# STUDENTS' PERCEPTION ON HOW SEMI-SCRIPTED ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS

**THESIS**

By:

**Muhammad Bunayya Ulul Azmi**

**NIM. 210107110045**



**ENGLISH EDUCATION DEPARTMENT**

**FACULTY OF TARBIYAH AND TEACHER TRAINING**

**ISLAMIC STATE UNIVERSITY OF MAULANA MALIK IBRAHIM MALANG**

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Advisor

**Prof. Dr. Hj. LIKE RASKOVA OCTABERLINA, M.Ed**

**NIP. 197410252008012015**

**ENGLISH EDUCATION DEPARTMENT**

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# APPROVAL SHEET

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Has been approved by the advisor for further approval by the board of examiners

Advisor,

**Prof. Dr. Hj. Like Raskova Octaberlina, M.Ed**

NIP. 197410252008012015

Acknowledged by

Head of English Education Department,

**Maslihatul Bisriyah, M.TESOL**

NIP. 198908282019032016

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# LEGITIMATION SHEET

**STUDENTS' PERCEPTION ON HOW SEMI-SCRIPTED ROLE-PLAY**

**ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS**

THESIS

By:

Muhammad Bunayya Ulul Azmi

(210107110045)

Has been defended in front of the board of examiners at the date of 26, November 2025 and declared PASS.

Accepted as the requirement for the degree of English Language Teaching (S.Pd) in the English Education Department, Faculty of Tarbiyah and Teacher training.

The Board of Examiners,                                           Signatures,

1. Dr. Suparmi, M.Pd                    Main Examiner
   NIP. 197704112023212004

2. Dian Arsitades Wiranegara, M.Pd      Co. Examiner
   NIP. 198012302023211010

3. Prof. Dr. Hj. Like Raskova
   Octaberlina, M.Ed                    Secretary/Advisor
   NIP. 197410252008012015

Approved by
Dean of Tarbiyah and Teacher Training Faculty
Universitas Islam Negeri Maulana Malik Ibrahim Malang

Dr. H. Muhammad Walid, MA
NIP. 197308232000031002

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# THE OFFICIAL ADVISORS' NOTE

Prof. Dr. Hj. Like Raskova Octaberlina, M.Ed

Lecturer of Faculty of Tarbiyah and Teacher Training

Maulana Malik Ibrahim State Islamic University, Malang

---

**THE OFFICIAL ADVISORS' NOTE**

Malang, 29 October 2025

Page       : Muhammad Bunayya Ulul Azmi

Appendix   :

The Honorable,

To the Dean of Faculty of Tarbiyah and Teacher Training

Maulana Malik Ibrahim State Islamic University of Malang

In

      Malang

*Assalamu'alaikum Wr. Wb.*

After conducting several times of guidance in terms of content, language, writing, technique, and after reading the students' thesis as follows:

| | | |
|---|---|---|
| Name | : | Muhammad Bunayya Ulul Azmi |
| Student ID Number | : | 210107110045 |
| Department | : | English Education Department |
| Thesis | : | Students' Perception on How Role-Play Activity Help Improve Their Speaking Skills |

Therefore, we believe that the thesis of Muhammad Bunayya Ulul Azmi has been approved by the advisor for further approval by the board of examiners.

*Wassalamu'alaikum Wr. Wb*

Advisor,

**Prof. Dr. Hj. Like Raskova Octaberlina, M.Ed**

NIP. 197410252008012015

# APPROVAL

This is to certify that thesis of Muhammad Bunayya Ulul Azmi has been approved by the advisors for the further approval by the board examiners.

Malang, 29 Oktober 2025
Advisor,

**Prof. Dr. Hj. Like Raskova Octaberlina, M.Ed**
NIP. 197410252008012015

# DECLARATION OF AUTHORSHIP

## DECLARATION OF AUTHORSHIP

*Bismillahirrahmanirrahim,*

Here with me,

| | | |
|---|---|---|
| Name | : | Muhammad Bunayya Ulul Azmi |
| Student ID Number | : | 210107110045 |
| Department | : | English Education Department |
| Address | : | Jl. Krakatau VII Blok C No. 137 RT. 10/RW. 12, Harapan Jaya, Bekasi Utara |

Declare that:

1. This thesis has never been submitted to any other tertiary education institution for any other academic degree.
2. This thesis is the sole work of the author and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any other person.
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Malang, 29 October 2025

The researcher,

Muhammad Bunayya Ulul Azmi
NIM. 210107110045

# MOTTO

*"Somnia fove, vive plenissime"*

*"Cherish your dreams, live to the fullest"*

# DEDICATION

I would like to dedicate this thesis to my beloved father, Totok Prasojo, and my beautiful mother, Oki Nurviva Adenari Talahatu, for your unwavering love, support, prayers, and sacrifices that have shaped who I am today. Your love and guidance are the foundation for all my achievements. And to my brother for his encouragement. I would also dedicate this thesis to Prof. Dr. Hj. Like Raskova Octaberlina, M.Ed as my advisor for her guidance, wisdom, and steadfast supervision throughout this work. Your valuable insights and support have been truly meaningful in the completion of this work. Thank you all for being part of my academic journey.

# ACKNOWLEDGEMENT

Praise be to Allah SWT, whose grace and guidance, the researcher was able to complete the final assignment entitled *"Students' Perception on How Semi-Scripted Role-Play Activity Help Improve Their Speaking Skills"* May prayers and greetings always be poured out upon the Prophet Muhammad SAW, as a perfect role model in terms of sincerity, wisdom, and compassion.

The completion of this final assignment would not have been possible without the help, encouragement, and prayers of many parties. Through this gratitude, the researcher would like to express her deepest appreciation and gratitude to all parties who have contributed directly or indirectly during this research journey. With all humility, the researcher would like to express her deepest gratitude to:

1. Prof. Dr. Hj. Ilfi Nur Diana, M.Si as the Rector of Islamic State University of Maulana Malik Ibrahim Malang.

2. Dr. H. Muhammad Walid, MA as the Dean of Tarbiyah and Teacher Training Faculty.

3. Maslihatul Bisriyah, M.TESOL as the Head of English Education Department.

4. Prof. Dr. Hj. Like Raskova Octaberlina as his advisor for her patience, guidance, support, and constructive suggestions during the process of completing this thesis.

5. All lecturers in English Education Department for all of the valuable lesson and advice over the years of his study.

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7. All students from IX A class who had given their time to help the researcher collect data as a part of the research process, thank you for your cooperation.

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10. Lastly, to someone special, who accompanied him even at his lowest. Thank you for your constant support, encouragement, and kind words which makes this journey becomes brighter and bearable.

Finally, the researcher realized that this thesis is not perfect. Suggestions and constructive criticism are most welcome. Hopefully, this thesis can be beneficial and provide insight for readers, as well as for the researcher, personally.

Malang, 29 October 2025
Researcher

Muhammad Bunayya Ulul Azmi
NIM. 210107110045

# LATIN ARABIC TRANSLITERATION GUIDE

Based on the collective decision of the Minister of Religious Affairs of the Republic of Indonesia and the Minister of Education and Culture of the Republic of Indonesia, Number 158 of 1987 and Number 0543b/U/1987, it has been decided that the Arabic-Latin transliteration guidelines used in this thesis are as follows:

## A. Words

| | | | | | |
|---|---|---|---|---|---|
| ا | = a | ز | = z | ق | = q |
| ب | = b | س | = s | ك | = k |
| ت | = t | ش | = sy | ل | = l |
| ث | = ts | ص | = sh | م | = m |
| ج | = j | ض | = dl | ن | = n |
| ح | = <u>h</u> | ط | = th | و | = w |
| خ | = Kh | ظ | = zh | ه | = h |
| د | = d | ع | = ' | ء | = ' |
| ذ | = dz | غ | = gh | ي | = y |
| ر | = r | ف | = f | | |

## B. Long Vocal

| | |
|---|---|
| **Long Vocal (a)** | = $\hat{a}$ |
| **Long Vocal (i)** | = $\hat{i}$ |
| **Long Vocal (u)** | = $\hat{u}$ |

## C. Dipthong Vocal

| | |
|---|---|
| أو | = aw |
| أي | = ay |
| أو | = ǔ |
| إي | = $\hat{i}$ |

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# ABSTRACT

This study investigates junior-high students' perceptions of semi-scripted role-play as a means to improve English speaking and identifies which speaking components benefit the most. Participants were 48 Grade IX-A students at SMPN 25 Bekasi (AY 2025–2026). Over six weeks, data were triangulated from three instruments: a structured observation checklist with field notes, a structured Likert-scale questionnaire, and follow-up interviews with seven purposively selected students. A qualitative, component-aligned thematic analysis was applied across pronunciation, vocabulary, fluency, grammar, comprehension, confidence, and interaction. Data were displayed in tables and concise narratives; for interpretive clarity, Likert responses were collapsed (1–2 = agree, 3 = neutral, 4–5 = disagree). Across sources, students perceived semi-scripted role-play positively as a structured, supportive pathway to speak more clearly, more accurately, and more responsively. The strongest gains were visible in pronunciation and grammar, followed by interaction and confidence; vocabulary and comprehension were also positive, while fluency improved but remained comparatively the most moderate under time pressure. Observation notes corroborated these patterns, showing fewer long pauses and fillers, steadier stress/intonation, step-by-step accuracy gains, faster relevant responses, and more balanced turn-taking. The design—student-authored scripts, rehearsal, performance, and immediate feedback—appears to help students monitor themselves and convert corrections into improvement across cycles.

الملخصا

عزمي، محمد بونايا ألوّل. ٢٠٢٥. تصوّرات الطلاب حول كيفية إسهام نشاط لعب الأدوار شبه المكتوب في تحسين مهارات التحدّث باللغة الإنجليزية. رسالة البكالوريوس، قسم تعليم اللغة الإنجليزية، كلية التربية وإعداد المعلّمين، جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانج.

المشرف: الأستاذة الدكتورة الحاجة لايك راسكوفا أوكتابرلينا، . M.Ed.

الكلمات المفتاحية: تصوّرات الطلاب، لعب الأدوار، مهارات التحدّث، المرحلة المتوسطة، لعب أدوار شبه مكتوب.

تهدف هذه الدراسة إلى فحص تصوّرات طلاب المرحلة المتوسطة تجاه لعب الأدوار شبه المكتوب بوصفه وسيلةً لتحسين مهارة التحدّث باللغة الإنجليزية، كما تسعى إلى تحديد مكوّنات التحدّث الأكثر استفادة. شملت العيّنة 48 طالبًا من الصف التاسع/أ في مدرسة SMPN 25 بيكاسي (السنة الأكاديمية 2025–2026). وعلى مدى ستة أسابيع، جُمعت البيانات من ثلاث أدوات متكاملة: قائمة ملاحظة منظّمة مع مذكّرات ميدانية، واستبانة منظّمة بمقياس ليكرت، ومقابلات متابعة مع سبعة طلاب مختارين قصديًا. طُبّق تحليل نوعي موضوعي محاذٍ لمكوّنات التحدّث: النطق، والمفردات، والطلاقة، والقواعد، والفهم، والثقة بالنفس، والتفاعل. عُرضت البيانات في جداول وخلاصات سردية موجزة؛ ومن أجل وضوح التفسير، جرى طيّ فئات ليكرت (1–2 = موافق، 3 = محايد، 4–5 = غير موافق). عبر المصادر، أبدى الطلاب تصوّرًا إيجابيًا للّعب شبه المكتوب بوصفه مسارًا تدريبيًا منظّمًا وداعمًا نحو كلامٍ أوضح وأكثر دقّة واستجابة. ظهرت أقوى المكاسب في النطق والقواعد، تلتها التفاعل والثقة بالنفس؛ كما برزت مؤشرات إيجابية في المفردات والفهم، بينما تحسّنت الطلاقة لكنها بقيت نسبيًا الأكثر اعتدالًا تحت ضغط الوقت أثناء الأداء. وأكّدت الملاحظات الصفّية الأنماط نفسها: انخفاض التوقّفات الطويلة والكلمات الحشوية، وثبات النبر/التنغيم، وتحسّن تدريجي في الدقّة البنائية، واستجابات أسرع وأكثر ملاءمة، وتوازن أفضل في تبادل الأدوار. إن تصميم "نصوص يؤلفها الطلاب ← تدريب ← أداء ← تغذية راجعة فورية" يساعد المتعلمين على مراقبة ذواتهم وتحويل التصحيحات إلى تحسّن عبر الدورات اللاحقة.

# ABSTRAK

Azmi, Muhammad Bunayya Ulul. 2025. Students' Perception on Semi-Scripted How Role-Play Activity Help Improve Their Speaking Skills. Thesis, English Education Department. Faculty of Education and Teacher Training. The Islamic State University of Maulana Malik Ibrahim Malang.

Dosen Pembimbing: Prof. Dr. Hj. Like Raskova Octaberlina, M.Ed

Persepsi Siswa, Role-Play, Kemampuan Berbicara, Sekolah Menengah Pertama, Role-Play Semi-Skrip.

Penelitian ini menelaah persepsi siswa SMP terhadap role-play semi-skrip sebagai sarana peningkatan kemampuan berbicara bahasa Inggris serta mengidentifikasi komponen berbicara yang paling banyak memperoleh manfaat. Partisipan berjumlah 48 siswa kelas IX-A di SMPN 25 Bekasi (TA 2025–2026). Selama enam minggu, data ditriangulasi dari tiga instrumen: lembar observasi terstruktur beserta catatan lapangan, kuesioner terstruktur skala Likert, dan wawancara lanjutan dengan tujuh siswa yang dipilih secara purposif. Analisis kualitatif tematik disejajarkan dengan komponen berbicara—pelafalan, kosakata, kefasihan, tata bahasa, pemahaman, kepercayaan diri, dan interaksi. Data disajikan dalam tabel dan narasi ringkas; untuk kejelasan interpretasi, respons Likert diringkas (1–2 = setuju, 3 = netral, 4–5 = tidak setuju). Lintas-sumber, siswa memandang role-play semi-skrip secara positif sebagai jalur latihan yang terstruktur dan suportif untuk berbicara lebih jelas, lebih akurat, dan lebih responsif. Peningkatan terkuat tampak pada pelafalan dan tata bahasa, diikuti interaksi serta kepercayaan diri; kosakata dan pemahaman juga positif, sementara kefasihan meningkat namun relatif paling moderat di bawah tekanan waktu saat penampilan. Catatan observasi menegaskan pola tersebut: jeda panjang dan filler berkurang, penekanan/intonasi lebih stabil, akurasi struktur meningkat bertahap, respons lebih cepat dan relevan, serta giliran bicara lebih seimbang. Desain "menulis naskah oleh siswa → latihan → penampilan → umpan balik segera" membantu siswa memantau diri dan mengonversi koreksi menjadi perbaikan pada siklus berikutnya.

**CHAPTER I**

**INTRODUCTION**

This chapter presents the background of the study where the researcher formulates research questions, explains the objectives of the study, highlights its significance & limitations of the research and defines key terms.

## 1.1 Background of the Study

Each person at one point of their life will face the task and the opportunity to study and master a foreign language, be it in personal development, in their studies or their professions, or in the intercultural study. Not only does this skill enable people to interact across the linguistic borders, but also results in the emergence of a new perspectives, cultures, and ideas. The multi-lingual skill is becoming quite helpful these days whereby the individual is able to live between various worlds and establish meaningful communication. According to the Islam point of view, everyone, most especially Muslims, must study and learn. To Muslims, acquiring knowledge such as learning other languages goes hand in hand with the teachings of Quran.

وَمِنْ اٰيٰتِهٖ خَلْقُ السَّمٰوٰتِ وَالْاَرْضِ وَاخْتِلَافُ اَلْسِنَتِكُمْ وَاَلْوَانِكُمْۗ اِنَّ فِيْ ذٰلِكَ لَاٰيٰتٍ لِّلْعٰلِمِيْنَ ٢٢

*And one of His signs (greatness) is the creation of the heavens and the earth, and the diversity of your languages and colors. Indeed in that are signs for those of knowledge. (Q.S. Ar-Rum: 22)*

This verse, Surah Ar-Rum (30:22) points to the variety of languages and skin colors as testimony to the greatness of Allah and points out that this realization of

diversity makes people better perceive His power and wisdom. Acquisition of languages enables Muslims to acquire practical skills as they meet a religious need to explore knowledge and bridge cultures. Having a connection to the faith and academic research, such verses of the Quran hinge on the strategy of the Islamic State University of Malang Maulana Malik Ibrahim, which advises students to align research with Quran view. Learning the foreign languages with English being the foreign language to be mentioned as one of the international languages spoken all over with a high probability of being used in Indonesia as a medium of communicating and cultural exchange with the foreigners being discussed here is strongly advised especially to the students who tend to strive towards success in future after having mastered the language that they will use to achieve that success.

There are four fundamental English language skills including; listening skills, writing skills, speaking skills, and reading skills. Among those four skills, speaking skills or speaking abilities are one of the most crucial skills of mastering a language as this person can effectively talk in normal life using this skill. Pourhosein Gilakjani (2016) defines speaking as a process of expressing ideas and messages in verbal form. It is a prominent instrument in human communication, as individuals speak very often during the day, and to make students speak English, it is necessary to speak English during the real-life, and ask students to do the same. Moreover, Leong and Ahmadi (2017) explain the notion of speaking as an interactive process of oral language that signifies the construction of meaning through the creation, reception, and processing of information and discuss that successful communication is more than saying words. Based on the statements thereof, we can infer that the act of speaking is a process of creating ideas, thoughts,

feelings, or information by way of vocal sounds, words, and language. It entails the process of controlling and orchestrating different physical acts such as the structure of vocal cords, the tongue and lips and the cognitive acts such as arranging one's thoughts and choosing the right words to use.

Speaking skills are too crucial to be over-emphasized, and they are obligatory to communicate in personal and professional lives. Learning speaking skills helps one express themselves in a clear and coherent way, their thoughts, ideas and feelings, which promotes positive interpersonal communication and cooperation among people. In a highly globalized environment, high levels of speaking skills increase the capacity of a person to relate with other individuals with varied background thus becoming essential in socialization and networking activities. Studies have shown that a good talk is a key to success in studies and professional life because most job positions involve the skills of presenting the ideas persuasively and having an effective conversation on a topic (Leong and Ahmadi, 2017). According to Pourhosein Gilakjani (2016), the ability to speak and speak confidently also improves speaking skills and people can engage in discussions and share their views without being afraid. Moreover, he emphasizes that the ability to communicate effectively is the key to mastering the language and the development as an individual as it forms the way of how individuals talk to others and overcome different life challenges.

Nevertheless, speaking skills can only be mastered with the help of hard training and knowledge of the social and cultural context that they are applied to. Spoken word skills can be improved in many ways that can be centred on experience and exposure. It is possible to apply practically and gain confidence after

talking to other people in person or online regularly. Group discussions, clubs or language exchange programs are good sources of interaction and learning. Also, speaking, reading aloud or speaking on a topic, can be helpful in developing fluency and articulation. Studies show that listening to native speakers in different formats, like podcasts, videos, or speeches, are beneficial to the student to become familiar with natural ways of speaking and vocabulary. It has been discovered that self-regulated learning strategies can advance speaking skills of students by promoting self-confidence and language awareness (Suratullah et al., 2023). Through practice and exposure to various speaking situations and positive feedback, one can obviously improve his speaking skills over time.

Speaking is generally regarded as the most challenging language skill as compared to other language competencies in learning English. The main one is self-confidence; students often have problems in speaking in a language that is not their own, which will result in anxiety and fear. Yet another aspect is fluency, students should learn not only vocabulary and grammar, but also to be able to recall and apply it in a real-time communication. Additionally, one of the barriers that most students go through is the fear of being judged by their fellow students. The classroom setting, where students may be asked to present before their peers, may contribute towards much more shyness and hesitation. Such an obsession with surveillance and being judged can suppress their desire to speak, and eventually suppress their language acquisition (Wulandari, Pratolo, and Junianti, 2021). This means that the students can be denied the opportunity to improve their speech and also foster confidence. It is in line with the observation of the researcher and an interview with a teacher at SMPN 25 Bekasi, which showed that English is not

being taught in an interactively since students are being taught more commonly by applying traditional means in the classroom instead of having interactive and creative methods that trigger interest in the way students are being taught. This conservative orientation may also make students shy to talk, because they do not get a chance to exercise the speaking skill in an interactive and positive setting.

In response to the challenges and issues associated with mastering speaking skills among students, this thesis hypothesizes the use of role-play activities as a solution. As noted in the above-mentioned sections, speaking is an important aspect of language learning as it is a way of how people manage to convey their ideas and emotions in an effective way. Through integration of role-play activities into the learning process, students are able to practice speaking individually in a scenario that is realistic and contextualized to encourage interaction and reduce anxiety. Role-plays do not only involve creativity but also allow the students to practice speaking in a conducive environment and therefore, students can acquire fluency, confidence, and vital interpersonal skills. Such interactive style is associated with the fact that more dynamic methods of teaching should be introduced and this methodology can be used to promote the overall speaking proficiency of students and encourage more interesting classroom environment.

According to Ruslan (2020), role-play is a technique of simulating the functioning dedicated to the new situations being done by the other people, which are not usually their routine and entails acquiring roles or characters in a certain setting to aid the acquirement of course content, practice certain behaviors, skills, or language in a controlled setting. Based on the description of role-play, we may conclude that role play is an academic process by which people mimic characters

in a given situation or scenario. This interactive approach enables participants to get involved in simulated experiences and to learn and practice multiple skills, such as communication, and problem-solving.

Role-play is significant in enhancing the speaking skills of students because it provides an interactive and participatory learning experience. Role play promotes the active engagement of students since it simulates the real-life scenarios, which will enable them to orate in a realistic setting. It assists in confidence building since the students practice language in a comfortable environment that makes them less afraid of errors. Role-play is also highly interconnected with the technique of repeating words and sentences that can assist students with their utmost memorization capacities, and acquire better vocabulary production that also constitutes a part of English-speaking abilities. Role-play also leads to the increase in fluency because role-play contributes to the spontaneous use of the language as students discuss questions and they need to think quickly and communicate well. Also, it promotes creativity and critical thinking, because students need to solve numerous social situations, negotiate meaning, and adjust speech to different situations. Finally, role play does create linguistic proficiency, but it also reinforces all-important communication skills that are essential in the real world.

In the light of the results of the earlier research by Krebt (2017) that points out the usefulness of role-play activities in promoting speaking skills among students, role-play activities have been found to be a useful technique of promoting speaking skills among students. The experimental group, employing the role-play method, scored much higher after the experiment than the control group and this showed the positive effect of the role-playing technique on speaking ability. Also,

the researchers established that role-play activities offered an interactive and engaging learning environment. This approach enabled the students to rehearse in using English in any real-life scenario, so that they could develop their vocabulary and feel more confident in developing spontaneous communication.

Moreover, research by Neupame (2019) on the role of role play in enhancing the speaking skills demonstrated some important findings. Experimental group scored 14.72 in speaking skills, as compared to the control group which had a mean score of 10.52. This shows a significant enhance on the speaking skills of students who took part in the role play activities. This experiment was carried out with 40 students of grade X in a government-run school in Lamjung district and then following 20 lessons, a post-test was administered to measure the speaking abilities of the students. The results indicate an improvement in vocabulary and fluency as well as the development of confidence and creativity in students by role play as a pedagogical tool in teaching English as a Foreign Language (EFL) classroom.

Although the research that has been done on the effectiveness of role play as a pedagogical strategy needs some gap in perception on the effects by the students themselves. Even if there are already some researches that has been done about the effects of role play in improving language and student interaction, not many have explored the student perspective of the approach, their perceptions of its usefulness, difficulties and the general usefulness in leading to learning. Moreover, quantitative data have been prioritized by most research over a qualitative perspective which may give a closer insight about the individual experience. As such, there is need to research on the perceptions of students towards role play especially in qualitative research which will yield a complete picture of its advantage and shortcomings

within the classroom. This would assist teachers to make better use of role-play in order to meet the expectations and needs of students.

These perceptions are important to understand because the attitudes and experiences of the students may directly affect the success of the given approaches in classrooms. The perceptions students have about role-play will affect the engagement of the students in the activity. Here it would be imparting a language using special experiences so that students can learn. A positive orientation of the students towards a certain method can also stimulate engagement, motivation and overall success. This is especially relevant when role-play activities are used to enhance abilities in speaking English. The positive attitude of the students to role-playing contributes to higher rate of participation positively, more practice occurs naturally and confidence to use the English language in real life circumstances builds up. This does not only enhance their fluency, but also lowers their anxiety when dealing with speaking a second language.

Nevertheless, when students feel negative about role-playing, they might be involved unwillingly and call on the missed opportunities of this interactive mode of learning. It is in this respect that it is necessary to evaluate the views of students regarding the use of role-play in the classroom given that their attitude can directly determine their degree of involvement, motivation, and general improvement in mastering English speaking skills. Their view on the utilization of a creative role-play will be useful to understand their perceptions about whether the role-play is worthy of their communication improvements, improving their participation, and developing a closer interest in the language. Their perceptions are essential areas of study, since their attitudes and experiences determine much of the success of any

teaching approach, especially a teaching approach that embraces greater independence and spontaneity in the usage of language.

## 1.2 Research Question

Based on what has been described previously, the researcher formulates a research question;

1. How do students perceive the impact of semi-scripted role-play activities on the improvement of their English speaking skills at SMPN 25 Bekasi?

## 1.3 Research Objective

Based on the background of the study and the research questions mentioned before, the objective of this study is:

1. To explore and analyze students' perceptions of how semi-scripted role-play activities help improve their English speaking skills at SMPN 25 Bekasi

## 1.4 Scope and Limitation of the Study

In this study, the researcher examines students' perceptions of the effectiveness of semi-scripted role-play activities in enhancing their English speaking skills. The participants are ninth-grade students of SMPN 25 Bekasi who learn English as a foreign language (EFL). The study focuses on how students perceive semi-scripted role-play as contributing to the development of several components of speaking skills, namely pronunciation, vocabulary, fluency, grammar, comprehension, confidence, and interactive skills in classroom communication.

The scope of this research is limited to one class in a single junior high school within a particular academic year; therefore, the findings cannot be generalized to students from different age groups, schools, or educational levels. In addition, part of the data relies on students' self-reports through questionnaires and interviews, which may be influenced by memory bias or the tendency to give socially desirable answers. The depth of analysis is also constrained by the limited number of meetings and the availability of participants. Furthermore, this study does not employ a formal pre-test and post-test to measure actual gains in speaking scores; instead, it focuses on students' perceptions and classroom observations regarding how semi-scripted role-play activities help them improve their speaking skills.

**1.5 Significance of the Study**

This study holds significant value for several key stakeholders in the field of language education:

1. **For teachers and educators,** understanding students' perceptions of semi-scripted role-play activities can offer insights into how these activities support the improvement of English speaking skills and how they may be integrated into speaking lessons more effectively.

2. **For students,** the study may help them recognize the benefits of semi-scripted role-play as a learning tool, encouraging greater participation, motivation, and self-awareness of its impact on their speaking abilities.

3. **For other researchers,** this study provides a reference for further investigations on interactive and semi-scripted role-play strategies in language classrooms and offers a framework for examining the

relationship between teaching methods and students' perceptions of speaking development.

**1.6 Definition of Key Terms**

To avoid misunderstandings and facilitate the understanding of keywords in this study, researchers provide clearer definitions of keywords as follows:

1. **Perception** in this study refers to how students respond to, interpret, and evaluate their experiences when participating in semi-scripted role-play activities in speaking class. It includes their thoughts, feelings, and beliefs about how these activities influence their learning and speaking development. Students' perceptions are subjective, individually constructed, and shaped by their previous experiences and personal attitudes.

2. **Role-Play** in this research refers specifically to semi-scripted role-play activities. In these activities, students are given a guided situation, topic, or partially prepared script, which they then modify, develop, and perform in pairs or groups. Through this process, students take on certain roles or characters in simulated situations, interact with their peers in English, and use the language to express ideas creatively while practicing communication strategies, fluency, and confidence.

3. **Speaking Skills** refer to students' ability to communicate orally in English by integrating several components of effective spoken communication. These components include pronunciation (producing sounds with appropriate stress and intonation), vocabulary (the range and appropriateness of words used to express meaning), fluency (the

smoothness and continuity of speech), grammar (the accurate use of linguistic forms and sentence structures), comprehension (the ability to understand and respond appropriately to spoken messages), confidence (students' willingness to speak without excessive fear of making mistakes), and interactive skills (the ability to initiate, maintain, and respond in conversations in various communicative situations).

**CHAPTER II**

**LITERATURE REVIEW**

In this chapter, the researcher gives a literature review of the related literature, past research and also defines meaning of the keywords (perception, role play and speaking skills) in a specific manner. This involves discussion of how role-play exercises find their way in language learning and specifically how this can be identified in learning how to talk.

## 2.1 Perception

This part expounds on the term perception by relying on the diverse professional opinions and theories to bring a more insightful ideology on how perception can affect student perceptions and attitudes, especially in learning contexts that require interactivity such as role plays.

### 2.1.1 Definition of Perception

Perception is an essential mental process by which individuals' sense and process sensory input that they get in their environment. Bhagat et al. (2016) assert that a perception is not just the passive process of the sensory input but is an active process that involves the choice, arrangement, and meaning of information. It is a complex process which helps individuals to make meaning out of the things which they see, hear or feel as well as assistance in their learning and functional behavior.

Perception is a key factor in the world of education particularly in assessing the response of the students to the diverse teaching methods. How the students view a learning activity like a role play in the speaking classes can have a profound effect on whether they become motivated and engaged in the activity and their overall

performance. Not only the content or method itself, but also the personal background of the student, his or her previous experiences, cultural values, feelings, and cognitive development influence these perceptions. To adjust this example, a student, who positively interacts in a group setting, could become more open to role play whereas another student, who feels nervous to speak before an audience, can be affected negatively by the same activity.

The area of perception in this study is thus subdivided into two broad terms including positive perception and negative perception.

- **Positive perception**

Positive perception is a positive, optimistic assessment of a certain experience, or individual, or event. A student whose perception towards role play is positive, e.g., might view it as fun, useful or effective in aiding them to develop better English-speaking abilities. This attitude is usually due to positive experiences, proper instructional techniques, positive peer relationships or individual gratification with improvement in the course of the exercise.

- **Negative perception**

Negative perception on the other hand is an unfavourable or critical perception. This can encompass discomfort, lack of interest or doubt in a learning exercise. When a student is made to feel shy, embarrassed, or unsupported during their classroom participation, particularly when the activity is believed to be too difficult or too frightening, then the student may form a negative attitude towards role play.

The subjectivity of perception is the reason why students during the same classroom can react quite differently to an activity. One of the students can be highly

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successful in role play and he or she like to express herself and another might suffer anxiety or feel not ready to act in front of others. Thus, it is important to comprehend how students are perceived so that teachers can assess and adjust the instructional approaches to suit the needs of different students better.

