CHAPTER I
INTRODUCTION

This chapter presents the introduction of the research. It covers seven parts. They are the background of the research, setting of the research, limitation of the research, formulation of the research, purpose of the research, significance of the research and definition of key terms of the research. This chapter gives the general reason why the researcher chooses this topic.

A. Background of the Research

Drama is the specific mode of fiction represented in performance. According to Folostina et al., (2015), drama is a pedagogy that reaches students with intelligence with different learning styles. Besides, Kemeh (2015) states that the drama is the imitation of human life that is represented on the stage. It means that the learning drama that involves the mind, body, senses, and emotions to create understanding for learning.

In addition, Lewis & Rainer (2012) points out how theater can assist pupils in learning and expressing themselves both orally and in writing. Drama is one particular action to make learning more active, interesting, conversational, and contextual since students are more animated in verbal interaction. Dramatic discourse includes a variety of approaches to aid in a deeper comprehension and more effective presentation of the text. The dramatic approach incorporates the body, mind, emotions, and drive to use one's own characteristics and experiences as sources for language output (Maley and Duff, 2023).

However, the drama is the representative of human life, drama should be performed well. In this case, one factor sould be considered is the speaking skill because fluency and the clearly information should be presented in the performance. It means that there is the correlation between the good drama performance and speaking skill. In line with this, Ustuk & Inan (2017) state that the drama can give the impact to audience if there is the clear language and style. It means that the important part of drama performance is the speaking skill.

Furthermore, One difficult skill for pupils to perfect in a theatre performance is speaking. When one considers all that goes into speaking—ideas, what to say, language, proper usage of syntax and vocabulary, pronunciation, listening to and responding to the other person—this is hardly unexpected. Speaking effectively is, therefore one of the useful skills that students should master in order to communicate with others (Pollard, 2008). According to Mufaidah (2014) The goal of learning English in primary schools is to improve state speaking ability. This indicates that the development of interaction in young learners, particularly in dramatic performance, begins with the acquisition of speaking skills.

Moreover, speaking is defined as the most usual technique to deliver idea to other in drama performance. Besides, Sundari et al., (2020) Declare that Speaking is a skill that requires knowledge in the three mechanisms (pronunciation, grammar, and vocabulary); it entails using the appropriate words in the appropriate order and with the appropriate pronunciation. The most crucial ability for effective communication in dramatic conversation is speaking. In this

situation, teachers and students must comprehend the difficulties that arise when speaking during a theater performance and work to adopt a variety of instructional tactics in their classrooms in order to improve their students' speaking abilities.

In this research, there are some previous studies investigating the speaking skill in teaching and learning process. Rizka (2019) points the students' speaking skill are influenced some indiators; preparation, organization, and presenting. In addtion, Sari (2021) was done the research, she focused the ability of students' speaking skill in teaching and learning process. Then, Prastika (2019) investigates the students' speaking ability in telling their daily activities. These research were pointed the studies of speaking skills.

Based on some of the previous studies, there is a litle bit to investigate the speaking skill in drama perormance. It means that the speaking skill is always discussed in speaking learning process and the previous research who did not conduct and investigate on speaking skill analysis in drama performances. In short, the rational of doing this research such as firslty, the drama should be considered from the speaking skill. Secondly, the students just focus how to perform the drama well without the speaking aspect. Thirdly, language or dialog of drama performance is an important part in speaking skill, especially the information or the messages of drama. Fourthly, if the lecturers or the students know the weaknesses of drama performance in the speaking part, they can find out the solution solve them.

Based on the explanation above, it academic important to investigate "*An Analysis Students of Speaking Skill in Drama Performance at Sixth Semester Students of English Study Program, University of Pasir Pengaraian*". This research is expected to find out the problem faced by lecturers and students in drama performance, especially the speaking skill in a dialog of drama.

B. Setting of the Research

Based on the background of the research, they are several reasons in conducting of this research. Firstly, the drama should be considered from the speaking skill. Secondly, the students focus how to perform the drama well without considering the speaking aspect. Thirdly, the language or dialog of drama performance is important part in speaking skill, especially the information or the messages of drama. Fourthly, the lecturers or the students did not know the weaknesses of drama performance in speaking part that caused the information of th drama is lost.

C. Limitation of the Research

Based on the problem of this research, this research will be limited in analyzing the students speaking skill in drama performance at the sixth-semester students of English study program University of Pasir Pengaraian. There are several dramas that are shown, but in this case, the researcher only examines one drama with the title *"The Winters Tale"*

D. Formulation of the Research

The formulation of the research is how is the students' speaking skill of at the sixth-semester students of English study program, University of Pasir Pengaraian?

