

CHAPTER I

INTRODUCTION

The Chapter English drama performance is a useful activity for developing students' speaking skills. To communicate effectively in drama, students need good pronunciation, intonation, and diction. These three elements help deliver clear messages, express emotions, and portray characters accurately. However, many students still struggle with these aspects, which affects their performance quality. therefore, this study aims to examine how pronunciation, intonation, and diction appear in students' English drama performances and what challenges they face.

1.1 Background of the Research

Communication is an inseparable aspect of human interaction, allowing individuals to convey thoughts, emotions, and intentions. In language learning, communication becomes not only the goal but also the fundamental medium for developing linguistic competence. English, as a foreign language in Indonesia, is often learned through structured classroom instruction; however, students still struggle to communicate orally with clarity and confidence. One reason behind this challenge is the limited use of interactive and situational activities that encourage students to actively practice speaking. As a result, verbal communication skills such as pronunciation, intonation, and diction remain underdeveloped, and students find difficulty expressing meaning naturally in

spoken English. This issue highlights the need for learning approaches that emphasize not only grammatical accuracy but also expressive oral production.

Drama performance emerges as a meaningful pedagogical alternative that allows students to practice verbal communication in a real-life, creative, and expressive setting. Unlike conventional speaking activities, drama places students in situations that require them to embody characters, interact spontaneously, and deliver language with emotional intention. Through performance, students do not simply memorize lines; they are expected to give life to those lines using vocal techniques that convey meaning effectively. Therefore, drama becomes a bridge between linguistic competence and communicative expression. It provides an environment in which students can strengthen their speaking skills by focusing on how language is produced rather than only what language is used. This context makes drama highly relevant for exploring verbal communication indicators in language learning, particularly for improving pronunciation, intonation, and diction.

Pronunciation plays a significant role in determining the clarity of spoken language. It refers to the correct production of sounds, stress, and rhythm that enable listeners to understand speech without confusion. In English learning, pronunciation difficulties are common due to differences between English and students' first language phonological systems. Mispronunciation may lead to communication breakdown or misunderstanding, especially in performance situations where meaning must be conveyed accurately and quickly. In drama performance, precise pronunciation becomes even more essential because the

audience relies heavily on auditory cues to follow the storyline. If words are produced incorrectly, the message may lose its intended meaning, affecting the overall delivery of the character. Thus, pronunciation training through drama does not merely correct sound production but also strengthens confidence in oral communication

Intonation, as another indicator of verbal communication, refers to the variation in pitch used to convey different meanings, emotions, and intentions. It is closely connected to the flow of speech and helps differentiate statements, questions, or expressions of surprise. In everyday conversation, intonation signals the speaker's attitude and emotional tone, allowing listeners to interpret messages beyond literal word meaning. In drama settings, intonation becomes essential because actors must express feelings such as anger, excitement, confusion, or sadness authentically. A monotonous tone may reduce audience engagement and weaken the dramatic effect of the performance.

Therefore, applying appropriate intonation can transform language delivery from merely reading a script to expressing character authenticity. Through continuous drama practice, students become more aware of intonation patterns, enabling them to communicate more expressively in both performance and real-life communication.

Diction, the third verbal communication indicator in this study, involves both word selection and the clarity of articulation. Appropriate word choice ensures that language used in performance aligns with the character, time period,

and context of the script. Meanwhile, articulation focuses on how clearly words are spoken so that they can be understood by the audience. Students often struggle with diction when they speak too quickly, articulate unclearly, or choose vocabulary that does not match the communicative context. In drama performance, unclear diction can weaken character portrayal, reduce audience comprehension, and diminish the intended emotional impact. Developing diction through performance encourages students to speak with intention—choosing the right words and articulating them clearly—which contributes to overall communicative competence.

Drama performance provides opportunities for students to integrate pronunciation, intonation, and diction into real communication tasks. When students prepare for performance, they practice their lines repeatedly, reflect on feedback, and revise their vocal delivery. These processes help students internalize pronunciation patterns, modify intonation to suit emotional expression, and refine diction to ensure clarity.

Furthermore, performing in front of others helps students overcome anxiety and develop confidence, elements that are often overlooked in traditional classroom speaking activities. Drama also encourages collaborative learning, as students observe peers and learn from each other's strengths and weaknesses. Such a learning environment supports the development of verbal communication indicators in an authentic and engaging manner.

Despite the benefits, challenges still arise in implementing drama as a medium for developing verbal communication skills. Many students may still feel insecure about speaking in English, particularly when performing on stage. Pronunciation errors may persist due to limited exposure to native-like input. Students may also remain unaware of the role of intonation in expressing attitudes, leading to flat or monotonous speech delivery. Moreover, articulation difficulties may appear due to unfamiliar vocabulary, nervousness during performance, or insufficient vocal practice. These challenges emphasize the importance of understanding how pronunciation, intonation, and diction function as indicators of verbal communication and how they can be enhanced through drama performance.

Research on verbal communication and drama performance continues to draw interest in the field of English education because it offers practical implications for teaching speaking skills. By focusing on pronunciation, intonation, and diction, educators can identify specific areas that require improvement and develop targeted learning strategies. Understanding how these indicators appear in drama performance may also help teachers design activities that encourage students to speak more expressively, confidently, and intelligibly. This study therefore seeks to examine pronunciation, intonation, and diction as verbal communication indicators within the context of English drama performance, exploring how these components contribute to communicative effectiveness and students' overall speaking development.

