STUDENTS' ATTITUDES TOWARDS DRAMA-BASED ROLE PLAY IN ORAL PERFORMANCE

Huan Buu Nguyen[1]

Nhi Ngoc Thi Do[2]

[1]Can Tho University, Vietnam

[2]An Giang University, Vietnam

Abstract:

Speaking is widely recognized as the most important tool for communication that influences how students succeed in foreign language learning. In particular, given its importance to enhancing students' oral performance, drama-based role plays are strongly connected to this language learning skill through English. Recent reforms in higher education in Vietnam have stressed the increased demands on universities to promote the quality of teaching and learning foreign languages at all levels to meet learners' needs, particularly students' capacity of interacting with others using English. However, research into the effects of drama-based role play activities on English as a foreign language (EFL) students' oral performance is limited in the Mekong Delta. Moreover, students' reluctance to interact in the target language is largely influenced by traditional speaking instruction, whereas speaking requires a more interactive and communicative learning environment. This paper therefore provides insights into students' attitudes towards the use of drama-based role-play activities in EFL speaking classes. Using a descriptive design, interviews were undertaken with freshmen who were currently learning at a Vietnamese university in the Mekong Delta. The findings show positive attitudes of the students towards drama-based role play activities. Pedagogical implications for productive instructional practice to advance students' oral performance are also discussed.

Keywords: drama-based role play activities, speaking, oral performance, interaction

1. Introduction

The main focus of this paper is on drama-based role play activities at a Vietnamese university. In particular, it examines students' attitudes towards the effects of drama-

based role play instruction on their oral performance. In language learning and teaching, speaking is widely recognized as a key component of four language skills and communication success (Cole, Ellis, & Mason, 2007; Gass & Varonis, 1994; Hughes, 2011; S. Kao & O' Neill, 1998; Nunan, 1999, 2001, 2015; Ur, 1996); . This productive skill seen as the most important tool for communication allows learners to become competent of using the target language and yield learning outcomes (Ellis, 2003; Nunan, 1999; Richards & Rodgers, 2001; Ulas, 2008).

In Vietnam, there are increased demands on teachers to promote the quality of teaching and learning foreign languages at all levels to meet learners' needs, particularly their capacity of communicating and interacting with others using English, as indicated in the National Foreign Languages 2020 Project (Ministry of Education and Training, 2008). This government strategic policy therefore calls for tremendous changes from teachers' instructional approaches and also raises awareness of learners' linguistic competence. However, teaching at the universities is largely based on traditional lecturing (Nguyen, 2013) or through rote memorization (Park, 2000), and thus, resulting in poor speaking proficiency among students. It was also found that although several studies have shown that a wide range of speaking skills including drama-based role plays and improved students' oral performance in EFL classes are closely related, there is a dearth of research into the effects of this type of instruction in Vietnam, particularly a university in the Mekong delta. This paper therefore explores students' attitudes of drama-based role play implementation and its effects on their oral performance.

2. The role of speaking

Speaking, which literally refers to a productive skill in language learning and teaching, has been widely recognized in different aspects of oral proficiency (Bygate, 1987, 2010; Ellis, 2009; Johnson, 1996; Kanda, 2015; Larsen-Freeman, 2006; Nzanana, 2016; Saito, 2015; Shantha & Mekala, 2017; Swanson & Nolde, 2011; You, 2014). Speaking has been examined for the past several decades from different perspectives of communication in terms of fluency, comprehensibility, and accentedness (e.g., Derwing & Munro, 2013; Galante & Thomson, 2017; Nzanana, 2016). Despite different views and definitions of fluency, most agree that it refers to a speaker's automatic skill to use language in real time without hesitations focusing on meaning (e.g., Derwing & Munro, 2013; Derwing, Munro, & Thomson, 2007; Foster & Skehan, 1996; Galante & Thomson, 2017). This suggests performance and proficiency in using the target language. As comprehensibility and accentedness are closely related to pronunciation, comprehensibility refers to how a listener finds easy or difficult to understand accented speech of the language, accentedness is described as a listener's sense of the difference