E. Purpose of the Research

The purpose of this research is to find out the students' speaking skill in drama performance at the sixth semester students of English Study Program, University of Pasir Pengaraian.

F. Significant of the Research

The researcher hopes that the result of this research gives beneficial both theoretical and practical.

1. Students, the results of the study are expected to find out about the students' speaking skills in Drama Performance.

2. Lecturers; The teacher gets information and benefits to know students' speaking skills in drama performances.

3. The next researcher: The results of this study are expected to be used as a reference in conducting further literary research, especially learning drama performances.

4. English Department: This research is useful for the English Department to get information about how students' speaking skills in the drama performances.

G. Definition of Key Term

In this research, there are so many terms involved. Thus, to avoid misunderstanding on terms used, the following terms are necessarily defined as follows :

1. Speaking Skill

Numerous professionals have offered definitions of speaking. Speaking is a way of expressing ideas, facts, and feelings to other people. It is the narrator's primary means of linguistic expression. Ability to talk effectively by applying their knowledge, and information, and say it out loud, according to Harmer (2001:269). It must have the capacity to help with speaking management. It takes place in actual circumstances with some planning time. Fluency is, therefore necessary to accomplish the conversation's goal. According to Richards (2008:19), when we speak and listen, we usually want to accomplish something, explore an idea, sort out a situation, or just be with one another. It

2. Drama Performance

According to Hudson (2015) drama is a shared and co-operative activity which fires the individual and collective imagination. Drama performance can be simply defined as actions that are performed for audiences. Drama performance in this research is drama that performed by sixth semester students of English study program university of Pasir Pengaraian.

CHAPTER II
REVIEW OF RELATED LITERATURE

The reviews of related literature are very important to discuss. In this chapter, the researcher would like to put the theories from some experts that support this research. It covers review of the related theories, a review of related findings and a conceptual framework.

A. Review of Related Theories

1. The Definition of Speaking

Speaking is the ability to pronounce articulation sounds or words to express, state and convey thoughts, ideas, and feelings (Farenkia, 2012). Speaking in general can be interpreted as a conveying of one's intentions (ideas, thoughts, hearts) to others by using spoken language so that these intentions can be understood by others. The meaning is specifically put forward by experts.

Speaking ability in English is the ability to vocally express one's desires and thoughts to others; nevertheless, speaking ability is difficult to develop if it is not continuous and can be practiced with classmates, English teachers, or other English-speaking teachers. There are several interconnected subjects covered in English courses, including speaking, listening, reading, and writing. Everything is studied in accordance with the school-supplied textbooks in a systematic way. For language teachers to improve their teaching strategies utilizing the principle of "Guide Conversation," this study primarily focuses on speaking abilities. This is a result of pupils' insufficient motivation to improve their English-speaking abilities. Whether it's true or not, learning a new language is challenging.

a. Receive speaking

In this stage, students who are learning English speaking skills get more from the learning environment or listen to the many speaking forms and styles of others, speech, language structure employed, and vocabulary growth so they can repeat them at home or at school (Astuti, 2016; Dinarty, F., Sutapa, Y. G., & Bunau, 2018; Januariza & Hendriani, 2016; Joe et al., 2015; Nikitina, 2011; Pahargyan, 2021; Schreiber et al., 2018). Students try to retain as much information as they can in the form of new vocabulary at the basic level, new sentences, sayings, and other things that can be practiced by asking the other person simple questions (such as "what is this?, "what is that?," and "how are you?," and so on). Receiving Speaking refers to this preparation, which is ready to use effective speaking abilities in English. Students can think and develop themselves using a range of ready-to-use language forms using this pattern.

b. Productive Speaking

Based on the idea of receiving, it follows that students have saved a significant amount of preparatory time for speaking practice. The ability of children to create and use new expressions, such as asking, elaborating, talking about, and even assisting classmates, comes next. Here, pupils are given as many chances as they can to employ a range of brand-new English sentences that are appropriate for their grade level. The influence of productive Speaking may be a sign that students who have strong speaking abilities will succeed more in improving their English speaking abilities in English-language courses.

c. Descriptive Speaking.

The two levels described above indicate that kids are well-prepared to pursue English-speaking abilities. Students can receive and give (question-and-answer) utilizing a variety of simple sentences (simple sentences), compound sentences, complex sentences, and compound-complex sentences after combining the two stages. In other words, students are able to ask questions, explain things, engage in debates, and respond orally in English as well as write English expressions utilizing a range of sentences. The goal of descriptive Speaking is to encourage students to use as many descriptions from various reading materials or from their own learning experiences as they can.