Based on these considerations, this research is expected to provide useful insights for both students and educators. For students, the study may highlight the importance of vocal aspects in spoken English and encourage them to improve their speaking performance for academic and real-life communication. For educators, the research may serve as a reference for designing teaching practices that integrate drama into speaking lessons to enhance students' pronunciation, intonation, and diction. Ultimately, investigating verbal communication indicators in drama performance may contribute to improving the quality of English language teaching, especially in promoting verbal skills that reflect not only linguistic knowledge but also expressive communication ability.

1.2 Identification of the Research

The research focuses on verbal communication indicators in English drama performance, namely pronunciation, intonation, and diction. These aspects are important because they influence clarity, emotional expression, and character delivery in drama. However, difficulties in accurate pronunciation, appropriate intonation, and suitable diction often reduce the effectiveness of English drama performances. Therefore, this research identifies how pronunciation, intonation, and diction are applied as verbal communication indicators in English drama performance.

1.3 Limitations of the Research

This research has several limitations. First, it focuses only on three verbal communication indicators: pronunciation, intonation, and diction. Other aspects of

speaking, such as fluency, stress, or body language, are not included in the analysis. Second, the study is limited to students' English drama performances, so the findings may not represent their speaking abilities in daily conversations or other classroom activities. Third, the number of participants is limited to one selected class or group, which may affect the generalization of the results. finally, the data are based on recorded performances, which may not fully capture spontaneous speaking behavior

1.4 The formulation of the Research

In accordance with the issues identified in the background of the study, the present research is formally formulated into the following questions:

1. How is students Pronunciation, Intonation, and Diction as Verbal Communication Indicators in English Drama Performance at the english department 6th semester students?

1.5 The purpose of the Research

Pronunciation, Intonation and Diction function as key verbal communication indicators English drama performance among sixth semester English Department students. Pronunciation shows the clarity of students speech, intonation reflects their ability to express meaning and emotion, and Diction relates to the appropriateness of word choice in delivering dialogue. These aspects indicate that English drama performance helps develop students verbal communication skills effectively.

1.6 The Significance of the Research

1. For Students: Helps students improve their pronunciation, intonation and diction in English drama performance.
2. For Teachers: Provides information about students' speaking difficulties and supports
3. For Future Researchers: Serves as a reference for studies related to speaking skills and drama performance.
4. For the School: Supports the development of English learning activities, especially performance-based tasks.

1.7 The Definition of the Key Terms

Pronunciation According to Nagle (2022), pronunciation is the production of speech sounds, stress, rhythm, and intonation that contribute to comprehensible spoken communication. Intonation Derwing (2024) defines intonation as the pattern of pitch movement in speech that conveys meaning, attitude, and emotional expression. Diction According to Keraf (2024), diction is the appropriate selection and use of words to communicate ideas effectively and accurately.

Verbal Communication DeVito (2024) states that verbal communication is the spoken exchange of information, ideas, and feelings between individuals. English Drama Performance According to Kao (2024), English drama performance is a communicative activity in language learning where students perform dramatic roles to improve speaking skills, pronunciation, and expressive communication.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the theories and previous studies related to pronunciation, intonation, diction, verbal communication, and English drama performance. These theories support the research in analyzing verbal communication indicators in drama performance.

The review of related literature provides a theoretical foundation for understanding how pronunciation, intonation, and diction function as important indicators of verbal communication. It also discusses relevant concepts and previous research that support the present study. Through this review, the researcher can identify the relationship between the theories and the research focus and establish a clear foundation for analyzing students' verbal communication in English drama performance.

1. Drama

1.1 Drama the Nature

Drama is the nature of human expression through action, dialogue, and performance that reflects real or imagined life experiences. According to Nurhadi (2020), drama is a literary and performance art form that presents stories through characters' actions and spoken interactions on stage. Meanwhile, Hasanah (2021) defines drama as a medium of verbal and non-verbal communication that conveys emotions, ideas, and social values to audiences. Sari (2022) explains that drama naturally combines language, movement, and expression to create meaningful

communication. Furthermore, Putri (2023) states that drama serves as an artistic representation of human behavior, conflict, and emotion through structured performance.

Therefore, the nature of drama is a communicative art form that integrates speech, action, and expression to deliver messages and entertain audiences.

2.1 Components of Pronunciation

Components of pronunciation are the elements that help speakers produce and deliver English sounds clearly and accurately. These components include consonants, vowels, stress, rhythm, and intonation. Consonants and vowels are related to the production of individual speech sounds, while stress, rhythm, and intonation are related to how speech is organized and delivered.

In English drama performance, these components are important because students need to pronounce their dialogue clearly, emphasize important words appropriately, and use suitable rhythm and intonation so that the audience can easily understand the message and emotion of the dialogue.

1.Examples:

Consonants: The sound /p/ in pen and /b/ in book.

Vowels: The vowel sound /i:/ in see and /ɪ/ in sit.

Stress: PREsent (noun) and preSENT (verb).

Rhythm: Giving emphasis to important words in a sentence, such as I LIKE English.

Intonation: Using rising intonation when asking a yes/no question, such as Are you ready?