In addition, the perception is influenced by the involvement of students, education outcomes, and self-efficacy. In language acquisition, particularly speaking, the perception of an ability to use English communicatively in the mind of a student may affect the readiness to engage and take risks. In this way, perception is both the psychological prism and the practical indicator of the effectiveness of education.

### 2.1.2 Perception Process

Perception is not a one-time occurrence but a dynamic, multi-stage process through which individuals continuously process and interpret their environment. Lindawati et al. (2022) describe the perception process as consisting of three key stages: selection, organization, and interpretation.

1.  **Selection**

The selection of stimuli is the first process of perception. People are overwhelmed with numerous sensory signals in any specific scenario. The brain is however unable to process all this information at a time. Rather, individuals naturally select the stimulation to attend to out of relevance, interest or emotional attachment. A student is more likely to pay attention to what the teacher is explaining, the materials, or what their peers are doing based on the factors that seem the most important or interesting to them at that particular time in a classroom. The choices are informed by individual experiences and attitudes and previous

knowledge. A student who likes communicative activity can become more attentive to group speaking tasks such as role plays, whereas a student who feels scared about the activity of speaking before an audience can concentrate more on his/her discomposure instead of on the content of the activity.

## 2. Organization

After selecting stimuli, the mind tries to bring order to the information in a manner that is meaningful. The process at this stage involves organizing the picked information into classifications, designs, or templates which assist the person in making sense of what he or she is going through. An example is in a role-play activity, a student can combine cues like tonal voice, gestures, the use of vocabulary and peer response to create a coherent mental image of what it means to be a successful communicator. This is what is known as cognitive structuring in the field of educational psychology in which students act as active facers of organizing information in order to combine it with previously learned information. Organization facilitates interactions involving a complex structure and assists in memory retention. This way, students start to internalize the classroom experiences and relate them either to success or difficulty and this will influence the future outlooks.

## 3. Interpretation

The last phase is the interpretation in which individuals bring their own meaning of the organized information. It is here that the perceptions get so subjective. Interpretation is a strong aspect that requires the strength of emotions, expectation, cultural norms and past experiences. Two students in the classroom can experience the same role play and perceive it in different ways: one can find it

empowering, the other can feel awkward or confused about it. To illustrate, when a student already successfully managed to express him or herself during a speaking task, the student can evaluate a new role-play session more positively. On the other hand, should they receive negative feedback or be embarrassed, they can also perceive something corresponding as a threat. Interpretation is equally the phase of attitudes and judgment formations, which ultimately have an effect on the behavior, including participation, effort, and response to feedbacks.

Understanding these three stages makes educators value that the responses of their students are often complex and varied. Perception is not merely regarding what is perceived or heard, but how the input is processed by the mind and heart. Research conducted in a communicative language learning atmosphere with student-oriented approaches such as role play can make every action of the perception process make or break a student, making them feel confident, engaged, and motivated or the reverse.

**2.1.3 Relevance of Perception in Language Learning**

Perception can also have a profound effect on the performance of students in the language learning process, especially in speaking. A student with the perception that English is a worthwhile and accessible subject will be more willing and riskier to learn, which can be through conversations or role plays. Favorable impressions will generate motivation, self-confidence, and feeling of ownership of the learning process. Conversely, students who consider the actions of English as having no relevance or causing them stress or being above their capabilities can end up to switch off thus performing dismally and making little to no progress.

Additionally, Also, perception is highly connected with self-efficacy or the belief in one's skills to achieve some success in particular circumstances. The students who see themselves as good communicators tend to practice and gain more skills when they believe they are, whereas those who do not think so might not utter even once during their whole lives. This underlines the need to influence the perceptions of students using favorable classroom conditions, constructive feedback, and student-focused activities.

In the context of teaching, it is essential that the teacher should identify the perception of students on the learning experiences to develop a curriculum, classroom management, and instructional design. When students feel that the classroom strategies are significant, active, and helpful they will be more inclined to benefit.

## 2.2 Speaking Skills

In this section, the researcher will explain the meaning of speaking skills based on theories from other researchers.

### 2.2.1 Definition

The process of using language or words to convey thoughts and ideas, feelings, or information audibly is known as speaking. It is used as vocabulary, grammar and pronunciation in order to come up with coherent sentences and make sense to a listener. Speaking is a major aspect of communication which is not only necessary to understand how to produce the sounds and words but also vary the tone, rate, and body language according to context, listeners and the purpose of the conversation. The act of speaking, which Leong and Ahmadi (2017) define as an interactive verbal process, in which meaning is created through production,

reception and interpretation of information, is the focus of real communication, as noted by Leong and Ahmadi (2017): communicating with words is only half the battle. Moreover, successful speech requires the skill to engage the audience, respond adequately, and sustain the free flow of the interaction in the real-time-based conversations.

**2.2.2 Components of Speaking Skills**

Several scholars, including Harris (1974) and Brown (2003), have come up with the major elements of speaking skills that help in effective oral communication. Such elements consist of:

- **Pronunciation:** The ability to produce sounds correctly, including stress, intonation, and rhythm, to ensure clarity and natural flow in speech.

- **Vocabulary:** A broad range of words and phrases that allows for precise expression and adaptability in various contexts and topics.

- **Fluency:** The ability to speak smoothly and without unnecessary pauses, maintaining a natural pace and rhythm in conversation.

- **Comprehension:** The ability to understand and respond appropriately to others, which requires listening skills, context awareness, and quick processing of information.

- **Confidence:** The self-assurance to speak clearly and assertively, which helps in delivering messages effectively and engaging listeners.

- **Interactive Skill:** The ability to engage in active listening, respond appropriately, and adapt to the flow of conversation, making speaking more dynamic and responsive.

Although Harris (1974) and Brown (2003) made no specific reference to grammar as an independent component, other researchers claim grammatical correctness as an important part of successful speaking. Indicatively, examples such as Bahadorfar and Omidvar (2015) emphasize that grammatical scoring through proper grammar structures will result into enhanced levels of clarity, coherence and general intelligibility of a speech activity. Thus, grammar may be regarded as another essential element that helps and reinforces oral fluency of students.

The ability to build grammatically perfect sentences when talking, and to be effective, accurate, and coherent in communication. Grammar entails proper tenses, subject verb agreement, word order and sentence construction. Grammatical knowledge is used to make the speaker present his or her thoughts in a coherent and articulate manner. According to Bahadorfar and Omidvar (2015), grammatical competence is a key element of oral communication since it impacts the effectiveness of the organization and comprehension of the message. They further point that speaking entails grammatical correctness as well as communicative suitability particularly in the educational scenarios where the emphasis lies in communication.

After the art of these elements, one can benefit a lot in terms of improved speaking skills which ultimately result in better communication in any situation. Pronunciation and fluency, say, enable people to express their thoughts and ideas in a greater way, whereas a good vocabulary and correct grammar help people deliver their messages accurately. Also, it is possible to establish interaction skills that help to engage the audience more effectively, leading to some fruitful exchange of ideas.

Finally, an expertise in these domains not only improves confidence but also workplace relationships and career prospects (Saha and Singh, 2021).

### 2.2.3 Indicators of Improvement in Speaking Skill Components

When one is learning to speak, one must ensure that one sees some visible signs of improvement in the different parts of speaking. These measures offer quantifiable standards in assessing the efficiency of teaching techniques like role-play exercises in improving speaking skills in students. Awareness of these indicators will provide a rich insight into how students acquire speaking proficiency and how certain techniques can be used to address these areas and enhance them. According to different studies, these are the indicators of improvement of those speaking elements:

- **Pronunciation**

A more successful pronunciation is described as one that is more accurate as the appearance of the sounds, the appropriate use of stress and intonation, and the reduction in pronunciation error (Haryadi and Aprianoto, 2020). Better pronunciation is accurate pronunciation, therefore, clear and more standard pronunciation. The right stress and intonation patterns contribute to the formation of a natural and dynamic speech and focus of stress on important syllables or words and varying intonation of pitch to demonstrate feelings, intentions or character of the sentences (question or statement). In addition, one can state that a reduction of the word pronunciation errors (when the sound is pronounced or stressed with the wrong accent), this will indicate a positive course of action as the students will be more precise in the speech.

- **Vocabulary**

Haerazi et al., (2019) claim that vocabulary is improving, with such indications as the ability of the students to use more vocabulary and phrases more correctly and appropriately in various circumstances. This involves the capacity to select words that possess a high degree of meaning. The reduction in pauses that are made when word-searching indicates that students are better at calling vocabulary and require fewer cognitive demands when speaking. Moreover, good rephrasing is a good sign that a student has acquired the flexibility of language usage, hence capable of altering the way he/she expresses him/herself here and there, or with respect to the listeners involved.

- **Fluency**

Nadra et al. (2023) in their work also propose that the enhancement of speaking fluency is most commonly defined by the fluent speech flow, the reduced occurrence of filler words, such as "um" and "uh" as well as the opportunity to speak at the same rhythm and pace. These indications suggest that students obtain stronger control over the speech and consequently are in a position to participate in freer, as well as more natural talk. Such advances are similar to the signs of a higher cognitive processing where students can recall and pronounce words more quickly eradicating delays and pauses. Fluency should also be developed by practicing and exposure to guided and interactive speaking discussions which will facilitate the spontaneous use of language in various situations.

- **Grammar**

The positive change in grammar can be proven with the data of the percentage of the correct structure of sentences, the decline of grammatical errors

of the speech process, and the improvement of the usage of correct tenses and sentence structure. Better grammar gives students the ability to develop more complete and accurate sentences, avoid frequent mistakes in the use of incorrect forms of verbs or subjectverb agreement, and use more complex sentence formation as they see fit. Bahadorfar and Omidvar (2015) showed that with the help of consistent grammar training during the speaking activities, syntactic accuracy of the students is enhanced and coherent and professional oral communication is easier to facilitate. Furthermore, when the students can speak freely and spontaneously they are more aware of grammatical pattern and can restructure or correct themselves, that is, more structured grammatical principles are absorbed internally by the student.

- **Comprehension**

A student demonstrating higher competency in speaking can be conveniently described in an apt attitude to deliver more responsive and relevant answers during a dialogue. This implies an individual is not merely on the language that one speaks but can also value the circumstances, the concealed meanings and shadings of the dialogue. Special speed points to the fact that the student has developed quicker thinking and listening skills that would serve to enable him/her to process verbal cues and generate his/her responses promptly. Relevancy in responses enhances respondents' capability of giving correct answers to the issue or question asked and demonstrate that they are active and even conscious of the world around them. This is normally brought about through exposure of the students to the real-life conditions of conversation or role plays where the students are given the freedom to practice the process of decoding different communication situations. The more

the students develop in these aspects, the more proficient they are at uniting the disconnection between listening and speaking skills since they become more competent to maintain the natural flow of the conversation (Ardiansyah, 2020).

- **Confidence**

The noticeably positive change in confidence in the course of speaking refers to the noticeable improvement of an inclination of a student to be actively involved in speaking exercises, articulate and confident voice, kept eye contact with the listeners, and the ability to initiate the conversations. These behaviors are signs that the fear of speaking is reduced and the level of comfort associated with speaking the target language is increased. A commanding voice simply does not only suggest the clearness of the speech but also proves that the speaker is sure that he/she can deliver Ideas and that the eyes are kept to show his/her confidence and interest to the listeners. The fact that conversation starting is also evidence of the active positioning of a student, as well as his greater confidence in his or her communicative competence. Research conducted by Arianto, Juhana, and Ruminda (2023) determined that personalized instruction method raised the level of confidence in the students to be as the students can get rid of the phobia of being judged and fear of hesitation when communicating, which ultimately makes the student more sensitive and more willing to engage in communication practices (Arianto et al., 2023).

- **Interactive Skill**

Some of the interactive behaviors that have been improved as a result of increasing speaking include good turn taking, active listening skills, proper response and smooth conversation maintenance and navigation. Turn-taking is one

skill that will demonstrate that not only is the speaker attentive to the conversation patterns, but also that the conversation occurs naturally and each person is given an opportunity to participate. Active listening refers to the vigilant act of listening to what others say and whenever it is listened to a person the speakers are ready to be in a position to reply to them through previously pertinent and significant means. The appropriateness of replies also proves of being aware of social and cultural expectations in that conversational partners are sensitive to context and (non-verbally) tone by modifying their responses. The aspect of adaptability is evident in the flexibility of following and maintaining a conversation where students are in a position to respond appropriately to an event of a change of topic, or complication that takes place within a conversation. In the study by Mahdi (2022), it was discovered that speaking and presenting may be enhanced by interactive environment with regard to non-native English speakers and the results indicated significant improvements in the said aspects. The researchers could conclude that the activities performed by dynamic nature helped students to obtain the skills required to be more efficient and responsive in communicating (Mahdi, 2022).

Based on the descriptions above, the indicators of the progress in the speaking abilities can be summarized to the table below. And in this table each element is simplified to visible signs that help locate the progress of the students in the speaking activities.

*Table 1 Indicators of Speaking Skill Components Improvement*

| Speaking Components | Indicators of Improvement | Sources |
|---|---|---|
| **Pronunciation** | • More accurate articulation<br>• Use of correct stress and intonation<br>• Fewer pronunciation errors (e.g., mispronounced sounds or misplaced stress) | Haryadi & Aprianoto (2020) |
| **Vocabulary** | • Use of a wider and more precise range of words<br>• Ability to select appropriate vocabulary based on context<br>• Ability to rephrase ideas effectively | Haerazi et al. (2019) |
| **Fluency** | • Smoother and more continuous speech delivery<br>• Reduced use of filler words (e.g., "um", "uh")<br>• More consistent rhythm and speech pace<br>• Reduced hesitation | Nadra et al. (2023) |
| **Grammar** | • More accurate use of tenses and sentence structures<br>• Fewer grammatical errors during speech (e.g., subject-verb agreement, word order)<br>• Improved ability to self-correct while speaking | Bahadorfar & Omidvar (2015) |
| **Comprehension** | • Faster and more relevant responses during interactions<br>• Ability to grasp context and underlying meanings<br>• Active engagement in conversations | Ardiansyah (2020) |
| **Confidence** | • Clear, steady, and assertive voice<br>• Sustained eye contact with listeners<br>• Proactively initiating conversations | Arianto, Juhana, & Ruminda (2023) |
| **Interactive Skill** | • Effective turn-taking in conversation<br>• Active listening and relevant responses<br>• Ability to maintain and navigate conversations | Mahdi (2022) |

**2.2.4 Strategy of Speaking Acquisition**

The skill of speaking needs to be actively practiced` and exposed to the language in a meaningful context (Webb, 2020). Different goals enable the process of learning speaking skills, enabling the students to gain fluency, accuracy and confidence. Some of these strategies include repetition, imitation, reading aloud, monologues, and simulation, which play diverse roles in the process of learning. Remarkably, the role-play as a means of language acquisition incorporates all those strategies, which is why it is an effective pedagogical tool in the sphere of developing speaking proficiency.

**2.2.4.1 Repetition**

The concept of repetition is inherent in language learning because it helps to strengthen memory, facilitates fluency, and enhances confidence in speech production. Whether it is vocabulary or sentence structure, Webb (2020) argues that exposure to words and sentences via repetition will improve the retention process and aid in automaticity in speech processing. In addition, research by Nation (2019) underlines that repetition is a means of language acquisition by students to acquire linguistic correctness and fluency, and thus one of the central strategies in learning a second language.

Repetition is natural to role-play because it makes students rehearse dialogues in various situations, change their paradigm to perfectionate their pronunciation and intonation and correct their grammar. Practice also assists in eliminating hesitation and enhances a situation when the student can spontaneously talk in a specific situation. According to one study by Boers et al. (2017), students

who took part in repetitive speaking exercises showed better lexical retrieval and syntactic processing, which resulted in better fluency in oral communication.

Repetition enhances memory retention because students get to hear the same words, phrases, and structures several times and thus they are practiced and embedded in the long-term memory. As language structures are repeated, the brain intensifies neural connections, making them easier and quicker to remember. This is a necessary process of fluency, and makes the retrieval of words and sentence building in real-time conversation less of a mental burden. Moreover, repeated practice builds confidence in speech production, since the students gain more familiarity with the language structures and pronunciation patterns. Consequently, they are less hesitant to express themselves, which becomes easier without anxiety and self-doubt that is likely to accompany speaking a foreign language. This constant exposure and reinforcement are what makes students absorb the elements of language and eventually results in higher levels of proficiency and communicative competence.

### 2.2.4.2 Imitating

Imitation is an important part of the learning of speaking; it enables the students to imitate the pronunciation, rhythm and intonation of the speakers of the native language. Teng and Reynolds (2019) state that imitation enables phonological awareness and helps students internalize natural patterns of speech. Pronunciation accuracy and the improvement of speech rhythm are facilitated by watching native speakers on videos, listening to podcasts, and practicing shadowing.

During role-play tasks, students have to often recreate realistic conversation sequences and this task can contribute to a more natural flow of speech. The study by Saito and Plonsky (2019) indicates that when students actively participate in imitative speaking activities, e.g., repeating utterances of native speakers, they have a high level of intelligibility and pronunciation accuracy. The resulting process empowers students to perfect the articulation process and gain an instinctive grasp of stress and intonation patterns in the spoken language.

Imitation will teach students to make natural speech patterns because it will correct the correct pronunciation, rhythm, and intonation. With practice and imitation, students acquire the ability to pronounce the intricacies of the native speech and it is because of this acquisition that students are able to sound more proficient and natural when speaking. This exercise also makes them become confident since they get used to producing and hearing the correct forms of speech. Imitating the native speakers, students become less dependent on the direct translation and, in the long run, gain an intuitive understanding of the sentence organization and frequent phrases, where their spoken communication becomes smoother and more fluent.

### 2.2.4.3 Reading Aloud

Aloud reading can be applied to the improvement of pronunciation, articulation, and overall speaking fluency. According to Rasinski (2021), reading aloud help students to develop prosodic elements of speech, such as rhythm, stress, and intonation, which play a key role in verbal communication. The technique also enables the students to practice pronunciation systematically before speaking spontaneously.

One of the preparations that are used in role-play setting is reading aloud, students are introduced to scripted dialogues and get a chance to practice and rehearse reading the same in an interactive scenario. A study by Kuhn et al. (2019) proved that those students who practiced reading aloud on a regular basis gained increased fluency in speech and confidence in verbal communication. Reading out also increases cognitive linguistic connections, which in turn helps the students to remember words better when they are in a natural speaking situation.

Reading out loud is a more effective language learning method as students get the chance to practice sound and articulation in a controlled setting. Restating words and sentences, the students become more aware of the correct patterns and intonation of stress, which leads to the more coherent and expressive speech. In addition, one can use the practice to increase the recognition-production gap since reading would expose students to word structures and syntax and they would be able to better remember and use it in spontaneous speech. Overtime, to build confidence, frequent reading aloud is more efficient in building confidence, as the students feel more comfortable with their voice and pronunciation and, thus, their verbal communication skill increases.

### 2.2.4.4 Monologue

Monologues are good to speak English proficiency because they prompt the student to have a structured flow of ideas and be able to express ideas without depending on words. Thornbury (2018) states that monologues contribute to fluency because they compel students to expand and retrieve language in the most spontaneous way. This form of oral practice is especially helpful in the formation of self-expression and decreasing the use of memorized answers.

Monologue is a common component of role-play in cases where students are expected to deliver some information, narrate or share their views on a topic. According to a study conducted by Tavakoli and Hunter (2020), the speaking activities involving monologuing encourage the use of diverse lexicon and accurate grammar because students have no external encouragement to develop their speech. This is in line with other studies where De Jong et al. (2018) found that students who received abundant monologue experience showed better coherence and discourse organization in their oral production.

Monologues enable students to acquire fluency in addition to critical thinking and organization of speech. As the monologues involve speakers expressing themselves without any external stimuli, students need to pay attention to the logical organization of their thoughts, as well as coherence and cohesion. This process helps them to think on their feet, find words more easily and make arguments or narratives in some organized way. Also, the regular practice of monologue generates self-dependence in speech, and the student can talk with greater confidence in an academic and real-life situations as in interview, presentations and discussions.

### 2.2.4.5 Simulation

Advanced speaking strategy is simulation which is described as a scenario that mimics the real life and the students are expected to interact spontaneously. The practice of simulation exercises is active and immersive, and students are able to apply their language in a non-procedural manner (Huang 2020). Role-taking and actual conversation among students are encouraged by simulation (including role-play).

According to a study by Zhang and Rahimi (2021), the students who practiced role-play and simulation showed more communicative competence, particularly in pragmatic and sociolinguistic aspects of communication. The activities allow the students to integrate various speaking approaches (repetition, imitation, reading aloud, monologue, and simulation) into an interactive learning process. Moreover, the study by Tran and Moni (2020) also reports that role-play contributes to the greater adaptability of students in communication since it implies that students should alter their speech in accordance with different social and situational needs.

Simulation enhances oral language proficiency by providing the student with scenarios that replicate real life where language competence needs to be applied in a dynamism. This kind of method encourages flexibility because students train to respond to different conversational cues in an intuitive way. The uncertainty of simulated conversations helps develop problem-solving and critical-thinking skills as they make the student more comfortable with discussing real-world problems. There is also the aspect of simulations where the environment is safe and mistakes can be treated as learning experience and even in the long run, the student can master their response and become a better communicator. Exposing the students to these practical scenarios makes them gain experience in handling and managing various social and professional interactions, such as negotiation, interviews or even conversations. Simulations are realistic and ensure that students not only acquire linguistic proficiency but also have the confidence to engage in complex dialogues. This kind of the unending exposure to diverse speaking experiences can help

students gain resilience, versatility and the ability to communicate ideas in a persuasive manner in diverse contexts.

Role-play is a combining procedure that involves all these strategies and this provides the students an interactive and dynamic manner of learning. Role-play enables the students to talk in a real life conversational set up that entails the use of language in the authentic scenario to enhance the ability of leveraging on their feet and responding naturally. This plan not only promotes linguistic correctness and the fluency, but other important soft skills such as active listening skills, problem solving skills, and flexibility that are highly important in life communications.

Also, role-play gives the students a relaxed atmosphere whereby they are encouraged to be more open in their speech without fear of making mistakes that ultimately gives them confidence. Role-play will help students develop spontaneity since they will experiment with various communicative contexts and master the patterns of speech and develop the ability to express themselves more effectively. The practice also develops their non-verbal communication skills including gestures, facial expressions, and tone modulation that constitute the entire communicative competence. And lastly, role-play is a priceless tool in the learning of languages since it does not only enhance the speaking of such languages, but also equips the people who do that with the tools needed to create a meaningful conversation within the classroom or within the work setting.

**2.2.5 Teaching Speaking**

Speaking is one of the basic parts of language teaching with the need to use effective means to promote a productive communication between students. In order to improve the speaking abilities of the students, teachers need to adopt measures

that combine different speaking acquisition methods, which include repetition, imitation, reading aloud, monologue, and simulation. Such strategies not only aid students to gain fluency and accuracy but also their confidence in using the target language. Roles play activities are one of the best means of integrating these strategies into the classroom because it offers a structured but flexible environment of practicing speaking in real life situations.

A properly organized speaking lesson could start with repetition that will enable the students to become acquainted with the important words and structures. The repetition of words, phrases, and dialogs helps students to retain more information and to develop better pronunciation. This technique is especially useful in role play, during which students will perform repetition speaking activities in different simulated scenarios, e.g. in a restaurant ordering food or in a job interview. The next step is imitation, where students listen and imitate the native speech patterns and improve pronunciation, rhythm and intonation. By making students listen to exemplary conversations and then trying them, teachers can teach them to internalize a natural speech pattern and develop a better ability to communicate verbally (Teng and Reynolds, 2019).

Reading aloud is another crucial part of teaching speaking because it gives students an opportunity to train sound pronunciation, articulation, and prosody in a systematic way. Recitation Scripts - reading aloud of scripts or role play dialogues will assist students in building confidence and fluency prior to participating in spontaneous speaking. This technique can be especially applied to lower-proficiency students who might be too shy to speak without a teacher. In the same manner, monologue is a skill that helps a child to develop fluency because it

involves making students express themselves alone and makes them to structure their thoughts and be logical at the same time being coherent. It can be particularly helpful in role-play when students are expected to play a particular role that involves a long speech, like a speech or an argument. More so, simulation as the creation of real-life speaking situations also contributes to the communicative competence of students, engaging them in dynamic and interactive conversations and compelling them to adjust their language use to various situations (Zhang and Rahimi, 2021).

The combination of these strategies in the teaching of speaking will allow teachers to establish an active and involving learning environment that encourages active involvement. Role-play is a good way to bring together all these techniques, and it will provide students with the possibility to use language in the context of real and meaningful communication. By use of repetition, imitation, reading aloud, monologue and simulation, the desired skills are acquired whereby students feel confident and at ease to communicate in the real world. This comprehensive practice guarantees speaking lesson to be not only interesting but also functional and provides students with linguistic and communicative resources which are to help them succeed in their academic and professional life.

### 2.2.6 Swain's Output Hypothesis

To support the knowledge on how role-play boosts the speaking skills, Swain Analysis of Output Hypothesis offers information on the mechanism through which the language production in interactive context fosters the growth of language.

The Output Hypothesis by Swain refers to the mechanism of role-play as it brings into focus the role played by language production in second language

learning. Swain (1993) suggested that language production enables students to be aware of gaps in knowledge, envisage linguistic hypothesis and reinforce their skills through feedback. Role-play offers a real-world and experiential place of significant production as students are obliged to apply language in a dynamic and adaptive mode. The process develops fluency and accuracy, and at the same time, creates confidence in speaking. In addition, Swain has highlighted metalinguistic role of output, in which students consider their language use, build grammatical awareness, and broaden their vocabulary. Role-play is an effective tool in improving speaking proficiency because students are challenged to actively participate in communication. The theory by Swain illustrates the role of role-play in fostering language growth in terms of active production, gap identification and feedback.

## 2.3 Role-Play

In this section, the researcher will elaborate on the definition and concept of role-play as advanced by different scholars. This will be explained by the understanding of role-play in the context of language learning especially speaking activities and the way it is applied in the classroom.

### 2.3.1 Definition

Role play is an interactive teaching/training method wherein participants play or mimic real-life situations/scenarios. According to Ruslan (2020), role-play is an acting-out, acting, or pretending to be other people who address new situations. It encompasses adopting roles or characters within a certain situation in order to rehearse certain behaviors, skills or language within a controlled setting. Role-play encourages good interpersonal and social exchange between students. Students

should be able to connect with people in the simulation and apply their good social skills to meet their role responsibilities (Meilyaningsih, 2015).

With that description, we can understand that role-play is a practical instructional approach in which students perform the simulation of real-life events where students can experiment with new roles and situations. The approach can assist students to develop language, communication and social skills by experiencing them in a real-life situation.

**2.3.2 Types of Role-Plays**

Type of role play is explained in some cases. According to Byrne (1986) the role-play was further split into 3 types:

- **Fully Scripted Role-Play**

  During a scripted role play, the individuals involved are given a specific script or a dialogue to read. The kind is usually utilized when teaching language students, a set of pre-determined dialogues or common situations. It is a good method in vocabulary and sentence composition, but not very open in ingenuity or extempore. This type of role-play fits low level students.

- **Semi-Scripted Role-Play**

  In semi-scripted role play, the participants are provided with outline or a guide to a situation and allowed to improvise that situation. This will not only allow the students to practice structure of language but also to acquire some creativity in how they respond to it which will allow even more natural interactions. Through this kind of role-play, the students are able to test and actualize their opinions and thoughts, language to their level

as well as in some situations, they can even act out as far as their level of knowledge allows them to do so.

- **Unscripted Role-Play**

    Unscripted role play: a scenario or situation is presented; however, the participants are expected to make up a discussion and actions. This type of role play allows as much creativity and flexibility as is engaged in it, and encourages the participants to think and to speak energetically and to adapt to new situations. It is widely used to simulate real life interactions and build a fluency and confidence in the use of the language. Unscripted role-play is applicable to intermediate, and advanced level students since sometimes a particular skill such as problem solving is incorporated in unscripted role-play.

### 2.3.3 Advantage of Role-Play Activities

Role-play has a number of benefits in education, business, and therapy. It promotes hands-on learning whereby participants can exercise skills in a confined setting. Role-play allows the development of communication skills, empathy, and problem-solving because it enables people to enter new worlds of thoughts. Role-play can raise the confidence of students in the area of communication, improve their language skills, and promote the desire to learn. Moreover, role-play provides a safe place in which students can experiment with speaking out that would allow them to minimize anxiety and acquire social and communicative skills that they would need during the interaction in the real-life setting (Ruslan, 2020).

Students of other skills levels can also be subjected to role-play within the same exercise. Novice students are able to speak off a pre-based script whereas the

more advanced students have the option of altering or improvising their speech depending on their comfort. This choice gives students the chance to apply on their own level which is motivating and builds self-esteem. Role-play will overcome frustration and lack of interest that might arise in language learning by giving a practical experience that is motivating. It also develops self-esteem as it demonstrates to the students that they are able to communicate effectively in a real-life setting. (Meilyaningsih, 2015, pp. 31-32).

### 2.3.4 Strategy in Using Role-Play

Role-play is a powerful form of teaching that also interests students in addition to developing their speaking ability through organized, interactive activities. One of the most important strategies of role-play usage is to apply repetition. Repeating enables the students to rehearse certain expressions, sentence formation and phrases, which helps in language retention and fluency development. As Nunan (2021) observes, repetitive practice is an opportunity that allows students to internalize linguistic forms and gain accuracy and confidence in the course of time.

The repetition is exploited by role-play activities that allow students to practise dialogues, experiment with words, and perfect the pronunciation in a comfortable setting with no risk. As an example, students can rehearse their introduction on various occasions like during a job interview or during a social event so that they are more comfortable and more natural in their presentation. According to the research conducted by Krebt (2017), repetition of role-play situations contributes greatly to the fluency of students and their capacity to modify their speech to suit different situations. The inclusion of repetition as a part of role-

play will play a crucial role in encouraging students to acquire the necessary communication skills, grow creative, and to think critically.

### 2.3.5 Vygotsky's Sociocultural Theory

Role-play is an effective method of language learning that has firm foundations in the theory of learning and language acquisition. Of these, the Sociocultural Theory by Vygotsky can be seen as one of the most convincing explanations of the rationale behind the role-play in fostering speaking skills, the relationship between social interaction, scaffolding and developmental support being the most important ones.

The Sociocultural Theory developed by Vygotsky is an insight into the reasons behind the effectiveness of role-play, the importance of social interaction, scaffolding, and the Zone of Proximal Development (ZPD). Vygotsky (1978) assumed that the process of learning happens in the form of meaningful social interactions, especially in the ZPD, which is the gap between what a student is capable of independently and what he or she is capable of accomplishing with assistance or cooperation. Role plays take advantage of this principle through the ability to facilitate interaction between students and peers or instructors within a non-threatening, interactive setting. Such interactions enable the students to construct their knowledge on the application of the language in real-life situations, which in turn promotes their linguistic and communicative competence. Placing learning in social settings, the theory of Vygotsky emphasizes and underlines the significance of collaborative practices in acquiring speaking skills and also the effectiveness of role-play, which is based on the importance of interaction and support.

