (November 25, 2024)

The second meeting focused on Act V, particularly Scenes 1–3, which depict Lady Macbeth's sleepwalking and Macbeth's growing anxiety before the final battle. After rewatching the relevant video clips, students practiced reading and performing their roles with simple blocking. Special attention was given to emotional portrayal and expressive gestures, such as Lady Macbeth's obsessive hand-wiping motion. The meeting ended with a short rehearsal of the three scenes.

c. 3rd Meeting (December 2, 2024)

During this meeting, students observed scenes from Act V, Scenes 4–6 through another video segment, focusing on the dynamics of battle preparation and command exchanges between characters. Students then rehearsed the scenes by combining dialogue, movement, and expression. The lecturer also encouraged the use of simple props such as imitation swords and shields to enhance dramatic realism and stage engagement.

d. 4th Meeting (December 9, 2024)

The fourth meeting centered on Act V, Scenes 7–8, the climax of Macbeth, which features the final confrontation between Macbeth and Macduff. Students conducted full rehearsals emphasizing emotional intensity, physical movement, and character transitions—from anger and revenge to defeat and victory. The lecturer provided feedback on vocal strength, expression, and actor coordination to ensure a cohesive performance.

e. 5th Meeting (January 18, 2025)

The final meeting served as the culminating performance and final examination for Cycle II. The session began with a briefing on performance rules, duration, and assessment criteria. Students then performed Macbeth from Act III to Act V Scene 8 before the lecturer, who served as the main assessor. The event was held in the STBA JIA Hall and attended by lecturers and students from other classes, marking the closing of the English Drama subject for the odd

semester of 2024/2025. The lecturer concluded the event by congratulating students for their dedication and progress.

Observing

During the implementation of the five meetings in Cycle II, the lecturer who also acted as a researcher conducted systematic observations on the development of students' speaking skills through learning English Drama with the Macbeth script. In the post-test stage, which also served as the final semester exam, students showed significant improvement from the initial to the final stage, as follows:

Table Post-test of Cycle II

No	Description	Pre-Test	Post Test of Cycle I	Post Test of Cycle II	Target Specified
1	Highest Score	75	87.5	93.7	75 (B)
2	Lowest Score	31.3	50	62.5	
3	Mean Score	53	71	82	

The improvement from an average score of 53 (pre-test) to 71 (post-test in cycle I) and finally to 82 (post-test in cycle II) demonstrates the success of the drama-based learning method in improving students' speaking skills. In addition, the gap between the lowest and highest scores has also narrowed, indicating an even distribution of abilities in the class.

Table . Questionnaire of Cycle II

No	Statement	Average	Category
Q1	I find English drama performance using Macbeth interesting and motivating.	2.95	Agree
Q2	Performing scenes from Macbeth made the learning process more enjoyable.	3.09	Agree
Q3	The drama performance helped me feel more engaged during the speaking activities.	3.14	Agree
Q4	I was excited to take part in group rehearsals and performances.	3.14	Agree
Q5	Performing Macbeth helped me improve my speaking fluency.	3.18	Agree
Q6	I feel more confident speaking English after participating in the drama performance.	3.27	Strongly Agree
Q7	My pronunciation has improved as a result of practicing lines from Macbeth.	3.23	Strongly Agree
Q8	I learned how to express emotions and intonation better through drama activities.	3.27	Strongly Agree
Q9	Group rehearsal helped me improve my speaking through interaction with others.	3.23	Strongly Agree
Q10	I benefited from peer feedback during the drama process.	3.14	Agree
Q11	Performing in a group helped me overcome my fear of speaking in front of others.	3.41	Strongly Agree
Q12	The use of Macbeth was suitable for learning English speaking.	3.36	Strongly Agree
Q13	Drama performance is more effective in improving speaking than traditional methods.	3.18	Agree
Q14	I would recommend using drama in other speaking courses.	3.18	Agree
Q15	Overall, I am satisfied with my speaking improvement through drama performance.	3.18	Agree

The questionnaire results showed that, in general, students responded positively to the use of the play Macbeth in improving their English-speaking skills. The average score ranged from 2.95 to 3.41 on a scale of 1–4, with categories ranging from Agree to Strongly Agree. This indicates that the majority of students considered drama to be a fun, motivating, and effective learning activity for improving their speaking skills.