2. The Concept of Speaking Skills

Speaking abilities, in the opinion of Atar Semi, are the capacity to produce currents of articulation sound systems in order to communicate desires, ideas, feelings, and experiences to others. According to Guntur Tarigan, speaking is the act of expressing one's thoughts, ideas, and feelings through the use of articulation sounds or words. Speaking is, then, simply an expression of one's thoughts and emotions through the use of linguistic sounds. Speaking ability is the capacity to use words to convey ideas, sentiments, and emotions. In relation to the purpose of speaking, Mudini and Salamat explained in general the purpose of the conversation was as follows:

a) Encourage or stimulate

b) Convincing

c) Move

d) Inform

e) Entertain

Furthermore, there are several factors that need to be considered that will determine the success or failure of speaking activities, namely the speaker and listener factors:

a. Speaker

What the speaker should pay attention to is:

a. The topic of discussion should be useful, interesting, in accordance with the listener's grasp and at least already known by the listener.

b. Language The relationship with language is divided into two, namely linguistic factors and non-linguistic factors.

1. Language Factor

linguistic factors related to speaking skills include:

a) Accuracy of pronunciation or pronunciation of sounds

b) Placement of stress, pitch, pause, intonation and rhythm

c) Good choice of words and expressions, concrete and varied

d) The accuracy of the narrative structure.

2. Non-linguistic factors

Non-linguistic factors include:

a) A reasonable attitude, calm and not stiff

b) The gaze directed at the interlocutor

c) Willingness to respect the opinions of others

d) Willingness to self-correct

e) Courage to express and defend opinions

f) Appropriate gestures and expressions

g) Loudness

h) Smoothness

i) Reasoning and relevance and Mastery of topics.

b. Purpose of a speaker

In conveying messages to others, you must have a purpose, one of which is to get a response or reaction. When communicating, speakers aim to achieve both broad and detailed goals. There are two main goals for speaking in college and beyond to inform or to persuade. There is no clear distinction between the two; many talks will combine elements of both.

c. Facilities

The means in speaking activities include time, place, atmosphere and media or props. The selected topic of discussion should be adjusted to the specified time. The place to talk really determines the success of the conversation. In this case, it is necessary to pay attention to the location factor, the number of listeners, the position of the speaker and listener, light and air. Talking in a certain atmosphere will affect the success of speaking such as in the morning, afternoon or evening. Media or props will also help clarity and attractiveness of the description.

d. Interaction

The definition of interaction according to the Oxford Dictionary is the act of communicating with someone, especially while you work, play, or spend time

with them. Interaction is action that occurs between two or more entities, generally used in philosophy and the sciences. Ongoing speaking activities indicate an interaction relationship between the speaker and the listener. Interaction can be one-way, two-way or multi-way.

e. Listener

A good listener should pay attention to the following:

a) Have a good physical and mental condition so that it is possible to carry out listening activities; focus and concentrate on the conversation.

b) Have specific listening goals that can mobilize and encourage listening.

c) Strive to be interested in the content of the conversation that is heard.

d) Have linguistic and non-linguistic skills that can improve listening success.

e) Have extensive experience and knowledge that can facilitate understanding and understanding of the content of the conversation.

3. Definition of Drama

Drama is the particular form of narrative that is performed. The word "action" is derived from a verb that means "to do" or "to act" in Greek, and it is called "drame" in classical Greek. According to Anton Prochazka (2009, p.7) Drama is a teaching method that reaches intelligent pupils with a variety of learning preferences. In order to generate comprehension for learning, this learning model uses the mind, body, senses, and emotions.

Drama is a simple and active photograph of human nature. According to John Dryden in Asghar (2011) Drama portrays the passions, humor, and changes

in fortune that characterize human nature in a fair and dynamic way for the enjoyment and education of people. Then, In the Dictionary of World Literature, drama means all performances who wears expression. Drama is a prose composition adapted to acting on stage, in which a story is related to the manner of dialogue and action and is represented with the movements, costumes, and scenes that accompany it as in real life.

Drama is a group activity that displays imagination and can be channeled into the form of expression. According to Hudson (2015) Drama is a cooperative and collaborative activity that stimulates both individual and group imagination. This can be used to express oneself artistically through spoken or written words, as well as through group or individual expression. Drama can offer several formats for exploring and communicating children's individual and social group responses to books. Its multimodal makeup offers a flexible framework that makes meaning abstraction, construction, reconstruction, and communication easier. Children can build a holistic and interconnected understanding of their experiences and learning when the mind, body, and emotions have the chance to work together rather than independently.