**2.3.6 The Role of Role-Play in Enhancing Speaking Skills**

Role-play is an effective and critical form of learning that adheres to the socio-cultural theory proposed by Vygotsky and the output hypothesis presented by Swain. Vygotsky assumed that learning was social activity that relies on scaffolding and interpersonal communication between students and their teachers and other students who will assist students in developing their learning skills. Swain reiterates that the output of the second language learning is crucial and that it is through language production that the student is able to know the loopholes in his/her knowledge, which expounds the language skills.

Jannah et al. (2020) and Nurbaya et al. (2022) confirm the role of role-play as a useful and effective teaching method that helps to foster linguistic and conversational skills in their two articles. Role-play offered in the studies lets the students organizationally exercise language in real-life circumstances, thereby, letting them practice and generate more and more English and intentionally. This plan does not just contribute to the development of the general language competence, but also significantly to the enhancement of the specific speaking skills through repetition and the contextualization of the use.

In the linguistic sense of the word, role-play is enabling multiple connected mental processes in speaking. Automaticity and lexical retrieval neural pathways are enhanced by repeatedly using language, which is facilitated by role-play, which positively influences fluency directly. Rehearsing sentence and learning the meaning of the sentences makes the students feel more confident that they can communicate in English. It would help students be more spontaneous and less hesitate in speech in order to produce the speech more fluent and natural. Fluidity

of the processing information in the brain also enhances the rate in which one has to construct a sentence under pressure, which is a significant predictor of verbal fluency.

In addition, the pronunciation is sharpened since the students are exposed and inculcated with language sounds. The repetition process helps students to internalize correct phonological patterns, and by rehearsing their speech through role plays, they will eventually master their articulation and speech clarity and this is encoded on phonological aspects in speech production and this is perfected through constant practice.

This learning of vocabulary is also enabled by the fact that role-play will allow the students to have access to a broad range of lexical items in order to assume various roles or respond to scenario prompts. Contextual meaningful situations of vocabulary retrieval and use allow encoding of vocabulary, which contributes to a higher long-term memory level. According to the neurolinguistic theory, this contextual activation helps to reinforce the semantic connections and retrieval pathways in the brain that predisposes the students to memorize the correct vocabulary better and use them as they speak.

In addition, it improves the comprehension since students will have to decipher what other students utter in their reaction to them on the fly. This is an activity that includes listening and cognitive interpretation which is significant part of speaking especially in learning setting. It was found that listening and speaking converge and work together in the temporal and frontal brain areas that process language, which is compatible with the neurolinguistic theories of language input-output interaction.

Role plays are also used in developing grammar sensitivity and structural sensitivity of the oral language. The fact that the students repeatedly generate and listen to the grammatically structured sentences also makes them more aware of the syntactic structures and the proper sequence of words, which helps them in writing the script as part of the process of the role-play. The dialogue and role-playing situations not only help in the capacity of the students to produce the language more fluently but also enable easier understanding of how the words are arranged and placed in a particular context. The practice encourages internalization of the grammatical rules and ability to generate them rightly and dynamically during speech to help close the theory gap and practice gap. The highlighted contextual repetition in the study reinforces grammar structures on a neurological basis improving syntactic fluency in students.

In general, role-play in language learning is a dynamic method of the language learning process that does not merely help to enhance some of the elements of speaking, including fluency, pronunciation, vocabulary, comprehension, and grammatical structure, but, instead, is closely interconnected with the way the brain acquires and processes language. Role-play enhances more brain activity in speaking practices since they constitute all the neural activities pertaining to repetition, retrieval, and context usage. This will enable the students to internalize the patterns of language in a more effective way, speak language with more fluency and precision, and ultimately build a more organically and neurologically ratified foundation of speaking competence in a second language.

**2.4 Previous Study**

To help compile important information in this thesis, the researcher examined a number of studies, especially those that involved the application of role play in the acquisition of speaking skills.

The former research was conducted by Huang and Hu (2016) and is called: *Teachers and students' perception of classroom activities that are typically implemented in English speaking classes*. This paper has discussed the view of teachers and students on the classroom activities that are usually practiced in English speaking classes such as role play. In the study, a mixed-method design was applied, involving classroom observations, questionnaires, and data analysis of 100 participants (80 English-major students and 20 teachers) of Beijing Forestry University. The findings depicted that 73.75 percent of the students were in agreement that additional classroom exercises, such as role play, had to be introduced to enhance their involvement and speaking abilities. It was shown that the choices of students were mostly towards recreational activities like role play with 56.25 percent of students choosing such methods. Regarding the development of speaking skills, students showed substantial improvement in such areas as confidence, fluency, especially when such tasks as role plays were introduced which enabled students to practice speaking in real life situations in naturally supportive and engaging setting.

Nonetheless, unlike this research that employed both types of designs, namely mixed methods, and engaged a university-level student population as well as a teacher population in Beijing, this study is dedicated to only junior high school students in Indonesia applying the purely qualitative research. Furthermore, the

research did not examine any other level of perception but tertiary, whereas the present thesis focuses on the challenges and experiences of younger students, on the secondary level.

The second past research was performed by Mulyana (2020), who wrote the article titled *Students Perspective of Using Role Play developing the Speaking Skill*. This study explored the effect of role play in the enhancement of the speaking skills of the students based on the stance of the English educational students in the Ibn Khaldun Bogor University. The research design adopted a qualitative approach which incorporated questionnaires, interviews and observations to collect information on 16 students. These findings indicated that 87.5 percent of the students enjoyed role play as a fun and interesting way to enhance their speaking skills whereas 68.8 percent said it had helped them to increase their confidence in using the English language. The study also revealed that the students had been greatly improved in terms of vocabulary, pronunciation and general fluency. In particular, students remarked that role play helped them to expand their vocabulary and make their pronunciation much more prominent. These results indicate that role play can be used as an effective approach to improving the speaking proficiency of students through practicing the communication skills in a practical and real-life environment.

Although the research design is also qualitative (as the present one), the target population of this study is also university students and does not cover the distinctive developmental and linguistic requirements of the junior school students. On the other hand, this study examines the attitudes of younger students in a junior high school and gathers data through a combination of observation checklists, semi-

structured questionnaires, and interviews in order to get a more in-depth and classroom-based approach to understanding the topic.

Anggrarini and Trianasari (2022) in their study, which is titled *Undergraduate Students Perception on the Use of Role-Play in Speaking Class*, aimed at examining the perception of undergraduates on the application of role play in a speaking lesson with respect to self-concept and speaking ability. The approach to take was a qualitative case study, and the data was gathered in terms of 25 students via questionnaires and interviews. The findings revealed that 84 percent of the students said that role play is a successful teaching method to enhance speaking skills especially enabling them to speak effectively with the aid of a script. Role play was also observed to enhance self-confidence, motivation and satisfaction when speaking. Students also stated that the technique made them feel comfortable and engaged, and they were motivated to do better because there was a sufficient number of opportunities to practice with other students in real-life situations. In addition, 68 per cent of the students believed that the materials utilized in role play were appropriate to the activities. Speaking capability wise, students indicated that their fluency, pronunciation, grammar, and vocabulary had improved significantly. The vocabulary enrichment mean score, 3.8, was the highest, followed by pronunciation (3.4), fluency (3.3) and comprehension (3.3), which revealed that role play led to a significant improvement in their overall speaking level.

Nevertheless, this research was carried out in undergraduate level and used materials that were made targeting adult students. It failed to take into consideration the views of younger students or the role plays in a high school classroom. Conversely, the thesis is narrowed down to 9th-grade students of junior high

schools, where a qualitative approach was applied, involving observation, semi-structured questionnaires, and interviews to understand the perceptions of the students and their issues.

Overall, although all three of the earlier studies prove that role play is an effective teaching tool in improving speaking skills, they are vastly different than the current study in terms of the demographics of the participants, the methods of research and learning settings. The former research was mostly aimed at university students, applied mixed or qualitative methods, and was done in academic settings. Instead, the current study is purely qualitative and it is a unique study as it involves junior high school students in a secondary school context. Through observation checklists, semi structured questionnaires and interviews, this study will help to offer more comprehensive and context specific ideas on how role play assists in developing speaking skills to younger-students which is a gap in available literature.

# CHAPTER III

# METHODOLOGY

In this chapter, the researcher outlines the methodology of the study, which includes: research design, subject of the study, research instrument, data collection, data analysis and also the data validity.

## 3.1 Research Design

The research followed the qualitative methodology, which provide the description research data in the form of writing or speech based on the behavior of observed objects and target to investigate how students perceive the role of a role-play activity as a method of developing their English speaking abilities. Since we get enough time to dig deeper into the experiences of each student, their ideas and thoughts, which are all important when it comes to the subjectivity of responses provided by students to role play activities, a qualitative approach is appropriate. Mulyana (2020) argues that qualitative research encourages strong and engaging research on the research subject matter with the aim of unravelling the subtleties of realities, which are constructed within the particular environment by individuals. This method can also take a very long time before it can be interpreted appropriately and it is at this point that the researcher would play a crucial role and assist in making sure that the context is thoroughly interpreted.

In this study, a semi-scripted role-play is used as the primary method of conducting the role-play activities. This method is organized, yet also quite adaptable, since the students are provided with a sketch or rough outline of what they are supposed to do and what they are supposed to be in the situation, and they

are encouraged to improvise within it. Significant speaking components, such as vocabulary and sentence structure, are practiced by the students in a safe and yet relaxed environment in semi-scripted role-play. Unlike the purely scripted role-plays that may limit creativity and spontaneity, semi-scripted approach encourages more natural conversation and students to think on their feet and apply language skills in real life. It also contributes to the reduction of the panic of completely unscripted role-playing as it gives a framework of the starting point and is especially suitable when working with junior high school students who may be insecure or lack fluency in English. Semi-scripted role-play is a viable and realistic way of exploring and improving speaking skills among the students in an organized classroom setting by balancing the instructions with freedom

## 3.2 Subject of the Study

This study focuses on 48 students from class IX A at SMPN 25, Bekasi, located at Jl. Jaya Wijaya, RT.02/RW.24, Harapan Jaya, North Bekasi, Bekasi City, West Java. The students, are in the 2025-2026 academic year, representing a key demographic for exploring perceptions of role-play activities in developing English speaking skills. Their insights are essential to the research, as they provide firsthand data on the effectiveness and engagement of role-play in a classroom setting.

Other than the students as the main source of information, the research relies on secondary sources such as journals, books and other credible websites. The sources provide theoretical underpinnings, facts, and contextual information, which come in handy in the analysis and interpretation of the feedback of the students. All these primary and secondary sources will contribute to the multidimensional picture of the topic, and the study will be more profound and valid.

**3.3 Research Instrument**

The study utilized three data collection tools (including data on the perception of semi-scripted role-play in speaking classes) such as an observation checklist with field notes, a structured and bilingual questionnaire, and a follow-up interview of the sample population. All the instruments are explained as below, purpose, content focus, and the reason why they should be used.

**3.3.1 Observation Checklist**

Maulana (2022) describes observation as a research method where the researcher follows close observation of the subject and records the significant information that occurs in the environment. The researcher in this study had undertaken a number of observations directly in the outlined classroom settings. The purpose of these observations was to investigate the processes of the role-play implementation and how learning takes place when the role-play is used in the classroom, as well as note the behavior of the subjects during role-play and speaking activity. The observation checklist involved seven fundamental speaking aspects, which included pronunciation, vocabulary, fluency, grammar, comprehension, confidence and interaction, and was used uniformly throughout all performance sessions. The checklist format supported rapid Yes/No assessments of every indicator, whereas the field notes that were appended to it contained qualitative information (examples of repair strategies, evidence of decreasing script reliance, salient pronunciation patterns, or turn-taking behavior). The comparability of observations was ensured by using a fixed set of indicators (weekly), and this gave the data a descriptive base to subsequently triangulate with the questionnaire and interview data.

The observation checklist that was incorporated in this study was based on previous classroom studies on the role-play and speaking development. Themes mentioned in Mulyana (2020), and Anggrarini and Trianasari (2022) yielded item stems and observable indicators that were localized to the context of Grade IX (topic coverage, bilingual wording, and semi-scripted procedure) and aligned to the seven speaking components utilized in this study, as the previous studies are of university level students, but the nature of each observed point were similar.

*Table 2 The Research Instrument Used for Observation*

| No. | Subject | Y/N | Notes |
|---|---|---|---|
| 1 | Student pronounces words clearly and applies appropriate stress and intonation during role-play performance | | |
| 2 | Student uses varied and contextually appropriate vocabulary in both written script and spoken performance | | |
| 3 | Student speaks fluently during role-play, with smooth delivery and minimal filler words or long pauses | | |
| 4 | Student uses correct grammar structures consistently in both the script and spoken delivery | | |
| 5 | Student demonstrates understanding of the conversation by responding appropriately and contextually to their partner's lines | | |
| 6 | Student delivers their role with confidence, indicated by a clear, steady voice and minimal hesitation. | | |
| 7 | Student interacts effectively with their partner by taking turns, listening actively, and adjusting responses during the role-play | | |

| 8 | Student engages in peer discussion during script preparation or rehearsal (e.g., giving/receiving feedback, correcting each other, or practicing together) | | |
|---|---|---|---|
| 9 | The teacher supports students when needed (e.g., helps with vocabulary, pronunciation, or gives feedback). | | |

### 3.3.2 Questionnaire

Cohen et al. (2017) stated in their book that there are three types of questionnaires: Structured Questionnaires, Semi-Structured Questionnaires, and Unstructured Questionnaires. To measure students' perceptions at scale, this study used a Structured Likert-scale questionnaire with closed-ended items aligned to the same seven speaking components, ranging from 1 (Strongly Agree) to 5 (Strongly Disagree), with 3 (Neutral) option in the middle. The questionnaire in this study was also adapted from prior classroom research on role-play and speaking development. Items were derived from themes reported by Mulyana (2020) and Anggrarini & Trianasari (2022), then localized and expanded to match the component framework of this thesis.

In line with the intervention implemented here; semi-scripted role-play with self-drafted scripts, the questionnaire items were task-aligned with the improvement indicators summarized in **Table 1 Indicators of Speaking Skill Components Improvement** across all seven components. Concretely, (a) pronunciation is supported when drafting and rehearsal prompt reading aloud, mimicking, and stress/intonation marking; (b) vocabulary is strengthened as topic-bound lexical selection during drafting is recycled across rehearsals and performances; (c) fluency benefits from reduced planning load due to semi-scripted

frames and repeated practice that compresses retrieval time and lowers fillers; (d) grammar stabilizes because key form decisions (tense, agreement, word order) are made in drafting and consolidated through feedback; (e) comprehension improves as predictable scenario flow and repeated exposure to partner lines aid anticipation and uptake; (f) interaction becomes more balanced through planned turn-taking that still allows on-the-spot repair and responsiveness; and (g) confidence grows via mastery experiences in rehearsal, recoverable slips on stage, and brief peer/teacher scaffolding. The items therefore elicit students' perceptions of these indicator-based pathways embedded in this specific classroom routine. While other practices (e.g., reading pre-written texts) may also contribute to speaking development, they lay outside the scope of this intervention and were not operationalized as questionnaire items. Accordingly, the instrument is positioned to capture perceived support for each speaking component within the routine actually experienced by the Grade IX class, rather than to assert universal causal claims.

To reduce misinterpretation, improve clarity, and reduce misinterpretation for junior high school students, all items were presented in a bilingual format (English-Indonesian). Although the source studies involved university-level students, the essence of each indicator was retained while wording, scope, and language were adjusted to fit the Grade IX context. This format standardizes responses, facilitates reliable scoring and comparison across 48 students, and supports the identification of overall tendencies (agreement levels with statements about role-play's usefulness in improving their speaking skills). The bilingual design helps ensure that students fully grasp each item's meaning, thereby improving the validity of responses. Additionally, structured questionnaires are less

time-consuming for participants to complete, which helps reduce response fatigue and increases the likelihood of obtaining complete and reliable data. Since the questions are direct and focused, this method avoids ambiguity and minimizes misinterpretation.

*Table 3 The Research Instrument Used for The Questionnaire*

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | **I can pronounce English words more clearly while practicing and performing my own role-play script.** *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | | | | | |
| 2 | **Writing and practicing my own script helps me reduce pronunciation mistakes.** *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | | | | | |
| **Vocabulary** | | | | | | |
| 3 | **Creating my own role-play script helps me learn and use more varied vocabulary.** *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | | | | | |
| 4 | **I rarely pause during my role-play performance because I have planned the words I want to use.** *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | | | | | |
| 5 | **I can find different words to express the same idea while writing or revising my script.** *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | | | | | |
| **Fluency** | | | | | | |
| 6 | **I speak more fluently during role-play because I have practiced my own script multiple times.** *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | | | | | |
| 7 | **I use fewer filler words like "uh" or "um" because I already prepared my script.** *Saya lebih jarang menggunakan kata isian seperti* | | | | | |

| | | | | | |
|---|---|---|---|---|---|
| | "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya. | | | | |
| 8 | **I can speak continuously without long pauses during role-play.**<br>*Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play.* | | | | |

**Grammar**

| | | | | | |
|---|---|---|---|---|---|
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.**<br>*Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | | | | |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.**<br>*Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | | | | |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.**<br>*Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | | | | |

**Comprehension**

| | | | | | |
|---|---|---|---|---|---|
| 12 | **I understand what my classmates are saying more easily during role-play activities.**<br>*Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | | | | |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.**<br>*Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | | | | |

**Confidence**

| | | | | | |
|---|---|---|---|---|---|
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.**<br>*Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | | | | |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.**<br>*Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | | | | |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.**<br>*Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | | | | |

**Interactive Skill**

| | | | | | | |
|---|---|---|---|---|---|---|
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.**<br>*Script saya memungkinkan saya dan pasangan saya untuk saling bergantian berbicara dan merespons dengan alami selama role-play.* | | | | | |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.**<br>*Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | | | | | |

### 3.3.3 Interview

Interview is a versatile data-collection method that can integrate multiple channels. It typically achieves higher response rates than questionnaires because respondents feel more engaged and motivated. Interviews also allow researchers to supply context and probe for detail that would not fit in a questionnaire's introductory note. Moreover, interviews are better suited than questionnaires for complex or open-ended questions (Cohen et al., 2017).

To obtain richer, explanatory accounts behind the survey patterns, follow-up interviews were conducted with 7 students selected from those showing the most positive questionnaire results. The interviews followed a predetermined guide to ensure consistency across participants while allowing short probes for clarification. Crucially, the interview protocol was aligned with the same seven speaking-skill components used in the observation checklist and questionnaire, namely pronunciation, vocabulary, fluency, grammar, comprehension, and interaction, so that evidence could be triangulated at the construct level. For instance, prompts invited students to describe what, if anything, helped their fluency during role-play; how they selected or adjusted vocabulary; how they handled grammar while speaking; how they ensured comprehension of partner turns; how they managed

interaction such as turn-taking or repair; and how they monitored pronunciation/intonation in performance. To maintain data validity, the researcher audio-recorded key segments of each interview (with permission), documented the sessions, and produced analytic memos immediately afterward. The transcripts and memos were then analyzed and compared with observation and questionnaire findings to support triangulation.

## 3.4 Data Collection

This section explains how the instruments were applied in the field during a six-week classroom implementation. It outlines the week-by-week procedure of semi-scripted role-play, and also specifies how and when the observation, the questionnaire, and the interviews were conducted and administered.

## 3.4.1 Treatment: Classroom Implementation of Semi-Scripted Role-Play

This implementation spanned six weeks with two English subject periods each week, Tuesday and Wednesday, at 80 minutes per day (160 minutes per week). The class comprised 48 students who self-selected into 12 groups of four. Because one 80-minute lesson cannot accommodate all groups, six groups performed on Tuesday and six groups on Wednesday. Students had one full week between cycles to draft and rehearse their semi-scripted dialogues outside class, during recess, or at home so that in-class time could focus on performance, observation, and feedback. The English for Nusantara (Grade IX, Kurikulum Merdeka) textbook served as the curricular anchor for topic selection. Throughout observations, questionnaire administration, and interviews, the English teacher was present to support instruction and classroom management and to provide feedback. On the other hand, the teacher maintained independent grading/assessment for school

purposes that was separate from the researcher's data, ensuring that students' academic evaluation did not depend on research participation or outcomes.

- **Week 1 - Orientation and Setup**

The researcher introduced the study aims, explained the semi-scripted role-play format, and modeled the basic flow from script preparation → rehearsal → performance → feedback/reflection. Groups were finalized (12 x 4 students), ground rules were agreed (time limits, turn-taking, minimal reliance on scripts), and the daily time budget (10 minutes setup, 60 minutes of six group performances, and 10 minutes plenary feedback) was demonstrated. Students received the first topic for the following week and were encouraged to draft scripts at home using textbook frames, dictionary, online tools, etc.

- **Week 2 - Performance Cycle 1: Exploring Fauna of Indonesia**

Tuesday (80 minutes): Groups 1–6 perform. Wednesday (80 minutes): Groups 7–12 perform. Same daily structure; 10 minutes setup, 60 minutes of six group performances, 10 minutes plenary feedback, and brief feedback after each group performance.

- **Week 3 - Performance Cycle 2: Planning Trips**

Tuesday (80 minutes): Groups 1–6 perform and Wednesday (80 minutes): Groups 7–12 perform. Same daily structure; 10 minutes setup, 60 minutes of six group performances, 10 minutes plenary feedback, and brief feedback after each group performance.

- **Week 4 - Performance Cycle 3: Wise Use of Social Media**

Tuesday (80 minutes): Groups 1–6 perform and Wednesday (80 minutes): Groups 7–12 perform. Same daily structure; 10 minutes setup, 60 minutes of six group performances, 10 minutes plenary feedback, and brief feedback after each group performance.

- **Week 5 - Performance Cycle 4: Indonesia's Traditional Food**

Tuesday (80 minutes): Groups 1–6 perform and Wednesday (80 minutes): Groups 7–12 perform. Same daily structure; 10 minutes setup, 60 minutes of six group performances, 10 minutes plenary feedback, and brief feedback after each group performance.

- **Week 6 - Perception Gathering (Instruments)**

Tuesday (80 minutes): Administer the structured questionnaire and compile item scores. Wednesday (80 minutes): Conduct follow-up interviews with 7 students (selected from questionnaire outcomes) to elicit richer explanations of their perceptions of the role-play process and its effects on classroom speaking practice.

### 3.4.2 Observation Checklist

The researcher observed the students real-time and utilized the same checklist in every performance session during Weeks 2-5 (both Tuesday and Wednesday). To conduct all the performances, the researcher: (i) made Yes/No remarks against the indicators on the checklist of observation and (ii) made contemporaneous field notes to describe the student's behavior and signs of improvements.

The field notes were not in the form of per-group narratives; every week the researcher summarized the notes by writing a weekly memo with a summary of the

developments and trends that could be observed and improvements in the groups. The classroom sessions were done in real time during which all observations, checklists ticks and note taking were done.

### 3.4.3 Questionnaire

The researcher used the structured, bilingual Likert-scale questionnaire on the participants (48 students) on Week 6 (Tuesday, 80 minutes). The researcher provided verbal instructions on the method of answering the questionnaire, clarified the examples and the students responded to the instrument one by one under the supervision of the classroom. When collected, the responses were verified to be complete and placed in a dataset. The summary statistics (e.g., frequency and percentage per option of response) of the data set consisted of 18 items and 48 students, which gave a total of 864 item-level responses in the dataset. The bilingual format helped to make sure that the students knew every item in detail, which enhanced the accuracy and reliability of the answers. The questionnaire was then administered and scored and top seven students with highest total perception score were then drafted to undergo follow up interviews to get a more explanatory subject. Section 3.5.3 outlines the scoring rubric of the interview selection and interpretation thresholds.

### 3.4.4 Interview

During Week 6 (Wednesday, 80 minutes), the researcher used the follow-up interviews with seven students who were picked on the principle that the highest score for total questionnaire was calculated. An interview was conducted based on a pre-defined guide to make the participants consistent. The sessions were organized during the school day in a different room under the supervision of the

teacher and audio-taped (with students' consent and teacher's permission) to maintain precision. The identity of students remained anonymous during the reporting *(Student 1, Student 2)*. The researcher took analytic memos immediately after every interview to capture emerging themes which were later compared with observation and questionnaire results to aid triangulation.

**3.5 Data Analysis**

In this study, the data analysis combined qualitative thematic coding followed Creswell's six-step model of qualitative data analysis and simple descriptive statistics. The quantitative strand was limited to descriptive statistics (frequencies, percentages, and means) of the questionnaire responses to support and orient the qualitative interpretation.

**3.5.1 Qualitative Data Analysis: Thematic Coding Based on Creswell**

In this study, the qualitative data were analyzed by using thematic coding. The procedure followed Creswell's six steps of qualitative data analysis, namely: (1) organizing and preparing the data, (2) reading all the data, (3) coding the data, (4) generating descriptions and themes, (5) representing the themes in the narrative, and (6) interpreting the meaning of the themes in relation to the research questions and the theoretical framework (Creswell, 2014).

First, all data from the three sources were organized and prepared for analysis. The classroom observation checklists (Y/N with notes) from four performance weeks were compiled and rewritten as weekly field-note summaries. Each summary was structured according to the seven speaking-skill components used throughout the study: Pronunciation, Vocabulary, Fluency, Grammar, Comprehension, Confidence, and Interactive Skill. For example, when observers

noted that several students began pronouncing *"vegetable"* and *"comfortable"* more clearly than in previous weeks, this note was placed under the Pronunciation component; when a group managed to maintain a short conversation without long pauses or "uhm/eee", the instance was placed under Fluency. Questionnaire responses (48 students × 18 items) were entered into Microsoft Excel for data management, including checks of completeness and consistency (for example, detecting missing answers or double markings). Interview recordings with seven students were transcribed verbatim, lightly cleaned from obvious false starts and repeated fillers (such as *"uh… uh… like… like…"*) without changing the intended meaning, and anonymized by assigning codes Student 1–Student 7.

Second, all organized data (observation summaries, questionnaire tables, and interview transcripts) were read repeatedly to obtain a general sense of the information and to notice emerging ideas about how semi-scripted role-play activities helped students improve their speaking skills. At this stage, initial analytic memos were written about apparent patterns. For instance, early readings suggested that many students mentioned feeling *"braver to speak in front of friends"* and *"less afraid of making mistakes"*, while observation notes frequently referred to reduced hesitation and increased turn-taking. These memos served as preliminary indicators that Confidence and Interactive Skill might become prominent components in the final themes.

Third, the data were coded. A set of seven predetermined component codes was applied across the three sources: Pronunciation, Vocabulary, Fluency, Grammar, Comprehension, Confidence, and Interactive Skill. In the observation summaries, each tagged instance of noticeable change was attached to the

corresponding speaking component. For example, a note such as "students corrected each other's verb endings when talking about past experiences" was coded as Grammar, while "students started using more varied adjectives when describing a place" was coded as Vocabulary. In the questionnaire, items were grouped under the same components: Pronunciation (Q1–Q2), Vocabulary (Q3–Q5), Fluency (Q6–Q8), Grammar (Q9–Q11), Comprehension (Q12–Q13), Confidence (Q14–Q16), and Interactive Skill (Q17–Q18). Thus, agreement with an item such as "Role-play helps me speak more smoothly without many pauses" directly contributed to the Fluency component. In the interview transcripts, the same seven component codes were used deductively, while additional inductive sub-codes were introduced whenever new nuances appeared. For instance, statements like "I like role-play because I can prepare a script first" were coded as Confidence with an inductive sub-code "preparation reduces anxiety", whereas comments such as "I enjoy using English to joke with my friends during role-play" were coded as Interactive Skill with a sub-code "enjoyment in peer interaction".

Fourth, the coding results were used to generate descriptions and themes. For each speaking component, a descriptive summary was written that combined what was observed in the classroom, what students tended to agree with in the questionnaire, and what they explicitly stated in the interviews. As an illustration, for Fluency, the description drew on observation notes about fewer fillers and smoother delivery, questionnaire means for fluency items (for example, means below 2.60 indicating agreement), and interview quotes such as "Now I can finish my sentence without stopping too much." At the same time, an overarching theme was formulated, namely that students generally perceived semi-scripted role-play

activities as helpful for developing their English speaking skills component-wise. Descriptive statistics for the questionnaire were limited to frequencies, percentages, and item means; component means were derived by averaging the item means within each component. The original coding of response options (smaller values indicating more positive views) was maintained at the item-interpretation level, while a reversed coding scheme (SA = 5 … SD = 1) was used only for computing total scores for ranking and selecting students for interviews. No inferential statistical tests were carried out; the statistics functioned to support and clarify the qualitative patterns.

Fifth, the component-wise descriptions and themes were represented in the qualitative narrative. The main observation data were the weekly component-based summaries, which were presented in Chapter IV together with tables of questionnaire results and selected interview excerpts. For instance, a table might show that more than 80% of students chose "Strongly Agree" or "Agree" for items related to Confidence, followed by an observation summary indicating that more students volunteered to perform, and an interview quote such as "Before role-play I was shy, but now I want to try speaking." Short, illustrative quotations were kept to exemplify each code or sub-theme and to show students' own words about how semi-scripted role-play helped them (for example, "It is easier to remember vocabulary when I act it in a dialogue with my friends").

Sixth, the themes were interpreted in light of the research question and the theoretical framework. All three sources of evidence were aligned by speaking component so that observation notes of change, questionnaire tendencies toward agreement, and interview explanations of why semi-scripted role-play was helpful

could be read within a single analytic frame. For example, when Confidence showed positive questionnaire means, more volunteers in observation, and interview comments about reduced anxiety, this convergence was interpreted as strong support that semi-scripted role-play fostered students' confidence in speaking. These component-wise interpretations were then related to the underlying theories, such as sociocultural views on scaffolding and interaction, and used to answer the main research question about how students perceive the impact of semi-scripted role-play activities on their English speaking skills. Triangulation across the three sources strengthened the credibility of the findings and helped maintain a clear focus on how students perceived semi-scripted role-play activities as supporting the improvement of their English speaking skills.

**3.5.2 Questionnaire Descriptive Statistics & Interpretation Rules**

**Scoring rubric for totals (for interview selection):**

1. The questionnaire used a five-point scale coded 1 = Strongly Agree to 5 = Strongly Disagree. For scoring, Reverse-Coded Total Points were implemented, meaning, the codes were inversely mapped to points:

   - 1 (Strongly Agree / SA) → 5 points

   - 2 (Agree / A) → 4 points

   - 3 (Neutral / N) → 3 points

   - 4 (Disagree / D) → 2 points

   - 5 (Strongly Disagree / SD) → 1 points

2. For each student, points across the 18 items were totaled to produce a total perception score (range 18-90).

- Example: a student who marked 1 (SA) on 5 items, 2 (A) on 5 items, 3 (N) on 5 items, and 4 (D) on 3 items would obtain: 5×5 + 4×5 + 3×5 + 2×3 = 66.