Reflecting

According to the implementation of actions and results of post-test in Cycle II, the average student score increased to 82, higher than the post-test in cycle I (71) and the initial pre-test (53). The highest

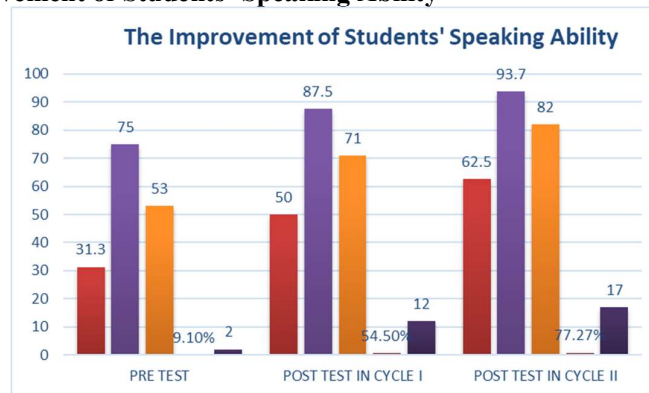
score reached 93.7, while the lowest score reached 62.5, indicating a significant improvement in students' overall speaking ability. The writers indicated that intensive practice through Macbeth Acts IV–V successfully strengthened students' pronunciation, fluency, intonation, expression and confidence. Additionally, statements in the questionnaire related to increased self-confidence, pronunciation, emotional expression, and group collaboration, with several statements categorized as Strongly Agreeable. This indicates that drama not only improves students' English skills but also motivates them to actively participate, interact, and overcome their fear of public speaking.

The lecturers considered several areas for future improvement, such as fluency and intonation consistency. Despite improvements, some students still exhibit long pauses or unstable intonation when dealing with complex emotional scenes. Furthermore, there's blocking coordination. While most students performed at their best, there are several fight scenes or group interactions that need to be strengthened to make them more cohesive and realistic.

Discussion

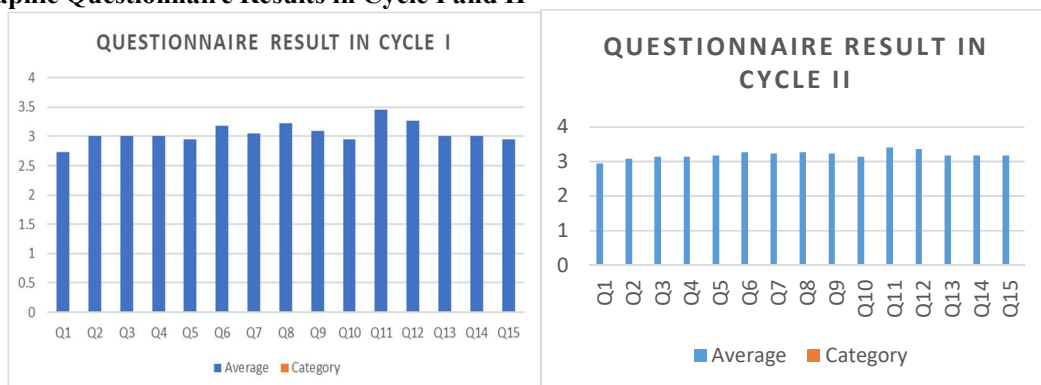
Based on the pre-test and post-test results in each cycle using drama Macbeth on fifth semester students of STBA JIA, several important findings can be discussed.

Graphic The Improvement of Students' Speaking Ability



In pre-test, there are only 2 students who passed the target specified, ≥ 75 . Meanwhile, in post-test of cycle I, there are 12 students who got the target specified, ≥ 75 and in post-test pf cycle II, there are 17 students who passed the target specified, ≥ 75 . The lowest score increased from 31.3 (pre-test) to 50 (post-test cycle I), and reached 62.5 (post-test Cycle II). Moreover, the highest score increased from 75 (pre-test) to 87.5 (post-test cycle I), and reached 93.7 (post-test Cycle II). In addition, the mean score increased from 53 (pre-test) to 71 (post-test Cycle I), and reached 82 (post-test Cycle II). Based on the STBA JIA assessment standards, a score of 82 is included in the B+ category (80–84.99), indicating that students have passed the passing grade B (≥ 75).