Drama is as a staged work of art that is a clone of human life. According to Waluyo (2002) drama is an imitation of human life projected on stage. Drama is also defined as a staged work of art (Kosasih,2017, p.202). Looking at the drama, the audience seemed to see events in society. Sometimes the conflict presented in the drama is the same as their own inner conflict. Based on the book by Helen

Nicholson, drama is a combination of thought, language and feelings in a variety of energetic and creative ways, although there are discernible practices in theater that students can acquire, achieving new understandings requires creative and personal engagement.

Drama is the reflection of human life that presented by the characters in the stage. It always represents the habit, value, custom and the norm of the society. Abrams (1988, p.45) states that drama is the literary form designed for performance in the theater, in which actors take roles of the characters, perform the indicated action, and utter the written dialogue. Reaske (1966, p.30) describes drama as a literary work or composition that uses a cast of characters to portray a variety of events and dialogue in order to illustrate life and human activities. Therefore, we can assert that drama is the verbal and physical evolution of a character's and a situation's predicament.

Drama is a work of human imagination. According to Courtney (1980, p.7) Drama is built on internal empathy and identification and results in exterior impersonation, according to the definition of drama as "the human process by which imaginative thought becomes action." In other terms, it symbolizes the realm of "let's pretend," which is the process of imagining yourself as someone or something else. Based on the above presentation, the author concludes that drama is a work that contains very high art that can be displayed with dialogue or action based on the character of each character with the theme of life conflicts that are often faced by every human being. In addition to entertaining, drama is also

loaded with moral messages that the author wants to convey for a picture for every human being.

4. Elements of Drama Performance

The elements of drama are essential pieces to the structure of a drama or play. Drama staging contains many elements that support each other and constitute the integrity of the performance. The following will discuss the elements that support drama performances in the opinion of Asul Wiyanto (2004:31-45), namely:

a. Script

Drama script is a literary work that consists of building elements. Drama scripts include stories that are written in the form of dialogue and contain live plays of the characters. The drama script provides an overview of the performance that will be carried out, such as the theme, the mandate, the characters involved, the dialogue between the characters, the storyline that is built, the setting used, and so on.

b. Director

The director is the person who plays an important role and has the greatest responsibility in staging the drama. A director is in charge of choosing a drama script that is suitable for staging, selecting players who are in accordance with the characters in the drama, and determining the stage setting, makeup, and fashion

that will be used in the performance. The director's other main task is to direct the entire storyline, including the scenes performed by the players.

c. Cast

The cast is the person who acts out the entire play in the drama. Players imitate the whole story experienced by the characters in the drama script. The number of players in a drama performance depends on the number of characters. However, the director reserves the right to increase or decrease the number of players if necessary. The protagonists, the antagonists, and the supporting cast are essential to drama.

d. Stage setting

Stage arrangement is the arrangement of the stage as a place for drama performances to take place. The stage is a place for drama actors to demonstrate stories under the direction of the director. The stage setting must be adjusted to the setting written in the script. This is supported by the provision of supporting tools called drama properties.

e. Makeup

Makeup is styling the players. The person in charge of makeup is the makeup artist. Makeup includes makeup of the players' faces to match the storyline. It is used for the alteration of features. For instance, if a boy of 18 is acting the role of a man of forty, makeups will be used to make him look older.

f. Costume

Dressing is the arrangement of costumes used by players. The costume includes the clothes and jewelry that will be used by the players during the performance. A player can wear one costume during the performance or alternate according to the scene. Dressing must support the story that has been written in the script.

g. Sound system

Sound system is the arrangement of sound and music used in drama performances. The person in charge of the sound system is the sound engineer. The sound engineer must determine the loudness of the voices of the players and the music that accompanies the performance. Sound and music can be an effective way to create mood on stage. Music can be used to heighten the mood of a scene, eg the use of sad strings to underscore an emotional monologue. Music can also be contrasted to the action on stage for dramatic effect.

h. Lighting

The lighting aims to provide the psychological influence of an actor and at the same time serves as an illustration (decoration), and also as a timepiece of the stage atmosphere that continues. The light is utilized to emphasize the action, emotion, or expression of the character as well as to differentiate them from the background and other characters in order to direct attention to the character or element they are spotlighting. Let's examine the four fundamental components of lighting: control, direction, quality, and lighting ratio. Each of these components

affects how our lighting functions as a whole, so they must all be taken into account when designing lighting.

i. Audience

The audience is an important element in a performance. The audience serves an important role because they generate the demand that keeps productions going. A performance will not be perfect if there is no audience. The audience usually adjusts to the story played in the drama. There are shows that are intended for audiences of all ages or only audiences of a certain age, such as children or adults.

