
| RESEARCH ARTICLE

Story Theatre in Improving the Students' Speaking Skills in English

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| ABSTRACT

This study was conducted to determine the effectiveness of story theatre in improving speaking skills in English to Grade 12 General Academic Strand (GAS) students, University of Cebu- Main Campus, S.Y. 2020-2021. The result was used as a basis for a proposed action plan. Specifically, the study sought answers to the pretest scores of the control and experimental groups, the posttest scores of the control and experimental groups, the significant difference between their pretest scores, the significant difference between their pretest-posttest scores, and the significant difference between their posttest scores. A quasi-experimental design was used for the control and experimental groups. There were 40 Grade 12 students as subjects of the study. The experimental group was treated with the use of story theatre, while the control group was taught using the lecture method. Pretest and posttest evaluations were used to measure the academic performance of the students for both groups. The findings of the study revealed that most of the students had good level performances. The posttest scores of both groups marked an increase, and the posttest mean value of the experimental group was significantly higher than that of the control group. Student's speaking skills in the English language are effectively enhanced with the use of story theatre. The interest, retention and learning ability of the students are better realized when they are actively involved with a combination of the written word, acting, movement and characterization.

| KEYWORDS

Story Theatre, improving speaking skills in English, teaching speaking, Grade 12 General Academic Strand (GAS) students, quasi-experimental method.

| ARTICLE INFORMATION

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1. Introduction

Oral communication is expressing, sharing or conveying information or ideas through spoken words. Great communication skills can be a ticket to success, specifically in the academic and business world. Excellent oral proficiency can contribute, especially among young people brought up in the information age, where communication skills are primarily needed.

Speech needs to enclose a broad range of difficulties related to all aspects of communication. Students often face a variety of common and student-specific problems. Their words often have different meanings because they usually substitute Filipino for English sounds, and they place the stress on the wrong syllables. It may include difficulties with fluency, forming sounds and words, formulating sentences, understanding what others say, and using language socially. These are just some of the many speech difficulties encountered by learners. This speech difficulty of learning a second language can also make young people more vulnerable because their level of engagement may be misinterpreted as boredom, avoidance, and elevation of a general lack of cooperation when, in fact, the opposite may be true. The speech disabilities can worsen with age if these remain unidentified and unaddressed, which will likely result in poorer outcomes of an individual's performance.

Students may have learned the language, but they don't feel secure and confident using it outside the classroom or in real life settings. Students have little chance to practice the language because of the less exposure to real communicative situations. Thus, language teachers must use a strategy to address this difficulty by making them involved actively in the process of interaction.

Based on the researcher's experience in teaching oral communication subjects in senior high school, most of the students usually have speech difficulties in vowel and consonant sounds, pitch, intonation, stress, and word junctures. It can be observed that students' retention after acquiring speech communication skills does not last long. One of the common problems that confront students in any speech situation is the speaker's difficulties in intonation, stress, and rhythmic pattern.

These perceived speech problems have prompted the researcher to conduct a study to come up with solutions or remedies to make speech communication more effective for students. There are varied strategies, styles, and methods in teaching speech communication to adhere to the need to improve speech communicative proficiency. One of these possible strategies is teaching speech communication with the utilization of story theatre.

Thus, the researcher will try to find out the effectiveness of the use of story theater as a strategy for improving students' speaking skills in English and how this strategy can capture the students' attention, interest, and excitement towards learning. It is hoped that the result will guide the teachers to design instructional materials that can be utilized in future classes to improve students' speaking skills.

2. Framework

This study is anchored on Stephen Krashen's (2013) Second Language Acquisition and is supported by James Asher's (1969) Total Physical Response and Howard Gardner's (1987) Multiple Intelligence.

According to Krashen's Second Language Acquisition theory, there are two independent systems of foreign language performance: the acquired system and the learned system, where he emphasizes that learning is less important than acquisition. The acquired system or acquisition is the product of a subconscious process very similar to the process children undergo when they acquire their first language. It requires meaningful interaction in the target language - natural communication - speakers are concentrated not in the form of their utterances but in the communicative act (Krashen, 2013).

The learned system or learning is the product of formal instruction, and it comprises a conscious process which results in conscious knowledge about the language, for example, knowledge of grammar rules. A deductive approach in a teacher-centered setting produces learning, while an inductive approach in a student-centered setting leads to acquisition (Krashen, 1987).