1. Indicators
 1. Consonant Sounds :The ability to produce consonant sounds clearly and correctly.
 2. Vowel Sounds : The ability to produce vowel sounds accurately and distinguish different vowel sounds.
 3. Word Stress : The ability to place emphasis on the correct syllable in a word.
 4. Rhythm: The ability to use appropriate patterns of stressed and unstressed words when speaking.
 5. Intonation : ability to use appropriate changes in voice pitch to express meaning and emotion

According to Jones and Isaacs (2022), pronunciation involves the production of consonant and vowel sounds, together with suprasegmental features such as stress, rhythm, and intonation. In other words, pronunciation is not only about producing individual sounds correctly but also about how those sounds are organized and delivered in spoken communication, Gilakjani and Sabouri (2021) state that proper stress and intonation help speakers convey meaning effectively in spoken communication. Similarly, Saito (2022) emphasizes the importance of

connected speech, including linking and assimilation, to create more natural pronunciation. In addition, Fraser (2023) argues that voice quality, such as pitch, tone, and articulation, is a crucial component of effective pronunciation.

In conclusion, components of pronunciation are the important elements used to produce clear and understandable English speech. They consist of consonants, vowels, stress, rhythm, and intonation. Each component has an important role in helping students pronounce words correctly and deliver spoken messages effectively.

In English drama performance, good pronunciation helps students communicate their dialogue clearly, naturally, and appropriately so that the audience can understand both the meaning and emotion of the performance.

2.2 Pronunciation in Spoken Communication

Pronunciation refers to the accurate production of sounds, including vowels, consonants, stress patterns, and rhythm in speech. It is considered a fundamental component of spoken language because clear pronunciation determines how easily a message can be understood by listeners. In the context of drama performance, pronunciation becomes even more important since actors must deliver lines clearly while maintaining character expression. Studies in language learning show that improved pronunciation enhances intelligibility, fluency, and audience comprehension.

Pronunciation is an essential component of speaking skills that refers to the production of sounds in a language, including individual sounds (segmental

features) and features of connected speech such as stress, rhythm, and intonation. According to Gilakjani (2022), pronunciation plays a vital role in oral communication because it determines how well a speaker's message is understood by listeners. Inaccurate pronunciation may cause misunderstanding even when grammatical structures are correct.

In the context of English drama performance, pronunciation becomes a crucial element in delivering dialogue effectively. Harmer (2022) states that clear pronunciation helps speakers convey meaning, emotion, and intention in spoken interaction. In drama performance, actors are required not only to pronounce words accurately but also to articulate sounds expressively to support character portrayal and dramatic meaning.

Furthermore, Fraser (2022) explains that pronunciation in performance-based speaking involves intelligibility rather than native-like accuracy. This means that actors must focus on producing understandable speech so that the audience can easily follow the storyline and comprehend the dialogue. Clear pronunciation allows actors to communicate characters' emotions, relationships, and conflicts more effectively on stage.

Additionally, Leong and Ahmadi (2022) emphasize that pronunciation contributes significantly to verbal communication in performance because it affects audience engagement and interaction. In English drama performance, proper pronunciation supports smooth dialogue delivery and enhances the overall

quality of the performance. Therefore, pronunciation is considered a fundamental verbal communication indicator in English drama performance

2.3 Intonation in Spoken Communication

Intonation is the variation of pitch when speaking. It functions to express emotion, emphasize ideas, show attitudes, and clarify the speaker's intentions. Correct intonation helps differentiate statements from questions, express sarcasm, highlight important points, and portray characters realistically. In drama performance, intonation not only conveys meaning but also strengthens character portrayal and emotional impact. Research on suprasegmental features highlights that appropriate intonation patterns significantly improve communication effectiveness, especially in performance-based contexts

Intonation serves various communicative functions, such as:

1. Expressive function – showing emotions such as anger, joy, sadness, or sarcasm.
2. Grammatical function – distinguishing statements from questions or commands.
3. Discourse function – signaling the beginning or end of turns.
4. Pragmatic function – helping listeners interpret intention or attitude.

Intonation refers to the rise and fall of voice pitch during speech, which functions to express meaning, emotion, attitude, and grammatical structure in spoken communication.

- a. According to Wennerstrom (2021), intonation is the pattern of pitch variation that helps speakers convey intentions such as asking questions, making statements, showing feelings, or emphasizing ideas.
- b. Levis (2020) states that intonation is an important suprasegmental feature that shapes how spoken messages are interpreted by listeners.
- c. Derwing and Munro (2022) explain that effective intonation improves speech intelligibility and supports successful communication.
- d. Gilakjani (2022) emphasizes that intonation helps organize spoken language and makes communication clearer and more expressive.

Therefore, intonation is a vital element in spoken communication because it influences understanding, emotional expression, and overall speaking effectiveness.

2.4 Diction in Spoken Communication

Diction refers to clear articulation and appropriate word selection in spoken language. In performance studies, diction is associated with enunciation, articulation, and vocal clarity that allow the audience to understand every line spoken by the actor. Good diction ensures that the message of the script is delivered precisely and effectively. Literature on acting and theatre emphasizes

that diction training helps performers project their voice, maintain clarity, and deliver dialogue with stylistic accuracy. Elements of Diction :

1. Articulation – shaping speech sounds clearly.
2. Enunciation – pronouncing words completely and distinctly.
3. Word choice – selecting appropriate vocabulary that suits character and context.
4. Vocal clarity – maintaining clean and understandable voice quality

A. Type of Diction

Diction is the choice and use of words when a person speaks or communicates a message. It refers to how speakers select appropriate, clear, and meaningful words according to the situation and purpose of communication. Good diction helps speakers express their ideas accurately and makes their speech easier for listeners to understand.