5. Steps of Drama Performance

To perform a drama, there are several important things that must be considered related to success and not a good drama performance. To create a good drama performance should make preparations from pre-staging, when performance, and after the performance. Preparations are made among them :

a. Pre-staging

At this stage, a drama performance should make preparations before the staging is shown, namely in the form of the preparation stage and the training stage. The term "staging" is also used to describe the outcome of this procedure, or the spectacle that a play offers when it is performed, or its visual detail. In addition to costumes, every real-world item that makes an appearance in a play

has the ability to play a significant dramatic symbol. According to Djajakusuma in Tarigan (1985) the steps included in the preparation of pre-staging include:

b. Preparation Stage

In preparing for drama, the participants will need to spend time making sure they know about their roles in the drama and their characters' interests in the drama. The conceptual links between drama and symbolic play mean that participants must engage through self-motivation and must decide for themselves to take part. In this stage there are several steps that must be taken, including:

1) Choosing a Story

A drama is a story written to be performed by actors in front of an audience. The script of a dramatic work, or play, includes stage directions that explain how characters should look, speak, move, and behave. They also might specify details on the setting and scenery, such as lighting, props, and sound effects. In this step is an activity to choose a story that will be staged in accordance with the purpose of staging. The selection of the script of the story as well must fulfill both the theme, plot, structure, and others. All of this must be determined as well as possible.

2) Get the Author Written Permission

It is your duty as the Author to seek and obtain any authorizations necessary for the use of other people's works, including images and text quotations. You might also need to ask for permission to reproduce your own

previously published material, even if it has been altered. If the staging of drama uses a script from the author, then it should have obtained permission and solved the issue of the author's honorarium. In general, the permissions process involves a simple five-step procedure:

1. Determine if permission is needed.

2. Identify the owner.

3. Identify the rights needed.

4. Contact the owner and negotiate whether payment is required.

5. Get your permission agreement in writing.

3) Determining the Director

In determining the director must be careful. A director must be responsible, trustworthy, brave, honest, has great will, and can lead. The function of the director determines the success of a drama. The director is a director on how the performance should be done. He is fully responsible for interpreting the script to be staged, and determining the theme of the performance that will support a play. A director also has the function of coordinating and directing all elements of a drama performance (players and properties), providing a basic interpretation of the script, and with the director's skill in realizing a total (maximum) drama performance.

4) Choosing Assistant Directors

The assistants include set planners (decorations, lighting directors), stage leaders (staging motors), and assistant directors who can represent or replace the director at any time if needed. Tracking daily progress against the shooting production schedule, organizing logistics, creating daily call sheets, verifying cast and crew, and maintaining order on set are all part of an assistant director's job on a movie set. The crew's health and safety must also be taken into consideration.

5) Studying Scripts

A script is a piece of dramatized writing. Drama differs from prose writing, such as novels and short tales, in that it is intended to be played on stage, air, on television, or in movies. This implies that it must sound convincing when read aloud. This step aims to be able to recognize the theme, conflict, suspense and climax contained in the script that is being staged. These steps include; determine the best way of staging the story, analyze each character and their character and their relationship to each other, analyze the education and background of each character, plan a floor plan or stage plan related to lighting decorations, windows, and so on.

6) Compile a Workbook

Simply put, a workbook is a book that you can do work in. Usually, workbooks are paperbacks filled with problems or exercises that you're meant to do right in the workbook, rather than on a separate sheet of paper. But in this case, this book contains the director's notes such as movements, expressions, breaths, and signs for players such as light signs, sound effects, music, and others.

7) Selecting the Cast

The cast of a play or drama is all the people who act in it. The show is very amusing and the cast are very good. To cast an actor in a play or drama means to choose them to act a particular role in it. The drama could have done without the casting of the director's daughter in a central role. Players must be chosen by people who can hold a roller or a role in appreciating the character that will be presented by him. Player selection can also be done by casting.

c. Staging

The performance or premiere night is the climax of the results of the practice that has been taken for days, weeks, even months to stage the work in the form of acting/pretending in the form of drama performances. In drama performances, new acting is possible if there is a will in the heart. The will (intention) must be complemented by imagination (imagining something). To nourish the imagination in oneself can be done by frequently appreciating poetry and appreciating paintings (Wiyanto : 2000). When playing a drama, imagination is very important because actors have to "pretend" to be someone else. In pretending, an actor must be able to display a reasonable imagination, meaning that an actor does not display excessive imagination. In such situations, actors need visual memory (imagination). so that his pretense is not noticed by the audience. Actors must also be able to believe that those who play in the stage is reality.

d. Post – Staging

In post-performance, the performance that has already taken place is carried out with assessments of the elements contained in the drama, such as; kinesics (gestures), the use of player pronunciation, the use of pressure, language, intonation and expression. There are also suggestions and criticisms of the performances that have been going on with the aim of understanding the shortcomings of the performances for reflection on the next performances.