of pronunciation from the target language's utterances (Derwing et al., 2007; O' Brien, 2014). Another perspective is that speaking involves two categories-performance and ability (Koizumi, 2005). Koizumi claims that speaking performance involves production of spoken language in an authentic context, whereas, speaking ability, is related to a more complex aspect being assessed and observed through learners' performance either in written or oral forms. Others view speaking as a multifaceted construct in terms of fluency, complexity, accuracy (Ellis, 2009; Ellis & Barkhuizen, 2005; Galante & Thomson, 2017; Skehan, 2009). While fluency and complexity underlying speaking activities or tasks focus on learners' effective communication, accuracy may prevent them from speaking well in a wide range of learning contexts where the target language is used (Do, 2017). As for language speaking competence, core speaking skills, knowledge of language and discourse, and communication strategies are highly addressed (Goh, 2017; Goh & Burns, 2012). Regarding core skills, fluency is related to interaction, negotiation of language use, and conversation generation. For the second aspect, great emphasis is on pronunciation and grammar knowledge, contributing to appropriate language use. The third aspect, communicative strategies, mainly focuses on providing learners the opportunity to produce language use and interact with other peers. In this paper, we draw on three aspects of speaking competence, as noted by Goh and Burns (2012), to examine students' attitudes towards the use of drama-based role play as a speaking tool in their classes.

2.1. Drama-based role play activities

There has been an increased interest to teachers and scholars in using drama in language learning and teaching. Several studies have indicated that drama-based activities had positive impact on learners' oral fluency and other aspects of language use (Athiemoolam, 2006, 2013; Belliveau & Kim, 2013; S. M. Kao, Carkin, & Hsu, 2011; Wessels, 1987; Winston, 2011). Drama is defined as a classroom activity where the learner is engaged in using language in a particular situation or a task in a communicative way (Cockett, 2000, 2002; Holden, 1982; Mok, 2012; Sirisrimangkorn & Suwanthep, 2013). Thus, drama-based activities denote a communicative engagement of a spoken language use. In the same vein, Maley and Duff (2005) claim that no matter what dramatic techniques, verbal or non-verbal, students are exposed to, their true values the teacher needs to take into account are to provide students with the opportunity to enrich imagination and communicate appropriately in various contexts rather than practicing speaking a language by itself (e.g., S. M. Kao, 1994; S. M. Kao et al., 2011). Another perspective is that a drama-based activity can be simplified as 'doing' (Wessels, 1987), or 'acting a particular role' (Brash & Warnecke, 2009). Taken all together, drama-based role play activities are associated with the oral production in

which role play and acting out are embedded in an interactive way between learners in their speaking process.

Drawing on the above conceptualizations of drama in language education, drama-based role play activities are defined, for the purposes of this study, as a natural and interactive way in which students use and develop role-plays to improve their speaking performance.

2.2. Role play

Role play is seen as one of communicative-based or oriented activities which allow learners to practice the target language and interact with others for oral proficiency (Blatner, 2009; Livingstone, 1983; Maley & Duff, 2005; Revathy & Ravindran, 2016; Torrico, 2015; Ulas, 2008). According to Livingstone (1983), role play is a classroom activity that provides students with the opportunity to become completely and actively involved in using the language themselves. This implies that role play activities have been of paramount importance as a speaking tool that moves learners beyond the classroom practices for real-world language use.

2.3. Interplay between drama-based role play activities and oral performance

Several studies have claimed that drama-based role play activities are strongly connected to language learning, particularly in the aspect of oral performance (Belliveau & Kim, 2013; Brash & Warnecke, 2009; Cho, 2015; Galante & Thomson, 2017; Magos & Politi, 2008; Maley & Duff, 2005; Sirisrimangkorn & Suwanthep, 2013; Wagner, 1998); however, few have investigated the impact of such potential tool in EFL contexts. In a research synthesis of drama in second language learning, Belliveau and Kim (2013) indicated that Miccoli's (2003) case study presented a positive impact of this approach through students' self-reports in relation to their oral linguistic competence, particularly in the aspects of structure, vocabulary, and pronunciation. It was also found that students improved oral skills and increased confidence in speaking English as drama could create a contextually meaningful environment where students used English while performing their roles with regard to both cultural and linguistic contexts.

In a study conducted with fifteen undergraduate non-English major students in Chulalongkorn University, Thailand, Janudom and Wasanasomithi (2009) investigated the effects of the use of drama and questioning techniques on students' speaking abilities. They found positive attitudes of students towards this type of instruction. Similarly, in another research with twenty-six eleventh students in Thai language social program, Iamsaard and Kerdpol (2015) examined their attitudes towards the integration of dramatic activities into a speaking class using lesson plans, questionnaire and tests with five assessment scales (pronunciation, vocabulary, language structure

use, content, and fluency. Their findings showed students' improved communicative skills positive attitudes towards this instructional approach.