3. After scoring all 48 students, the top seven students by total score were selected for follow-up interviews.

Furthermore, for reader orientation and to keep the consistency with a qualitative-descriptive design, responses are reported as descriptive statistics, primarily frequencies and percentages per speaking components category. For interpretive thresholds, researcher treated the five-point Likert scale as approximately interval and applied equal-width categories (width = 0.80):

- 1.00-1.80 = Strongly Agree

- 1.81-2.60 = Agree

- 2.61-3.40 = Neutral

- 3.41-4.20 = Disagree

- 4.21-5.00 = Strongly Disagree.

The questionnaire responses were processed by counting how many students selected each category for every item, converting these counts into percentages, and then computing the item means. Next, component means were obtained by averaging the items belonging to each component, and the results were interpreted using the mean interpretation bands. $\leq 2.60$ were interpreted as positive (agree), 2.61-3.40 as neutral, and $\geq 3.41$ as negative (disagree). In other words, smaller means indicate more favorable/agreeing perceptions toward the statement, while larger means indicate less favorable perceptions. Means are reported for orientation only and primary emphasis remains on full frequency/percentage distributions.

For interpretive clarity, Likert categories are also collapsed as follows: 1-2 (Strongly Agree & Agree) = "agree," 3 (Neutral) = "neutral," and 4-5 (Disagree & Strongly Disagree) = "disagree." Where helpful, the narrative references both the full 1-5 distributions and these collapsed proportions ("favorable = 1-2").

**3.6 Data Validity**

In this section, the researcher provides the strategies through which the validity and trustworthiness of the research findings are guaranteed. These entail application of triangulation which are essential in qualitative research to deliver credible and reliable findings on the basis of real experiences of the participants.

**3.6.1 Triangulation**

A combination of interviews, questionnaires, and observations is used in order to triangulate data and guarantee the credibility and reliability of the results. As an example, questionnaire responses provided themes that were compared with the observations of student behavior in role-play activities and information obtained as a result of interviews. This process served to determine commonalities and inconsistencies in the data, and as such, the conclusions made were well substantiated by a variety of evidence. Triangulation enhanced validity of the research in the sense that it offered overall view of the perceptions held by the students.

**CHAPTER IV**

**FINDINGS AND DISCUSSIONS**

The chapter comprises the findings and discussion of the perceptions of students of semi-scripted role-play as a way of developing speaking skills in English and how this classroom activity promoted the main elements of speaking in instruction. The presentation combines the evidence through observation checklists, Likert-scale questionnaire, and follow-up interviews to clarify how this role-play led to the development of the speaking among students in this case.

## 4.1 Research Findings

The section includes the research results of how students perceive semi-scripted role-play in a junior high school speaking class at SMPN 25 Bekasi. The classroom observations checklist with the field notes to collect data, a structured questionnaire and interviews with a 7 of the students all of whom were chosen as a result of the most positive responses on the questionnaire were used to collect data. The purpose of the analysis was to examine how students view role-play, what they find to be useful or not and how they believe role-play impacts their speaking practice and in which stages of the activity they develop those perceptions.

### 4.1.1 Observation Results

This section displays the findings of classroom observations on the day of performance, which was carried out in real time to monitor the development of students in the speaking process throughout the role play performance cycle. Information was collected through a Y/N checklist that contained nine data/indicators that were matched to the major components of speaking. Field-note

summaries were prepared on a weekly basis to record actual findings of gains and obstacles.

The researcher held prepared scripts during the role-play performance of the students, and thus, was able to directly check the grammatical accuracy of the text and evaluate the speech presented at the same time.

*Table 4 Observation Checklist Result*

| No. | Subject | Y/N | Notes |
|---|---|---|---|
| 1 | Student pronounces words clearly and applies appropriate stress and intonation during role-play performance | ✔ | • Week 1: many names and long words were uncertain (*orangutan, rhinoceros, hornbill, habitat*); ending consonants were often dropped; stress was misplaced on longer words (*ecosystem*); several questions sounded like statements.<br>• Week 2: Sounds in rehearsed lines were clearer; travel terms (*accommodation, budget, schedule*) were clearer; students started linking words naturally (*want to → /wɒnə/*); stress fell more often on the right syllable; question intonation became easier to hear.<br>• Week 3: Clarity was kept in longer lines; rhythm felt more natural because students spoke in chunks; rising–falling tone was used to show contrast and emphasis.<br>• Week 4: Stress, rhythm, and tone were mostly consistent; ending consonant groups (e.g., *-st, -nd*) were pronounced; some students fixed stress themselves by repeating the word/s while speaking. |
| 2 | Student uses varied and contextually appropriate vocabulary in both written script and spoken performance | ✔ | • Week 1: Students repeated basic verbs, topic words were limited.<br>• Week 2: Trip-planning phrases expanded (*book a ticket, estimate budget, local transport*); students compared options (*cheaper, closer*) and tried simple rephrasing to avoid repeating the same words.<br>• Week 3: Social-media terms were used precisely (*post, comment, share, report, digital footprint*); students picked better words for the context.<br>• Week 4: Food vocabulary became richer (*ingredients, spicy, savory, crunchy*); students described steps and tastes without repeating the same words; simple connectors (*however, actually, afterwards*) helped with flow. |
| 3 | Student speaks fluently during role-play, with smooth delivery and minimal filler words or long pauses | ✔ | • Week 1: Long pauses and many fillers (*uhh, umm*) while explaining animal facts; lines sounded read rather than spoken.<br>• Week 2: Pauses shortened; ideas were grouped sensibly when discussing routes and schedules; brief self-corrections did not break the turn. Some students still used fillers and long pauses. |

| | | | |
|---|---|---|---|
| | | | • Week 3: Pace stayed steady during topic on safe online behavior. Students who used fillers and pauses reduced, but still noticeable.<br>• Week 4: Delivery remained smooth while describing recipes and origins; most pauses were short and placed at sentence boundaries. Students who used fillers and pauses reduced greatly, but still noticeable mostly for the pauses. |
| 4 | Student uses correct grammar structures consistently in both the script and spoken delivery | ✔ | • Week 1: Inconsistent use of present tense for animal facts; several *there is/are* errors; article/preposition slips; some wrong word order in questions.<br>• Week 2: Requests and plans used modals (*could/should/might*), future forms (*will/going to*), and clearer questions; better word order.<br>• Week 3: Advice and warnings used the right forms (*you should/shouldn't*); simple conditionals (*If you see… don't…*) appeared; overall errors fewer.<br>• Week 4: Process language improved (*first, then, finally*); verbs matched steps (*chop, boil, fry*); remaining article/preposition issues did not disrupt meaning. |
| 5 | Student demonstrates understanding of the conversation by responding appropriately and contextually to their partner's lines | ✔ | • Week 1: Replies slowed by unfamiliar animal terms; confirmations were rare.<br>• Week 2: Faster, on-point answers about timing and costs.<br>• Week 3: Clear understanding in problem-solving scenes<br>• Week 4: Smooth exchanges in recipe explanations; students followed partners' steps and asked for details (*how long to simmer?*). |
| 6 | Student delivers their role with confidence, indicated by a clear, steady voice and minimal hesitation. | ✔ | • Week 1: Low volume, limited eye contact, visible nervousness.<br>• Week 2: Students started turns more confidently.<br>• Week 3: Assertive tone during advice/warning; natural gestures supported meaning.<br>• Week 4: Strong stage presence while talking about favorite dishes; several students led the scene by moving into different spot in front of the classroom. |
| 7 | Student interacts effectively with their partner by taking turns, listening actively, and adjusting responses during the role-play | ✔ | • Week 1: Speaking time uneven; talking-over not always resolved; several students touch their friends to give signal<br>• Week 2: Clear turn cues by using question sentences (*What do you think?*) and follow-up questions advanced choices (route, budget).<br>• Week 3: Better and faster turn taking.<br>• Week 4: Turns shared fairly; Most students responded immediately after their partners. |

| 8 | Student engages in peer discussion during script preparation or rehearsal (e.g., giving/receiving feedback, correcting each other, or practicing together) | ✔ | • Week 1: limited joint editing; some groups texts are written by one person.<br>• Week 2: Lines adjusted to include booking phrases and comparisons; timing cues penciled in; clearer division of roles.<br>• Week 3: Some students correct their partner mistake during performance<br>• Week 4: Scripts refined with clearer steps and cooking verbs; groups agreed on taste/texture wording; delivery matched the final script. |
|---|---|---|---|
| 9 | The teacher supports students when needed (e.g., helps with vocabulary, pronunciation, or gives feedback). | ✔ | • Week 1: Intensive modelling of difficult animal names; frequent prompts; corrected students' pronunciation after performance.<br>• Week 2: Short reminders on question forms and polite requests.<br>• Week 3: Focused feedback on advice and simple conditionals; minimal modelling.<br>• Week 4: Checks focused on clarity of steps and verb choice; support faded as students handled scenes independently. |

The observation checklist table (Weeks 2–5) shows a clear trajectory from a baseline in Week 2 toward steady improvement across Weeks 3-5. At the start of the cycle, common weaknesses were visible; unclear sounds and misplaced stress, limited topic vocabulary, long pauses and fillers, basic grammar slips low volume and limited eye contact. As the weeks progressed, each indicator moved upward; pronunciation grew more stable (clearer sounds with more natural stress and intonation), vocabulary broadened and fit each topic more precisely, speech became smoother with shorter, well-placed pauses, grammatical forms were used more accurately in scripts and in delivery, responses were quicker and more relevant, confidence increased. The following narrative interprets these checklist patterns with concrete examples from each weekly topic, showing how the observed changes translated into performance gains in class.

## 1. Week 2: Exploring Fauna of Indonesia

Pronunciation issues were most visible when students handled topic words from Exploring Fauna of Indonesia. Several students hesitated some words such as

orangutan, rhinoceros, hornbill, and habitat; final consonants were sometimes dropped and stress on longer words (*ecosystem*) shifted unpredictably, so clarity suffered. Some of the questions also sounded like statements since the closing tone was flat. A single student kept on pronouncing rhinoceros (/raɪˈnɑːsərəs/ /raɪˈnɑːkərɑːs/ /raɪˈnɑːsərəs) into /raɪˈnɑːkərɑːs/ and only gave a more distinct one on the second repetition. Most groups used a small number of generalized verbs and word-for-word translations on the occasions they were at a loss of vocabulary, which reduced accuracy. That said, some groups describing Komodo dragons did attempt topic terms like endangered species and natural habitat, though they needed help to pronounce and place them naturally in the sentence.

Fluency was uneven, filled with long pauses and fillers *"uhh/umm"* appeared whenever students reached a hard name, and several lines were read in a flat rhythm. One group restarted their attempt twice after forgetting the lines, while another filled time with *"umm… uhh…"* before continuing. Grammatical control matched this baseline level. Statements about animals did not consistently use the present tense, there is/are errors surfaced *"There is many birds in Sumatra"*, and question order was sometimes inverted *"Where the orangutan live?"*. A few students spotted and corrected a word order mistake mid-line, but most needed a cue.

Students' nervousness was visible. Voices were generally low, eye contact minimal, and several students anchored themselves to the script for each turn. A lot of students turned slightly away from the audience during the first performance and one student spoke very quickly with stutters. Turn-taking was often uneven. In multiple groups, one confident member carried most of the lines, while quieter

partners contributed short replies. Instances of talking over each other were not always resolved. A few students tapped a friend's arm to signal *"your turn"* instead of using verbal hand-offs.

Peer collaboration during preparation was limited. In several groups, a student in one group wrote nearly the entire script while others watched. Notes on stress or pronunciation appeared in only a few places. One pair underlined the tricky part of orangutan and practiced it with other group members. Most revisions focused on spelling or swapping one word for another rather than improving the flow of ideas. Teacher involvement was necessarily high at this stage. The teacher modeled difficult animal names, and words. After performances, pronunciation was corrected immediately (especially final consonants and stress), and short cues were given to repair question order.

## 2. Week 3: Planning Trips

Pronunciation improved notably on travel words that caused trouble earlier. Several students produced accommodation, budget, and schedule with clearer stress, and question tones in booking dialogues were easier to hear. In some groups, the linking in phrases like *"want to book"* and *"going to stay"* were pronounced as *"wanna"* and *"gonna"* which makes it sounded more natural. One group still stumbled on accommodation in their first run, but they fixed the stress after a quick peer reminder and repeated the sentence more clearly. Vocabulary broadened as students moved from general verbs to trip-planning phrases such as book a ticket, estimate the budget, and use local transport. Some students began comparing options with more precise words (cheaper, closer, safer, more flexible) and a few

reached for alternatives like affordable and within our budget instead of repeating cheap.

Some of the students' fluency grew smoother as pauses shortened and fillers reduced. Many students grouped ideas by step, checking dates, transport, then lodging, so the turn sounded planned rather than read. In one scene, a student lost a word mid-sentence but kept the floor by quickly rephrasing *"we… we can take the morning bus instead"* prolonging the word we instead of saying *"umm…"* or *"uhh…"*. Self-corrections like this rarely broke the flow. Other students of some groups, on the contrary, seemed to be in some trouble with the follow-up of their groupmates, still using fillers and protracted pauses. Grammatically, there were more polite requests with modal auxiliaries *"Could we book...; Should we choose..."*, future plans with will/going to, and less implicit types of questions *"What time does the train arrive?"*. One group in the rehearsal corrected the wrong form on stage by replacing How much it costs with How much does it cost. Slips of subject-verb agreement were even rarer, and the structure of the question was correct in most cases.

Students' perception of the text could be seen in their more straightforward and immediate answering the lines of their partners, in particular, the discussion of timing and price. It maintained options in motion concurrently we received some of the reckless checks like *"So the bus leaves at 6:30, right?"* and *"That's per person or total?"* One couple summarized a decision before decision-making: *"We have two alternatives; we have to take a train at 7:00 or we have to take a bus at 6:30; the bus is cheaper but longer"* meaning that they understood their text and line in their entirety and the trade-offs. In places where it was needed, more decisive were

the beginnings of turns, there were fewer whispers and more voices were constant. Some students would glance at the script to check a number and look at the audience. There were the unintentional gestures (giving a person a ticket, pointing at something on a map, or acting as someone on the phone). The individuals in the group are walking round the classroom and then other individuals in the group are walking as though the individuals in the group were taking a guest to see around the hotel and this made the scene more controlled and confident.

Indicative questions at the end of the lines like *"What do you think?"* and *"Can you check the price?"* helped to improve turn-taking. These hand-offs served to reduce the problem of interruptions by talking over each other and gave members who were not as talkative a clear point of entry. The next line of questions was the continuation of deciding the route and budget instead of repeating the information. The script work was more amenable. Teams were guided to make timing marks (who calls, who picks up, when to change) and replace indeterminate phrases with phrases to book. One group practiced a short phone voice on the text and imitating a phone-like sound to distinguish between the clerk and the customer and it was later to simplify the performance to follow.

Helping of the teachers became brief reminders. There were also short clues that consisted of the types of questions, polite requests, and numbers (time, price), and the wait time was longer to allow students to correct their own lines and the teacher was only intervening. A brief mini-drill on *"How much does..."* was used to sort out 2 groups and modelling was hardly necessary any further.

### 3. Week 4: Wise Use of Social Media

The pronunciation of the notable words improved somewhat: most of the students stressed the principal words correctly and lost emphasis comment in the comment section was no longer undermined. Their intonation intensified in warnings to show concern and reduced in message to show close advice and clarified message. Others still reduced the tone of lengthy sentences but others replaced the accent by repeating the word at a rush. Words were more appropriate to the material: students have employed some verbs (*post, share, report, block, mute*), nouns (*digital footprint, private account, settings*), soft-phrases (*maybe, it is better if...*). This was done by a more specific sentence, *"You shouldn't post your live location"*, in one group, as compared to *"Don't post your live location"*; this sentence is more limited and manipulable in terms of choice and intent.

The fluency and delivery of most groups were consistent even when talking about a demanding subject. The use of words like however, actually, in that case, helped in organizing the points. As compared to most of the students who had seldom used fillers by this week there are still some pupils in some classes who though not so serious had moments of pausing in the sentence in their utterances, or even forgetting their utterances. The constructions of advice (*you should/shouldn't*) were more common in grammar, simple conditionals were merely used in *"If the sender is unknown, do not click the link"* or *"If your account is not private, anyone can see your posts"*. Errors did not disappear, and they were slight and seldom obstructed the sense. Lines and the text of partners were more clearly understood as students understood them perfectly in problem-solving situations. Quick checks such as *"Do you think the message looks fake?"* And *"So, we report*

*first, then block?"* verified the meaning and then did. One group stated something as *"It is a stranger with a link, just report and block it"* summarized the risk and response and kept the conversation on track.

Confidence has been enhanced because the voices of the students were more projective and stronger and the eye contact was prolonged before returning to the script. Natural gestures were used to support the meaning, including holding a fake phone, gesturing towards the settings or waving a hand to indicate a stop. At one time in one of the scenes, one of the scholars made some forward strides to pronounce a warning, and then withdrew, with the view of assisting to open up the dialogue once more, with what may be termed as a self-assured ebb. Most of the starts were timely and there were a few students who were waiting to be cued.

There was shared turn taking. Clear verbal handoffs were present in which the students would request a question *"What do you think?"*. This reduced the cross-speech as much as possible with the assistance of *"Can you check the profile?"*. Where repetitions were found, they were disarranged by brief phrases like Go ahead, or a simple nod of the head where the sentence was and the interlocutor continued without any inconvenience. Practices were more particular. Others re-phrased some lines to contain connectors and real-life examples *"don't post your exam card"*, highlighted tricky words (*priVAcy, comMENT*), or crossed-over short stage directions such as *[shows phone], [points to settings]* to remind themselves of timing. Teacher input focused on fine-tuning rather than rescuing scenes. Brief cues distinguished advice from orders *"Is that a suggestion or a rule?"*, and a quick board note on If + present, imperative/suggestion helped several

pairs fix their lines. Wait time was longer so students could self-correct; modelling was minimal.

## 4. Week 5: Indonesia's Traditional Food

Pronunciation was the clearest of the cycle. Food names like *rendang, pempek, satay, gado-gado* were articulated confidently, and cooking verbs such as *chop, boil, fry, simmer*, and *marinate* were produced with clear endings. When a stress slip happened (one pair said *MA-rinate*), they repeated the word and fixed it on the spot. Intonation rose naturally for questions *"How long to simmer?"* and fell to close instructions. Vocabulary surprisingly widened beyond basic food words, students named ingredients (*coconut milk, turmeric*), textures and tastes (*savory, tender, crunchy, spicy*), and used precise nouns like skewer rather than *"stick."* Some students rephrased smoothly when a term was missing. One group even used light humor *"don't burn the onions-like last time"* with perfect pause between sentence, making the audiences laugh.

Majority of students' fluency and delivery was smoother and more organized. Most groups paused at sentence boundaries and linked steps with short connectors so the sequence flowed like first, then, after that, finally. When a speaker lost a word mid-sentence, they kept the floor by rephrasing *"we… First, we roast the peanuts first"* without stalling the scene. For majority of the students, filler words were rare and brief. However, some students still showed struggle with their delivery by pausing for a while before continuing, the numbers are indeed reduced, yet still evident. Grammatically, procedure language was consistent: present simple or imperatives for steps (*add, stir, pour*), time phrases for duration (*for 20 minutes*), and quantity phrases (*a pinch of salt*). Some students added short reasons with

because *"reduce the heat because the sauce can burn"*, which made the instructions sound purposeful. Minor article/preposition slips appeared but none of the errors blocked meaning.

It was quick to understand among spouses. The students were required to hear the instructions provided by the other students individually and make short checks that they are not going to be confused: *"So we drink first, right? The coconut milk should follow the spices"*, which remained a tight squeeze. Stage presence was strong. The voices were moved in the room, the eye contact was provided and the motions were supported by the gestures (*stirring, chopping, sprinkling*). Some of the students moved, one of the chefs going to the front when the major teaching was done, and illustrating the process to the masses, and returning to open the conversation once more.

There were responsiveness and fairness in turn taking almost at once. There was no mixing up of lines (*Your turn to stir*), nor was there any delay in giving replies, so that the current was kept up. A slip occurred to one group (one of the partners missed the marinating part and the other corrected the result of the sequence, by cutting the speaker politely using a light tap and saying *"Wait, let's marinate it first"*, but the other member of the group accommodated by saying sorry without interruption with the flow. Short listener response (*right, got it*) or nod of head was a sign of active listening. The set up was speculative and accurate. Students revised over scripts to come up with exactly worded verbs and timings, little clues penciled, and taste words were made uniform such that descriptions did not say delicious on every line. The support was light and strategic and the teacher

observed primarily. Overall, the students were running the scene themselves and teacher intervention was a polish rather than a rescue.

From the observation result from above, students showed steady gains across all nine indicators. Pronunciation moved from uncertain stress and dropped final sounds to clearer, more consistent patterns, with many students fixing slips on the spot by Week 5. Vocabulary broadened from general verbs to topic-fit expressions; fauna terms in Week 2, trip-planning language in Week 3, digital-safety items in Week 4, and food/procedure words in Week 5, so ideas were expressed more precisely. Fluency progressed from long pauses and fillers to smoother delivery with short, well-placed pauses and quick rephrasing when a word was missing. However, some students still showed a struggle with their fluency,  mostly with long pauses, as filler words were very rare at Week 5. Students got better week by week eventually but it doesn't cover the fact that some of them still had the struggle. Grammar improved in visible steps (more reliable present tense for facts, clearer question forms and modals for requests/advice, simple conditionals for warnings, orderly sequencing for procedures), while comprehension became faster and more relevant through brief confirmations and clarifying questions. Confidence and interaction also strengthened: voices were steadier, eye contact held longer, turn-taking became fairer, and peer discussion shifted from general comments to specific edits that later appeared in performance. As this happened, teacher support naturally tapered from modelling to brief cues. These result from observation suggesting that semi-scripted role-play, with student prepared scripts, one week of rehearsal, and immediate feedback, helped students monitor themselves and convert mistakes and corrections into improvement in their speaking skill components.

**4.1.2 Questionnaire Results**

This section presents the results of a post-performance questionnaire administered to 48 students in order to capture students' perceptions of semi-scripted role-play. As mentioned in **3.5.3 Questionnaire Descriptive Statistics & Interpretation Rules**, responses were coded and interpreted with equal-width bands (0.80): 1.00-1.80 = Strongly Agree, 1.81-2.60 = Agree, 2.61-3.40 = Neutral, 3.41-4.20 = Disagree, 4.21-5.00 = Strongly Disagree. Accordingly, smaller means indicate more favorable/agreeing perceptions. In this chapter we summarize means only for orientation: ≤ 2.60 = positive (agree), 2.61–3.40 = neutral, ≥ 3.41 = negative (disagree), and primary emphasis remains on full frequency/percentage distributions.

*Table 5 Speaking Skill Components Means*

| No. | Speaking Skill Components | Mean |
|-----|---------------------------|------|
| 1 | Pronunciation | 2.083 |
| 2 | Grammar | 2.104 |
| 3 | Interactive Skill | 2.198 |
| 4 | Confidence | 2.375 |
| 5 | Vocabulary | 2.431 |
| 6 | Comprehension | 2.479 |
| 7 | Fluency | 2.507 |

The table above presents the component means to provide a quick overview before the detailed item-by-component tables and narratives. Students expressed the strongest agreement for Pronunciation and Grammar, followed by Interactive Skill and Confidence. Vocabulary and Comprehension were also positive, means that, on average, students expressed agreement that the semi-scripted role-play helps the stated speaking component, as the component mean falls in the *Strongly*

*Agree/Agree* bands ≤ 2.60, as students reported feeling clearer in sounds/forms, more ready with words, and better able to follow and respond. By contrast, Fluency showed improvement but remained comparatively the most moderate, reflecting that some students still experienced longer pauses under time pressure. This pattern aligns with the observation notes (Weeks 2–5), where pronunciation, accuracy, and turn management stabilized earlier than fluency.

Full per-item frequency tables (1-5) with percentage (percentages are calculated per item and sum to ~100% (rounding)) appear under in each component table below:

*Table 6 Questionnaire Result for Pronunciation (Q1-Q2)*

| No. | Questions | Scale | Frequency | Percentage % |
|---|---|---|---|---|
| **Pronunciation** | | | | |
| 1 | **I can pronounce English words more clearly while practicing and performing my own role-play script.** *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | 1 | 5 | 10.42% |
| | | 2 | 27 | 56.25% |
| | | 3 | 11 | 22.92% |
| | | 4 | 5 | 10.42% |
| | | 5 | 0 | 0% |
| 2 | **Writing and practicing my own script helps me reduce pronunciation mistakes.** *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | 1 | 16 | 33.33% |
| | | 2 | 24 | 50% |
| | | 3 | 8 | 16.67% |
| | | 4 | 0 | 0% |
| | | 5 | 0 | 0% |

At Q1 and Q2 the positive responses had been 66.67% and 83.33% respectively, the neutral 22.92% and 16.67% and disagree 10.42% and 0% respectively. The greater agreement on Q2 indicates that students especially ascribed writing and practice in their own scripts the minimization of the number

of pronunciation errors, and Q1 indicates a broad but somewhat less homogeneous perceived clarity of the course of practice and performance. Such distribution explains the maximum component mean of Pronunciation ($\approx$2.083, which can be observed in the range of agree in the said thresholds). The same trend can be observed with the data of Week 2-5: fewer dropped final consonants, more stable word stress with longer objects, more pronounced intonation in questions, and more mid-line self-corrections that did not make you lose the turn. In practical terms, semi-scripted rehearsal reduces memory load and lets students focus on stress/intonation targets; quick peer/teacher feedback and brief reruns help lock in those fixes. These dynamics likely drove the high favorable share on Q2 and, in turn, the low mean for the Pronunciation component.

**Interpretive note (Item 2).**

This item captures students' perceptions of a plausible, indicator-based classroom pathway rather than asserting universal causation. This item reflects students' perceptions of the routine used in this study rather than a universal cause–effect claim. In the class, writing one's own script typically leads to picking the words used more carefully for practicing, marking stress and intonation, and receiving brief peer/teacher feedback. These steps are closely tied to the Pronunciation indicators in Table 1 (clearer sounds, more stable stress/intonation), which explains the high agreement on Item 2. Prior classroom reports on role-play (Mulyana, 2020; Anggrarini & Trianasari, 2022) also describe role-play as iterative practice with feedback, consistent with this pathway. While reading pre-written texts can also support pronunciation in other settings, it was not the core practice in this intervention and therefore was not operationalized as an item. Observations

(fewer repeated mispronunciations, steadier intonation) and interview comments (students marking stress and drilling difficult words) converge with the questionnaire pattern, strengthening this interpretation.

*Table 7 Questionnaire Result for Vocabulary (Q3-Q5)*

| No. | Questions | Scale | Frequency | Percentage % |
|---|---|---|---|---|
| **Vocabulary** | | | | |
| **3** | **Creating my own role-play script helps me learn and use more varied vocabulary.** *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | 1 | 13 | 27.08% |
| | | 2 | 18 | 37.5% |
| | | 3 | 16 | 33.33% |
| | | 4 | 1 | 2.08% |
| | | 5 | 0 | 0% |
| **4** | **I rarely pause during my role-play performance because I have planned the words I want to use.** *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | 1 | 3 | 6.25% |
| | | 2 | 14 | 29.17% |
| | | 3 | 20 | 41.67% |
| | | 4 | 10 | 20.83% |
| | | 5 | 1 | 2.08% |
| **5** | **I can find different words to express the same idea while writing or revising my script.** *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | 1 | 9 | 18.75% |
| | | 2 | 16 | 33.33% |
| | | 3 | 20 | 41.67% |
| | | 4 | 3 | 6.25% |
| | | 5 | 0 | 0% |

Favorable responses (1-2) were 64.58% on Q3, 35.42% on Q4, and 52.08% on Q5; the neutral proportions were 33.33%, 41.67%, and 41.67%, and disagree were 2.08%, 22.92%, and 6.25%, respectively. These distributions indicate that students clearly perceived gains in vocabulary range (Q3) and a growing ability to rephrase (Q5), while planning words in advance did not consistently prevent pauses during performance (Q4), a difficulty that aligns more with fluency/retrieval under

time pressure than with vocabulary knowledge. This profile matches the observation notes across, topic-specific vocabularies expanded and paraphrasing became more frequent, yet some on-stage hesitations persisted, especially when recalling precise terms during planning and procedure scenes. In practical terms, script drafting and revision likely exposed students to target vocabularies and reinforced useful collocations and connectors, while peer rehearsal nudged them toward more precise synonyms. However, rapid retrieval in live performance remained uneven for a subset of students. Overall, this explains why the Vocabulary component mean (≈2.431) is positive yet mid-tier, students credit role-play with broadening word choice and enabling rephrasing, but acknowledge that planning alone does not eliminate all performance hesitations.

*Table 8 Questionnaire Result for Fluency (Q6-Q8)*

| No. | Questions | Scale | Frequency | Percentage % |
|---|---|---|---|---|
| **Fluency** | | | | |
| **6** | **I speak more fluently during role-play because I have practiced my own script multiple times.** *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | 1 | 14 | 29.17% |
| | | 2 | 15 | 31.25% |
| | | 3 | 18 | 37.5% |
| | | 4 | 1 | 2.08% |
| | | 5 | 0 | 0% |
| **7** | **I use fewer filler words like "uh" or "um" because I already prepared my script.** *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | 1 | 5 | 10.42% |
| | | 2 | 18 | 37.5% |
| | | 3 | 23 | 47.92% |
| | | 4 | 1 | 2.08% |
| | | 5 | 1 | 2.08% |
| **8** | **I can speak continuously without long pauses during role-play.** | 1 | 5 | 10.42% |
| | | 2 | 10 | 20.83% |

| | Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play. | 3 | 17 | 35.42% |
| | | 4 | 16 | 33.33% |
| | | 5 | 0 | 0% |

The positive response (1-2) was 60.42%, 47.92%, and 31.25% on the Q6, Q7 and Q8 respectively and the neutral proportioned to 37.50%, 47.92% and 33.33% respectively and disagree was 2.08%, 4.17% and 33.33% respectively. These distributions as a group show that students most strongly believed they had increased in fluency where practice was repeated (Q6), those more moderated perceived reduction of fillers (Q7) and those who felt that the most challenging target to reach was continuous speech without long pauses (Q8). It is this that is in agreement with the classroom notes: by subsequently cycles certain groups bundled ideas into units of thought and paraphrased even within a sentence, without losing the pace, but Time-pressure retrieval nevertheless created pauses among some of the students, especially recall of particular words or hand-off of-turn hand-offs. In practical terms, rehearsal seems to help with pacing and decrease fillers but retain a completely continuous flow is a higher-load skill; hence, Fluency is the most mediocre among all elements of means on average (≈2.507).