6. Review and Related Findings

There are some studies which have been performed by researcher relating to speaking skill and drama performance. Additionally, the researcher was accumulated to espouse this research. Some of them are mentioned with their report as follows:

The first research was done by Rahayu (2015) untitled An examination of the third-semester students' impromptu speech-making abilities. The goal of this study was to ascertain the proficiency of University of Pasir Pengaraian students in giving impromptu speeches, particularly in the third semester of the English Study Program. This study is descriptive qualitative in nature. The third semester students were the source of the data. The information was gathered using the Speaking Test in an impromptu speech from the students' own video and transcript.

The second research was conducted by Aulia Rizka (2019) untitle An Analysis of Student Speaking Performance in Presentation at Proposal Seminar of

English Education Department IAIN Bukittinggi, Thesis. English Education Department: State institute of Islamic Studies (IAIN) Bukittinggi. The purpose of the research is to find out how the student performance in presentation and to solve the students problem in presentation and what are the factor that affecting the students in presenting their proposal. This research was descriptive qualitative research. The finding show that the student generally has been finished presentation, but not maximal yet in some indicator. There were three indicator presentations it consist of Preparation, Organization, and Presenting. The first is preparation which consist of three activities but the students did two activities. The students did not make some cue words to make them easier in explain the topic. The second is organization which consist of five activities but the students did four activities. The students did not convey the topic clearly to the audience and only read the paper. The third is presenting which consist of nineteen but the students did eighteen activities.

The third research was conducted by Suci Lestari, Hery Yufrizal, and Ari Nurweni (2018), entitled *"Developing Students' Speaking Through Drama Performance Of SMK Negeri 1 Metro"*. This study demonstrates the stark contrast between the speaking abilities of pupils and other elements of their lives before and after theater was introduced to SMKN 1 Metro. This study used a one group, pre-test, post-test design in a quasi-experimental setting. Students' speaking abilities are affected by theatre performance. According to data analysis, the pretest's mean score for Speaking was 66.93, and the posttest's mean score was 74.93. The outcome of the data analysis reveals that the two-tailed sign is 0.000.

Therefore, sig (0.027) (0.05=2.919) is true. It can be said that there is a difference between the speaking abilities of pupils before and after theater instruction, and there has been a noticeable improvement. In addition, the researcher discovered based on the computation

Then, the next research was conducted by Elis Homsini Maolida and Liana Savitri (2017) entitled *"Encouraging Students' Involvement in Drama Performance"*. This study investigates the use of several tactics to promote student participation in dramatic performance. The preparation and performance of theatre by teachers and students were observed as part of the current study's case study methodology. The results demonstrate that at least three strategies—character awards, working with other classrooms to play a narrative, and drama posters—were used to motivate students to actively participate in dramatic performances. The results also demonstrate that teachers and students responded to the tactics in different ways. The findings of this study suggest that in order to fully benefit from these tactics, teachers must prepare more thoroughly, manage their time more effectively, and apply them consistently.

Then, the last research was conducted by Yulia Anggraini (2021) entitled *"The Effect of Playing drama in teaching speaking of the Eight Grade SMP N 18 Makassar"*. The purpose of this study was to assess the students' speaking abilities and determine the impact of theatre in the classroom. Class VIII.9 and VIII.8 of SMP Negeri 18 Makassar served as the study's sample. The researcher used quasi-experimental research to gather the data. Pre- and post-tests were administered by the researcher. The achieved score was 2.042 based on data that was gathered

using the Ttest and degree of freedom 60 at a significant level of = 0,05. It appears that playing drama is effective at enhancing students' speaking abilities because Ttest> Ttabel, 4.95> 2.042, Ho was denied, whereas Ha was admitted. All experiment class participants had access to the playing drama as well. Additionally crucial are the pupils' responses.

The previous research above mostly discuss about speaking skill and the drama itself. The similarities of this research with this research is considering the speaking skill and drama performances. Meanwhile, this research focused on speaking skill in drama performance. The researcher observed the performance process to know about their speaking skill.

7. Conceptual Framework

In this research, a conceptual framework, the researcher explains to the readers about the main line of the concept of this research. It can be seen from the following figure.