A most recent study by Galante and Thomson (2017) reported positive impact of drama-based approaches on oral proficiency, as evidenced in Taiwan (S. M. Kao, 1994), Korea (Coleman, 2005), in Singapore (Stinson & Freebody, 2006). However, these authors further addressed that students from the comparison groups in these studies were from less communicative Asian classroom contexts, thus, influenced by Confucius culture teaching practices. Yet, in Galante and Thomson's (2017) study conducted with Brazilian EFL learners over a four-month drama-based English program, these two researchers confirmed that this type of instruction could lead to considerable gains in oral fluency among learners who were exposed to English.

Additionally, drama-based activities allow for a stress free or nonthreatening learning environment that engages learners in willingly participate in a given task and interact with other peers (S. Kao & O' Neill, 1998; Taylor, 2000). Students are therefore empowered to be responsible for their learning, generate ideas, and make necessary modifications to process the text (Stinson, 2006). Stinson (2006) also adds that as students play their roles practicing the language for different purposes in real-life related scenarios, this drama-based activity can help increase their awareness of appropriate use of linguistic forms outside the classroom.

Although the review of literature addresses the significant impact of drama-based role play on students' oral performance, few have examined this type of instruction specific to accuracy, vocabulary, and interactive communication domains. This paper, therefore, provides insights into students' attitudes towards drama-based role play instruction in their speaking classes.

3. Methodology

This study explores an aspect of a larger study that utilized a mixed method design to investigate the effects of drama-based role play in EFL speaking classes at a Vietnamese university, Mekong delta. In particular, this paper only focuses on the part of the project regarding students' attitudes towards drama-based role play instruction.

The participants for this study were thirty freshmen attending a university where these students mostly depended upon the role and commitment of the teacher. Thus, student have had fewer opportunities to experience speaking techniques such as drama-based role play activities in speaking classes over the first fifteen-week semester of the academic year 2016.

The data collected in the larger study included pre-and post-speaking tests and interviews with students. The tests were developed basing on students' speaking outcomes in the *Q-skills for success*, Listening and Speaking 2 textbook. The format of the

test based on VSTEP (Vietnamese Standardized Test of English Proficiency) includes three assessment criteria (social interaction, solution discussion and topic development). This is a popular type of test currently used in Vietnam's higher education institutions and at the university being studied for the final speaking test of the course. During the eight weeks of the semester, all students had to complete four lesson plans using drama-based role play activities designed by the researcher and assessed by her supervisor.

At the twelfth week of the study, semi-structured interviews were conducted with six students in the experimental group (representing conditionings of *good, fair* and *average* levels based on mean scores of speaking tests) to explore their attitudes towards the use of drama-based role plays in a speaking class. For this paper, the data discussed is mainly drawn from students' interview responses.

The interview was used to obtain in-depth information about what was on students' minds, what they thought, and how they felt about drama-based role play instruction over a semester time (Creswell, 2014; Fraenkel, Wallen, & Hyun, 2012). Unlike observations or questionnaires, Gay, Mill and Airasian (2009) stress that the interview, is a valuable investigative tool a qualitative researcher possesses because it allows for insightful understandings of problems being studied through analysis of attitudes, feelings or experiences of participants. For the benefits of the study, semi-structured interviews were selected in which thematic analysis (Boyatzis, 1998; Guest, MacQueen, & Namey, 2012) was used to interpret the data. The purposes of the interview were twofold. Firstly, this sought the effects of drama-based role play activities and secondly, students' preferences. Each interview took approximately twenty to thirty minutes. All interview data were transcribed, translated into English, hand-coded, and then organized into themes for analysis. The data were coded using words, phrases, and numbers to label the interview transcripts.

4. Findings

This section provided qualitative data from students' interview responses regarding the implementation of drama-based role play activities in a speaking class. Two main themes identified from the interview data included the positive effects of drama-based role play activities and students' preferences.

4.1. The effects of drama-oriented role play activities

When asked about what role play could benefit student oral performance over time, all of six participating students reported having positive attitudes towards this type of instruction. Four themes were identified as accuracy, cooperative learning, confidence, and interactive communication skills.

A.   Accuracy

Near the end of the study, students acknowledged that role-plays were useful as these activities allowed them to practice speaking English with accuracy, that is, grammar structures and vocabulary, as a result of learning from friends and acting out an assigned role. For example, Mai stated,

"I think role-plays can help me gain more vocabulary and improve grammar. I actually did not have enough words as well as sentence structures but when given a task to do, I had an opportunity to talk more with my friends, share some ideas freely, and switch roles. This also encourages me to learn more at home to speak in English."

(Mai, interview extract)

This quote suggests that Mai recognized the value of working with her friends through the use of role plays to communicate in English and enhance her oral performance. Two informants expressed that role-plays helped them to learn pronunciation better via rehearsing.