*Table 9 Questionnaire Result for Grammar (Q9-Q11)*

| No. | Questions | Scale | Frequency | Percentage % |
|-----|-----------|-------|-----------|--------------|
| **Grammar** | | | | |
| **9** | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | 1 | 11 | 22.92% |
| | | 2 | 23 | 47.92% |
| | | 3 | 12 | 25% |
| | | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |

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| | | | | |
|---|---|---|---|---|
| **10** | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | 1 | 11 | 22.92% |
| | | 2 | 26 | 54.17% |
| | | 3 | 9 | 18.75% |
| | | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |
| **11** | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | 1 | 10 | 20.83% |
| | | 2 | 22 | 45.83% |
| | | 3 | 14 | 29.17% |
| | | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |

Favorable responses (1-2) were 70.83% for Q9, 77.08% for Q10, and 66.67% for Q11, neutral responses were 25.00%, 18.75%, and 29.17%, with disagree at 4.17% on each item. These results show that many students checked grammar rules while preparing scripts (Q10-highest favorable) and felt that writing and rehearsal helped them understand and improve sentence accuracy (Q9, Q11). The slightly larger neutral share on Q11 suggests that using grammar automatically during live delivery is still developing for some students. This matches the observation notes: question forms and modals became clearer, simple conditionals were used appropriately, and procedure language stabilized by later weeks, while articles/prepositions remained occasional slips that did not block meaning. Overall, the distributions are consistent with the component's low mean (≈2.104) and indicate steady grammar gains supported by script drafting, checking, and rehearsal with quick feedback.

*Table 10 Questionnaire Result for Comprehension (Q12-Q13)*

| No. | Questions | Scale | Frequency | Percentage % |
|---|---|---|---|---|
| **Comprehension** | | | | |
| **12** | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | 1 | 8 | 16.67% |
| | | 2 | 14 | 29.17% |
| | | 3 | 23 | 47.92% |
| | | 4 | 3 | 6.25% |
| | | 5 | 0 | 0% |
| **13** | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | 1 | 5 | 10.42% |
| | | 2 | 18 | 37.5% |
| | | 3 | 20 | 41.67% |
| | | 4 | 5 | 10.42% |
| | | 5 | 0 | 0% |

Favorable responses (1-2) were 45.83% for Q12 and 47.92% for Q13, neutral was relatively high, 47.92% and 41.67%, with disagree at 6.25% and 10.42%, respectively. This tells us that about half of the class felt clearer understanding and quicker, more appropriate replies, while a large group stayed neutral, suggesting comprehension gains were present but not uniform. The pattern fits the classroom notes where by later cycles, students used short confirmations and clarification questions more often and responded faster, yet some still slowed down at some point when partners used less familiar phrasing. In practical terms, knowing the script helps track the flow, but real-time listening, picking up implied meaning and adjusting immediately, still challenged a subset of students. That is why comprehension remains positive but mid-tier mean ($\approx$2.479) compared to components like Pronunciation and Grammar.

*Table 11 Questionnaire Result for Confidence (Q14-Q16)*

| No. | Questions | Scale | Frequency | Percentage % |
|---|---|---|---|---|
| **Confidence** | | | | |
| **14** | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | 1 | 12 | 25% |
| | | 2 | 19 | 39.58% |
| | | 3 | 13 | 27.08% |
| | | 4 | 4 | 8.33% |
| | | 5 | 0 | 0% |
| **15** | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | 1 | 7 | 14.58% |
| | | 2 | 21 | 43.75% |
| | | 3 | 16 | 33.33% |
| | | 4 | 3 | 6.25% |
| | | 5 | 1 | 2.08% |
| **16** | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | 1 | 6 | 12.5% |
| | | 2 | 15 | 31.25% |
| | | 3 | 22 | 45.83% |
| | | 4 | 4 | 8.33% |
| | | 5 | 1 | 2.08% |

Favorable responses (1-2) were 64.58% for Q14, 58.33% for Q15, and 43.75% for Q16, neutral was 27.08%, 33.33%, and 45.83%, with disagree at 8.33%, 8.33%, and 10.42%, respectively. These results show that many students felt more confident after preparing and practicing (Q14) and less afraid to speak because they knew what to say (Q15), while speaking clearly with a steady voice (Q16) was still harder for a sizeable group (high neutral). This matches the observations: by later cycles voices were steadier, eye contact lasted longer, and gestures were more natural, but a subset still dipped in volume or glanced at the script when numbers or specific terms appeared. In practical terms, preparation reduces uncertainty and

supports initiation of turns, yet vocal control under audience pressure develops more gradually. Overall, the distributions are consistent with a positive component mean (≈2.375), placing Confidence behind Pronunciation/Grammar/Interaction but still clearly in the "agree" range.

*Table 12 Questionnaire Result for Interactive Skill (Q17-Q18)*

| No. | Questions | Scale | Frequency | Percentage % |
|---|---|---|---|---|
| **Interactive Skill** | | | | |
| **17** | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** *Script saya memungkinkan saya dan pasangan saya untuk saling bergantian berbicara dan merespons dengan alami selama role-play.* | 1 | 2 | 4.17% |
| | | 2 | 26 | 54.17% |
| | | 3 | 18 | 37.5% |
| | | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |
| **18** | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.** *Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | 1 | 13 | 27.08% |
| | | 2 | 23 | 47.92% |
| | | 3 | 12 | 25% |
| | | 4 | 0 | 0% |
| | | 5 | 0 | 0% |

Favorable responses (1-2) were 58.33% on Q17, and 75.00% on Q18; neutral 37.50%, 25.00% and disagree 4.17% and 0% respectively. These findings indicate that the students believed that the script encouraged the natural turn-taking and responding (Q17) and, to a more significant extent, they also listened to the partners and corrected the delivery where a need existed (Q18). This trend is observed in the pattern of the following cycles: verbally transmitted hand-offs are better comprehended (*What do you think?*), backchannels are shorter, overlaps are considered in a more polite manner (*Go ahead*), and adaptive repair in cases where

a line was changed without notice. In the real world, a semi-scripted plan will provide both partners with a shared roadmap, therefore, they will have the ability to listen to each other, and they will be able to hand-over with ease and to paraphrase without disturbing the scene. This occurs following the positive mean of the element (≈2.198) which is stronger than the medium level elements and nearly identical to Grammar/Pronunciation perceived benefit.

From the findings above, across the 18 items, agreement dominates while disagreement remains small, but the *shape* of agreement differs by skill. In Pronunciation, favorable responses (1-2) are very high at 66.67% (Q1) and 83.33% (Q2), with little disagreement (10.42% and 0%). Students are not only noticing clearer articulation; they specifically credit writing/practicing their own scripts for fewer errors, which fits the observation record (fewer dropped final consonants, steadier stress, clearer question intonation by later weeks). Grammar shows a similar pattern of strong improvement at 70.83% (Q9), 77.08% (Q10), 66.67% (Q11) favorable, with a small, stable 4.17% disagree on each item; students report that drafting plus checking rules (online/with teacher) improved sentence accuracy, also visible on performance days in cleaner question forms, modals, and simple conditionals. Interactive Skill is likewise robust: 58.33% (Q17) and 75.00% (Q18) favorable, 0-4.17% disagree, suggesting students both *planned* turn-taking (Q17) and *actually adjusted* to partners in real time (Q18), which the observations captured in clearer verbal hand-offs, quick backchannels, and polite overlap repair.

Mid-tier components show mixed strengths. In Vocabulary, favorable is high for range (64.58% on Q3) and solid for rephrasing (52.08% on Q5), but planning words in advance does not consistently prevent pauses (35.42% favorable on Q4;

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22.92% disagree). This lines up with class notes: topic wordings and paraphrase improved, yet pausing often reflects fluency/retrieval rather than vocabulary knowledge alone. Confidence trends positive at 64.58% (Q14) and 58.33% (Q15) favorable, while speaking clearly with a steady voice is the least uniform within this component (43.75% favorable; 45.83% neutral; 10.42% disagree on Q16), mirroring the handful of students who still dipped in volume or glanced at scripts when numbers or precise terms appeared. Comprehension sits in a similar middle band: 45.83% (Q12) and 47.92% (Q13) favorable, with large neutral shares (≈42-48%) and modest disagree (6.25-10.42%).

The clearest pressure point is Fluency. Students agree that repeated practice helps (Q6 60.42% favorable) and that fillers reduce somewhat (Q7 47.92% favorable), but the hardest target is continuous speech without long pauses (Q8 31.25% favorable; 35.42% neutral; 33.33% disagree). This is consistent with performance-day evidence: more groups chunked ideas and could rephrase mid-line, yet time-pressure retrieval still triggered stalls in a subset of speakers, especially when recalling exact terms or managing quick hand-offs.

Taken together, the component means summarize this profile cleanly: Pronunciation (2.083), Grammar (2.104), and Interactive Skill (2.198) are in the strongest "agree" band; Confidence (2.375) and Vocabulary (2.431) are positive but mid-tier; Comprehension (2.479) is positive with sizable neutral; and Fluency (2.507) is the most moderate, nearest to neutral. The questionnaire therefore converges with the observation data: semi-scripted drafting and rehearsal, plus brief peer/teacher feedback, most strongly support pronunciation, form (question forms/modals/conditionals), and turn management; global fluency under time

pressure, rapid comprehension when lines shift, and steady vocal delivery improve but remain variable.

The questionnaire confirms and reinforces the observation findings that students perceive semi-scripted role-play as beneficial across all speaking components, with the strongest perceived impact on pronunciation, grammatical accuracy, and interaction, and moderate but uneven gains in fluency, rapid comprehension, and steady voice.

### 4.1.3 Interview Results

This section reports the results of the follow-up semi-structured interviews conducted with seven students (selected from higher questionnaire scores) to clarify how semi-scripted role-play supported their speaking development. For anonymity, participants are referred to by pseudonyms (*Student 1-7*). Interviews were conducted in English. Transcripts were lightly edited for readability (removing fillers, pauses, and preserving meanings). Findings are organized by interview question: each subsection restates the exact prompt, offers a brief analytic narrative that links the responses to the speaking components and to the observation/questionnaire patterns, and then provides several illustrative quotes from different students.

The researcher started the interviews by suggesting the students to consider the impact of semi-scripted role-play on their pronunciation. The pupil participants wrote concerning routines in script rehearsal: underlining / syllable-dividing problematic words, underlining the stressed syllable, tapping the rhythm of a sentence, practicing problematic lines in pairs before practice. Part of them needed

to repeat and imitate an audio of an online dictionary to come up with a similar intonation and ending consonants.

Student 1 : *"Yes, my pronunciation has improved. During script rehearsal, I practiced saying difficult words many times until they sounded clear. I sometimes used online dictionary or asked my teacher for the correct pronunciation."*

Student 5 : *"My pronunciation improved because I practiced a lot during the script rehearsal. At first, I didn't know how to pronounce some words correctly. So, I searched for the right pronunciation on the internet and practiced repeatedly until I could say them properly."*

Students also felt that preparing their own script helped them focus on correct pronunciation rather than on memorizing. Because the words were chosen by the group, they could anticipate which items would be hard and build small cues into the text (stress marks, phonetic hints).

Student 1 : *"Preparing the script helped me focus on pronouncing words more carefully."*

In vocabulary, scriptwriting helped the students to become active in searching and in choosing the words that fit into the situation and whom the characters were speaking to. They asserted that they checked some simple tools such as online dictionaries, Google Translate, or ChatGPT to confirm the meanings and examples and changed the wording when it sounded more naturally, and they believed it was challenging to say during the rehearsal. The fact that the topics varied on a weekly basis is because they had new items to practice every week and then apply the same words/phrases in the performance where the vocabulary could

be remembered. Other students also reported substituting difficult words with easy words to make the conversation easier and pronounceable.

Student 2   : *"Writing my own script makes me search for words that fit the storyline… If a word feels awkward to say, I rephrase it."*

Student 3   : *"I found some new vocabulary with the help of ChatGPT… and how to use them in the right context, so I could use them correctly during the role-play."*

Student 5   : *"Every week we have different topic for our role-play, so I have to keep learning and searching for the correct vocabularies."*

Increase in familiarity with lines and better timing with partners were perceived to be the emergence of fluency. The repetition reduced hesitation and fillers, pacing was relaxed and word-linking was less artificial. One of the high-order students described the shift as speed and fluency, not a radical change in fluency, since there was a strong base; one said there were pauses once or twice when there was a dead line, but returned to track as the signal was introduced again.

Student 3   : *"After practicing many times, I could say the sentences smoothly… It also reduced my hesitation because I didn't need to stop and think too much."*

Student 7   : *"Yes, but I think more like faster, not more fluent… because I made my own script, so it is easier to memorize and practice it."*

Student 5   : *"Sometimes I still pause… because I often forget my lines, but after I remember, I can deliver it very good and fluent."*

The grammar process was much more alike: you have to find the tense of the situation, you have to have agreement between the subject and the verb, and the

sequence of the words is right, you have to explain the doubtful parts with the assistance of your colleagues, a teacher, or dictionaries. It imparted a seeming accuracy to this and most of the students; on the best of the students, it marked polish, to render the articles, prepositions, and connectors a sound that was not merely correct but natural.

Student 1    : *"I had to pay attention to grammar rules, like tenses and sentence structures… This practice made me more aware of how to build correct sentences."*

Student 7    : *"My grammar was already strong, but scripting helped me keep tenses consistent… and pay more attention to articles and prepositions."*

As this grammar was done before, one could pronounce the forms correctly in the stage. Rehearsal memorization, enabling the mind to concentrate on meaning, emphasis and engaging the audience (intonation, pauses, voice projection).

Student 6    : *"I can plan the grammar first, practice the correct forms, and fix errors before performing. So, when I speak, the grammar is already set and easier to use."*

Interactional facilitation, understanding and response to others through the use of clear turn-taking and the use of shared cues. There were scripts planned each person when to begin to alter something to cease; practice gave room to remind a companion, paraphrase a sentence, or sustain energy when one of his/her lost control. Delivery became more successful as time went on, and simple repair moves.

Student 2    : *"We watch my friends' body gestures and remind each another of*

*the lines… At first, I rely on the script, but as we practice more, I can respond more naturally."*

*Student 4   : "We divide equal parts and help each other during practice… The script supports smooth interaction, but we also adapt when needed."*

Affective results were found to be fluctuating towards the upward direction since routines evened the road like knowing what to say, when to jump into or close a turn, and how to emphasize important information minimized the anxiety and increased eye contacts and voice projection. The gains in high-proficiency workers consisted of better timing, proper sentence termination and more consistent volume, but not willingness to talk.

*Student 5   : "At first, I didn't dare to look at my friends and audiences, but at the last performance I feel more comfortable and confident."*

*Student 7   : "I was already confident, but rehearsal still helps… feedback from the teacher and teammates fine-tunes my pronunciation and volume."*

Across strategies, they were compact but effective toolkit. Repetition anchored memory; reading aloud strengthened rhythm and linking; imitation/shadowing tuned intonation; simulation/monologue fostered independent fluency; and voice recording enabled precise self-monitoring. Some students also used micro-techniques by chunking long sentences before recombining, marking breath points, or deploying short backchannels ("okay," "uh-huh") to maintain conversational flow.

*Student 2   : "I use repeating, reading aloud, monologue and simulation… Repetition… helps me sound more natural and remember the lines."*

Student 6   : *"Reading aloud with a voice recording helped my pronunciation and fluency because I could hear mistakes and fix them."*

Student 3   : *"Repeating helps me remember… reading aloud makes me more aware of my pronunciation… I noticed I could say the sentences more fluently."*

Student 4   : *"Sometimes I break long sentences into smaller chunks and then join them again."*

Overall, most of the students stated that they had developed better English speaking and the effect sizes come in their first degree. The most effective improvements were in stabilized pronunciation, grammatical correctness, which was then transferred to performance, and the selection of contextually appropriate vocabulary and a more fluent speech according to partner cues. The students who were advanced in their understanding gave the benefits as polish, yet they still found it beneficial to have better timing, cleaner connecting, and the ability to make the conversation user friendly in instances of deviations in the scene. Some of the students reported an improvement in performance accomplishment besides structure of the language: control over speed, calling of pauses within commas and full stops, application of rising intonation to imply a question, voice projection, and holding the attention of the audience through eye contact.

Student 6   : *"Practicing a real scene taught me to control my speed, pause at commas and full stops, and use a rising tone for questions… I kept the dialogue moving even when something changed."*

Student 7   : *"Yes, but more as polish than a big change… I use fewer fillers, switch words quickly when needed, and keep the conversation moving."*

*Student 3    : "In the first session, I felt a bit nervous… in the second session… I was more confident, spoke louder, and performed my role better."*

In general, the design of scripts and rehearsal are obviously transferred to live performance in Students 1-7: the process of stabilizing pronunciation is modeled and reinforced by rehearsal; words are selected with a goal, and the weekly rotation of the topics; the fluency is trained with the familiarization with lines and turn-taking; grammar is verified during the drafting process and transferred to the delivery process; the interaction is facilitated by shared cues and cooperative corrections; confidence could be trained with practice and feedback. The differences among people also to a significant extent can be seen as reflective of baseline competence (high-achieving students are fined, and other students demonstrate more pronounced improvements in speaking dimensions).

The information in each of the three tools, observation checklists, 18-item Likert questionnaire (48 students, 864 responses), and follow-up interviews with seven high-scoring students, adds up to the same picture: students perceive semi-scripted role-play useful in the domain of core speaking elements (pronunciation, vocabulary, fluency, grammar, comprehension, confidence, and interaction). Theoretically at the time linked concrete classroom behaviours were documented on the observation sheets and noted: syllable-split difficult words, marked stress, pair-wise rehearsing, coordinated turn-taking cues; across sessions the Researcher observed fewer fillers, more marked endings and less abrupt hand-offs between speakers. In addition, the questionnaire provided the broad layer: The responses were focused primarily on the agreement (Strongly Agree + Agree = 504/864 ≈ 58.3% and Disagree + Strongly Disagree = 62/864 ≈ 7.2%), this was observed to

provide the general picture of the agreement that role-play plays in speech development. In turn, interviews offered the response to the question why those patterns happened the way they did: students directly reported how the writing, drilling of the scripts compelled them to choose and practice words in context, pre-check regularity of tenses and sentence composition and time their interactions to so that the dialogue sounded more natural on stage.

The three sources are in agreement with the pronunciation and vocabulary. There were several instances observed by researcher where students were using stress marks, imitating audio of a dictionary and making deep lines which were later verified by interviews as a common practice (repeat until it sounds right, record and compare). The positive central tendency was interwoven with questions of the pronunciation and vocabulary type, and the explanation of the phenomenon was observed through interviews: scriptwriting encouraged students to look up the meaning and examples (mostly online dictionaries/Google Translate/ ChatGPT), use complex words with simpler synonyms, and underline challenging items. Since each rotation of the topics was accompanied by the students repeating the cycle once again, new lexical elements were learned in context and were practiced by speech and re-used in performance, which is precisely what the observation records was capturing as the groups would repeat go-to phrases becoming increasingly clear with time.

This triangulation is the same in fluency and grammar. The decrease in hesitation and fillers was noted and noted on observation checklists as the number of rehearsals accumulated and pacing and linking heightened as the partners got in time with each other. The questionnaire data on fluency/grammar, as well as

interviews, gave the causal chain: first complete the script and then students solidified correct forms (choose the tense, subject-verb agreement, word order) then practised the correct forms until performance became automatic. This activity of pre-performance freed up the attention to meaning and accent in the performance, Researcher documented as steadier tempo and marked intonation lines. Where the gains were less (one high-proficiency student used the term polish rather than jump), even there the qualitative reports still talked about timing corrections, a decrease in the number of fillers and smoother sentence endings with less pronounced improvements which were also observed in the observation.

Confidence emerged as an evident instrument-wide affective benefit: the researcher said that she felt a more stable posture, more vocal projection, less dependent on the paper script; interviewees related it to familiarity in rehearsal, mastery of the script (when to say it), predictable turn-taking cues, and helpful peer/teacher feedback that resulted in a decrease in anxiety. As students internalized their lines, cognitive load reduced and students were more eager to alternate, make eye contact with the audience, and make spontaneous amendments or ad-libs without breaking. To more competent students it produced refinement (greater rapidity of delivery, more control of stress and pauses,), but to others it indicated a shift between difficulty in reading and willingness to respond, and some of them said they were now willing to volunteer and could easily get back to functionality after a pause. This optimism in confidence transferring in practice was judged in student answers to why role-play became less challenging with practice time and can be related to positive perceptions identified in the questionnaire indicators of fluency and interaction.

Enhanced socialization and comprehension are also inter-instrumentally supportive. Researcher continued to find more apparent turn taking, quick cooperative repair (with a partner, paraphrasing a missed line), and equal sharing of roles as the weeks progressed. The interaction/comprehension questionnaire items had to go within this trajectory and the moves in the classroom were described in interviews to make it possible: they agreed on simple cues (who starts, when to switch, how to end) and they practiced simple cues (okay, uh-huh) to keep the conversation flowing and cycled between reading and responding after getting used to lines. These micro-strategies, which can be observed by the researcher, which are justified by the survey, and which are voiced in the interviews are the very types of discourse practices that can be associated with enhanced real-time actualization and less challenging responses.

Interestingly, the three sources of data also help to illuminate discrepancy without breaking the overall trend. The observation logs of the early sessions mention excessive adherence to the written script and voice projection that is uneven in certain instances; the testimonies of the interview suggest that there were some momentary pauses when they forgot the lines and that they improve as much as confidence and familiarity with the script were observed; the neutral answers in the questionnaire (around 34.5) imply that the majority of students reported the benefits, but a significant proportion of them is slow or situation-specific. This is related to lower-level differences: more data on refinement (speed, timing, intonation) was reported by higher-performing students, and more general improvements were reported by other components. Rather than refuting the claim, this gives the statement more strength because it suggests that the perceived level

of impact gets bigger as the initial level increases and that the effect is positive in other groups.

The triangulated evidence answers the research question directly. The effects of role-play on the speaking skill development are reported by the students as the positive effect, which is observed through multi-component, with the described indicators of improvement: (1) the pronunciation becomes more stable with the help of repetition and model practice; (2) the widening of the vocabulary base is achieved with the help of selective and target-directed choice and practice; (3) the precision of grammar becomes more precise as the key choices (tense, agreement, word order) are made and practiced prior to performance; (4) the confidence improves as the ability In brief, the instruments complement one another: students do not just declare that semi-scripted role-play can help them become better speakers, but they demonstrate it at the classroom and are able to explain how and why the improvements occur..

**4.2 Discussion**

This chapter presents an in-depth discussion. The discussion focuses on students' perceptions of how semi-scripted role-play supports their English-speaking development across seven components, and on how these perceptions are evidenced through classroom observations, a bilingual Likert-scale questionnaire, and follow-up interviews in a Grade IX context. This chapter is organized as follows: purpose and key findings, finding alignments with ZPD and the Output Hypothesis, relations them to previous studies, results component-by-component, integrates evidence via triangulation, proposes explanatory mechanisms, addresses

variations and negative cases, trustworthiness and limitations, and recommendations for future research.

**4.2.1 Key Findings**

Across instruments, students experienced role-play as a guided practice that made oral production feel safer, more manageable, and more purposeful. Observationally, the class progressed from a Week-2 baseline (uncertain long words, dropped final consonants, misplaced stress; limited topic vocabulary; long pauses and many fillers; basic grammar slips; low volume and limited eye contact; uneven talk time) toward steadier performance across subsequent weeks. By later cycles, sounds and stress patterns were clearer; topic related vocabulary broadened and fit each theme; delivery became smoother with shorter, well-placed pauses; grammatical forms stabilized (reliable present tense for facts, clearer questions and modals for requests/advice, simple conditionals for warnings, orderly sequencing for procedures); responses arrived faster and were more relevant; voices steadied and eye contact held longer; turn-taking grew fairer; and peer discussion shifted from general comments to specific edits that then appeared in performance. In tandem, teacher support tapered from heavy modelling to brief cues as groups handled scenes more independently, an authentic sign of fading scaffolds. Altogether, the observation record depicts visible, component-wise gains under a routine of student-prepared scripts, a week of rehearsal, and immediate performance feedback.

The questionnaire supported this further. At a glance, component means indicated the strongest improvement for Pronunciation and Grammar, followed by Interactive Skill and Confidence; Vocabulary and Comprehension were also

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positive, while Fluency showed improvement but remained comparatively the most moderate, mirroring the observation notes where pronunciation, accuracy, and turn-management settled earlier than fluency. Per-item patterns deepen this picture as students widely credited writing/practicing their own scripts for reducing pronunciation mistakes; grammar items reflected strong, steady agreement; and interaction items pointed to planned turn-taking that translated into real-time adjustments captured in observation (clear hand-offs, quick backchannels, polite overlap repair). Where Vocabulary and Comprehension sat in the middle bands, neutral responses suggest students sensed progress but still negotiated retrieval and meaning-making under time pressure. Fluency emerged as the clearest pressure point as practice helped and fillers declined, yet continuous speech without long pauses remained challenging for a subset of speakers, exactly the behavior seen in performance when rapid retrieval or quick hand-offs were required.

Interviews explained the mechanisms students felt were at work behind these patterns. They described drafting lines as the moment when many form decisions (tense, agreement, question formation) were made and then consolidated through rehearsal; several noted substituting easier-to-say words or paraphrasing when stuck, which aligns with the observation of fewer mispronunciations and quicker rephrasing by later weeks. Students also recounted how practicing with partners made them more attentive to cues (intonation, question forms, discourse markers), helping them respond more promptly and keep the interaction moving. The interview protocol was purposefully aligned with the same seven components as the observation checklist and the survey, enabling the comparison that shows

what students said (mechanisms), what they did (behaviors), and how they rated it (survey tendencies) all pointing in the same direction.

Bringing these strands together, the purpose and key findings of the study can be stated that students perceive role-play positively as a structured pathway to improve speaking. Students experience clearer sounds and steadier stress, quicker access to topic-relevant words and workable paraphrases, smoother delivery with fewer filled pause, more reliable tenses/agreement and better-formed questions, faster and more accurate uptake of peers' meanings, and fairer, more responsive turn-taking. This positive perception is consistently reflected in what students said in interviews, what they did in observed performances, and how they rated the experience on the survey. While fluency remained the most delicate target for a subset of students, the evidence across sources justifies the overall interpretation: semi-scripted role-play is viewed by students as effective and worthwhile, converting the cycle of drafting → rehearsal → performance → feedback into tangible, multi-component gains.

### 4.2.2 Relation to Theories & Previous Studies

Viewed through Vygotsky's sociocultural lens, the patterns suggested that students' improvements emerged within the Zone of Proximal Development (ZPD), where guided collaboration enabled performance beyond solo ability. In the classroom routine, student-prepared scripts, a week of rehearsal, performance, and feedback/support appeared as modelling, prompts, brief corrective moves, and peer collaboration, which are characteristic forms of scaffolding. These ZPD-consistent supports help explain why pronunciation stabilized, grammatical choices became more reliable, and interaction felt more balanced: students appropriated forms and

behaviors in a socially mediated space and then performed them with decreasing reliance on overt guidance.

From the perspective of Swain's Output Hypothesis, student accounts and observation notes describe a recurring cycle of noticing → hypothesis testing → feedback integration. Drafting lines was the point where many form decisions (tenses, agreement, question formation) were made, rehearsal and performance then pressured students to try those decisions in real time, while short feedback moments (peer or teacher) encouraged repair and consolidation. Reports of replacing hard-to-say words, marking stress, mimicking model phrases, and paraphrasing when stuck align with pushed-output mechanisms whereby production itself drives refinement of form and retrieval speed, particularly visible in pronunciation, grammar, and interaction, with fluency remaining the most delicate target for a subset of students.

In relation to previous studies, the present findings connect on several points while extending them to a junior-high context. First, Huang & Hu (2016) reported that students favor active, recreational activities such as role-play and associate them with gains in confidence and fluency; the present level similarly viewed role-play positively and displayed smoother delivery and reduced fillers over time, indicating comparable motivational and fluency effects under classroom conditions. Second, Mulyana (2020) found that role-play was engaging and linked to improvements in vocabulary, pronunciation, and overall fluency among university students; parallel patterns appeared here as topic-relevant vocabulary broadened, recurring mispronunciations declined, and delivery grew steadier across cycles. Third, Anggrarini & Trianasari (2022) highlighted undergraduates' positive

perceptions of role-play for speaking; the current study echoes those positive perceptions but documents them component-by-component and situates them within a sustained Grade IX implementation.

At the same time, the reviewed works typically sampled university participants and, in some cases, used mixed-methods designs; the present study narrows the lens to junior high and employs classroom-proximal instruments (observation checklist with field notes, bilingual Likert questionnaire, and follow-up interviews), thereby filling a context gap noted in the literature synthesis. This contributes a descriptive, mechanism-aware account of how repeated, supported output can stabilize forms, expand accessible vocabulary, and balance interaction for younger students, adding nuance to prior findings that primarily feature adult populations.

### 4.2.3 Component-Wise Discussion

Across weeks, pronunciation shifted from uncertainty and misplaced stress to clearer articulation and more stable intonation. Early performances showed dropped final consonants, flat question contours, and hesitations on topic words; later cycles featured more reliable stress placement, more audible rising/falling contours in questions/statements, and smoother linking. Students described very practical moves such as marking stress on scripts, mimicking a model phrase together, re-recording a tricky word until it "felt right", that made sounds more predictable in performance. In ZPD terms, brief prompts and modelling from peers/teacher acted as scaffolds that stabilized forms before the performance; in Output terms, repeated production sharpened phonological monitoring so mispronunciations were noticed and repaired faster.

Vocabularies become more topic-appropriate. At first, many relied on general verbs or literal translation. By mid/late cycles, scripts incorporated scenario-specific items (booking, comparison, procedure verbs) and students retrieved them with fewer stalls. Interviews explained the mechanism that drafting forces students to be more thorough in choosing vocabulary (look up, choose, replace hard-to-say words), while rehearsal improve chosen words until retrieval is easy. Students' survey responses echoed this feeling of being "readier with words," and observation notes recorded fewer blank searches during turns. In Output terms, pushed production builds retrieval routes for task-relevant words. Socially, partners' suggestions supply just-in-time vocabulary scaffolds in the ZPD.

Fluency improved most visibly as fewer filled pauses and more even pacing. Students also synchronized cues better, so hand-offs were cleaner. Still, fluency remained the most delicate target for a subset of students: some continued to pause longer under pressure or when a line was forgotten, even though they resumed smoothly once retrieval returned. This pattern of overall smoother delivery with residual long pauses for a few students, matches the qualitative stance of the study: progress is evident, yet continuous, fast retrieval needs more time-on-task. The role of semi-scripted frames here is to reduce planning load (freeing attention for flow) while rehearsals compress retrieval time, a classic "rehearsal $\rightarrow$ automaticity" pathway predicted by Output Hypothesis.