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          │ Students' Speaking skill in Drama Performance │
          └─────────────────────────────────────────┘
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| Pronunciation | Grammar | Vocabulary | Fluency | Comprehension |

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          ┌─────────────────────────────────────────┐
          │ Analyzing the students' speaking skills in │
          │          drama performances               │
          └─────────────────────────────────────────┘
                            │
                            ▼
          ┌─────────────────────────────────────────┐
          │                 Finding                   │
          └─────────────────────────────────────────┘
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                            ▼
          ┌─────────────────────────────────────────┐
          │               Conclusion                  │
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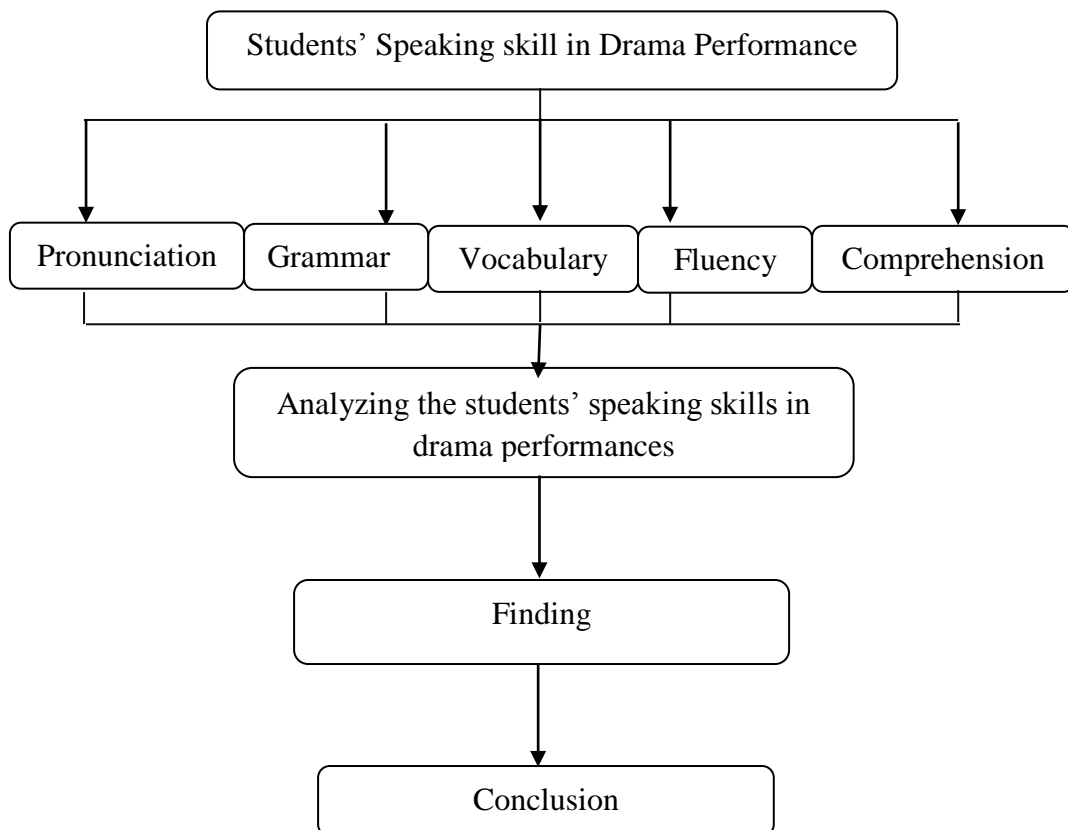
CHAPTER III
RESEARCH METHODOLOGY

In this chapter, the introduction to the research methodology is covered. The research technique is a method for determining the outcome of a particular issue. It consists of the research setting and research design. Additionally, this chapter covers data collection methodology. Lastly, there is a method for data analysis.

A.   Research Design

The research design was a plan or concept of the research which was created by the researcher. Descriptive research is research that provides a description of a phenomenon as it occurs naturally as opposed to studying the impact of a phenomenon or its investigation. Qualitative research is chosen in order to describe students' speaking skills in their drama performance. Design research in this study is to seek the data needed to be able to answer the questions of the research. To make this research objective and accurate, the research takes sixth semester students of English Study Program of University of Pasir Pengaraian as the object of research

B. Setting of the Research

This research was conducted at the University of Pasir Pengaraian. It is located at Tuanku Tambusai Street, Rambah Hilir Sub District of Rokan Hulu Regency. The participants of this research were students in the sixth semester of English Study Program at University of Pasir Pengaraian.

C. Population and Sample

The research was conducted on sixth-semester students at University of Pasir Pengaraian who take the drama subject. The population of the research are thirty two students. In this research, the participants of the research were 14 students at sixth semester of English Study Program at University of Pasir Pengaraian.