"After practicing a role-play in pairs, we refer to this video-recording later, I know what mistakes I made, and then I correct them".

(Lan, interview extract)

"I could not pronounce the word "have" correctly in the first semester but now while role playing a situation with my partner, I could pronounce it in a right way.

(Truc, interview extract)

B.   Collaborative learning

Mai claimed that taking a part in discussing to find out the solution to an assigned situation could help him talk more and increase understanding of this shared activity by stating,

"Well, I realize that the ability of saying more words and more naturally increases, feeling at ease to have eye-to-eye contact with my partner, though at first, somehow feeling hesitant and even lacking confidence in speaking English. But after few learning periods of doing this type, I get used to talking or keeping my talk for a bit longer."

(Mai, interview extract)

In this student's comment, it appears that frequent working on role-plays could encourage him to speak more English in a communicative way.

Similarly, Hung and Tin valued the positive side of cooperative learning during role-playing a task for developing ideas for a topic provided with some clues.

"Role-plays help me to interact with my friends because we have to work with each other to cast someone in a role, create a dialogue to perform a good play."

(Hung, interview extract)

"When you [the teacher] ask us to work in pairs and then present to the class…I have to work with my partner to create a dialogue."

(Tin, interview extract)

These views indicate that role-plays could be a good tool that drives students to expand their conversation beyond guided practice.

C.   Feeling of confidence and interactive communication
With regard to these two interrelated aspects above, three respondents revealed,

"Previously, when the teacher called me, I did not dare to say anything. But I start to speak from the time working with my friends for classroom assignments. Then I have confidence in speaking in front of my friends. Previously I was not confident at all."

(Lan, interview extract)

"Thanks to working together, I can speak English more often in class, so I become more confident. Now, I can have direct eye contact with my partner."

(Truc, interview extract)

"Role playing definitely makes me feel better, or in another way, more confident. I feel a sense of self and naturalness while presenting ideas on the floor in front of others."

(Hung, interview extract)

These three students' accounts suggest that the increased level of self-confidence stemmed from the opportunity students had to involve, interact, communicate with partners or speak in public.

Furthermore, from the behavioral learning perspective, role-plays were thought to be useful in real life by two respondents, addressing the importance of communication outside the set classroom assignments or predetermined settings.

"Through these activities, I know more about the ways of offering gifts, renting a flat, table manners…how to behave with surrounding people."

(Tin, interview extract)

"When we take a role of a character like choosing a pair of shoes to wear, deciding what restaurant to go for dinner, or applying for a job and the like, I came to know how to function such things by using English appropriately, thinking or acting out a real-life situation."

(Cuc, interview extract)

With regard to problem-solving skill, students reported that role plays enabled them to apply knowledge into reality, develop language proficiency, improve interactive communication, and express viewpoints. Examples of students' responses are presented below.

"I know how to do things in reality through table manners and use common expressions suitably when playing a part in a party."

(Mai, interview extract)

"When we are asked to play and change roles about making decision of what gift to buy for a friend on his or her birthday; we have to begin a guided skit by using role cards and then expand a conversation like a real scenario."

(Lan, interview extract)

Besides, vocabulary was believed to be acquired by three respondents.

"When you gave us a problem-solving task we have never experienced before, we thought we could learn more vocabulary from our partner in relation to the topic provided to us."

(Cuc, interview extract)

"I think it is useful for us in learning speaking English through role playing because it gives us an opportunity to think of words known and relate them to keeping a conversation going before talking."

(Truc, interview extract)

"While discussing some ways to solve a problem you give us, I usually look for new words in the dictionary and since then I can learn several new words."

(Hung, interview extract)

These respondents' accounts suggest that role plays helped them increase vocabulary because they could learn from partners or through dictionary search.

Two interviewees indicated that role plays also aided them in improving their pronunciation to speak English.

"When we work out a solution to a problem, I make some mistakes in pronouncing words and then I can self-correct this feedback from the teacher or my partner at the end of presentation."

(Tin, interview extract)

"What I learn from my friends or partner is pronunciation. I realize that I was weak in this area of learning. After working in pairs or interacting with friends, my pronunciation became much better."

(Lan, interview extract)

4.2. Insights into students' preferences

When asked about the choice between drama-based role-play instruction and guided practice (or scripted role plays) as speaking instructional approach, students revealed that role-playing was a preferred tool. Four students shared that:

"I prefer role-plays because I can study with my friends and I have a feeling of freedom to express ideas on my own. Playing and swap roles are fun."

(Hung, interview extract)

"I hope to role-play assigned tasks or situations next semester because role-plays are much related to reality and interesting."