The study of the structure of the language can have general educational advantages and values that high schools and colleges may want to include in their language programs. Any benefit, however, will greatly depend on the learner's already being familiar with the language. It should also be clear that analyzing the language, formulating rules, setting irregularities apart, and teaching complex facts about the target language is not language teaching but rather language appreciation or linguistics, which does not lead to communicative proficiency (Krashen, 1988).

According to this theory, learners mainly learn one language in two channels: one is acquisition, and the other is learning. The former means that a learner takes in and then uses a language unconsciously through language communication practice, while the latter means that it is just a conscious study and understanding of a language. A variety of factors may influence second language acquisition, including teaching materials, syllabus, teaching means and methods, teaching quality, differences in personality and learners themselves and so on. Furthermore, the internal syllabus language learners' acquisition process should be gradual since the language acquisition effect will be influenced by the learners' intelligence, personality, learning motivation, interest and so on. Therefore, teachers are expected to give students some necessary guidance and instructions as well as encouragement and help them solve problems in learning, relieve their impatience, depression and anxiety, as well as design language learning activities in a better way (Li, 2009).

Second language acquisition tries to outline a synchronic linguistics and grammatical system that evokes a learner's performance. It makes an attempt to understand a learner who acquires another language after learning the maternal language. It displays how a target language is being used deliberately by a learner in a standard setting (Ortega, 2011). Language acquisition doesn't need broad use of grammatical rules and doesn't need an excessive number of drills. Furthermore, this needs substantive interaction within the target language, during which speakers are involved not with the shape of their utterances but with the messages they transfer and understand (Schütz, 2007).

James Asher's Total Physical Response (TPR) observed that the interactions between folks and youngsters typically took the shape of speech from the parent, followed by a physical response from a toddler/child. Asher (1969) created three hypotheses that

supported his observations: first, language is learned primarily by listening; second, language acquisition must engage the right hemisphere of the brain; and third, learning language mustn't involve any stress. Listening and responding (with actions) serve two purposes: It is a method of quickly recognizing the language being learned and a method of passively learning the structure of the language itself.

Asher (1969) noted that learners best assign language once they respond with physical movement to language input. Asher hypothesizes that speech develops naturally and spontaneously after learners internalize the target language through input, which must not be forced.

In total physical response, students aren't forced to talk. Teachers wait until students acquire enough language through listening that they begin to speak spontaneously. At the beginning stages of instruction, students can respond to the instructor in their native language (Rambe, 2019).

In addition, TPR lessons are spent doing drills in which students answer the commands with physical actions from what they hear by direct observation. Once they learn the meaning of the words in these commands, the teacher will then issue a command that uses novel combinations of the words the students have learned (Rambe, 2019).

In active learning, the teaching is student-centered, and students participate in physical or mental tasks that engage them in an interactive activity and take advantage of the multimodal method of teaching. Once students are actively engaged, they are more likely to remember the actual learning experience and retain the knowledge. They have a tendency to be less confused concerning the material as well. Active learning through dramatization could be a technique that will cause higher learning. As a result, it pushes students to grasp and retain content instead of merely memorizing it (Dowlati, 2016).

Howard Gardner's theory on multiple intelligences (1987) proposed that there are eight intelligences and suggested the possible addition of a ninth called "existentialist intelligence" so as to capture the total range of abilities and skills that the individual possesses, Gardner (1987) theorizes that individuals don't have just an intellectual capacity, but have many kinds of intelligence, including musical, interpersonal, spatial-visual, and linguistic intelligences.

This theory suggests that traditional psychometric views of intelligence are too limited. While a person might be particularly strong in a specific area, such as musical intelligence, he or she most likely possesses a range of abilities. For example, an individual might be strong in verbal, musical, and naturalistic intelligence (Gardner, 1983).

The theory of multiple intelligences asserts that (1) the nine intelligences are present in each person; (2) the intelligences of the majority are often fully developed into a more competent level; (3) the various ways will be employed by the population to totally express each intelligence. Howard Gardner's multiple intelligences theory is often a basis of curriculum development, planning and directions, and suitable learning activities and methodologies. The multiple intelligences theory is often utilized in any context, like family and school. It also provides teaching methodologies that make avenues for creative outputs, highlighting comprehension and applying newly acquired knowledge, strategies and other aspects of the teaching and learning process (Acedo, 2020; Xie & Lin, 2009).