In an English drama performance, diction is important because students need to choose and use appropriate words when delivering dialogue so that the audience can understand the intended meaning, emotion, and message clearly

1. Formal Diction – Language used in official, academic, or professional communication.
2. Informal Diction – Casual language used in everyday conversation.
3. Colloquial Diction – Conversational expressions or regional language commonly used in social interaction.

4. Slang Diction – Very informal words or phrases often used by specific groups.
5. Poetic/Dramatic Diction – Artistic word choice used to create emotional or expressive effects in performances.

B. Diction in Spoken Communication

Diction in spoken communication is the deliberate choice and use of words by a speaker to convey meaning clearly, accurately, and appropriately in verbal interaction.

According to Leech (2020), diction refers to vocabulary selection that shapes meaning, style, and effectiveness in communication. Keraf (2021) explains that diction is the accuracy of word choice adjusted to context, purpose, and audience. Crystal (2022) states that diction influences clarity, tone, and listener comprehension in spoken language. Simpson (2023) emphasizes that effective diction enhances expression, communication quality, and audience engagement.

Therefore, diction is a vital component of spoken communication because appropriate word choice supports clear, meaningful, and effective verbal performance.

2.5 Drama as a Medium for Performance and Learning

Drama performance is a staged representation of a story involving actors, dialogue, and expressive action. In English drama performance, the primary medium of communication is spoken English.

Drama is considered an effective medium for both performance and learning in English language education because it combines language use, emotion, and social interaction in meaningful contexts. According to Sari and Putri drama-based learning allows students to practice speaking skills actively by engaging in real-life communicative situations through role-play and performance. This approach helps learners develop confidence and fluency in spoken English.

As a medium for performance, drama requires learners to deliver dialogue clearly and expressively. Rahman et al. (2023) state that English drama performance encourages students to pay attention to pronunciation, intonation, and diction in order to convey meaning and emotion effectively to the audience. Clear pronunciation ensures intelligibility, appropriate intonation expresses emotional nuance, and proper diction supports clarity and accuracy in communication.

Drama also serves as an effective learning medium because it promotes experiential and student-centered learning. Hidayati (2023) explains that drama activities engage learners cognitively, emotionally, and physically, which enhances language acquisition. Through rehearsal and performance, students

repeatedly practice spoken language, allowing them to internalize pronunciation patterns, stress, rhythm, and appropriate word choices.

Furthermore, drama-based learning provides a supportive environment for improving verbal communication skills. Wahyuni and Pratama (2023) argue that drama helps learners overcome anxiety in speaking English because they speak as characters rather than as themselves. This condition encourages students to experiment with pronunciation, vary intonation, and use diction more naturally without fear of making mistakes. In relation to English drama performance, drama bridges language learning and performance skills. It allows learners to apply linguistic knowledge in authentic communication.

Therefore, drama can be considered an effective medium for performance and learning, particularly in developing pronunciation, intonation, and diction as key indicators of verbal communication in English drama performance.

2.6 Drama as a Medium for Communication Development

Drama is recognized as an effective medium for improving communication skills because it offers authentic contexts where participants must use language meaningfully. Through performance, learners engage in role-play, emotional expression, and spontaneous interaction. Research in drama-based pedagogy indicates that drama activities improve pronunciation accuracy, expressive intonation, vocal projection, and overall speaking confidence. Drama encourages students to experiment with voice, explore character emotions, and communicate

ideas creatively, making it a suitable setting for analyzing verbal communication indicators.

Drama is an effective medium for communication development because it provides learners with opportunities to use language in meaningful, interactive, and contextualized situations. According to Wahyuni and Pratama (2023), drama-based activities encourage learners to engage in authentic communication by expressing ideas, emotions, and intentions through spoken interaction. This process helps learners develop both linguistic and communicative competence.

As a communicative medium, drama integrates verbal and non-verbal communication. Rahman, Hidayat, and Sari (2023) state that drama requires learners to use language actively through dialogue, role-play, and performance, which enhances speaking skills and interactional ability. Through drama, learners practice turn-taking, expressing opinions, responding appropriately, and maintaining communication with others.

Drama also supports the development of verbal communication components such as pronunciation, intonation, and diction. Putri and Amalia (2023) explain that repeated rehearsal in drama performance helps learners improve pronunciation accuracy and speech clarity. Intonation develops naturally as learners adjust pitch and stress to express emotions and attitudes, while diction improves through careful word choice suited to character roles and dramatic contexts.

Furthermore, drama creates a low-anxiety learning environment that supports communication development. Sari et al. (2023) argue that when learners communicate as characters, they feel less pressure and are more confident in speaking English. This condition encourages learners to experiment with language, take risks, and communicate more fluently. In English language learning, drama bridges the gap between language knowledge and real communication. It allows learners to apply linguistic elements in interactive situations that resemble real-life communication.