(Mai, interview extract)

"I choose role-play activities because we are free to act, speak and add something to make the conversation more interesting rather than being dry as other reciting or drilling ones."

(Truc, interview extract)

"I prefer role-plays because…they create interesting learning atmosphere."

(Cuc, interview extract)

These views suggest that role-play activities brought about interesting and comfortable learning environment, which could motivate or inspire student learning or participation.

Creative ideas thought to be generated from role-play activities were what Tin was interested in implementing role-play activities.

"Doing role-plays is fun and creative. I am not put under constraints like I used to be in traditional teaching methods. While speaking to my peers, I can develop the dialogue freely by creating new stories or new roles in a similar situation or context."

(Tin, interview extract)

In this quote, Tin indicated the value of drama-based role play activities when addressing creativity, feeling of comfort and sense of self-study in order to have a new and interesting learning environment.

In favor of drama-based role play activities, Cuc indicated,

"I have more reality related experience, and step into shoes of various characters like father, mother, child, interviewer to experience feelings, behaviors so I can employ the experience learned into real life. Also, I feel that I can speak fluently when I play someone's role."

(Cuc, interview extract)

From this account, it could be seen that drama-based role play activities helped Cuc respond to a real-life situation or a particular event or incident and increase her fluency in speaking English.

5. Discussion

The findings of this study reveal that students had positive attitudes towards the use of drama-based role play activities in their speaking classroom practices. Such impact builds on research reported by Janudom and Wasanasomsithi (2009), Gill (2013), and Le (2017) who found that students were in favor of the use of drama-based role plays since they experienced improvements in oral skills and increased confidence in speaking English.

It was worth noting that a stress-free learning environment might reduce anxiety in speaking English and increase self-confidence among learners, as Dodson (2002) believes. A possible explanation is that students, thus, were likely to be willing to express their voices and learn from each other with regard to vocabulary, grammar, pronunciation, and interactive communication.

Analysis from interview responses suggests that drama-based role play activities could enhance student-centered learning because students were required to create a conversation and write scripts on their own and evaluate a problem-solving task. Besides, in order to have sufficient knowledge of vocabulary and grammar for interaction, students themselves actively filled up their repertoire rather than waiting for responses from the teacher.

In addition, drama-oriented role play activities appeared not to discourage students at good, fair and average levels from others' progress. Instead, they were willing to help other peers and learn vocabulary, pronunciation and structure from each other during their learning speaking process through which the knowledge of language forms could be reinforced and learning community might be built.

Interestingly, despite linguistic constraints, less proficiency level learners willingly participated in drama-based role play activities because they could interact with their peers to express their own perspectives without paying much attention to errors. Additionally, that students were given an opportunity to play roles, develop a story on their own and act out on the floor also aroused their interest.

Remarkably, the extensive practice in speaking could assist participating students to gradually build up the level of self-confidence in conveying their thoughts in front of the crowd. The changes in confidence, perhaps, were attributed to playing roles. Piazzoli (2011) claims that walking into someone's shoes helps learners feel less shy to produce the target language. Students might not receive negative feedback from others while speaking English since the language produced was from the character assigned while performing an assigned activity.

In addition to accuracy, interactive communication skills were acknowledged as an important part in learning English by students at varying levels of proficiency. These skills not only assist them in expressing their views naturally when responding to a real situation but also establishing moral and socio qualities, e.g. behaviors, acquired via role plays, all of which might result in effective communication in a range of real life contexts; thereby contributing to bridging a gap between drama-based role-plays and their real life applicability.

6. Conclusions and future research

The findings shed light on how students were aware of the impact of drama-based role plays as a potential instructional tool on speaking performance. Positive attitudes towards drama-based role plays provoke awareness of teachers in relation to students' learning expectations, thereby encouraging them to find ways to integrate such an effective technique into speaking classes and other aspects of English language use such as vocabulary, grammar or phonetics. Getting students actively involved in trying out a

wide array of role plays in relation to real-life contexts, therefore, needs to be considered and presented in curriculum and instruction so as to allow students to take greater responsibility for their learning in dynamic, interactive and meaningful ways.

Another implication of drama-based role play activities in foreign language teaching and learning is in relation to students' active involvement. However, some students might be less enthusiastic or active than the others before participating in the study; and this change may be due to the fact that affective filters such as shyness, low self-image and apprehension of public speaking or lack of linguistic knowledge influence students' oral performance. Given its importance in speaking learning, students are encouraged to interact with their peers with regard to vocabulary, grammatical structures and pronunciation for a particular speaking topic, and then to create their own story lines or real-life scenarios.