Specifically, Language or Verbal-Linguistic Intelligence is one kind of multiple intelligences which children have. Then, this verbal-linguistic intelligence is most often utilized in daily activities and is also related to the flexibility to understand the knowledge and communications from interlocutors, either in oral or written form (Halil, 2017).

In applying Gardner's Theory of Multiple Intelligences, it's been observed that there were big positive changes in students with more musical, kinesthetic, and artistic tendencies when the arts were integrated into the opposite academic areas where students were engaged and motivated. It helps the mind to expand and to function at its highest capacity. When the arts are involved, conventional thinking gives way to creativity. Furthermore, the arts can function as a bridge for the richly diverse population of students in today's schools. Because of this diversity of instructions within the classroom, focusing totally on students' absorbing of information dictated by the teacher mustn't be put into an excessive amount of consideration (Catterall, 2002).

In today's generation, students prefer a broader aspect of assorted learning strategies. They preferred materials which would surely cater to their visual, auditory, and kinesthetic interests and desires. Considering they have shorter attention spans, they quickly progress to other styles of learning where they have to experience a change in delivery that formats to keep up their interest. In brief, teachers should be creative in developing their teaching-learning process to form a good atmosphere, improve the students' speaking skills, give attention to the speaking components, and make the lesson more exciting (McKay & Hornby, 1975).

In addition, a learning environment is one of the crucial factors in promoting students' achievement that affects both the physical and psychological conditions of second language learners. It is noted that a learning environment has an important effect on the extent of language proficiency learners. As an example, students' and teachers' interaction in a classroom as part of the learning environment is thought to be a crucial consideration in promoting students' achievement. Building a good learning environment appears to have a good impact on second language learners (Kiatkheeree, 2018).

The learning environment takes place through teacher-student and student-student interaction and draws attention to such elements of the learning environment as interpersonal relationships, emotional and structural aspects of teaching style and classroom organization, teacher expectations of students and attitudes towards them, level of teacher management, disciplinary issues, the gender and age of the students (Sağlam & Salı, 2013).

Zyoud (2010) rightly recognized that theatrical techniques are inevitably learner-centered because they will only function through dynamic collaboration. The utilization of theatre techniques and activities within the English classroom provides numerous opportunities for foreign language learners to use the language in socio-cultural situations.

Such structured arts activities offer rich opportunities for students to hone important early literacy skills. By integrating movement and gesture with vocabulary lessons, plot discussions, and dialogue, teachers facilitate the development of students' semantic and conceptual knowledge, as well as narrative discourse.

Additionally, the timing and structure inherent in drama and dance may help students' syntactic understanding. Rhythm maybe a predictor of future reading abilities (Huss et al., 2011).

Theatre can foster language skills like reading, writing, speaking, and listening by creating a socio-cultural context that further helps to accumulate language in its true vitality. A theatrical activity is a channeled pedagogy apparatus that involves all of the students interactively. Through a theatrical activity, a class would address, practice, and integrate reading, writing, speaking, and listening. It also fosters and maintains students' motivation by providing a chance that it is filled with fun and entertainment. By doing so, it engages feelings and attention and enriches the learners' experience of the language (Trivedi, 2013).

Besides, according to Handayani (2010), storytelling can encourage students to explore their uniqueness and can heighten a students' ability to speak thoughts and feelings articulately and lucidly.

Drama or theater activities foster students' socialization, critical thinking, problem solving and improve oral communication skills by exploring different language styles and registers (Aldavero, 2008). Another benefit of dramatization is that shy students can hide behind another character while using their personalities, so they are actively involved with these kinds of activities because this personalization makes language more meaningful and memorable than drilling or mechanical repetition can (Phillips, 2003).

Using drama or story theatre activities has clear advantages for language learning. It helps students communicate in a foreign language, including those with a limited vocabulary. These activities involve children at many levels, not only in language and literacy but also in the kinesthetic aspect. There are some areas where drama can be very useful to develop students' communicative competence (Aldavero, 2008).

Liu (2002) highlights that drama improves the students' cognitive growth and develops thinking, oral language, reading and writing. They tend to utilize their body language when they feel inadequate in expressing themselves linguistically. Linguistic incompetence in the target language restrains their thoughts and ideas, so drama goes beyond the bounds of linguistic expressions.