Grammar accuracy gains were tied to a shared workflow that students repeatedly described: decide the scene's tense and basic pattern, check agreement and word order in drafting, get a brief correction if needed, then rehearse those forms until they "stick." On stage, this showed up as cleaner questions/answers,

steadier tense control for facts vs. requests/advice, and fewer recurring word-order slips. Because many form decisions were externalized in the script, performance attention could go to meaning, prosody, and interaction. Within the ZPD, targeted corrective moves (a quick restatement, a finger-tap on the script) are light scaffolds; within Output, noticing and repairing during repeated production consolidates accuracy.

Students reported, and observers noted a faster uptake and more relevant replies. Shared scripts created a predictable discourse flow; hearing partners' lines multiple times enabled anticipation and inference; and reduced planning load left more capacity for listening. Questionnaire items about "understanding classmates more easily" and "answering appropriately because I know the flow" captured this shift. Mechanistically, repeated exposure to cues (intonation, discourse markers) plus topic familiarity lowered processing burden, so comprehension and response timing improved without sacrificing accuracy.

Alongside linguistic changes, an affective shift was clear. Early cycles showed low volume, brief eye contact, and reluctance to initiate; later cycles featured steadier voice, longer eye contact, and more willingness to start or recover after slips. Interviews credited predictable routines (draft → rehearsal → performance → feedback), mastery experiences from successful practice, and recoverability—partners could prompt a word or re-ask a question so a lapse did not feel humiliating. In Vygotskyan terms, scaffolding and gradual fading cultivated efficacy; in Output terms, repeated successful production strengthened self-belief, which in turn encouraged risk-taking (attempting an on-the-spot paraphrase).

Turn-taking grew more balanced, repairs more cooperative, and responsiveness more attentive. Scripts mapped the basic sequence (who starts/switches/closes), but practice added flexibility: quick prompts when a partner blanked, short rephrases to keep momentum, and relevant backchannels. Observation notes tracked these behaviors; the survey's interaction items (natural turn-taking, attending/adjusting to the partner) aligned with them; and interviews offered the mechanism: "we divided equal parts," "we helped each other with a hint," "we followed the flow but could change a line if needed." Socially mediated performance thus became both the means and the product of learning.

Taken together, the component-wise pattern matches the thesis's earlier framing and instruments: drafting externalizes form and words, rehearsal builds flow and stabilizes sound patterns, performance leverages partner cues to sustain flow, and growing confidence reduces avoidance so students risk repair and paraphrase when needed. This is exactly the kind of triangulated, classroom-proximal improvement the study set out to describe for Grade IX students: what students said about change, what they did on performance days, and how they rated the experience point in the same direction under a semi-scripted.

**4.2.4 Variations and Limitations**

Not all groups progressed at the same pace, and differences were visible at both the individual and team level. A subset of students continued to experience performance anxiety even when lines were prepared, producing longer-than-average pauses and quieter delivery. Some groups showed dominance imbalance, with one or two members taking disproportionate turns, which constrained opportunities for others to practice turns, repair, and uptake. Variability in rehearsal

intensity also mattered: groups that rehearsed more consistently demonstrated steadier pronunciation, quicker retrieval of topic vocabulary, and smoother turn exchanges; groups with minimal rehearsal tended to retain fillers and unstable forms longer. Finally, a few performances revealed over-reliance on scripts, intonation flattened and eye contact decreased when students defaulted to reading, which dampened fluency and interactional responsiveness. These variations do not contradict the overall pattern of improvement; rather, they delineate the conditions under which semi-scripted role-play is most and least effective.

Several boundaries frame interpretation. First, the study was conducted in a single Grade IX class; transferability is therefore analytic to similar classrooms rather than statistical to all contexts. Second, the focus is on students' perceptions triangulated with classroom behavior, not on external proficiency testing; perceptions can over- or under-estimate change. Third, self-report instruments, even in bilingual format, remain susceptible to social desirability and recall effects. Fourth, the six-week implementation cannot establish long-term retention or delayed transfer. The design mitigated these limits through triangulation across observations, questionnaire trends, and interview accounts aligned to the same components, but the boundaries above should be kept in view when interpreting the strength and scope of claims.

### 4.2.5 Implications and Contributions

For educators, this study offers a practical, replicable routine: design, not merely assign, semi-scripted role-play. Plan two short rehearsals, one at home and a brief in-class micro-run. Set clear turn quotas and rotate roles weekly to balance talk time and avoid dominance. Vary the weekly focus across components (e.g.,

mark stress/intonation for pronunciation, aim for time targets and fewer fillers for fluency, and practice repair phrases/backchannels for interaction). After each performance, give concise two-point feedback, one form-focused note (such as tense or word order) and one delivery note (such as pace or intonation). Align a simple rubric to the six speaking components so expectations are transparent, and keep topics close to the Grade IX syllabus so lexical recycling feels authentic and retrieval becomes faster. Taken together, these moves address common bottlenecks (anxiety, dominance, script reliance) while preserving gains in clarity, accuracy, and responsiveness that students already perceive.

For institutions, this study could provide supports that could raise the ceiling of impact. Schools can build in time blocks that explicitly include rehearsal and brief performance feedback to institutionalize the routine, offer professional development on micro-scaffolding for speaking (prompting, modelling, concise corrective moves) consistent with ZPD-based facilitation, equip classrooms with simple record–review tools (for example, phone stands or shared devices) so students can audit pronunciation, pace, and turn-taking between sessions, and calibrate assessment policies to value interactional work (repair, responsiveness) alongside accuracy and fluency. Taken together, these supports help standardize the conditions that, in the present implementation, were associated with faster stabilization of forms and smoother delivery.

For further researchers, the study illustrates how a component-by-component, classroom-proximal design can illuminate mechanisms within junior-high EFL speaking. Mapping observation behaviors, survey tendencies, and interview explanations to the same six components helped distinguish stable

patterns from context-bound variance. Future work can extend this template by adding light objective indicators (words per minute, filler counts, error rates) and by sampling multiple classes to examine teacher-style and class-size moderators.

The also study contributes in four ways. (1) Age-band and context: it documents semi-scripted role-play in a junior-high (Grade IX) setting, a level less represented than university levels. (2) Component resolution: it offers a granular, seven-component account-pronunciation, vocabulary, fluency, grammar, comprehension, confidence, interaction, showing where and why gains concentrate, and where challenges (especially fluency under time pressure) persist. (3) Mechanistic clarity: it provides a triangulated explanation of how improvement emerges, drafting settles form decisions, rehearsal builds automaticity, and peer/teacher scaffolding enables beyond-solo performance, consistent with ZPD and Output Hypothesis. (4) Practical template: it distills a doable classroom routine (drafting → rehearsal → performance → feedback) with concrete levers, no-script stretches, turn quotas, role rotation, two-point feedback, and component-aligned rubrics, that educators and program leaders can adapt to similar classrooms. Collectively, these contributions connect theoretical claims to observable classroom processes and to implementable steps, clarifying how students come to perceive role-play positively and how those perceptions are made visible in performance.

# CHAPTER V

## CONCLUSION AND SUGGESTION

This chapter consolidates the study's outcomes and practical takeaways. It first presents the conclusions, synthesizing how students perceive semi-scripted role-play as supporting multiple components of speaking. It goes on to give recommendations on what can be implemented in the classrooms and supported by the program based on the observed classroom behaviors, the questionnaire distributions, and the interview explanations in Chapter IV. The purpose is to present the descriptive results as explicit advice to teachers, schools and researchers holding the same students and contexts when working with the same students.

## 5.1 Conclusion

This study explored the perception of Grade IX students of *SMPN 25 Bekasi* on the effect of semi-scripted role-play on their English speaking competence, and the guiding question: How do students perceive the effect of role-play activity on their English speaking competence at SMPN 25 Bekasi? The present study was dedicated to the perceptions of students on the main aspects of speaking and whether this activity can be used to enhance them or not. The objectives were (1) to investigate and study the perceptions of the students regarding the use of role-play in speaking as well as (2) to determine whether the students perceived role-play to be effective in their English speaking.

Conducted with 48 students of Class IX-A and implemented over six weeks of semi-scripted role-play cycles anchored to *English for Nusantara* topics, the procedure combined weekly performance, rehearsal, and feedback. Students

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prepared dialogues outside class, then performed in rotating groups across four cycles before a final week of questionnaire and interviews. The data set triangulated three sources, namely systematic classroom observations, a structured bilingual questionnaire, and follow-up interviews aligned to the same speaking components, so that patterns could be checked across instruments.

Across sources, students perceived semi-scripted role-play positively as a structured, supportive pathway to speak more clearly, more accurately, and more responsively, with notable gains visible in pronunciation and grammar, followed by interaction and confidence; vocabulary and comprehension were also positive, while fluency improved but remained comparatively the most moderate. Observation notes documented the same tendency: fewer long pauses and fillers, steadier delivery, step-by-step accuracy gains (tense, question forms, modals, sequencing), faster and more relevant responses, stronger confidence (voice, eye contact), and more balanced turn-taking. In short, students did not experience role-play as "mere acting" but as guided practice that made oral production feel safer and more manageable while keeping interaction purposeful. These outcomes are consistent with the study's design such as student-authored scripts, a week of rehearsal, and immediate feedback, which helped students monitor themselves and convert corrections into improvement during subsequent performances.

In line with the previous studies, these conclusions echo earlier findings that students generally perceive role-play positively and associate it with improvements in English speaking skills. Huang & Hu (2016) reported favorable attitudes and fluency gains under active, recreational speaking tasks, while Mulyana (2020) noted enhancements in vocabulary, pronunciation, and overall fluency, and Anggrarini &

Trianasari (2022) documented positive perceptions of role-play for speaking among undergraduates. The present study aligns with those patterns while extending them to a junior-high context and adding a component-by-component, triangulated account (observation–questionnaire–interview) that clarifies *how* semi-scripted role-play translates into perceived gains through drafting, rehearsal that builds automaticity, and peer/teacher scaffolding that supports beyond-solo performance. Overall, students in this study setting perceived role-play positively, as a safe, structured bridge toward fuller oral performance that helped stabilize sound patterns, increase grammatical control, broaden accessible vocabularies, and coordinate comprehension and interaction, even while some fluency challenges persisted for a subset of students.

At the same time, the study acknowledges its limits: a single-site and class, a perceptual (self-report) emphasis, and no external proficiency testing. These factors constrain statistical generalization even as triangulation strengthens credibility. The primary contribution, therefore, is analytic and practical: a classroom-grounded account of how semi-scripted role-play is perceived to support specific components of speaking within a junior-high EFL setting, together with a replicable routine for implementation over multiple weeks.

## 5.2 Suggestion

Based on the conclusion above, the researcher provides some suggestions as follows:

### 5.2.1 For English Teachers

Teachers are encouraged to design, not merely assign, semi-scripted role-play. They can build a predictable routine that includes brief home rehearsal plus

an in-class micro-run; set balanced turn quotas and rotate roles weekly; mark scripts for stress and intonation; and plan short "no-script" stretches to push paraphrase. After each performance, teachers are advised to give two concise notes: one form-focused (for example, tense or word order) and one delivery-focused (for example, pace or intonation). A simple rubric can be aligned with the same components used in this study (pronunciation, vocabulary, fluency, grammar, comprehension, confidence, interaction) so that students clearly understand which behaviors are valued.

In addition, teachers may experiment with different types of role-plays according to students' readiness and, such as fully scripted role-play for lower-confidence groups and more unscripted or improvisational role-play for higher-level students, so that script support can be gradually reduced. Teachers are also encouraged to integrate simple technology, such as using mobile phones or classroom devices to audio- or video-record performances, allowing students to replay and reflect on their pronunciation, fluency, and interaction. Keeping topics close to the Grade IX syllabus will help lexical recycling feel authentic, while these pedagogical moves directly address patterns observed in class (anxiety, dominance, lingering pauses) and preserve gains in clarity, accuracy, and responsiveness.

### 5.2.2 For Schools and Institutions

For schools and institutions, this study provide timetable space that explicitly includes rehearsal and short feedback windows so the routine can be institutionalized; offer professional development on micro-scaffolding for speaking (prompting, modelling, concise corrective moves) consistent with socially supported learning; equip rooms with simple record-review options so students can

self-audit pronunciation, pace, and turn-taking; and calibrate assessment policies to value interactional work (repair, responsiveness) alongside accuracy and fluency. Such supports standardize the conditions that, in this implementation, were associated with faster stabilization of forms and smoother delivery.

### 5.2.3 For Future Researchers

Future researchers could extend the time period and compare groups to examine retention and transfer of speaking gains over a longer implementation. They may also incorporate lightweight objective indicators (for example, counts of fillers, speaking rate, or error rate) to complement perception data and to provide a clearer picture of actual performance change. Another possible direction is to compare different types of role-plays, such as fully scripted, semi-scripted, and unscripted role-play, to examine how different levels of scripting influence fluency, anxiety, and interactional behavior.

Researchers are also encouraged to combine role-play with technology, for example by using digital storytelling tools, learning management systems, or classroom-friendly recording and feedback applications to mediate practice, peer review, and reflection. Multi-site designs across different classes, schools, or teachers would clarify context effects and enhance the analytic generalization of findings beyond a single class. The mixed-source design used in this study (observation–questionnaire–interview) is straightforward to replicate and can be adapted with additional coding of interactional features (such as repair types or turn length) for finer-grained analysis of speaking development in future studies.

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# APPENDICES

**Appendix I Survey Permit**

KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
**FAKULTAS ILMU TARBIYAH DAN KEGURUAN**
JalanGajayana 50, Telepon (0341) 552398 Faximile (0341) 552398 Malang
http:// fitk.uin-malang.ac.id. email : fitk@uin_malang.ac.id

Nomor     : 2304/Un.03.1/TL.00.1/07/2025        03 Juli 2025
Sifat       : Penting
Lampiran   : -
Hal        : **Izin Survey**

Kepada

Yth.   Kepala SMPN 25 Bekasi
di
     Bekasi

*Assalamu'alaikum Wr. Wb.*

Dengan hormat, dalam rangka penyusunan proposal Skripsi pada Jurusan Tadris Bahasa Inggris (TBI) Fakultas Ilmu Tarbiyah dan Keguruan (FITK) Universitas Islam Negeri Maulana Malik Ibrahim Malang, kami mohon dengan hormat agar mahasiswa berikut:

Nama                :    Muhammad Bunayya Ulul Azmi
NIM                 :    210107110045
Tahun Akademik    :    Genap - 2024/2025
Judul Proposal      :    **Students' Perception on How Role-Play Activity Help Improve Their Speaking Skills**

Diberi izin untuk melakukan survey/studi pendahuluan di lembaga/instansi yang menjadi wewenang Bapak/Ibu

Demikian, atas perkenan dan kerjasama Bapak/Ibu yang baik disampaikan terimakasih.

*Wassalamu'alaikum Wr. Wb.*

an Dekan,
Wakil Dekan Bidang Akaddemik

Dr. Muhammad Walid, MA
19730823 200003 1 002

Tembusan :

1. Ketua Program Studi TBI
2. Arsip

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**Appendix II Research Letter**

KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
**FAKULTAS ILMU TARBIYAH DAN KEGURUAN**
JalanGajayana 50, Telepon (0341) 552398 Faximile (0341) 552398 Malang
http:// fitk.uin-malang.ac.id. email : fitk@uin_malang.ac.id

| | | | 07 Juli 2025 |
|---|---|---|---|
| Nomor | : 2312/Un.03.1/TL.00.1/07/2025 | | |
| Sifat | : Penting | | |
| Lampiran | : - | | |
| Hal | : **Izin Penelitian** | | |

Kepada

Yth. Kepala SMAN 25 Bekasi
di
     Bekasi

*Assalamu'alaikum Wr. Wb.*

Dengan hormat, dalam rangka menyelesaikan tugas akhir berupa penyusunan skripsi mahasiswa Fakultas Ilmu Tarbiyah dan Keguruan (FITK) Universitas Islam Negeri Maulana Malik Ibrahim Malang, kami mohon dengan hormat agar mahasiswa berikut:

| Nama | : | Muhammad Bunayya ulul Azmi |
|---|---|---|
| NIM | : | 210107110045 |
| Jurusan | : | Tadris Bahasa Inggris (TBI) |
| Semester - Tahun Akademik | : | Ganjil - 2025/2026 |
| Judul Skripsi | : | **Students' Perception on How Role-Play Activity Help Improve Their Speaking Skills** |
| Lama Penelitian | : | **Juli 2025** sampai dengan **September 2025** (3 bulan) |

diberi izin untuk melakukan penelitian di lembaga/instansi yang menjadi wewenang Bapak/Ibu.

Demikian, atas perkenan dan kerjasama Bapak/Ibu yang baik di sampaikan terimakasih.

*Wassalamu'alaikum Wr. Wb.*

An. Dekan,
Wakil Dekan Bidang Akaddemik

Dr. Muhammad Walid, MA
NIP. 19730823 200003 1 002

Tembusan :

1. Yth. Ketua Program Studi TBI
2. Arsip

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**Appendix III Validator Letter**

KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
**FAKULTAS ILMU TARBIYAH DAN KEGURUAN**
Jalan Gajayana 50, Telepon (0341) 552398 Faximile (0341) 552398 Malang
http:// fitk.uin-malang.ac.id. email : fitk@uin_malang.ac.id

Nomor     : B-2132/Un.03/FITK/PP.00.9/06/2025        11 Juni 2025
Lampiran    : -
Perihal      : Permohonan Menjadi Validator

Kepada Yth.
**Farid Munfaati, M.Pd**
di –
     Tempat

*Assalamualaikum Wr. Wb.*

Sehubungan dengan proses penyusunan skripsi mahasiswa berikut:

| | | |
|---|---|---|
| Nama | : | Muhammad Bunayya Ulul Azmi |
| NIM | : | 210107110045 |
| Program Studi | : | Tadris Bahasa Inggris (TBI) |
| Judul Skripsi | : | Students' Perception On How Role-Play Activity Help Improve Their Speaking Skills |
| Dosen Pembimbing | : | Prof. Dr. Hj. Like Raskova Octaberlina, M.Ed |

maka dimohon Bapak/Ibu berkenan menjadi validator penelitian tersebut. Adapun segala hal berkaitan dengan apresiasi terhadap kegiatan validasi sebagaimana dimaksud sepenuhnya menjadi tanggung jawab mahasiswa bersangkutan.

Demikian Permohonan ini disampaikan, atas perkenan dan kerjasamanya yang baik disampaikan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

a.n Dekan
Wakil Dekan Bid. Akademik

Dr. Muhammad Walid, M.A
197308232000031002

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# Appendix IV Instrument Validation Letter

**Validation Sheet**

"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE
THEIR SPEAKING SKILLS"

| | |
|---|---|
| Validator | : Farid Munfaati, M.Pd |
| NIP | : 198604202023212049 |
| Expertise | : English Language Teaching |
| Instance | : Maulana Malik Ibrahim State Islamic University of Malang |
| Validation Date | : 12/06/2025 |

## A. Introduction

This validation sheet aims to obtain an assessment from the Validator on my research instrument in the form of Observation Checklist, Questionnaire, and Interview Questions. All comments and suggestions provided are very important for researchers to improve the quality of the instrument. Thank you for your willingness to be a validator in my research.

## B. Guidance

a. In this section, asses by ticking (✓) with the following criteria to the columns below:
   1. Very Poor
   2. Poor
   3. Average
   4. Good
   5. Very Good

b. Please give comments and suggestion in the columns below:

## C. Validation Sheet

| No | Aspect | Score | | | | |
|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 |
| 1. | Research instrument is relevant with the research objectives | | | | | ✓ |
| 2. | Research instrument is relevant with the research questions | | | | | ✓ |
| 3. | Research instrument is well formulated | | | | | ✓ |

| 4. | Research instrument is easy to understand | | | | | ✓ |
|---|---|---|---|---|---|---|
| 5. | Research instrument use excellent language and proper grammar | | | | ✓ | |
| 6. | Research instrument can help the researcher in examining about students' perception on how role-play activity help improve their speaking skills | | | | | ✓ |
| 7. | Research instrument can help the researcher by providing details about students' perception | | | | ✓ | |
| 8. | Each question has one correct or most correct answer | | | | | ✓ |
| 9. | The choice of answers to the research instrument is appropriate and logical | | | | | ✓ |

**D. Suggestion** These instruments are valid and feasible to be used in the actual data collection.

**E. Conclusion**

Based on the validation sheet above, it can be concluded that the instruments that have been made is:

Please tick (✓) the answer below that match the conclusion you gave.

☐ The instrument can be used without revision.

☐ The instrument can be used with alight revision.

☐ The instrument can be used with many revisions.

☑ The instrument can be used.

Malang, 12 June, 2025

Validator

Farid Munfaati, M.Pd,
198604202023212049

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## Appendix V Observation Checklist

**OBSERVATION CHECKLIST**

| No. | Subject | Y/N | Notes |
|---|---|---|---|
| 1 | Student pronounces words clearly and applies appropriate stress and intonation during role-play performance | | |
| 2 | Student uses varied and contextually appropriate vocabulary in both written script and spoken performance | | |
| 3 | Student speaks fluently during role-play, with smooth delivery and minimal filler words or long pauses | | |
| 4 | Student uses correct grammar structures consistently in both the script and spoken delivery | | |
| 5 | Student demonstrates understanding of the conversation by responding appropriately and contextually to their partner's lines | | |
| 6 | Student delivers their role with confidence, indicated by a clear, steady voice and minimal hesitation. | | |
| 7 | Student interacts effectively with their partner by taking turns, listening actively, and adjusting responses during the role-play | | |
| 8 | Student engages in peer discussion during script preparation or rehearsal (e.g., giving/receiving feedback, correcting each other, or practicing together) | | |
| 9 | The teacher supports students when needed (e.g., helps with vocabulary, pronunciation, or gives feedback). | | |

**Appendix VI Questionnaire Form**

## QUESTIONNAIRE

Perkenalkan, saya Muhammad Bunayya Ulul Azmi, mahasiswa dari UIN Maulana Malik Ibrahim Malang, Program Studi Tadris Bahasa Inggris. Saya sedang melakukan penelitian untuk skripsi saya dengan judul *"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS."* Kuesioner ini bertujuan untuk mengetahui pendapat siswa terhadap metode Role-Play dalam meningkatkan kemampuan berbicara Bahasa Inggris. Jawaban Anda akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian.

Dalam mengisi kuesioner ini, ada beberapa instruksi yang harus diperhatikan:
1. Bacalah setiap pertanyaan dengan teliti sebelum menjawab.
2. Jawablah sesuai dengan kenyataan sejujur-jujurnya.
3. Centang (✓) jawaban yang paling sesuai dengan pengalaman yang Anda rasakan.
4. Kuesioner ini hanya untuk keperluan penelitian, tidak akan mempengaruhi nilai mata pelajaran Bahasa Inggris Anda.

Mohon bantuannya untuk menjawab kuesioner di bawah ini dengan mengisi kolom kosong menggunakan tanda centang (✓) dengan mengikuti petunjuk berikut:

| 1 | Strongly Agree | Sangat Setuju |
|---|----------------|----------------|
| 2 | Agree | Setuju |
| 3 | Neutral | Netral |
| 4 | Disagree | Tidak Setuju |
| 5 | Strongly Disagree | Sangat Tidak Setuju |

Terima kasih atas waktu dan partisipasi Anda!

Hormat saya,
Muhammad Bunayya Ulul Azmi.

**Name** :

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|-----|-----------|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | **I can pronounce English words more clearly while practicing and performing my own role-play script.** *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | | | | | |
| 2 | **Writing and practicing my own script helps me reduce pronunciation mistakes.** *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | | | | | |
| **Vocabulary** | | | | | | |
| 3 | **Creating my own role-play script helps me learn and use more varied vocabulary.** *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | | | | | |
| 4 | **I rarely pause during my role-play performance because I have planned the words I want to use.** *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | | | | | |
| 5 | **I can find different words to express the same idea while writing or revising my script.** *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | | | | | |
| **Fluency** | | | | | | |
| 6 | **I speak more fluently during role-play because I have practiced my own script multiple times.** *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | | | | | |
| 7 | **I use fewer filler words like "uh" or "um" because I already prepared my script.** *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | | | | | |
| 8 | **I can speak continuously without long pauses during role-play.** | | | | | |

| | | | | | |
|---|---|---|---|---|---|
| | *Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play.* | | | | |
| **Grammar** | | | | | |
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | | | | |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | | | | |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | | | | |
| **Comprehension** | | | | | |
| 12 | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | | | | |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | | | | |
| **Confidence** | | | | | |
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | | | | |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | | | | |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | | | | |
| **Interactive Skill** | | | | | |
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** *Script saya memungkinkan saya dan pasangan saya untuk* | | | | |

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| | | | | | | |
|---|---|---|---|---|---|---|
| | saling bergantian berbicara dan merespons dengan alami selama role-play. | | | | | |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.**<br>*Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | | | | | |

**Appendix VII Interview Questions**

**INTERVIEW QUESTIONS**

**The following questions aim to explore students' perceptions of role-play activities and their impact on improving English speaking skills.**

1. **Has your English pronunciation improved after doing role-play? How?**
   - Describe pronunciation practice during script rehearsal
   - Mention resources or repetition used to improve clarity
   - Explain whether preparing a script helped focus on correct pronunciation

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**
   - Explain how students search for new words during script writing
   - Mention how vocabulary is chosen or rephrased for clarity
   - Identify if vocabulary was adjusted based on context or audience

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**
   - Explain the impact of rehearsal on speech flow
   - Discuss whether fluency improves because lines are familiar
   - Describe changes in hesitation or filler words

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**
   - Describe how grammar rules were applied or reviewed during writing
   - Mention corrections made during revisions or with help from others
   - Explain how writing helps students understand sentence structure

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**
   - Describe how script preparation improves grammar accuracy

- Explain the benefit of planning grammar in advance

- Mention how grammar awareness develops through practice

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

    - Describe turn-taking, cooperation, and adjustments during performance

    - Mention how the script structure supports balanced interaction

    - Explain whether students rely on the script or adapt naturally

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

    - Discuss how different strategies are used during writing and rehearsal

    - Explain their effect on performance (fluency, pronunciation, grammar)

    - Mention whether strategies help with confidence or clarity

8. **How does preparing and performing a role-play script help you interact with your classmates?**

    - Describe how you brainstormed the scene, divided roles, chose/edited lines.

    - Explain the cues and routines you agreed on and how rehearsal made exchanges smoother

    - Describe how you kept the interaction on track (prompting a partner, rephrasing/summarizing, asking follow-ups)

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

    - Discuss how different strategies are used during writing and performing

    - Mention specific moments where the strategy helped during performance

    - Describe which speaking skill improved and how

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

    - Reflect how speaking skills have changed from the first to the last role-play session

**Appendix VIII Observation Result**

| No. | Subject | Y/N | Notes |
|---|---|---|---|
| 1 | Student pronounces words clearly and applies appropriate stress and intonation during role-play performance | ✓ | • Week 1: many names and long words were uncertain (*orangutan, rhinoceros, hornbill, habitat*); ending consonants were often dropped; stress was misplaced on longer words (*ecosystem*); several questions sounded like statements.<br>• Week 2: Sounds in rehearsed lines were clearer; travel terms (*accommodation, budget, schedule*) were clearer; students started linking words naturally (*want to → /wɒnə/*); stress fell more often on the right syllable; question intonation became easier to hear.<br>• Week 3: Clarity was kept in longer lines; rhythm felt more natural because students spoke in chunks; rising–falling tone was used to show contrast and emphasis.<br>• Week 4: Stress, rhythm, and tone were mostly consistent; ending consonant groups (e.g., *-st, -nd*) were pronounced; some students fixed stress themselves by repeating the word/s while speaking. |
| 2 | Student uses varied and contextually appropriate vocabulary in both written script and spoken performance | ✓ | • Week 1: Students repeated basic verbs, topic words were limited.<br>• Week 2: Trip-planning phrases expanded (*book a ticket, estimate budget, local transport*); students compared options (*cheaper, closer*) and tried simple rephrasing to avoid repeating the same words.<br>• Week 3: Social-media terms were used precisely (*post, comment, share, report, digital footprint*); students picked better words for the context.<br>• Week 4: Food vocabulary became richer (*ingredients, spicy, savory, crunchy*); students described steps and tastes without repeating the same words; simple connectors (*however, actually, afterwards*) helped with flow. |
| 3 | Student speaks fluently during role-play, with smooth delivery and minimal filler words or long pauses | ✓ | • Week 1: Long pauses and many fillers (*uhh, umm*) while explaining animal facts; lines sounded read rather than spoken.<br>• Week 2: Pauses shortened; ideas were grouped sensibly when discussing routes and schedules; brief self-corrections did not break the turn. Some students still used fillers and long pauses.<br>• Week 3: Pace stayed steady during topic on safe online behavior. Students who used fillers and pauses reduced, but still noticeable.<br>• Week 4: Delivery remained smooth while describing recipes and origins; most pauses were short and |

| | | | |
|---|---|---|---|
| | | | placed at sentence boundaries. Students who used fillers and pauses reduced greatly, but still noticeable mostly for the pauses. |
| 4 | Student uses correct grammar structures consistently in both the script and spoken delivery | ✔ | • Week 1: Inconsistent use of present tense for animal facts; several *there is/are* errors; article/preposition slips; some wrong word order in questions.<br>• Week 2: Requests and plans used modals (*could/should/might*), future forms (*will/going to*), and clearer questions; better word order.<br>• Week 3: Advice and warnings used the right forms (*you should/shouldn't*); simple conditionals (*If you see... don't...*) appeared; overall errors fewer.<br>• Week 4: Process language improved (*first, then, finally*); verbs matched steps (*chop, boil, fry*); remaining article/preposition issues did not disrupt meaning. |
| 5 | Student demonstrates understanding of the conversation by responding appropriately and contextually to their partner's lines | ✔ | • Week 1: Replies slowed by unfamiliar animal terms; confirmations were rare.<br>• Week 2: Faster, on-point answers about timing and costs.<br>• Week 3: Clear understanding in problem-solving scenes<br>• Week 4: Smooth exchanges in recipe explanations; students followed partners' steps and asked for details (*how long to simmer?*). |
| 6 | Student delivers their role with confidence, indicated by a clear, steady voice and minimal hesitation. | ✔ | • Week 1: Low volume, limited eye contact, visible nervousness.<br>• Week 2: Students started turns more confidently.<br>• Week 3: Assertive tone during advice/warning; natural gestures supported meaning.<br>• Week 4: Strong stage presence while talking about favorite dishes; several students led the scene by moving into different spot in front of the classroom. |
| 7 | Student interacts effectively with their partner by taking turns, listening actively, and adjusting responses during the role-play | ✔ | • Week 1: Speaking time uneven; talking-over not always resolved; several students touch their friends to give signal<br>• Week 2: Clear turn cues by using question sentences (*What do you think?*) and follow-up questions advanced choices (route, budget).<br>• Week 3: Better and faster turn taking.<br>• Week 4: Turns shared fairly; Most students responded immediately after their partners. |
| 8 | Student engages in peer discussion during script preparation or rehearsal (e.g., giving/receiving feedback, correcting each other, or practicing together) | ✔ | • Week 1: limited joint editing; some groups texts are written by one person.<br>• Week 2: Lines adjusted to include booking phrases and comparisons; timing cues penciled in; clearer division of roles.<br>• Week 3: Some students correct their partner mistake during performance |