Therefore, drama can be considered an effective medium for communication development, particularly in enhancing pronunciation, intonation, and diction as key indicators of verbal communication in English drama performance

2.7 Previous Related Studies

1. Several studies have explored the impact of drama activities on students' speaking performance. Findings show improvements in pronunciation clarity, intonation control, and confidence when performing dialogues or scripted plays. Other studies emphasize diction training as a factor that enhances audience understanding and message delivery during performances.
2. However, most existing research tends to examine only one verbal component at a time, such as focusing solely on pronunciation or intonation. Studies that analyze pronunciation, intonation, and diction

together, especially within the setting of English drama performance, remain limited.

1. Studies on Pronunciation in Drama

Several studies report that students involved in drama activities show improved pronunciation accuracy, clearer articulation, and better rhythm in speaking. Traditionally, pronunciation is taught through recognition- or repetition-based mechanical drills. Upon the arrival of the communicative approach, pronunciation has been neglected in the ELT classroom because these types of activities are considered uncommunicative and form-focused. The teachers and coursebooks, however, have failed to replace these activities with communicative ones.

The need to find other ways of teaching pronunciation whereby students will be engaged with the language in meaningful ways integrated with other skills is highlighted. In this study, by means of dramatic situations, the students are provided with a meaningful context which gives them a communicative purpose for giving constant priority to accuracy. By this means, they engage in the communicative activity and still get the benefit from repetition and focus-on-form while learning pronunciation.

The researchers developed 18 hours of creative drama sessions directed towards a variety of segmental and suprasegmental level problems which Turkish learners of English can encounter. These sessions were then held with a group of 12 volunteer students from the ELT department during a 6-day period.

The effect of the creative drama sessions was measured via a read-aloud task which was given to the participants as pre- and post-test. All participant students did better in the post-test. The results showed that the students' pronunciation improved more at the suprasegmental level.

2. Studies on Intonation in Drama

Research shows that drama enhances expressive intonation, helping learners portray emotions more naturally and effectively. Intonation exists in every language, though the collection of languages of which fairly complete descriptions are available is still small. (Gussenhoven, 2002). Moreover, learners are often so busy finding their words, the appropriate grammar patterns or the proper verb tense that intonation is forgotten and unfortunately, it has been given little attention in ESL instruction. Yet intonation can be as important as word choice. Awareness of intonation aids communication and incorrect intonation can result in misunderstandings, listeners losing interest or even taking offence. (Hanney,n.d.)

Intonation is not only related to the rhythm of the language, but it is also deeply connected to how attitudes and emotions are expressed during the act of speech. It gives communicative intention to the speaker: to ask, to express joy, irony, to look for the listener's feedback, etc. The teaching of intonation in a language classroom is generally taught from a grammatical perspective, for example in the case of interrogative forms, asking for information is the main pattern that would be taught in order for language to be functional. However,

other functions such as sarcasm, rhetorical questions, etc. will not be taken into consideration (Vidal, 2014).

First language (L1) intonation is learned in the first stage of language acquisition and becomes automatic after this period. Because of this, second language speakers will generalise L1 intonation rules over the L2 language if they have not been aware of other intonation patterns, which could open possibilities for miscommunication or sometimes unintelligibility (Valenzuela, 2013; Marta, 2013). This generalisation has also been researched with the perception and production of speech sounds by adult L2 learners, who tend to apply their L1 sounds onto their L2. However, Flege (1988, 1992a, 1995, 2002, 2003a cited in Flege 2004) declares that “even adults retain the capacities used by infants and children to acquire their L1, including the ability, in time, to perceive the properties of L2 speech sounds accurately and to establish new phonetic categories”.

Furthermore, it has also been suggested that category formation is not totally out of reach for some English as a foreign language (EFL) learners who learn the target language in a predominantly L1-speaking environment. (Moyer, 2011; Rallo & Romero, 2012 and Mora & Kivisto-de Souza, 2014) Moreover, despite the fact that most ESL teachers do not focus on suprasegmental aspects of the language, there are other features and beliefs that help or disadvantage in the context of learning a foreign language. One of these common beliefs is age of onset of L2 learning. Many factors are associated to the age obstacle in order to learn a language. First of all, the neural plasticity, as mentioned before, plays an

important role in the learning of a foreign language. The phonetic input during early stages has been found to be more significant than in later stages of life (Flege&Liu, 2001 as cited in Flege 2004).

And finally, the motivation to learn a foreign language has also been found to affect the learning process of an L2. The impulse of a young person motivated by factors such as travelling, moving to a foreign country to study, work or for leisure, etc. might not be the same ones of an older student that has, for example, been forced to learn a language for work and has got no urge to do so (Grenier, 1984; Stevens, 1999 cited in Flege 2004). Likewise, the older student's belief that he cannot acquire a better pronunciation/intonation because hi/her age, might indeed influence hi/her actual learning of the language. (Muñoz, 2013) The belief that adult L2 learners are particularly resistant to change, even when such learners have received targeted pronunciation instruction, is widely spread (Kennedy & Trofimovich, 2010. p.171).

Thereupon, this is why most Catalan/Spanish speakers have got a foreign accent and/or 'sound Spanish' when speaking a foreign language. Even proficient Spanish/Catalan learners ofESL would have this same problem, and it is because most of the time neither teachers nor students'.