Boudreault (2010) outlined that when students are engaged in a dramatic activity and enjoying the work, they ultimately let down their guards- an obstacle that often blocks learning for new ESL students. Drama may help them feel less inhibited in their learning and be more open to the valuable linguistic, emotional, and social learning that drama offers. By changing the students' perception of learning from a negative to a positive experience, drama may impact the ESL student's learning in other facets of their schooling.

Isbell et al. (2004) indicated that story theatre is beneficial to the development of oral language complexity and story comprehension in young children. Since story theatre is a traditional activity in early childhood programs, this study indicates a benefit to adding a story theatre component to literacy programs. The inclusion of story theatre would assist children in expanding story comprehension, oral retelling, and recognizing the elements of a story. This could provide powerful literature experiences to influence the oral language development and story comprehension of young children – critical factors in their literacy development.

The English language is taught from the primary to the tertiary level of education, which emphasizes the correct use of the language in both spoken and written form. However, the learners of the English language still find it difficult to place the stress on the right syllable and rising of tune appropriately, which are likely not to exhibit appropriate manifestation of the non-segmental features in their speech and cause a great deal of difficulty in learning stress, rhythm, and intonation (Omolewa, 1975).

Stress, rhythm, and intonation are pointed out to be among the major areas of difficulty experienced by learners, and thus, these non-segmental features of English are significant aspects of communicative intelligibility which should deserve scholarly attention (Ayodele, 1983).

The employment of drama techniques responded to the necessity of bringing more interactive instruments to the classroom and giving the subject an immediate field of application. As a matter of fact, the results derived from the questionnaires reveal how the participants not only enjoyed the techniques implemented during the investigation but also considered them useful to achieve speaking fluency, learn new vocabulary and foster their communicative skills (Torrico, 2014).

Alterio (2004) stated that story theatre is an alternative teaching technique that features the combination of the written word, song, acting, mime, dance, and role-play that has the flexibility to come up with a character and make a logical conclusion which is used to improve speaking skills. She also pointed out that learning through storytelling seriously requires that the students make meaning from experience to meaning in the process. Meaningful storytelling processes and activities incorporate opportunities for reflective dialogue, foster collaborative endeavor, nurture the spirit of inquiry and contribute to the development of knowledge.

In a study of drama in multilingual classrooms, it has been discovered that through theatre, students found a secure space to fictionalize reality and enact more empowering individual and collective representations from which others might learn (Charron, D. & Greenfader, 2013). Children possess a way of dramatic narrative they will use in classroom art lessons by acting out stories or discussing plots, characters, and themes. This can be especially valuable for ELs because it allows them to inject their own cultural understanding into the story, using other modes of communication to take part in a very meaningful dialogue despite a limited English vocabulary (Greenfader & Brouillette, 2013).

In the study of Baraldi (2009), she concluded that with the use of drama, the learners have become significantly aware of context, and they were very careful about being appropriate in different contexts. Reading authentic, contextual, and life-like material created awareness about context and appropriacy. They even showed an extra ability to understand how to switch to different registers in different contexts.

Sabater's (1991) experiment proves that an appropriate stress and rhythmic pattern is more important for intelligibility and meaning, bearing the correct pronunciation of isolated segments. In addition, stress, rhythm, and intonation determine the pronunciation of segments in English more than the ability to articulate individual sounds.

In light of the learning theories mentioned, as well as the reviewed literature and findings of prior studies, this study was conducted to prove the effectiveness of utilizing Story Theater in improving students' speaking skills in English. It purports that the outcome of this study will be a contribution to improving the oral proficiency (stress, rhythm, and intonation) of the students while making it fun, engaging and exciting.

3. Objectives of the Study

This study determined the effectiveness of story theatre in improving the speaking skills of Contact Center Servicing (Elective 2) students in Senior High School, University of Cebu – Main Campus. Through the lens of the control and experimental groups' pre-test and post-test scores, whether there is a significant difference between their pre- and post-test scores and, finally, if a significant difference is observed between their post-test scores.

4. Methodology

4.1 Research Design

A quasi-experimental study design uses a descriptive - and evaluative method. This was conducted at Senior High School, University of Cebu – Main Campus located in Cebu City. Forty (40) Grade 12 General Academic Strand Elec-2 (Contact Center Servicing) students participated in the study.