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| | | | • Week 4: Scripts refined with clearer steps and cooking verbs; groups agreed on taste/texture wording; delivery matched the final script. |
|---|---|---|---|
| 9 | The teacher supports students when needed (e.g., helps with vocabulary, pronunciation, or gives feedback). | ✓ | • Week 1: Intensive modelling of difficult animal names; frequent prompts; corrected students' pronunciation after performance.<br>• Week 2: Short reminders on question forms and polite requests.<br>• Week 3: Focused feedback on advice and simple conditionals; minimal modelling.<br>• Week 4: Checks focused on clarity of steps and verb choice; support faded as students handled scenes independently. |

**Appendix IX Students' Questionnaire Result**

| No. Student | Q1 | Q2 | Q3 | Q4 | Q5 | Q6 | Q7 | Q8 | Q9 | Q10 | Q11 | Q12 | Q13 | Q14 | Q15 | Q16 | Q17 | Q18 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Student 1 | 2 | 3 | 3 | 3 | 2 | 1 | 1 | 3 | 1 | 3 | 1 | 2 | 2 | 3 | 2 | 1 | 2 | 1 |
| Student 2 | 4 | 2 | 2 | 3 | 3 | 4 | 2 | 4 | 2 | 3 | 2 | 4 | 2 | 1 | 4 | 2 | 2 | 2 |
| Student 3 | 2 | 2 | 1 | 4 | 3 | 3 | 2 | 4 | 2 | 3 | 1 | 4 | 3 | 4 | 2 | 5 | 4 | 2 |
| Student 4 | 4 | 3 | 3 | 4 | 3 | 3 | 3 | 4 | 3 | 4 | 4 | 3 | 4 | 4 | 4 | 3 | 3 | 3 |
| Student 5 | 4 | 3 | 2 | 4 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 4 | 4 | 4 | 3 | 3 | 3 |
| Student 6 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| Student 7 | 2 | 1 | 1 | 2 | 1 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 1 | 1 | 3 | 3 | 1 |
| Student 8 | 1 | 1 | 2 | 3 | 3 | 1 | 2 | 2 | 2 | 2 | 3 | 1 | 2 | 1 | 2 | 2 | 2 | 3 |
| Student 9 | 3 | 3 | 1 | 3 | 2 | 1 | 2 | 4 | 1 | 2 | 1 | 3 | 3 | 1 | 1 | 1 | 2 | 1 |
| Student 10 | 1 | 2 | 2 | 2 | 3 | 1 | 3 | 3 | 2 | 1 | 3 | 1 | 2 | 1 | 2 | 1 | 3 | 2 |
| Student 11 | 2 | 1 | 2 | 4 | 4 | 2 | 4 | 4 | 2 | 3 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 3 |
| Student 12 | 2 | 1 | 3 | 2 | 1 | 2 | 3 | 3 | 4 | 2 | 2 | 3 | 1 | 3 | 2 | 3 | 3 | 2 |
| Student 13 | 2 | 2 | 2 | 3 | 3 | 2 | 3 | 4 | 2 | 2 | 2 | 3 | 2 | 2 | 3 | 4 | 2 | 3 |
| Student 14 | 4 | 2 | 3 | 4 | 3 | 3 | 2 | 4 | 3 | 3 | 3 | 3 | 4 | 3 | 3 | 4 | 2 | 3 |
| Student 15 | 3 | 2 | 4 | 3 | 4 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 |
| Student 16 | 3 | 2 | 2 | 3 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 2 | 3 | 2 | 2 | 3 | 3 | 2 |
| Student 17 | 2 | 1 | 3 | 2 | 4 | 2 | 3 | 4 | 2 | 1 | 2 | 3 | 3 | 2 | 3 | 3 | 2 | 2 |
| Student 18 | 2 | 2 | 3 | 3 | 2 | 3 | 3 | 4 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 3 | 2 | 2 |
| Student 19 | 1 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 |
| Student 20 | 2 | 1 | 1 | 3 | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 3 | 3 | 2 | 2 | 3 | 2 | 1 |
| Student 21 | 3 | 3 | 1 | 3 | 2 | 3 | 2 | 3 | 3 | 1 | 2 | 1 | 2 | 3 | 2 | 2 | 1 | 1 |
| Student 22 | 2 | 1 | 3 | 3 | 1 | 1 | 3 | 4 | 3 | 2 | 2 | 3 | 3 | 2 | 2 | 3 | 3 | 2 |

| Student | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Student 23 | 1 | 2 | 3 | 2 | 1 | 3 | 3 | 3 | 1 | 3 | 3 | 3 | 1 | 1 | 1 | 3 | 2 | 2 |
| Student 24 | 2 | 3 | 4 | 3 | 3 | 4 | 3 | 3 | 2 | 2 | 4 | 3 | 3 | 3 | 4 | 2 | 2 | 3 |
| Student 25 | 1 | 2 | 3 | 3 | 2 | 1 | 2 | 2 | 3 | 1 | 1 | 1 | 3 | 2 | 3 | 3 | 1 | 2 |
| Student 26 | 2 | 3 | 3 | 2 | 3 | 3 | 3 | 2 | 2 | 2 | 3 | 2 | 3 | 3 | 4 | 3 | 3 | 2 |
| Student 27 | 1 | 3 | 2 | 1 | 2 | 1 | 1 | 1 | 2 | 1 | 2 | 2 | 1 | 2 | 2 | 1 | 1 | 1 |
| Student 28 | 2 | 2 | 3 | 2 | 1 | 2 | 1 | 3 | 2 | 1 | 4 | 2 | 3 | 1 | 3 | 2 | 2 | 3 |
| Student 29 | 2 | 3 | 2 | 3 | 2 | 2 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 3 | 2 |
| Student 30 | 3 | 3 | 2 | 3 | 2 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 1 | 3 | 3 | 2 | 2 | 3 |
| Student 31 | 3 | 2 | 2 | 3 | 2 | 2 | 3 | 2 | 2 | 3 | 4 | 2 | 2 | 2 | 3 | 3 | 3 | 2 |
| Student 32 | 3 | 2 | 1 | 3 | 2 | 2 | 1 | 3 | 2 | 4 | 1 | 3 | 1 | 3 | 2 | 1 | 2 | 2 |
| Student 33 | 3 | 3 | 4 | 5 | 4 | 4 | 4 | 4 | 4 | 3 | 4 | 5 | 3 | 3 | 5 | 3 | 2 | 4 |
| Student 34 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 3 |
| Student 35 | 2 | 2 | 3 | 2 | 2 | 3 | 3 | 2 | 1 | 3 | 2 | 1 | 2 | 2 | 3 | 3 | 1 | 2 |
| Student 36 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 1 | 1 | 3 | 3 | 3 | 3 | 1 | 3 | 3 | 1 | 2 |
| Student 37 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 4 | 3 | 2 | 2 |
| Student 38 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 4 | 3 | 3 | 2 | 4 | 2 | 2 | 1 |
| Student 39 | 2 | 4 | 3 | 2 | 1 | 3 | 2 | 2 | 2 | 2 | 4 | 3 | 2 | 3 | 4 | 1 | 2 | 2 |
| Student 40 | 1 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 1 | 2 | 3 | 3 | 2 | 3 | 3 | 3 | 1 | 1 |
| Student 41 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 1 | 2 | 2 | 3 | 3 | 2 | 3 | 3 | 2 | 1 | 2 |
| Student 42 | 1 | 2 | 2 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 3 | 2 | 2 | 2 | 2 |
| Student 43 | 1 | 2 | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 1 | 2 | 1 | 1 | 3 | 2 | 1 | 1 | 2 |
| Student 44 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 1 | 1 | 1 | 1 |
| Student 45 | 1 | 1 | 2 | 2 | 2 | 2 | 2 | 1 | 2 | 1 | 2 | 2 | 1 | 1 | 2 | 2 | 2 | 2 |
| Student 46 | 1 | 2 | 1 | 1 | 1 | 2 | 2 | 1 | 2 | 2 | 1 | 2 | 1 | 2 | 2 | 1 | 1 | 1 |
| Student 47 | 2 | 2 | 2 | 1 | 1 | 2 | 2 | 1 | 1 | 1 | 2 | 2 | 2 | 1 | 2 | 1 | 2 | 2 |
| Student 48 | 2 | 2 | 2 | 1 | 2 | 2 | 2 | 2 | 1 | 1 | 2 | 2 | 1 | 1 | 1 | 1 | 2 | 2 |

# QUESTIONNAIRE RESULT OVERVIEW

## Questionnaire Metadata

| | |
|---|---|
| Total Student (row) | 48 |
| Total Question (Q column) | 18 |
| Total Response (Students × Questions) | 864 |

## Distribution of Responses by Likert Category (All Items Combined)

| Score | Category | Frequency |
|---|---|---|
| 1 | Strongly Agree | 155 |
| 2 | Agree | 349 |
| 3 | Neutral | 292 |
| 4 | Disagree | 64 |
| 5 | Strongly Disagree | 4 |

## Collapsed Categories (Agree = 1-2; Neutral = 3; Disagree = 4-5): Frequency and Percentage

| Combined Category | Frequency |
|---|---|
| Positif (Strongly Agree + Agree) | 504 |
| Netral (Neutral) | 292 |
| Negatif (Disagree + Strongly Disagree) | 68 |

## Component-Wise Response Distribution (SA/A/N/D/SD) with Totals

| Component | Total Answer | SA (1) | A (2) | N (3) | D (4) | SD (5) |
|---|---|---|---|---|---|---|
| Pronunciation | 96 | 21 | 51 | 19 | 5 | 0 |
| Vocabulary | 144 | 25 | 48 | 56 | 14 | 1 |
| Fluency | 144 | 24 | 43 | 58 | 18 | 1 |
| Grammar | 144 | 32 | 71 | 35 | 6 | 0 |
| Comprehension | 96 | 13 | 32 | 43 | 8 | 0 |
| Confidence | 144 | 25 | 55 | 51 | 11 | 2 |
| Interactive Skill | 96 | 15 | 49 | 30 | 2 | 0 |

## COMPUTATION NOTES

### A. Coding & Reverse-Coded Total (for interview selection)

1. **Base coding**: SA = 1, A = 2, N = 3, D = 4, SD = 5.
2. **Reverse-coded total points** (used only to rank students for interviews): map responses to points **(5,4,3,2,1)** respectively, then **sum across 18 items** (range: 18-90).
   - *Example*: SA on 5 items, A on 5, N on 5, D on 3 → total = $5 \times 5 + 4 \times 5 + 3 \times 5 + 2 \times 3 = 66$.
   - **Top 7 totals** were invited for interviews.

*Note: Reverse totals are not used for reporting means; they were only a practical sampling device.*

### B. Frequency & Percentage per Item

- **Frequency** for a category (**example:** SA) = number of students choosing that option.
- **Percentage** = $\frac{frequency}{N} \times 100\%$ with $N = 48$.

### C. Item Mean

Treating the 5-point scale as approximately interval (for descriptive orientation only):

$$\text{Item Mean} = \frac{1(\#SA) + 2(\#A) + 3(\#N) + 4(\#D) + 5(\#SD)}{48}$$

### D. Component Mean

If a component contains $k$ items (where $k$ = the **number of items** in that component), with item means $IM_1, IM_2, \ldots, IM_k$, then:

$$\text{Component Mean} = \frac{IM_1 + IM_2 + \cdots + IM_k}{k}$$

**Example:** Pronunciation has $k = 2$ items with means **1.92** and **2.08** → Component Mean = $(1.92 + 2.08)/2 = \mathbf{2.00}$.

## E. Interpretation Bands (for means)

Equal-width bands (width = 0.80) guide interpretation:

- 1.00–1.80 = Strongly Agree
- 1.81–2.60 = Agree
- 2.61–3.40 = Neutral
- 3.41–4.20 = Disagree
- 4.21–5.00 = Strongly Disagree

Smaller means = more favorable/agreeing when larger means = less favorable. Means are reported for orientation, while the narrative prioritizes full frequency/percentage tables.

## F. Collapsed Proportions (readability aid)

To summarize favorability alongside full distributions, categories are collapsed as: Agree = SA+A (1–2), Neutral = N (3), Disagree = D+SD (4–5).

**Questionnaire Frequency and Percentage**

| No. | Questions | Scale | Frequency | Percentage % |
|---|---|---|---|---|
| **Pronunciation** | | | | |
| **1** | **I can pronounce English words more clearly while practicing and performing my own role-play script.** *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | 1 | 5 | 10.42% |
| | | 2 | 27 | 56.25% |
| | | 3 | 11 | 22.92% |
| | | 4 | 5 | 10.42% |
| | | 5 | 0 | 0% |
| **2** | **Writing and practicing my own script helps me reduce pronunciation mistakes.** *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | 1 | 16 | 33.33% |
| | | 2 | 24 | 50% |
| | | 3 | 8 | 16.67% |
| | | 4 | 0 | 0% |
| | | 5 | 0 | 0% |
| **Vocabulary** | | | | |
| **3** | **Creating my own role-play script helps me learn and use more varied vocabulary.** *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | 1 | 13 | 27.08% |
| | | 2 | 18 | 37.5% |
| | | 3 | 16 | 33.33% |
| | | 4 | 1 | 2.08% |
| | | 5 | 0 | 0% |
| **4** | **I rarely pause during my role-play performance because I have planned the words I want to use.** *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | 1 | 3 | 6.25% |
| | | 2 | 14 | 29.17% |
| | | 3 | 20 | 41.67% |
| | | 4 | 10 | 20.83% |
| | | 5 | 1 | 2.08% |
| **5** | **I can find different words to express the same idea while writing or revising my script.** *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | 1 | 9 | 18.75% |
| | | 2 | 16 | 33.33% |
| | | 3 | 20 | 41.67% |
| | | 4 | 3 | 6.25% |
| | | 5 | 0 | 0% |

| **Fluency** | | | | |
|---|---|---|---|---|
| 6 | **I speak more fluently during role-play because I have practiced my own script multiple times.** *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | 1 | 14 | 29.17% |
| | | 2 | 15 | 31.25% |
| | | 3 | 18 | 37.5% |
| | | 4 | 1 | 2.08% |
| | | 5 | 0 | 0% |
| 7 | **I use fewer filler words like "uh" or "um" because I already prepared my script.** *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | 1 | 5 | 10.42% |
| | | 2 | 18 | 37.5% |
| | | 3 | 23 | 47.92% |
| | | 4 | 1 | 2.08% |
| | | 5 | 1 | 2.08% |
| 8 | **I can speak continuously without long pauses during role-play.** *Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play.* | 1 | 5 | 10.42% |
| | | 2 | 10 | 20.83% |
| | | 3 | 17 | 35.42% |
| | | 4 | 16 | 33.33% |
| | | 5 | 0 | 0% |
| **Grammar** | | | | |
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | 1 | 11 | 22.92% |
| | | 2 | 23 | 47.92% |
| | | 3 | 12 | 25% |
| | | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | 1 | 11 | 22.92% |
| | | 2 | 26 | 54.17% |
| | | 3 | 9 | 18.75% |
| | | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | 1 | 10 | 20.83% |
| | | 2 | 22 | 45.83% |
| | | 3 | 14 | 29.17% |
| | | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |

| Comprehension | | | | |
|---|---|---|---|---|
| 12 | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | 1 | 8 | 16.67% |
| | | 2 | 14 | 29.17% |
| | | 3 | 23 | 47.92% |
| | | 4 | 3 | 6.25% |
| | | 5 | 0 | 0% |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | 1 | 5 | 10.42% |
| | | 2 | 18 | 37.5% |
| | | 3 | 20 | 41.67% |
| | | 4 | 5 | 10.42% |
| | | 5 | 0 | 0% |
| Confidence | | | | |
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | 1 | 12 | 25% |
| | | 2 | 19 | 39.58% |
| | | 3 | 13 | 27.08% |
| | | 4 | 4 | 8.33% |
| | | 5 | 0 | 0% |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | 1 | 7 | 14.58% |
| | | 2 | 21 | 43.75% |
| | | 3 | 16 | 33.33% |
| | | 4 | 3 | 6.25% |
| | | 5 | 1 | 2.08% |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | 1 | 6 | 12.5% |
| | | 2 | 15 | 31.25% |
| | | 3 | 22 | 45.83% |
| | | 4 | 4 | 8.33% |
| | | 5 | 1 | 2.08% |
| Interactive Skill | | | | |
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** | 1 | 2 | 4.17% |
| | | 2 | 26 | 54.17% |

| | | 3 | 18 | 37.5% |
|---|---|---|---|---|
| | Script saya memungkinkan saya dan pasangan saya untuk saling bergantian berbicara dan merespons dengan alami selama role-play. | 4 | 2 | 4.17% |
| | | 5 | 0 | 0% |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.** *Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | 1 | 13 | 27.08% |
| | | 2 | 23 | 47.92% |
| | | 3 | 12 | 25% |
| | | 4 | 0 | 0% |
| | | 5 | 0 | 0% |

**Item Means**

| Item (Component) | Mean |
|---|---|
| **Q1 (Pronunciation)** | 2.333 |
| **Q2 (Pronunciation)** | 1.833 |
| **Q3 (Vocabulary)** | 2.104 |
| **Q4 (Vocabulary)** | 2.833 |
| **Q5 (Vocabulary)** | 2.354 |
| **Q6 (Fluency)** | 2.125 |
| **Q7 (Fluency)** | 2.479 |
| **Q8 (Fluency)** | 2.917 |
| **Q9 (Grammar)** | 2.104 |
| **Q10 (Grammar)** | 2.042 |
| **Q11 (Grammar)** | 2.167 |
| **Q12 (Comprehension)** | 2.438 |
| **Q13 (Comprehension)** | 2.521 |
| **Q14 (Confidence)** | 2.188 |
| **Q15 (Confidence)** | 2.375 |
| **Q16 (Confidence)** | 2.563 |
| **Q17 (Interactive Skill)** | 2.417 |
| **Q 18 (Interactive Skill)** | 1.979 |

**Component Means**

| No. | Speaking Skill Components | Mean |
|-----|---------------------------|-------|
| 1 | Pronunciation | 2.083 |
| 2 | Grammar | 2.104 |
| 3 | Interactive Skill | 2.198 |
| 4 | Confidence | 2.375 |
| 5 | Vocabulary | 2.431 |
| 6 | Comprehension | 2.479 |
| 7 | Fluency | 2.507 |

**Students' Questionnaire Sheets**

QUESTIONNAIRE $\quad$ (S42)

Perkenalkan, saya Muhammad Bunayya Ulul Azmi, mahasiswa dari UIN Maulana Malik Ibrahim Malang, Program Studi Tadris Bahasa Inggris. Saya sedang melakukan penelitian untuk skripsi saya dengan judul *"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS."* Kuesioner ini bertujuan untuk mengetahui pendapat siswa terhadap metode Role-Play dalam meningkatkan kemampuan berbicara Bahasa Inggris. Jawaban Anda akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian.

Dalam mengisi kuesioner ini, ada beberapa instruksi yang harus diperhatikan:

1. Bacalah setiap pertanyaan dengan teliti sebelum menjawab.
2. Jawablah sesuai dengan kenyataan sejujur-jujurnya.
3. Centang (✓) jawaban yang paling sesuai dengan pengalaman yang Anda rasakan.
4. Kuesioner ini hanya untuk keperluan penelitian, tidak akan mempengaruhi nilai mata pelajaran Bahasa Inggris Anda.

Mohon bantuannya untuk menjawab kuesioner di bawah ini dengan mengisi kolom kosong menggunakan tanda centang (✓) dengan mengikuti petunjuk berikut:

| 1 | Strongly Agree | Sangat Setuju |
|---|---|---|
| 2 | Agree | Setuju |
| 3 | Neutral | Netral |
| 4 | Disagree | Tidak Setuju |
| 5 | Strongly Disagree | Sangat Tidak Setuju |

Terima kasih atas waktu dan partisipasi Anda!

Hormat saya,
Muhammad Bunayya Ulul Azmi.

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Name :

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | **I can pronounce English words more clearly while practicing and performing my own role-play script.** *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | | ✓ | | | |
| 2 | **Writing and practicing my own script helps me reduce pronunciation mistakes.** *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | | ✓ | | | |
| **Vocabulary** | | | | | | |
| 3 | **Creating my own role-play script helps me learn and use more varied vocabulary.** *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | | ✓ | | | |
| 4 | **I rarely pause during my role-play performance because I have planned the words I want to use.** *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | | ✓ | | | |
| 5 | **I can find different words to express the same idea while writing or revising my script.** *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | | ✓ | | | |
| **Fluency** | | | | | | |
| 6 | **I speak more fluently during role-play because I have practiced my own script multiple times.** *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | ✓ | | | | |
| 7 | **I use fewer filler words like "uh" or "um" because I already prepared my script.** *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | ✓ | | | | |
| 8 | **I can speak continuously without long pauses during role-play.** | ✓ | | | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | *Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play.* | | | | | | |

## Grammar

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | ✓ | | | | | |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | ✓ | | | | | |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | | ✓ | | | | |

## Comprehension

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 12 | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | ✓ | | | | | |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | ✓ | | | | | |

## Confidence

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | ✓ | | | | | |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | ✓ | | | | | |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | | ✓ | | | | |

## Interactive Skill

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** *Script saya memungkinkan saya dan pasangan saya untuk* | | ✓ | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | saling bergantian berbicara dan merespons dengan alami selama role-play. | | | | | |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.**<br>*Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | ✓ | | | | |

## QUESTIONNAIRE

Perkenalkan, saya Muhammad Bunayya Ulul Azmi, mahasiswa dari UIN Maulana Malik Ibrahim Malang, Program Studi Tadris Bahasa Inggris. Saya sedang melakukan penelitian untuk skripsi saya dengan judul *"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS."* Kuesioner ini bertujuan untuk mengetahui pendapat siswa terhadap metode Role-Play dalam meningkatkan kemampuan berbicara Bahasa Inggris. Jawaban Anda akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian.

Dalam mengisi kuesioner ini, ada beberapa instruksi yang harus diperhatikan:

1. Bacalah setiap pertanyaan dengan teliti sebelum menjawab.
2. Jawablah sesuai dengan kenyataan sejujur-jujurnya.
3. Centang (✓) jawaban yang paling sesuai dengan pengalaman yang Anda rasakan.
4. Kuesioner ini hanya untuk keperluan penelitian, tidak akan mempengaruhi nilai mata pelajaran Bahasa Inggris Anda.

Mohon bantuannya untuk menjawab kuesioner di bawah ini dengan mengisi kolom kosong menggunakan tanda centang (✓) dengan mengikuti petunjuk berikut:

| 1 | Strongly Agree | Sangat Setuju |
|---|---|---|
| 2 | Agree | Setuju |
| 3 | Neutral | Netral |
| 4 | Disagree | Tidak Setuju |
| 5 | Strongly Disagree | Sangat Tidak Setuju |

Terima kasih atas waktu dan partisipasi Anda!

Hormat saya,

Muhammad Bunayya Ulul Azmi.

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Name :

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | I can pronounce English words more clearly while practicing and performing my own role-play script. *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | | ✓ | | | |
| 2 | Writing and practicing my own script helps me reduce pronunciation mistakes. *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | | ✓ | | | |
| **Vocabulary** | | | | | | |
| 3 | Creating my own role-play script helps me learn and use more varied vocabulary. *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | | ✓ | | | |
| 4 | I rarely pause during my role-play performance because I have planned the words I want to use. *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | | ✓ | | | |
| 5 | I can find different words to express the same idea while writing or revising my script. *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | ✓ | | | | |
| **Fluency** | | | | | | |
| 6 | I speak more fluently during role-play because I have practiced my own script multiple times. *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | ✓ | | | | |
| 7 | I use fewer filler words like "uh" or "um" because I already prepared my script. *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | ✓ | | | | |
| 8 | I can speak continuously without long pauses during role-play. | | ✓ | | | |

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| No | Statement | | | | | |
|---|---|---|---|---|---|---|
| | *Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play.* | | | | | |
| **Grammar** | | | | | | |
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | ✓ | | | | |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | | ✓ | | | |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | | ✓ | | | |
| **Comprehension** | | | | | | |
| 12 | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | | ✓ | | | |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | ✓ | | | | |
| **Confidence** | | | | | | |
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | ✓ | | | | |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | ✓ | | | | |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | ✓ | | | | |
| **Interactive Skill** | | | | | | |
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** *Script saya memungkinkan saya dan pasangan saya untuk* | | ✓ | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | *saling bergantian berbicara dan merespons dengan alami selama role-play.* | | | | | |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.**<br>*Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | ✓ | | | | |

**QUESTIONNAIRE** (S44)

Perkenalkan, saya Muhammad Bunayya Ulul Azmi, mahasiswa dari UIN Maulana Malik Ibrahim Malang, Program Studi Tadris Bahasa Inggris. Saya sedang melakukan penelitian untuk skripsi saya dengan judul *"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS."* Kuesioner ini bertujuan untuk mengetahui pendapat siswa terhadap metode Role-Play dalam meningkatkan kemampuan berbicara Bahasa Inggris. Jawaban Anda akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian.

Dalam mengisi kuesioner ini, ada beberapa instruksi yang harus diperhatikan:

1. Bacalah setiap pertanyaan dengan teliti sebelum menjawab.
2. Jawablah sesuai dengan kenyataan sejujur-jujurnya.
3. Centang (✓) jawaban yang paling sesuai dengan pengalaman yang Anda rasakan.
4. Kuesioner ini hanya untuk keperluan penelitian, tidak akan mempengaruhi nilai mata pelajaran Bahasa Inggris Anda.

Mohon bantuannya untuk menjawab kuesioner di bawah ini dengan mengisi kolom kosong menggunakan tanda centang (✓) dengan mengikuti petunjuk berikut:

| | | |
|---|---|---|
| 1 | **Strongly Agree** | **Sangat Setuju** |
| 2 | **Agree** | **Setuju** |
| 3 | **Neutral** | **Netral** |
| 4 | **Disagree** | **Tidak Setuju** |
| 5 | **Strongly Disagree** | **Sangat Tidak Setuju** |

Terima kasih atas waktu dan partisipasi Anda!

Hormat saya,

Muhammad Bunayya Ulul Azmi.

Name :

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | I can pronounce English words more clearly while practicing and performing my own role-play script. *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | ✓ | | | | |
| 2 | Writing and practicing my own script helps me reduce pronunciation mistakes. *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | ✓ | | | | |
| **Vocabulary** | | | | | | |
| 3 | Creating my own role-play script helps me learn and use more varied vocabulary. *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | ✓ | | | | |
| 4 | I rarely pause during my role-play performance because I have planned the words I want to use. *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | | ✓ | | | |
| 5 | I can find different words to express the same idea while writing or revising my script. *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | | ✓ | | | |
| **Fluency** | | | | | | |
| 6 | I speak more fluently during role-play because I have practiced my own script multiple times. *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | | ✓ | | | |
| 7 | I use fewer filler words like "uh" or "um" because I already prepared my script. *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | | ✓ | | | |
| 8 | I can speak continuously without long pauses during role-play. | ✓ | | | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | *Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play.* | | | | | | |
| **Grammar** | | | | | | | |
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | ✓ | | | | | |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | ✓ | | | | | |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | ✓ | | | | | |
| **Comprehension** | | | | | | | |
| 12 | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | ✓ | | | | | |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | | ✓ | | | | |
| **Confidence** | | | | | | | |
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | | ✓ | | | | |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | | ✓ | | | | |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | | ✓ | | | | |
| **Interactive Skill** | | | | | | | |
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** *Script saya memungkinkan saya dan pasangan saya untuk* | | ✓ | | | | |

| | | | | | |
|---|---|---|---|---|---|
| | *saling bergantian berbicara dan merespons dengan alami selama role-play.* | | | | |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.** *Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | | ✓ | | |

## QUESTIONNAIRE

(S45)

Perkenalkan, saya Muhammad Bunayya Ulul Azmi, mahasiswa dari UIN Maulana Malik Ibrahim Malang, Program Studi Tadris Bahasa Inggris. Saya sedang melakukan penelitian untuk skripsi saya dengan judul *"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS."* Kuesioner ini bertujuan untuk mengetahui pendapat siswa terhadap metode Role-Play dalam meningkatkan kemampuan berbicara Bahasa Inggris. Jawaban Anda akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian.

Dalam mengisi kuesioner ini, ada beberapa instruksi yang harus diperhatikan:

1. Bacalah setiap pertanyaan dengan teliti sebelum menjawab.
2. Jawablah sesuai dengan kenyataan sejujur-jujurnya.
3. Centang (✓) jawaban yang paling sesuai dengan pengalaman yang Anda rasakan.
4. Kuesioner ini hanya untuk keperluan penelitian, tidak akan mempengaruhi nilai mata pelajaran Bahasa Inggris Anda.

Mohon bantuannya untuk menjawab kuesioner di bawah ini dengan mengisi kolom kosong menggunakan tanda centang (✓) dengan mengikuti petunjuk berikut:

| | | |
|---|---|---|
| 1 | **Strongly Agree** | **Sangat Setuju** |
| 2 | **Agree** | **Setuju** |
| 3 | **Neutral** | **Netral** |
| 4 | **Disagree** | **Tidak Setuju** |
| 5 | **Strongly Disagree** | **Sangat Tidak Setuju** |

Terima kasih atas waktu dan partisipasi Anda!

Hormat saya,
Muhammad Bunayya Ulul Azmi.

Name :

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|-----|-----------|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | I can pronounce English words more clearly while practicing and performing my own role-play script. *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | | ✓ | | | |
| 2 | Writing and practicing my own script helps me reduce pronunciation mistakes. *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | ✓ | | | | |
| **Vocabulary** | | | | | | |
| 3 | Creating my own role-play script helps me learn and use more varied vocabulary. *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | ✓ | | | | |
| 4 | I rarely pause during my role-play performance because I have planned the words I want to use. *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | ✓ | | | | |
| 5 | I can find different words to express the same idea while writing or revising my script. *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | | ✓ | | | |
| **Fluency** | | | | | | |
| 6 | I speak more fluently during role-play because I have practiced my own script multiple times. *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | ✓ | | | | |
| 7 | I use fewer filler words like "uh" or "um" because I already prepared my script. *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | | ✓ | | | |
| 8 | I can speak continuously without long pauses during role-play. | | | | | |

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| No | Statement | | | | | |
|---|---|---|---|---|---|---|
| | Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play. | | ✓ | | | |

## Grammar

| No | Statement | | | | | |
|---|---|---|---|---|---|---|
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | ✓ | | | | |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | | ✓ | | | |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | ✓ | | | | |

## Comprehension

| No | Statement | | | | | |
|---|---|---|---|---|---|---|
| 12 | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | | ✓ | | | |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | | ✓ | | | |

## Confidence

| No | Statement | | | | | |
|---|---|---|---|---|---|---|
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | | ✓ | | | |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | | ✓ | | | |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | | ✓ | | | |

## Interactive Skill

| No | Statement | | | | | |
|---|---|---|---|---|---|---|
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** *Script saya memungkinkan saya dan pasangan saya untuk* | ✓ | | | | |

| | | | | | |
|---|---|---|---|---|---|
| | saling bergantian berbicara dan merespons dengan alami selama role-play. | | | | |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.** *Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | ✓ | | | |

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## QUESTIONNAIRE

Perkenalkan, saya Muhammad Bunayya Ulul Azmi, mahasiswa dari UIN Maulana Malik Ibrahim Malang, Program Studi Tadris Bahasa Inggris. Saya sedang melakukan penelitian untuk skripsi saya dengan judul *"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS."* Kuesioner ini bertujuan untuk mengetahui pendapat siswa terhadap metode Role-Play dalam meningkatkan kemampuan berbicara Bahasa Inggris. Jawaban Anda akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian.