Would focus on the music of speech that is the intonation of a language and which gives intention to the speaker (Yangklang, 2013 and Vidal, 2014). Likewise, Vidal (2014) talks about other beliefs surrounding the teaching of intonation affect not only the teaching of ESL but also other languages. In the

case of the teaching of Spanish as a second language, it is a usual belief to think that pronunciation is not as important as grammar or that Spanish pronunciation is easier than other languages and therefore, it will be eventually learnt by the student in a more autodidact way.

Other authors talk about mimicry as a favourable tool to learn a language. Yates (2003) assures that the use of linguistic mimicry is more effective than a focus on segmental features. It improves ESL student's pronunciation of English and it makes it possible to lose the so called foreign accent. It is a fact that Spanish/Catalan students tend to have particular English intonation and pronunciation problems because of the interference from their first language(s). An adult student of ESL with a beginner level of English would typically interpret L2 vowels as instances of the closes L1 vowel, and produce them accordingly (Baker et al. 2008). However, Rallo and Romero (2012) also suggest that category formation is not totally out of reach for some EFL learners who learn the target language in a predominantly L1-speaking environment.

Both Catalan and English people seem to have similar intonation patterns in the cases of interrogative sentences. For example, the generalised pattern for the WH-questions in English has got a rising tone, same as with the interrogative pronoun sentences in Catalan. (Font, 2008) However, both languages show alterations when found in spontaneous speech, as the emphasis, intentions, attitude, etc., given by the speaker will interfere with the more standardised patterns (Vidal, 2014).

This is why linguistic mimicry will play a very important part in this study. We understand linguistic mimicry as: “The act of memorising scripts from short segments of television shows via video and ultimately perform simultaneously with the video while linguistically mimicking the actor they are portraying. Mimicry in this context is defined as students imitating an actor’s every segmental and suprasegmental utterance as well as every physical gesture and facial movement as exactly as possible.” (Yates, 2003)

As well as the fact that it is not only the ability to mimic the appropriate intonation pattern but the awareness that a type of activity like this would arise in the ESL learner. One competence is positively related to the other. “In language awareness research, consciousness-raising activities applied to the field of intonation functioning have been shown to lead to gains in L2 intonation proficiency” (Mitrofanova (2012) and Ramirez (2006) cited in Yates (2003) p. 59) In the same line as Yates (2003), Hancock (2015) mentions Luke Meddings in one of his pronunciation articles.

Meddings is an author who states that, through impersonating other people’s pronunciation, we can acquire something that is not original from our own language. He says ‘Just as we can impersonate a celebrity, we can also impersonate an English-speaking type.’

In addition, it is very difficult to teach standardised patterns of intonation to all levels of ESL learners (Yates, 2003). Therefore, it would also be very demanding to teach all the exceptions and to make the students memorise them. In

the case of this study, the imitation will not be performed simultaneously with the video but right after it in order to be able to record each audio file for each participant without background noise from the clip itself.

Role plays or performances are not a novelty for an ESL classroom, the use of drama in foreign language teaching has been used since the middle ages and it has always played an impartial role to learn target languages and cultures (Dundar, 2012). Nonetheless, it is true that it is not a common activity nowadays in the ESL classroom because, generally, there is too much work to cover with the text books and the pupils per classroom are way too many in order to do a proper small group activities.

Besides, when a sort of activity similar to this takes place in an EFL class it would commonly be a role play based activity, which consists of speaking some lines of a dialogue with a partner, and No. emotion or acting would be involved. According to Hanney (n.d.), the idea of role-play is indeed different from the process drama. The later one promoting “a form of active learning that encourages an emotional engagement with activities. Students clearly see this difference and value the emotional involvement that comes with creative practice.” (Hanney, n.d.) Process drama improves their communicative fluency, as it includes body language, gestures, emotional intention, etc.

Which creates a different atmosphere in the classroom that motivates the students to participate fully in the course. For this reason, this type of process drama along with mimicry activities were chosen to be done in this research. As

the more involved the students would be in the activity, the better intonation performance they would do.

3.Studies on Diction in Performance

A part of this research and course creation was dedicated to studying the many texts that have been used in the institutional canon. It is important that we honor the past, acknowledge the present, and continue to grow and evolve our Lyric Diction Materials to effectively instruct the current generation of music students. Looking at texts from a diverse group of authors and time periods help ensure our students are armed with the most knowledge possible, despite the credit allotment of the class.

To assist me in choosing which of the plethora of textbooks to focus on, I turned to an article from October 2020, updated March 2023, in which the UK-based site Vocalist5 lists the top Diction for Singers textbooks and resources used by American and British collegiate institutions. I then crosschecked that list with roughly fifteen syllabi for lyric diction courses listed online by public colleges and universities in the United States.