Table 1
Research Subjects

Control Group				Experimental Group			
Subject	3 rd Quarter Grade in Elec- 2	Age	Gender	Subject	3 rd Quarter Grade in Elec- 2	Age	Gender
CRL01	89	18	MALE	DRL01	93	18	MALE
CRL02	90	19	FEMALE	DRL02	70	18	MALE
CRL03	91	18	FEMALE	DRL03	92	18	MALE
CRL04	91	19	FEMALE	DRL04	91	18	MALE
CRL05	87	18	FEMALE	DRL05	89	17	MALE
CRL06	94	18	FEMALE	DRL06	87	19	MALE
CRL07	82	19	FEMALE	DRL07	91	19	FEMALE
CRL08	80	19	FEMALE	DRL08	94	17	FEMALE
CRL09	94	18	FEMALE	DRL09	90	18	MALE
CRL10	90	18	FEMALE	DRL10	90	18	MALE
CRL11	89	18	MALE	DRL11	94	18	MALE
CRL12	87	19	MALE	DRL12	93	18	FEMALE
CRL13	92	18	MALE	DRL13	89	18	MALE
CRL14	90	19	MALE	DRL14	75	18	MALE
CRL15	85	19	MALE	DRL15	94	18	FEMALE
CRL16	92	18	MALE	DRL16	90	19	FEMALE
CRL17	81	17	FEMALE	DRL17	96	18	FEMALE
CRL18	89	19	MALE	DRL18	90	19	FEMALE
CRL19	90	17	MALE	DRL19	81	19	FEMALE
CRL20	90	18	MALE	DRL20	96	18	FEMALE

Control Group:

Respondents: 20

3rd Quarter Grade Average: 88.65

Age: 18.3

Female:10

Male:10

Experimental Group:

Respondents: 20

3rd Quarter Grade Average: 89.25

Age: 18.15

Female:9

Male:11

4.2 Research Procedures

Gathering of Data. The researcher submitted a letter requesting permission to conduct the study to the principal of the Senior High School Department. Upon the approval of the request, the researcher started gathering information on the respondents' age, gender and their 3rd Quarter grades. All respondents were from Grade 12 General Academic Strand (GAS) 1A- Providence Section.

Since the researcher was using a researcher-made questionnaire, pilot testing was conducted first on 20 students from different sections to test the reliability and validity of the questionnaire.

After the pilot testing, the researcher conducted the study in both control and experimental groups and matched the subjects of the two groups.

Next, a reviewer/ refresher lesson about stress, rhythm and intonation was introduced. Both groups were first given the theatre piece material that would serve as their reference. Then, the pretest was administered. The pretest was given on the same day and involved different subject encounter times.

During the intervention in the control group, the teacher was actively involved in the teaching process using the lecture-discussion method. The students just listened and imitated the way the teacher pronounced during the discussion. For the experimental group, the teacher thoroughly discussed the elements of phonology, namely stress, rhythm, and intonation. The intervention, Story Theatre, was applied right after the discussion.

The experimental group was divided into four sub-groups. Using the story theatre technique, each sub-group performed/re-enacted the given piece by reading the given material while mastering the stress, rhythm and intonation of the highlighted words, phrases and sentences. While the control group was provided with the same piece/ material, they mastered the stress, rhythm, and intonation of the highlighted words, phrases, and sentences by doing a self-paced study (See Appendix B).

In the last sessions of the control and experimental groups, the post-test was administered to the same groups to see the improvements in the three elements of phonology, namely stress, rhythm, and intonation. The posttest was the same as the pretest. The performances of the students were evaluated by the three experts in speaking, identified as Evaluator 1, Evaluator 2, and Evaluator 3.

5. Results and Discussion

This chapter deals with the presentation, analysis, and interpretation of data gathered from the pre-test and post-test scores and the significant difference between the two groups of respondents.

5.1 Pre-test Scores

This section presents the summary, analysis, and interpretation of the pre-test scores of the control and experimental groups. Table 2 shows the results.

Table 2
Pretest Performances of the Control and Experimental Groups

	Control		Experimental	
	Frequency	Percentage	Frequency	Percentage
Very Good				
Good	19	95	20	100
Fair	1	5		
Needs Improvement				
TOTAL	20	100	20	100

Table 2 shows the performances of the control and experimental groups in the pretest, which showed *good* results in the following elements of phonology: stress, rhythm, and intonation. This explains that the students are aware of the basic knowledge of phonology in the English language.