Dalam mengisi kuesioner ini, ada beberapa instruksi yang harus diperhatikan:

1. Bacalah setiap pertanyaan dengan teliti sebelum menjawab.
2. Jawablah sesuai dengan kenyataan sejujur-jujurnya.
3. Centang (✓) jawaban yang paling sesuai dengan pengalaman yang Anda rasakan.
4. Kuesioner ini hanya untuk keperluan penelitian, tidak akan mempengaruhi nilai mata pelajaran Bahasa Inggris Anda.

Mohon bantuannya untuk menjawab kuesioner di bawah ini dengan mengisi kolom kosong menggunakan tanda centang (✓) dengan mengikuti petunjuk berikut:

| | | |
|---|---|---|
| 1 | **Strongly Agree** | **Sangat Setuju** |
| 2 | **Agree** | **Setuju** |
| 3 | **Neutral** | **Netral** |
| 4 | **Disagree** | **Tidak Setuju** |
| 5 | **Strongly Disagree** | **Sangat Tidak Setuju** |

Terima kasih atas waktu dan partisipasi Anda!

Hormat saya,
Muhammad Bunayya Ulul Azmi.

Name : A

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|-----|-----------|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | I can pronounce English words more clearly while practicing and performing my own role-play script. *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | | √ | | | |
| 2 | Writing and practicing my own script helps me reduce pronunciation mistakes. *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | √ | | | | |
| **Vocabulary** | | | | | | |
| 3 | Creating my own role-play script helps me learn and use more varied vocabulary. *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | | √ | | | |
| 4 | I rarely pause during my role-play performance because I have planned the words I want to use. *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | | √ | | | |
| 5 | I can find different words to express the same idea while writing or revising my script. *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | | √ | | | |
| **Fluency** | | | | | | |
| 6 | I speak more fluently during role-play because I have practiced my own script multiple times. *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | √ | | | | |
| 7 | I use fewer filler words like "uh" or "um" because I already prepared my script. *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | | √ | | | |
| 8 | I can speak continuously without long pauses during role-play. | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play. | √ | | | | |

## Grammar

| | | | | | | |
|---|---|---|---|---|---|---|
| 9 | Writing my own script helps me understand correct grammar usage in sentences. *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | | √ | | | |
| 10 | I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script. *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | | √ | | | |
| 11 | I feel my grammar improves after writing and rehearsing my own script. *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | √ | | | | |

## Comprehension

| | | | | | | |
|---|---|---|---|---|---|---|
| 12 | I understand what my classmates are saying more easily during role-play activities. *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | | √ | | | |
| 13 | I can give fast and appropriate responses because I know the flow of the conversation from the script. *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | | √ | | | |

## Confidence

| | | | | | | |
|---|---|---|---|---|---|---|
| 14 | I feel more confident speaking English because I have prepared and practiced my own script. *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | √ | | | | |
| 15 | I am not afraid to speak English during role-play because I know what I want to say. *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | | √ | | | |
| 16 | I can speak more clearly and with a steady voice when performing my own script. *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | √ | | | | |

## Interactive Skill

| | | | | | | |
|---|---|---|---|---|---|---|
| 17 | My script allows me and my partner to take turns and respond to each other naturally during role-play. *Script saya memungkinkan saya dan pasangan saya untuk* | | | | | |

| | saling bergantian berbicara dan merespons dengan alami selama role-play. | √ | | | | |
|---|---|---|---|---|---|---|
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.** *Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | √ | | | | |

QUESTIONNAIRE                S47

Perkenalkan, saya Muhammad Bunayya Ulul Azmi, mahasiswa dari UIN Maulana Malik Ibrahim Malang, Program Studi Tadris Bahasa Inggris. Saya sedang melakukan penelitian untuk skripsi saya dengan judul *"STUDENTS' PERCEPTION ON HOW ROLE-PLAY ACTIVITY HELP IMPROVE THEIR SPEAKING SKILLS."* Kuesioner ini bertujuan untuk mengetahui pendapat siswa terhadap metode Role-Play dalam meningkatkan kemampuan berbicara Bahasa Inggris. Jawaban Anda akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian.

Dalam mengisi kuesioner ini, ada beberapa instruksi yang harus diperhatikan:

1. Bacalah setiap pertanyaan dengan teliti sebelum menjawab.
2. Jawablah sesuai dengan kenyataan sejujur-jujurnya.
3. Centang (√) jawaban yang paling sesuai dengan pengalaman yang Anda rasakan.
4. Kuesioner ini hanya untuk keperluan penelitian, tidak akan mempengaruhi nilai mata pelajaran Bahasa Inggris Anda.

Mohon bantuannya untuk menjawab kuesioner di bawah ini dengan mengisi kolom kosong menggunakan tanda centang (√) dengan mengikuti petunjuk berikut:

| 1 | Strongly Agree | Sangat Setuju |
|---|---|---|
| 2 | Agree | Setuju |
| 3 | Neutral | Netral |
| 4 | Disagree | Tidak Setuju |
| 5 | Strongly Disagree | Sangat Tidak Setuju |

Terima kasih atas waktu dan partisipasi Anda!

Hormat saya,
Muhammad Bunayya Ulul Azmi.

Name :

| No. | Questions | 1 | 2 | 3 | 4 | 5 |
|-----|-----------|---|---|---|---|---|
| **Pronunciation** | | | | | | |
| 1 | I can pronounce English words more clearly while practicing and performing my own role-play script. *Saya dapat mengucapkan kata-kata dalam bahasa Inggris dengan lebih jelas saat berlatih dan memainkan naskah role-play buatan saya sendiri.* | | ✓ | | | |
| 2 | Writing and practicing my own script helps me reduce pronunciation mistakes. *Menulis dan berlatih naskah sendiri membantu saya mengurangi kesalahan pengucapan.* | | ✓ | | | |
| **Vocabulary** | | | | | | |
| 3 | Creating my own role-play script helps me learn and use more varied vocabulary. *Membuat naskah role-play sendiri membantu saya mempelajari dan menggunakan kosakata yang lebih bervariasi.* | ✓ | | | | |
| 4 | I rarely pause during my role-play performance because I have planned the words I want to use. *Saya jarang berhenti saat penampilan role-play karena saya sudah merencanakan kosakata yang ingin saya gunakan.* | | ✓ | | | |
| 5 | I can find different words to express the same idea while writing or revising my script. *Saya dapat menemukan kata-kata lain untuk menyampaikan ide yang sama saat menulis atau merevisi naskah saya.* | ✓ | | | | |
| **Fluency** | | | | | | |
| 6 | I speak more fluently during role-play because I have practiced my own script multiple times. *Saya berbicara lebih lancar saat role-play karena saya telah berlatih naskah saya sendiri beberapa kali.* | | ✓ | | | |
| 7 | I use fewer filler words like "uh" or "um" because I already prepared my script. *Saya lebih jarang menggunakan kata isian seperti "uh" atau "um" karena saya sudah menyiapkan naskah sebelumnya.* | | ✓ | | | |
| 8 | I can speak continuously without long pauses during role-play. | | ✓ | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | Saya dapat berbicara terus menerus tanpa jeda panjang selama role-play. | | | | | |

**Grammar**

| | | | | | | |
|---|---|---|---|---|---|---|
| 9 | **Writing my own script helps me understand correct grammar usage in sentences.** *Menulis naskah sendiri membantu saya memahami penggunaan tata bahasa yang benar dalam kalimat.* | ✓ | | | | |
| 10 | **I usually check grammar rules (e.g., online, with teacher) when preparing my role-play script.** *Saya biasanya memeriksa aturan tata bahasa (misalnya melalui internet, dengan guru) saat menyiapkan role-play.* | ✓ | | | | |
| 11 | **I feel my grammar improves after writing and rehearsing my own script.** *Saya merasa tata bahasa saya membaik setelah menulis dan berlatih naskah saya sendiri.* | ✓ | | | | |

**Comprehension**

| | | | | | | |
|---|---|---|---|---|---|---|
| 12 | **I understand what my classmates are saying more easily during role-play activities.** *Saya lebih mudah memahami apa yang dikatakan teman sekelas saya selama kegiatan role-play.* | | ✓ | | | |
| 13 | **I can give fast and appropriate responses because I know the flow of the conversation from the script.** *Saya dapat memberikan tanggapan yang cepat dan tepat karena saya mengetahui alur percakapan dari naskahnya.* | | ✓ | | | |

**Confidence**

| | | | | | | |
|---|---|---|---|---|---|---|
| 14 | **I feel more confident speaking English because I have prepared and practiced my own script.** *Saya merasa lebih percaya diri berbicara bahasa Inggris karena saya telah menyiapkan dan berlatih naskah saya sendiri.* | ✓ | | | | |
| 15 | **I am not afraid to speak English during role-play because I know what I want to say.** *Saya tidak takut berbicara bahasa Inggris saat role-play karena saya tahu apa yang ingin saya katakan.* | ✓ | | | | |
| 16 | **I can speak more clearly and with a steady voice when performing my own script.** *Saya dapat berbicara lebih jelas dan dengan suara yang mantap saat menampilkan naskah buatan saya.* | | ✓ | | | |

**Interactive Skill**

| | | | | | | |
|---|---|---|---|---|---|---|
| 17 | **My script allows me and my partner to take turns and respond to each other naturally during role-play.** *Script saya memungkinkan saya dan pasangan saya untuk* | | ✓ | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | *saling bergantian berbicara dan merespons dengan alami selama role-play.* | | | | | |
| 18 | **During my role-play performance, I pay attention to my partner's responses and adjust my delivery when needed.** *Selama penampilan role-play, saya memperhatikan respons pasangan saya dan menyesuaikan cara berbicara saya jika diperlukan.* | | ✓ | | | |

**Appendix X Interview Transcript**

<div align="center">INTERVIEW TRANSCRIPT</div>

- **Student 1**

1. **Has your English pronunciation improved after doing role-play? How?**

   **Student 1 :** Yes, my pronunciation has improved. During script rehearsal, I practiced saying difficult words many times until they sounded clear. I sometimes used online dictionaries or asked my teacher for the correct pronunciation. Preparing the script also helped me focus on pronouncing words more carefully.

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**

   **Student 1 :** When writing the script, I often searched for new words to make the dialogue more natural. I learned how to choose words based on the situation and audience. Sometimes I had to rephrase words to make them easier to say, which also helped me remember the vocabulary better.

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**

   **Student 1 :** Yes, because rehearsing the script made my speech flow more smoothly. Since I already knew the lines, I didn't hesitate as much and used fewer filler words like "um" or "uh." This made me sound more fluent and confident.

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**

   **Student 1 :** Yes, I have. While writing the script, I had to pay attention to grammar rules, like tenses and sentence structures. I sometimes corrected mistakes with help from classmates or the teacher. This practice made me more aware of how to build correct sentences.

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**

   **Student 1 :** Yes, because when preparing the script, I could check the grammar in advance. This made me more careful with verb forms and sentence patterns. Practicing with correct sentences improved my grammar awareness and helped me speak more accurately during role-play.

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

**Student 1 :** Role-play taught me to listen carefully and take turns when speaking. The script gave us a structure, so everyone had a chance to talk. During performance, I learned how to respond naturally to my classmates instead of just reading lines. It made me more comfortable with real conversations.

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

   **Student 1 :** Yes, I feel more confident because I already know what to say. Practicing the script many times makes me less nervous. Also, working together with classmates helps me relax, and the teacher's feedback makes me believe I can improve. All of these things build my confidence.

8. **How does preparing and performing a role-play script help you interact with your classmates?**

   **Student 1 :** Preparing and performing a script helps me practice turn-taking and cooperation with my classmates. The script structure makes sure everyone gets a chance to speak, which creates balanced interaction. At first, I relied on the script, but later I started to respond more naturally, which improved my teamwork in conversation.

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

   **Student 1 :** I usually use repeating, reading aloud, and imitating native speakers. Reading aloud helped me practice pronunciation and fluency, while repeating lines made me more confident with the dialogue. For example, when I repeated difficult words many times, I could pronounce them clearly and speak more naturally during the performance.

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

    **Student 1 :** Yes, I do. Role-play activities helped me improve not only pronunciation but also fluency, vocabulary, and grammar. From the first session to the last, I became more confident and less nervous when speaking. I could see real progress because I practiced speaking in a realistic situation, not just reading from a book.

- **Student 2**

1. **Has your English pronunciation improved after doing role-play? How?**

   **Student 2 :** Yes. Because I have to read the script over and over to memorize it, I naturally practice saying the lines many times. Reading aloud makes difficult words clearer and helps me pronounce them more accurately. I sometimes draft or check the script with AI apps on my phone and use them to confirm how words should be pronounced, so preparing the script directly improves my pronunciation.

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**

   **Student 2 :** Writing my own script makes me search for words that fit the storyline. I look things up in a dictionary or Google Translate, then adjust the wording to match the context and audience. If a word feels awkward to say, I rephrase it. Choosing vocabulary that suits the plot helps me remember it and use it correctly during performance.

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**

   **Student 2 :** Yes, because I know the storyline I created, it makes me speak more smoothly because I already understand the flow of the dialogue. Repeating the lines many times reduces hesitation and helps me memorize them, so my speech is more fluent when performing.

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**

   **Student 2 :** Yes. While drafting the script I check sentence structures and tenses, and when I'm unsure I search online on Google or use dictionary. Writing lets me see whether a sentence is correct or not, so I edit and correct mistakes before performing.

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**

   **Student 2 :** Yes. Preparing the script motivates me to practice using correct patterns. Because by writing, we can know whether the sentence structure is correct or not.

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

   **Student 2 :** During rehearsal and performance, we watch my friends' body gestures and remind each another of the lines, which supports clear turn-taking. At first, I rely on the script, but as we practice more, I can respond more naturally to my classmates.

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

   **Student 2 :** Yes, since I am quite fluent in English, practicing in front of a mirror and repeating the lines improves my fluency and pronunciation, and that progress boosts my confidence. I already know what to say and how to say it, so I feel calmer when performing.

8. **How does preparing and performing a role-play script help you interact with your classmates?**

   **Student 2 :** The script organizes who speaks and in what order, so each person has a clear part. Because the sequence is already set, our interaction is more balanced and the dialogue is easier to follow.

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

   **Student 2 :** I use repeating, reading aloud, monologue and simulation practice, and I also imitate models by listening to the teacher speak. Repetition, especially of difficult words and sentences, helps me sound more natural and remember the lines.

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

    **Student 2 :** Yes. Through role-play I learn new vocabulary I didn't know before, and regular practice with a script makes me more fluent and confident when speaking.

- **Student 3**

1. **Has your English pronunciation improved after doing role-play? How?**

   **Student 3 :** Yes, my pronunciation has improved because I practiced a lot during the script rehearsal. At first, I didn't know how to pronounce some words correctly, so I searched for the right pronunciation on the internet and practiced repeatedly until I could say them properly.

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**

   **Student 3 :** When creating the script, I found some new vocabulary with the help of ChatGPT. I learned their meanings and how to use them in the right context, so I could use them correctly during the role-play.

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**

   **Student 3 :** Yes, having a prepared script helped me speak more fluently because I already knew what to say. After practicing many times, I could say the sentences smoothly and remember them well. It also reduced my hesitation because I didn't need to stop and think too much.

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**

   **Student 3 :** Yes, writing my own script helped me improve my grammar because I had to check the tenses and sentence structures. If I found mistakes, I corrected them with the help of ChatGPT or online references. This made me more aware of how to build sentences correctly.

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**

   **Student 3 :** Yes, writing my own script helped me speak with correct grammar because I could check the tenses and fix mistakes while practicing. So, when performing, my grammar was more accurate.

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

   **Student 3 :** Yes, role-play helps me understand and respond to my classmates because I learn when to speak and when to listen. It also teaches teamwork, and after practice we can perform more naturally.

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

   **Student 3 :** Yes, I feel more confident with my own script because it helps me remember my lines. Practicing simple sentences, pronunciation, and speaking with my friends also makes me clearer and more confident.

8. **How does preparing and performing a role-play script help you interact with your classmates?**

   **Student 3 :** Yes, preparing and performing a role-play script helps me interact better with my classmates. We cooperate, remind each other if we forget, and take turns speaking and listening. The script gives everyone a clear role, so the interaction is smoother and easier to practice. After rehearsing, we can perform more naturally even without the script.

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

   **Student 3 :** When preparing and practicing my role-play script, I usually repeat the lines and sometimes read them aloud. Repeating helps me remember the dialogue better, and reading aloud makes me more aware of my pronunciation. For example, when I practiced reading aloud, I noticed I could say the sentences more fluently during the performance. This strategy really improved my confidence and made my speaking sound clearer. During the performance, I also felt more fluent and better in speaking and acting out my role.

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

    **Student 3 :** Yes, because role-play helps me practice pronunciation, grammar, and speaking more fluently. It also teaches me how to express myself in English naturally, not just for the assignment but for overall learning. In the first session, I felt a bit nervous and spoke quietly, but in the second session, even though I had to wear a mask, I was more confident, spoke louder, and performed my role better. I tried to fix the mistakes I made in the first session, and I felt my English improved through the practice.

- **Student 4**

1. **Has your English pronunciation improved after doing role-play? How?**

   **Student 4 :** Yes, it has. I practiced tricky words while rehearsing the script and used online audio tools to repeat the correct sounds until they felt natural. Having a script let me mark stress and intonation on specific words, so when I practiced aloud I could focus on saying each line clearly and consistently.

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**

   **Student 4 :** While writing, I searched for words online and chose ones that matched the situation and the relationship between the characters. If a word sounded awkward, I rephrased it for clearer meaning or changed it to fit who the character was talking to. This process helped me understand the meanings and use the vocabulary correctly during performance.

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**

   **Student 4 :** Yes. Rehearsal makes the lines familiar, so I hesitate less and use fewer filler words because I already know what to say. After several run-throughs, my pacing becomes smoother and I can link words more naturally instead of stopping to think.

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**

   **Student 4 :** Definitely. I apply grammar rules and check tenses and sentence structure while drafting. When I noticed mistakes, I corrected them with help from friends and online tools. Rewriting sentences like this made me more aware of subject, verb, adverb, and prepositions, so I understood how to make correct sentences.

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**

   **Student 4 :** Yes, because I plan the grammar in advance. I decide the tense for the scene and keep it consistent, then practice with those forms. This preparation makes me more aware of sentence patterns while speaking, so my grammar stays accurate during the performance.

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

   **Student 4 :** Role-play taught me how to take turns and cooperate. The script gives us structure, who starts, who answers, and when to switch, so we can listen for our cues and

respond smoothly. If something goes wrong, we adjust naturally and keep the conversation moving.

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

   **Student 4 :** Yes. Repeating lines and practicing makes me feel ready. As the lines become automatic, my pronunciation and grammar improve, and that reduces nervousness. The more I rehearse, the clearer and more confident my delivery becomes.

8. **How does preparing and performing a role-play script help you interact with your classmates?**

   **Student 4 :** We divide equal parts and help each other during practice, reminding a partner of a line, giving cues, and keeping the timing. The script supports smooth interaction, but we also adapt when needed, so our conversation sounds more natural each time we rehearse.

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

   **Student 4 :** I read the script aloud and repeat lines many times. Sometimes I break long sentences into smaller chunks and then join them again. This repetition makes my pronunciation clearer, improves the rhythm of my speech, and helps me deliver lines smoothly during the role-play.

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

    **Student 4 :** Yes. Compared to my first role-play, I am more fluent, use better grammar, and feel more confident. Regular practice with a script lets me apply vocabulary, pronunciation, and grammar together, so my overall speaking improves from one session to the next.

- **Student 5**

1. **Has your English pronunciation improved after doing role-play? How?**

   **Student 5 :** Yes, my pronunciation has improved because I've been practicing consistently with the help of ChatGPT and book dictionary, like practicing how to pronounce the words or sentences that I don't know.

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**

   **Student 5 :** Creating the script by myself helps me learn new words by I have to search for the correct words to be used in the context. Because every week we have different topic for our role-play, so I have to keep learning and searching for the correct vocabularies.

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**

   **Student 5 :** Yes, having a self-prepared script helps me speak more fluently as it allows me to prepare and practicing the lines beforehand. But sometimes I still pause during my performance because I often forget my lines, but after I remember, I can deliver it very good and fluent.

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**

   **Student 5 :** Yes. Writing a role-play script helped me learn English grammar by choosing the right tense (past or present), making the subject and verb match, and correcting mistakes with help from my friends or teacher when I read the script aloud.

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**

   **Student 5 :** Yes. When I write my own script, I can plan the sentences and check the grammar first. I practice the lines and fix mistakes, so when I speak, the grammar is already correct and easier to use. This makes me speak more smoothly with fewer errors in class.

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

   **Student 5 :** Role-play helps me understand my friends better, and also respond better. Because I make and practice the script together, so even if don't really know or forget my friends' lines, I understand that this is their end of turns, and it's my turn.

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

Student 5 : Yes. I feel more confident because I practice my script before. At first, I didn't dare to look at my friends and audiences, but at the last performance I feel more comfortable and confident. I think it is because I began to be more fluent with my script so I can be more confident when delivering them.

8. **How does preparing and performing a role-play script help you interact with your classmates?**

Student 5 : Preparing the script helps us divide parts and know when to speak and when to listen. We practice turn-taking, remind each other of lines, and give simple cues. During the performance we follow the story together, so the conversation is smoother and we can help quickly if someone forgets.

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

Student 5 : I used strategies like repeating, mimicking from a native speaker on Youtube, and simulation. Like I read the text loudly by myself, oh yeah also monologue.

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

Student 5 : Yes. Role-play helps me speak better because I practice talking out loud many times, so my pronunciation gets clearer and my speech becomes smoother. When writing the script, I learn new words and check their meanings, then I use them correctly in the dialogue. I also check the grammar while practicing, so the sentences are more accurate when I perform. Because I already know what to say and how to say it, I feel more confident from one performance to the next.

- **Student 6**

1. **Has your English pronunciation improved after doing role-play? How?**

   **Student 6 :** Yes. My pronunciation improved because I practiced the script many times. I listened to the word sounds from an online dictionary, repeated difficult words, and recorded my voice to compare. Preparing the script helped me mark stress and intonation, so I could say each line more clearly in class.

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**

   **Student 6 :** When writing the script, I searched for new words that fit the scene. If a word was hard to say or didn't match the situation, I changed it to a simpler synonym. I also checked meanings and examples, so I could use the words correctly during the performance.

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**

   **Student 6 :** Yes. Because I already know the lines, I hesitate less and use fewer fillers like "um." After rehearsal, my sentences connect more smoothly and my speed is more natural.

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**

   **Student 6 :** Yes. I checked tenses, subject-verb agreement, and word order while drafting. If I wasn't sure, I asked friends or my teacher, then fixed the mistakes. This made me more aware of how to build correct sentences.

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**

   **Student 6 :** Yes. I can plan the grammar first, practice the correct forms, and fix errors before performing. So when I speak, the grammar is already set and easier to use.

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

   **Student 6 :** We follow turn-taking and listen for cues from the script, so it's clear when to speak and when to pause. If a friend forgets, I can prompt or rephrase to keep the dialogue moving. With practice, our responses sound more natural.

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

**Student 6 :** Yes. Rehearsing many times makes me calmer because I know what to say and how to say it. Teacher feedback and support from classmates also help my confidence grow.

8. **How does preparing and performing a role-play script help you interact with your classmates?**

   **Student 6 :** We brainstorm the scene, divide roles, and agree on simple cues, who starts, when to switch speakers, and how to end. We practice eye contact and small gestures, and use short backchannels like "okay" or "uh-huh" to show we're listening. This makes the conversation smoother on stage.

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

   **Student 6 :** I repeat lines, read aloud, and sometimes imitate a model from class. Reading aloud with a voice recording helped my pronunciation and fluency because I could hear mistakes and fix them.

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

    **Student 6 :** Yes. Role-play improved my speaking because practicing a real scene taught me to control my speed, pause at commas and full stops, and use a rising tone for questions. I also learned to connect words smoothly and to switch to simpler synonyms when a line felt hard to say. During rehearsal I practiced my phrases so I didn't freeze if I forgot. In performance, I watched my partner's cues, kept the dialogue moving even when something changed, and worked on clearer endings of sentences, louder voice, and eye contact.

- **Student 7**

1. **Has your English pronunciation improved after doing role-play? How?**

   **Student 7 :** I feel that there is improvement at some point, but honestly, not much, I think it is because I already familiar with almost every word used in role-play. I only found a few words that the pronunciation needs to be corrected.

2. **How has creating your own script helped you learn or use new vocabulary in role-play?**

   **Student 7 :** Not much for the new vocabulary, but I learn a new way to use vocabularies that I already know when making the script. Like I just know that I can use word 'rehearsal' instead of 'preparing' or 'practicing'.

3. **Does having your own prepared script help you speak more fluently during role-play? Why or why not?**

   **Student 7 :** Yes, but I think more like faster, not more fluent, because I already somewhat good in English subject. I think it is mainly because I made my own script, so it is easier to memorize and practice it.

4. **Have you learned more about English grammar by writing your own role-play script? In what way?**

   **Student 7 :** Yes, a little. My grammar was already strong, but scripting helped me keep tenses consistent across scenes and choose the right connectors in longer sentences. I also paid more attention to articles and prepositions so the lines sounded natural, not just correct.

5. **Do you think preparing your own script makes it easier to speak using correct grammar? Why or why not?**

   **Student 7 :** Yes. Because I plan the sentences first, small mistakes are easier to catch before I perform. Even with harder lines, the grammar stays steady, so I can focus on tone and meaning while speaking.

6. **How has role-play helped you understand and respond more easily to your classmates during English conversation?**

   **Student 7 :** It trained me to pick up cues faster like when my friend finishes, changes topic, or needs help. I can paraphrase or shorten a line to keep the pace, and I adjust my register so the dialogue stays clear for everyone.

7. **Do you feel more confident speaking English during role-play with your own script? What helps build that confidence?**

**Student 7 :** I was already confident, but rehearsal still helps. Knowing the timing, stress, and pauses for each line makes the delivery cleaner. Feedback from the teacher and teammates also strengthen my pronunciation and volume on stage.

8. **How does preparing and performing a role-play script help you interact with your classmates?**

   **Student 7 :** We plan clean hand-offs, decide where to add short ad-libs when other team members speak, and set signals if someone skips a line. Eye contact and small gestures keep the scene connected, so the talk feels balanced and smooth.

9. **What strategies do you use when preparing your role-play script and practicing it (e.g., repeating, imitating, reading aloud, monologue, simulation) And how one of these strategies helped you improve your speaking skills in role-play??**

   **Student 7 :** I just repeat it again and again and I record myself reading the script, then shadow the lines to fix rhythm and linking. Shadowing helps my intonation sound more natural and reduces fillers, especially in fast exchanges. I also helped my friends by showing them how to say some words properly.

10. **Do you think role-play activities help you improve your overall English speaking ability? Why or why not?**

    **Student 7 :** Yes, but more as polish than a big improvement. Role-play made my delivery smoother, timing clearer, and intonation more expressive. I use fewer fillers, use harder and more difficult words in my script. I can switch words quickly when needed, and also keep the conversation moving so the performance sounds more natural overall. But I'm also happy because I can help my other friends so they performed better.

**Appendix XI Research Completion Letter**

PEMERINTAH KOTA BEKASI
**DINAS PENDIDIKAN**
**SMP NEGERI 25 KOTA BEKASI**

Jl. Raya Jaya Wijaya Perum. Harapan Jaya Bekasi Utara, Bekasi 17124
Telp. (021)88960671 Faks. (021)88960671 Laman : *https://www.smpn25kotabekasi.sch.id/*

**SURAT KETERANGAN TELAH MELAKSANAKAN PENELITIAN**
**No. : 421/333/SMPN.25**

Yang bertanda tangan di bawah ini, Kepala Sekolah SMP Negeri 25 Kota Bekasi menerangkan dengan sesungguhnya bahwa :

| | | |
|---|---|---|
| Nama | : | **Muhammad Bunayya Ulul Azmi** |
| NIM | : | 210107110045 |
| Tempat, Tgl. Lahir | : | Bekasi, 31 Juli 2003 |
| Jenjang | : | Strata Satu (S1) |
| Prodi | : | Tadris Bahasa Inggris |

Bahwa nama tersebut di atas telah melaksanakan penelitian di SMP Negeri 25 Kota Bekasi dari Bulan **Juli s.d September 2025** dalam rangka penyusunan Skripsi yang berjudul :

*"Students' Perception on Now Role-Play Activity Help Improve Their Speaking Skills"*

Demikianlah surat keterangan ini dibuat untuk dapat digunakan sebagaimana mestinya.

Bekasi, 20 Agustus 2025
Kepala Sekolah,

**DARMO, M.Pd**
**Pembina Muda Utama/IV.c**
**NIP. 19720929 200012 1 002**

**Appendix XII Documentation**

**Appendix XIII Curriculum Vitae**

## CURRICULUM VITAE



| | | |
|---|---|---|
| Name | : | Muhammad Bunayya Ulul Azmi |
| Place, Date of Birth | : | Bekasi, 31 Juli 2003 |
| Gender | : | Male |
| Religion | : | Islam |
| Adress | : | Jl. Krakatau VII Blok C No. 137 RT. 10/RW. 12, Harapan Jaya, Bekasi Utara |
| Faculty | : | Education and Teacher Training |
| Department | : | English Education |
| University | : | UIN Maulana Malik Ibrahim Malang |
| Email/Phone | : | bunayya325@gmail.com/0877-6041-6699 |
| Educational Background | : | |

1. TK Cahaya Hati
2. SDIT Al-Husnayain
3. MTs Husnul Khotimah
4. SMAIT Gema Nurani
5. UIN Maulana Malik Ibrahim Malang

Malang, 29 October 2025

Researcher

Muhammad Bunayya Ulul Azmi

NIM. 210107110045