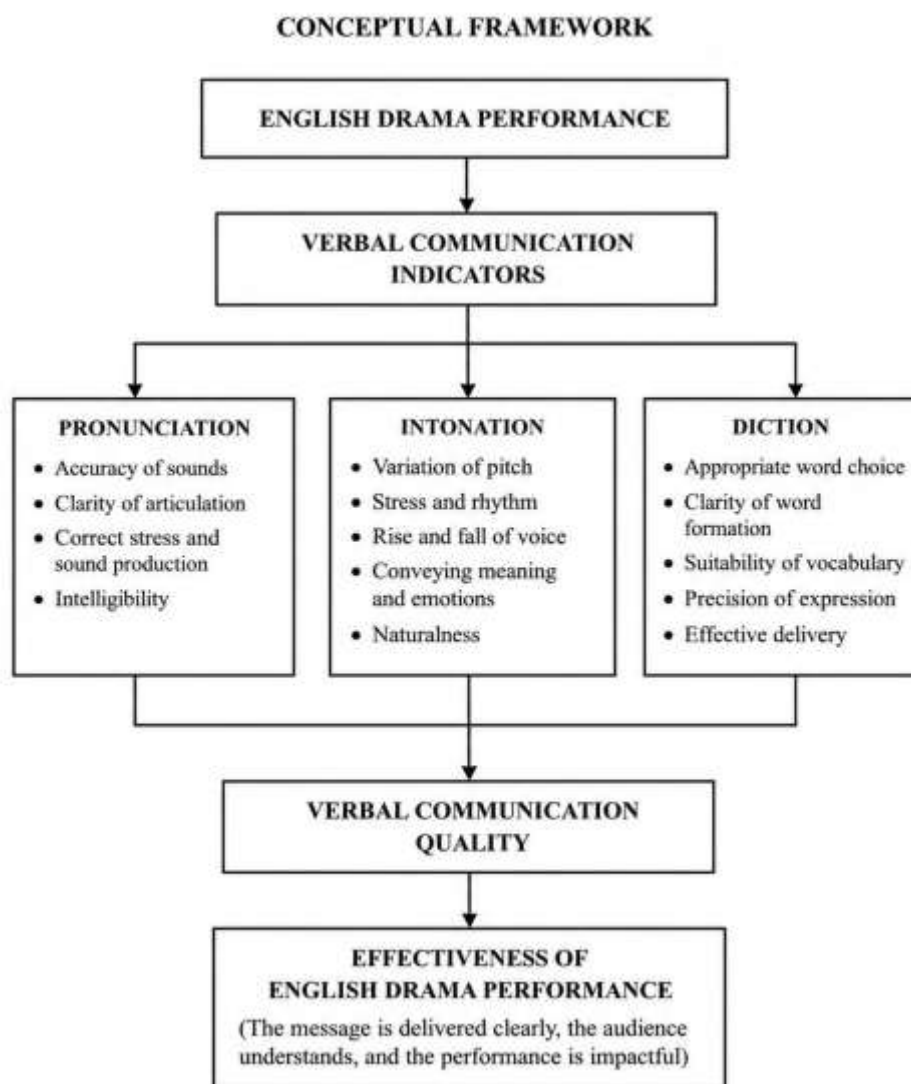
I chose to focus on the following texts by separating them into these categories: English- Language Texts and Multi-Language Inclusive Texts, and Specialized Language Texts.

From this list, I focused on two English introductory texts and two Multi-Language Inclusive texts that I found best suitable for the diction courses in my course model.

4. Studies Combining the Three Aspects

Only a few studies examine pronunciation, intonation, and diction collectively in drama performance. Most prior research focuses on one or two variables, indicating a lack of integrated studies that analyze all three components together.

2.8 Conceptual Framework



This conceptual framework shows that pronunciation, intonation, and diction are important indicators of verbal communication quality in English drama performance. Good pronunciation, intonation, and diction help students communicate their dialogue clearly and effectively, making the English drama performance more effective.

CHAPTER III

RESEARCH METHODOLOGY

This study uses a qualitative research methodology to analyze pronunciation, intonation, and diction as verbal communication indicators in English drama performance. The research focuses on sixth-semester English Department students, with data collected through observation and video recordings of their performances. The data are analyzed descriptively to evaluate how these verbal elements contribute to effective communication.

3.1 Research Design

This Chapter study applies a descriptive qualitative research design to explore how pronunciation, intonation, and diction function as verbal communication indicators in English drama performance. The design was selected because the main objective of this research is to portray and interpret naturally occurring speech during dramatic performances rather than measure variables numerically. Through this approach, the researcher aims to understand how vocal elements contribute to message clarity, character expression, and emotional delivery on stage.

In English drama, pronunciation, intonation, and diction are not merely technical components of speaking; they play a central role in shaping meaning, expressing character identity, and influencing the audience's comprehension. For this reason, a qualitative design is appropriate, as it allows the researcher to investigate the connection between vocal delivery and communicative

effectiveness within authentic performance settings. Instead of evaluating speaking skills through statistical outcomes, this research prioritizes the interpretation of spoken language as it naturally appears in performative contexts.

The research involves direct collection of spoken data from students' drama performances. Each performance is recorded and transcribed so that the speech patterns can be examined closely. The transcriptions are analyzed based on three main aspects: accuracy in pronunciation, variation of intonation patterns, and clarity of diction and word choice. To enrich the analysis, the researcher may also take into account feedback from instructors and audience members who observe the performance, providing additional perspectives regarding communicative impact.

As typical in qualitative research, the researcher acts as the primary instrument, making observation, interpretation, and validation an essential part of the research role. During analysis, concepts from phonetics, prosody, and vocal performance studies are used to support interpretation. Since dramatic performance involves emotional shifts, character interaction, and spontaneous expression, a qualitative approach offers flexibility to capture speech dynamics that are difficult to observe through quantitative methods.