Graphic Questionnaire Results in Cycle I and II



No	Description	CYCLE I				CYCLE II			
		Sum	Min	Max	Average	Sum	Min	Max	Average
1	I find English drama performance using Macbeth interesting and motivating.	58	2	3	2.7	69	2	4	2.9
2	Performing scenes from Macbeth made the learning process more enjoyable.	67	2	4	3.0	74	3	4	3.1
3	The drama performance helped me feel more engaged during the speaking activities.	68	2	4	3.0	79	3	4	3.1
4	I was excited to take part in group rehearsals and performances.	67	2	4	3.0	71	2	4	3.1
5	Performing Macbeth helped me improve my speaking fluency.	66	1	4	2.9	74	2	4	3.1
6	I feel more confident speaking English after participating in the drama performance.	73	1	4	3.1	75	2	4	3.3
7	My pronunciation has improved as a result of practicing lines from Macbeth.	71	1	4	3.0	73	2	4	3.2
8	I learned how to express emotions and intonation better through drama activities.	76	1	4	3.2	77	2	4	3.3
9	Group rehearsal helped me improve my speaking through interaction with others.	73	1	4	3.0	73	1	4	3.2
10	I benefited from peer feedback during the drama process.	63	1	3	2.9	63	1	3	3.1
11	Performing in a group helped me overcome my fear of speaking in front of others.	78	2	4	3.4	78	2	4	3.4
12	The use of Macbeth was suitable for learning English speaking.	75	3	4	3.2	75	3	4	3.3
13	Drama performance is more effective in improving speaking than traditional methods.	68	2	4	3.0	71	3	4	3.1
14	I would recommend using drama in other speaking courses.	69	2	4	3.0	69	2	4	3.1
15	Overall, I am satisfied with my speaking improvement through drama performance.	65	1	4	2.9	66	1	4	3.1

For addition, student questionnaire in cycle I showed an average score of 3.05 where statements in Q11 and Q12 were categorized as strongly agree and other statements were categorized as agree. Meanwhile, in Cycle II, the average score was 3.18–3.41, with several statements categorized as Strongly Agree, for example: increased self-confidence (Q6), pronunciation (Q7), emotional expression (Q8), and group interaction (Q9, Q11, Q12). During Cycles I and II, students also received peer feedback that helped them refine and improve their individual performance. Therefore, it can be said that the English drama Macbeth not only improved English-speaking ability, but also motivated students, made them more active, and helped overcome their fear of public speaking.

CONCLUSION

The implementation of an English Drama Performance using Macbeth improves students' speaking skills through performative and collaborative learning. Through script reading exercises, role-playing, and staging, students actively practice pronunciation, intonation, fluency, expression, and stage presence. Structured lecturer guidance, combined with peer feedback, enables students to analyse characters, interpret dialogue, and express emotions appropriately. This approach also encourages students to use English in authentic and meaningful contexts, making it more effective than traditional methods.

Additionally, from pre-test, post-test in cycle 1, and post-test in cycle 2, as the following scores: The mean score increased from 53 (pre-test) to 71 (post-test in cycle I), and reached to 82 (post-test in cycle II), it is clear that students' speaking ability has increased rapidly. It can be seen that 77.27% of students passed the passing grade, while according to the STBA JIA assessment standards, a score of 82 is included in the B+ category (80–84.99), indicated that students have passed the passing grade B (≥ 75).

At last, student perceptions, gathered through 15 statements of questionnaire, indicated a positive attitude toward the English Drama Performance using Macbeth. The overall average score was 3.18, falling into the Agree category, with several statements falling into the Strongly Agree category, particularly those related to self-confidence, pronunciation, emotional expression, and group collaboration. Besides, students declared that English drama performance made the learning process more interesting, fun, and motivating, and performing in groups helped them overcome their fear of speaking in front of others. Peer feedback and group exercises are also thought to help improve speaking skills and understanding of characters.

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