The findings from the current study reveal that students could experience enjoyable atmosphere in drama-based role play lessons but exposure only to these activities throughout the learning process may lead participants to boredom or unpleasant feelings. As a result of such concerns, integrated teaching approach, that is, drama-based role play and other instructional speaking techniques can be used flexibly in a speaking setting. Further research can explore teachers' views as to how drama-based role plays could be sustained in a wider context to deepen understanding of this potential tool that influences students' speaking performance over a longer period of time.

While this paper includes just a small sample of data from thirty participants, it is worth noting that the investigation seems to have provided these students with the opportunity to recognize the benefits of drama-based role play activities through intensive oral practices. Given the limited time during the study and EFL context where English is used as a foreign language, communicative interaction occurred in a setting only. As such, students did not have much time to practice speaking English. It is therefore necessary for teachers to give students a forum to experience their real-life situations and ultimately shift their routine ways of learning to more autonomous one beyond the boundaries of the classroom.

About the authors

Nguyen Buu Huan is a senior lecturer in English at Can Tho University. As a Fulbrighter, he earned a masters' degree in education in the United States in 2003. His doctoral degree at Massey University, New Zealand, specifically focuses on teacher beliefs and changes within the university teaching and learning in science education. His research interests include action research, teacher change, language learning, ESP,

and curriculum planning. He is now involved in writing teaching materials for ESP students at the university and is an invited reviewer for Thai TESOL.

Do Thi Ngoc Nhi has been a lecturer in English at An Giang University, Vietnam since 2012. She earned a masters' degree in education, focusing on principles and teaching methods of English language at Can Tho University in 2017. She is now in charge of teaching English for English majors and non-major English students. Her research interests include practical applications in language teaching and learning, classroom interactive activities and drama-based instruction.

References

1. Athiemoolam, L. (2006). *The role of drama in education in the English second language classroom*. Paper presented at the the 37th Annual ELTAI Conference, India. Retrieved from http://www.zsn.uni-oldenburg.de/download/Logan-Chennai-Conference.pdf

2. Athiemoolam, L. (2013). Using drama in education to facilitate active participation and the enhancement of oral communication skills among first-year preservice teachers. *Scenario, 7*(2), 48-61.

3. Belliveau, C., & Kim, W. (2013). Drama in L2 learning: A research synthesis. *Scenario, 7*(2), 6-26.

4. Blatner, A. (2009). *New approaches to role play in the communication classroom*. New York: Harper & Row.

5. Boyatzis, R. E. (1998). *Transforming qualitative information: Thematic analysis and code development Thousand* Oaks, California: SAGE Publications, Inc.

6. Brash, B., & Warnecke, S. (2009). Shedding the ego: Drama-based role play and identity in distance language tuition. *Language Learning Journal, 37*(1), 99-109.

7. Bygate, M. (1987). *Speaking*. Oxford: Oxford University Press.

8. Bygate, M. (2010). *Speaking (2nd Ed.)*. Oxford: Oxford University Press.

9. Cho, B. (2015). Improving learners' oral skills through two types of role play. *Scenario: Journal for Drama and Theatre in Foreign and Second Language Education, 9*(1), 35-52.

10. Cockett, S. (2000). Role-play in the post-16 language class: A drama teacher's perspective. *The Language Learning Journal, 22*(1), 17-22.

11. Cockett, S. (2002). Role-play in the post-16 language class: A teacher's perspective. In A. Swarbrick (Ed.), *Aspects of teaching secondary modern foreign languages: Perspectives on practice* (pp. 256-265). London: Routledge.

12. Cole, D., Ellis, C., & Mason, B. (2007). *Teaching speaking and listening: A toolkit for practitioners*. Bristol: England: Portishead Press.

13. Coleman, L. (2005). *Drama-based English as a foreign language instruction for Korean adolescents.* (PhD), Pepperdine University, Malibu, USA.

14. Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches (4nd Ed.)*. Thousand Oaks, California: SAGE Publications.

15. Derwing, T. M., & Munro, M. J. (2013). The development of L2 oral language skills in two L1 groups: A 7-year study. *Language Learning, 63*(2), 163-185.

16. Derwing, T. M., Munro, M. J., & Thomson, R. I. (2007). A longitudinal study of ESL learners' fluency and comprehensibility development. *Applied Linguistics, 29*(3), 359-380.

17. Do, T. N. N. (2017). *The effects of drama-based role play activities on English as a foreign language (EFL) students' speaking performance: A case at a university in the Mekong delta.* (Master of Education), Can Tho University.