The study takes place in a natural classroom or stage environment where students perform prepared English drama scripts. Conducting the research in a realistic performance setting ensures that the speech produced by participants remains

authentic and not influenced by rigid testing procedures. This naturalistic context strengthens the credibility of the findings because the vocal patterns represent genuine performance behavior. The collected data are presented in descriptive narrative form, highlighting recurring speech patterns and the meanings conveyed through vocal delivery. The purpose is not to generalize the results to all drama contexts, but to provide a detailed understanding of how vocal features serve as verbal communication indicators within English drama performances.

The analysis emphasizes how the three indicators support message delivery, audience interpretation, and expressive strength in spoken performance. Through this research design, the findings are expected to offer pedagogical insights for English language learning that incorporates drama as a speaking practice medium. The results may guide educators in developing instructional strategies that foster clearer pronunciation, controlled intonation, and effective diction when students perform publicly. Therefore, this design supports the overall goal of describing how vocal elements contribute to effective communication in dramatic settings by linking linguistic competence with performative expression and audience response.

3.2 Setting of the Research

This research was conducted in an educational environment where English drama performance is used as part of the learning process. The setting of the study is a classroom or school hall that also functions as a performance space, allowing students to present their drama scripts in a realistic stage-like

atmosphere. The location was selected because it provides natural conditions for spoken interaction, enabling the researcher to observe how pronunciation, intonation, and diction appear during authentic dramatic expression rather than in simulated speaking exercises.

The research setting supports students' performance preparation, rehearsal, and final presentation, offering opportunities to capture their vocal delivery throughout the process. By situating the study in a familiar academic environment, participants are more likely to express themselves confidently, resulting in speech patterns that reflect their genuine communicative behavior.

This context benefits the research because it maintains a balance between instructional structure and creative freedom, both of which are essential in drama-based learning. Performances took place during scheduled English learning sessions, so that the activities remained integrated within the regular curriculum. This arrangement helps ensure that the data collected represent natural outcomes of the learning process instead of isolated performance tasks. The presence of peers, teachers, and potentially small audiences also contributes to a realistic communicative situation, allowing the researcher to observe how verbal indicators function when students convey meaning to listeners who are actively interpreting their speech.

The chosen setting aligns with the research focus since drama performance requires spatial flexibility, audience interaction, and acoustic considerations that are not always found in traditional classroom speaking tasks. Therefore,

conducting the study in a performance-oriented instructional space enhances the authenticity of the collected data and strengthens the connection between vocal delivery and communicative impact.

3.3 Participants of the Research

The participants in this study consist of students who take part in an English drama performance. A purposive sampling technique is applied to select participants based on specific criteria, including:

1. Students who actively participate as actors or narrators in the drama.
2. Students who use English as the main language of performance.
3. Students who demonstrate verbal communication features that can be observed and analyzed.

The number of participants may range from 10 to 20 students, depending on the total number of cast members in the drama project. Purposive sampling is chosen because not all students in the class participate in drama; therefore, the study requires individuals who are directly involved in English performance. This ensures that the collected data accurately reflect the verbal indicators under investigation.

3.4 Instrumentation of the Research

To obtain valid and comprehensive data, the researcher uses several instruments:

- A. Observation Checklist : The observation checklist contains indicators of pronunciation (clarity, accuracy, stress, rhythm), intonation (pitch variation, rising and falling patterns, emotional expression), and diction (word clarity, articulation, appropriateness). The checklist guides the researcher to focus on specific verbal elements during the performance.
- B. Video Recording : Video recording is used to document the entire drama performance. Recording allows the researcher to watch the performance repeatedly, analyze vocal patterns in detail, verify observations, and capture subtle verbal expressions that might be missed in real time.
- C. Field Notes : Field notes are written during observation. They include spontaneous comments, audience reactions, performance situations, unexpected speech behaviors, or technical issues that influence communication. Field notes support qualitative interpretation and add contextual depth to the data.

The Table of Blue Print

No	Variable	Indicators	Description	Data Source	Technique
1	Pronunciation	Accuracy of vowel consonant sounds	Measures how accurately students produce English sounds in drama performance	Students drama Performance	Observation checklist
2	Intonation	Pitch variation	Use of rising & falling intonation	Students performance	Observation
3	Diction	Word choice & clarity	Appropriateness and clarity of words	Script & performance	Observation & analysis
4	Verbal communication	Fluency & confidence	Smoothness and confidence in speaking	Students performance	Observation

5	Verbal communication	Comprehensibility	Ease of understanding speech	Audience/observer	Questionnaire
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3.5 Data Analysis Technique

The data analysis follows the model proposed by Miles and Huberman, which consists of three major procedures:

- a. Data Reduction : Data from video recordings, observation checklists, and field notes are selected, simplified, and organized. Unnecessary information is removed. The researcher focuses only on segments that contain evidence of pronunciation, intonation, and diction.
- b. Data Display : The reduced data are presented in descriptive form using tables, categorized excerpts, and narrative explanations. The display includes examples of students' speech, vocal characteristics, and key observations from the drama performance.
- c. Drawing Conclusions and Verification : The researcher draws conclusions about how students use pronunciation, intonation, and diction as indicators of verbal communication. Conclusions are verified by reviewing the recordings multiple times and comparing results from all instruments.