D. Instrumentation of the Research

In this research, the researcher used the rubric of speaking skills to collect information about the student speaking skill in drama performance. Furthermore, the researcher used some criteria to assess the student's speaking skills of Drama Performance. The rubric score that will be used in this research was adapted from Hughes, Arthur. 2003:131. The rubric criteria are based on the aspect of speaking skills.

Table 3.1 Scoring Rubric of Speaking

	Level	Indicator
Pronunciation (20%)	1	Pronunciation frequently unintelligible.
	2	Frequent gross errors and a very heavy accent make understanding difficult, require frequent repetition
	3	Foreign accent require concentrated listening, and mispronunciation lead to occasional misunderstanding and apparent errors in grammar or vocabulary.
	4	Marked foreign accent and occasional mispronunciations which do not interfere with understanding
	5	No conspicuous mispronunciations, but would not be taken for a native speaker
	6	Native pronunciation, with no trace of foreign accent
Grammar (20%)	1	Grammar almost entirely inaccurate expert in stock phrases.
	2	Constant error showing control of very few major patterns and fluently preventing communication.
	3	Frequent errors showing some major pattern uncontrolled and causing occasional irritation and misunderstanding
	4	Occasional errors showing imperfect control of some patterns but weakness that the cause misunderstanding.
	5	Few errors, with no patterns of failure.
	6	No more than two errors during interview
Vocabulary (20%)	1	Vocabulary inadequate foe evens the simplest conversation
	2	Vocabulary limited to basic personal and survival areas (time, food, trasnportation, family, etc)
	3	Choice of words sometimes innacurate, limitations of vocabulary prevent discussion

		of some common professional and social topics
	4	Professional vocabulary adequate to discuss special ineterst: general vocabulary permits discussion of any non-technical subject with some circumlocutions
	5	Professional vocabulary board and precise: general vocabulary adequate to cope with complex practical problems and varied social situations.
	6	Vocabulary apparently as accurate and extensive as that of an educates native speakers
Fluency (20%)	1	Speech is so halting and fragmentary that conversation in virtually impossible.
	2	Speech is very slow and uneven except for short or routine sentence
	3	Speech is frequently hestitant and jerky: sentence may be left uncompleted
	4	Speech is occasionally hestitant, with some unevennes caused by rephrasing and grouping for words.
	5	Sppech is effortless and smooth, but perceptively non - native in speed and evenness
	6	Speech on all prefessional and general topics as effortless and smooth as a native speaker's.
Comprehension (20%)	1	Understand too little for the simplest type of conversation
	2	Understand only slow, very simple speech on common social touristy topics: require constant repetition and rephrasing.
	3	Understand quite well formal educated speech directed to him, but requires occasional repetition and rephrasing.
	4	Understand careful, somewhat simplified speech to him with considerable repetition and reprashing.

	5	Understand everything in normal educated conversation except for very colloquial or low frequency items, or exceptionally rapid or slurred speech
	6	Understand everything in both formal and colloqial speech to be expected of an educated native speaker

(Hughes, Arthur. 2003:131. *Testing for Language Teachers*. Cambridge: Cambridge University Press)

Table 3.2 Weighting table in the percentage of speaking skill

WEIGHTING TABLE IN PERCENTAGE (%)						
	1	2	3	4	5	6
Pronunciation	0	25	50	50	75	100
Grammar	16,6	33,2	50	66,5	83	100
Vocabulary	16,6	33,2	50	66,7	83,2	100
Fluency	16,6	33,2	50	66,4	83	100
Comprehension	17,4	34,8	52	65	82,5	100

(Transcript Score of the Weighting Table by: Arthur Hughes-2003)

Table 3.3 The Range of the Score

Then, the range of the score could be seen as follows (Harris 1968:79)

Range of the Score	The Level of the Skill
81-100	Excellent
61-80	Good
41-60	Average
21-40	Fair
0-20	Poor

E. Technique of Collecting the Data

Widoyoko (2012:33) claims that the purpose of data collection for research is to obtain data, explanations, facts, and reliable information. In other words, finding the data and learning about research were the goals of data collection.

There are some steps of collecting data of this research. The researcher used the raters to evaluate the students' speaking skills in drama performance. The researcher gave a rubric score of speaking skills in drama performance. Then, the researcher collected the data from the raters.

E. Technique of Analyzing Data

There are the steps of analysis data of this research:

1. The researcher do the observation and collecting the data. The data were collected by the rubric score. It was used to gain the speaking skill in drama performances at sixth the English Education Study Program of Pasir Pengaraian University.

2. Analyzing of the result of rubric score. This steps were administered to gain students' speaking skill in Drama performance.