18. Dodson, S. (2002). The educational potential of drama for ESL. In G. Brauer (Ed.), *Body and language: Intercultural learning through drama* (pp. 161-180). Westport, CT: Ablex.

19. Ellis, R. (2003). *Task-based language learning and teaching*. Oxford: Oxford University Press.

20. Ellis, R. (2009). *Implicit and explicit knowledge in second language learning, testing and teaching*. Buffalo, NY: Multilingual Matters.

21. Ellis, R., & Barkhuizen, G. (2005). *Analyzing learner language*. Oxford: Oxford University Press.

22. Foster, P., & Skehan, P. (1996). The influence of planning and task type on second language performance. *Studies in Second Language Acquisition, 18*(3), 299-323.

23. Fraenkel, J. R., Wallen, N. E., & Hyun, H. H. (2012). *How to design and evaluate research in education (8th Ed.)*. New York: McGraw-Hill Humanities.

24. Galante, A., & Thomson, R. I. (2017). The effectiveness of drama as an instructional approach for the development of second language oral fluency, comprehensibility, and accentedness. *TESOL Quarterly, 51*(1), 115-142.

25. Gass, S., & Varonis, E. (1994). Input, interaction and second language production. *Studies in Second Language Acquisition, 16*(3), 283-302.

26. Gay, L. R., Mills, G. E., & Airasian, P. (2009). *Educational research: Competencies for analysis and applications (9th Ed.)*. Upper Saddle River, New Jersey: Merrill/ Pearson.

27. Gill, C. (2013). Enhancing the English language oral skills of international students through drama. *English Language Teaching, 6*(4), 29-41. doi: 10.5539/elt.v6n4p29

28. Goh, C. C. M. (2017). Research into practice: Scaffolding learning processes to improve speaking performance. *Language Teaching, 50*(2), 247-260.

29. Goh, C. C. M., & Burns, A. (2012). *Teaching speaking: A holistic approach*. New York: Cambridge University Press.

30. Guest, G., MacQueen, K. M., & Namey, E. E. (2012). *Applied thematic analysis*. Thousand Oaks, CA: Sage Publications.

31. Holden, S. (1982). *Drama in language teaching*. London: Longman.

32. Hughes, R. (2011). *Teaching and researching speaking (2nd Ed.)*. Longman: Pearson Education Limited.

33. Iamsaard, P., & Kerdpol, S. (2015). A study of effects of dramatic activities on improving English communicative speaking skill of grade 11th students. *English Language Teaching, 8*(11), 69-78.

34. Janudom, R., & Wasanasomsithi, P. (2009). Drama and questioning techniques: Powerful tools for the enhancement of students' speaking abilities and positive attitudes towards EFL learning. *ESP World, 8*(5), 23-28.

35. Johnson, K. (1996). *Language teaching and skill learning*. Oxford: Blackwell.

36. Kanda, M. (2015). *Development of English oral proficiency among Japanese high school students.* (PhD), Temple University, USA.

37. Kao, S., & O' Neill, C. (1998). *Words into worlds: Learning a second language through process drama*. Westport, CT: Ablex Publishing Corporation.

38. Kao, S. M. (1994). *Classroom interaction in a drama-oriented English conversation class of first-year college students in Taiwan: A teacher-researcher study.* (PhD), The Ohio State University.

39. Kao, S. M., Carkin, G., & Hsu, L. F. (2011). Questioning techniques for promoting language learning with students of limited L2 oral proficiency in a drama-oriented language classroom. *Research in Drama Education: The Journal of Applied Theatre and Performance, 16*(4), 489-515.

40. Koizumi, R. (2005). *Relationship between productive vocabulary knowledge and speaking performance of Japanese learners of English at the novice level.* (PhD), University of Tsukuba, Japan.

41. Larsen-Freeman, D. (2006). The emergence of complexity, fluency, and accuracy in the oral and written production of five Chinese learners. *Applied Linguistics, 27*(4), 590-619.

42. Le, T. B. N. (2017). *The impacts of drama activities on EFL young adolescents' speaking performance and their attitudes towards drama.* (Master), Can Tho University.

43. Livingstone, C. (1983). *Role play in language learning*. London: Longman.

44. Magos, K., & Politi, F. (2008). The creative second language lesson: The contribution of the role-play technique to the teaching of a second language in immigrant classes. *RELC Journal, 39*(1), 96-112.

45. Maley, A., & Duff, A. (2005). *Drama techniques: A resource book of communication activities for language teachers (3rd Ed.)*. Cambridge: Cambridge University Press.

46. Miccoli, L. (2003). English through drama for oral skills development. *ELT Journal, 57*(2), 122-129. doi: 10.1093/elt/57.2.122

47. Ministry of Education and Training. (2008). *Teaching and learning foreign languages in the national education system from 2008 to 2020.* Hanoi: Vietnam Retrieved from Retrieved from http://tailieu.vn/doc/de-an-day-va-hoc-ngoai-ngu-trong-he-thong-giao-duc-quoc-dan-1331102.html.

48. Mok, S. S. (2012). Using drama activities to teach English in the Hong Kong classroom. *GSTF Journal of Law and Social Sciences, 2*(1), 284-288.

49. Nguyen, B. H. (2013). Beliefs about support for teacher change in English for Specific Purposes university classes. *New Zealand Studies in Applied Linguistics, 19*(2), 36-48.

50. Nunan, D. (1999). *Second language teaching and learning*. Boston: Heinle & Heinle Publishers.

51. Nunan, D. (2001). *The Cambridge guide to teach English to speakers of other languages*. Cambridge: Cambridge University Press.

52. Nunan, D. (2015). *Teaching English to speakers of other languages: An introduction*. New York, London: Routledge.

53. Nzanana, J. B. (2016). *Language learning motivation and oral proficiency learners: The case of university students in Rwanda.* (Master of Arts), Michigan State University, USA.

54. O' Brien, M. G. (2014). L2 learners' assessments of accentedness, fluency, and comprehensibility of native and nonnative German speech. *Language Learning, 64*(4), 715-748.

55. Park, C. C. (2000). Learning style preferences of Southeast Asian students. *Urban Education, 35*(3), 245-268.

56. Piazzoli, E. (2011). Process drama: The use of affective space to reduce language anxiety in the additional language learning classroom. *Research in Drama Education: The Journal of Applied Theatre and Performance, 16*(4), 557-573.

57. Revathy, M., & Ravindran, K. (2016). Enhancing effective speaking skills through role play and tongue twisters. *Language in India, 16*(9), 214-224.

58. Richards, J. C., & Rodgers, T. (2001). *Approaches and methods in language teaching*. Cambridge: Cambridge University Press.

59. Saito, K. (2015). Experienced effects on the development of late second language learners' oral proficiency. *Language Learning, 65*(3), 563-595.

60. Shantha, S., & Mekala, S. (2017). The role of oral communicative tasks (OCT) in developing the spoken proficiency of engineering students. *Advances in Language and Literacy Studies, 8*(2), 161-169.

61. Sirisrimangkorn, L., & Suwanthep, J. (2013). The effects of integrated drama-based role play and student teams achievement division (STAD) on students' speaking skills and affective involvement. *Scenario: Journal for Drama and Theatre in Foreign and Second Language Education, 7*(2), 62-76.

62. Skehan, P. (2009). Modeling second language performance: Integrating complexity, accuracy, fluency, and lexis. *Applied Linguistics, 30*(4), 510-532.

63. Stinson, M. (2006). *Speaking in class: Drama, talk and literacy*. Paper presented at the Draft paper presented at drama in English teaching: Imagination, action and engagement conference, Sydney, Australia.

64. Stinson, M., & Freebody, K. (2006). The DOL project: The contributions of process drama to improved results in English oral communication. *Youth Theatre Journal, 20*(1), 27-41. doi: 10.1080/08929092.2006.10012585

65. Swanson, P. B., & Nolde, P. R. (2011). Assessing students oral language proficiency: Cost-conscious tools, practices and outcomes. *The IALLT Journal, 41*(2), 72-88.

66. Taylor, P. (2000). *The drama classroom: Action, reflection, transformation*. London: Routledge.

67. Torrico, F. (2015). *Drama techniques to enhance speaking skills and motivation in the EFL secondary classroom.* (Master), Complutense University, Madrid: Spain.

68. Ulas, A. H. (2008). Effects of creative, educational drama activities on developing oral skills in primary school children. *American Journal of Applied Linguistics, 5*(7), 876-880.

69. Ur, P. (1996). *Course in language teaching: Practice and theory*. Cambridge, MA: Cambridge University Press.

70. Wagner, B. (1998). *Educational drama and language arts: What researcher shows*. Portsmouth, NH: Heinemann.

71. Wessels, C. (1987). *Drama: Resource books for teachers*. Oxford: Oxford University Press.

72. Winston, J. (2011). *Second language learning through drama: Practical techniques and applications*. London: Routledge.

73. You, Y. (2014). *Relationships between lexical proficiency and L2 oral proficiency.* (PhD), Purdue University, West Lafayette, Indiana, USA.