This also reveals a small difference in the rating of the experimental group from the control group. The result shows that 100% of the students in the experimental group are categorized as *good*, while 95% of the control group is categorized as *good*, and 1% is categorized as *fair*.

5.2 Post-test Scores

This section presents the summary, analysis, and interpretation of the post-test scores of the control and experimental groups. Table 3 shows the results.

Table 3
Posttest Performances of the Control and Experimental Groups

Posttest	Control		Experimental	
	Frequency	Mean	Frequency	Mean
Very Good	20	130.95	20	151.95
Good				
Fair				
Needs Improvement				
TOTAL	20	100.0	20	100.0

Table 3 shows a *very good* advancement of the result of both control and experimental groups during the posttest. Both groups may have equal frequency counts because the scores were grouped into ranges, but the computed mean shows that the experimental group is significantly higher than the control group. The result reveals that engaging students in a more fun type of learning can increase their interest and ability to speak.

Maley & Duff (1984) suggested that theatre activities can encourage interesting ways of motivating language learners. With theatre, a resource as well as the target group can play, move, act, and learn at identical times. Also, the utilization of theatre activities has transparent advantages for learning regarding motivation, the use of language in context, teaching, and learning cross-curricular content.

Thus, integrating movement, gesture and emotion in delivering the lines in a theatre dialogue may help student's syntactic understanding and retention of the proper application of stress, rhythm, and intonation more efficient. The language learning of the students through story theatre makes meaning from the experience meaning in the process (Alterio, 2004).

5.3 Difference Between the Pre-test Scores

Table 4 shows the findings of the test of differences between the control and experimental groups' pretest performances. This is to see if the method used with a specific group has a significant influence on improving pupils' reading comprehension.

Table 4
Difference Between the Pretest Performances of the Control and Experimental Groups

Pretest	N	Mean	SD	Difference	t-value	p-value	Decision	Interpretation
Control Group	20	95.25	6.025	8.65	5.215	0.0001	Reject Ho	Significantly Different
Experimental Group	20	103.9	4.327					

Table 4 reveals that there is a significant difference between the pretest scores of the control and experimental groups. It further shows that the student's prior knowledge of the three topics does not greatly affect their performance but what would affect the teaching strategies utilized in teaching them. In other words, the difference in the pretest scores did not significantly impact how well the students performed in the posttest or final assessment. It indicates that with appropriate and well-designed teaching methods, students can make significant improvements in their understanding and performance regardless of their initial knowledge levels.

5.4 Difference Between the Pre-test and Post-test Scores of Control and Experimental Groups

This section presents the findings of the significance test of the differences between the pre-test and post-test performances of the control and experimental groups, which are shown in Table 5.

Table 5
Difference Between the Pretest and Posttest Performances of the Control and Experimental Groups

Pretest and Posttest Scores	N	Pretest Mean	Posttest Mean	Mean Gain	t-value	p-value	Decision	Interpretation
Control Group	20	95.25	130.95	35.7	25.408	0.0001	Reject Ho	Significant
Experimental Group	20	103.9	151.95	48.05	45.545	0.0001	Reject Ho	Significant

In Table 5, the pretest and posttest scores of the control group have a t-value of 25.408, which is greater than the critical t-value of 0.0001. This led to the rejection of the null hypothesis, which means there was a significant difference between the pretest and posttest performance of the control group.

On the other hand, the pretest and posttest performances of the experimental group have a t-value of 45.05, which is greater than the critical t 0.0001. This led to the rejection of the null hypothesis, which means there was a significant difference between the pretest and posttest performance of the experimental group.

Statistics show a significant difference between the two as used in both groups. Thus, this reveals that the use of story theatre improves the speaking skills of students in the English language.

Trousdale (1990), Sepahvand (2014), and Brice (2004) show that story theatre improves learners' English-speaking abilities and believe that it is a great technique which can be used to increase EFL learners' oral skills. In a similar vein, they state that it is a great strategy to improve the oral speaking abilities of students as they draw students' focus on meaning rather than form.

5.5 Difference Between the Post-test Scores of the Control and Experimental Groups

This section tabulated the results of the test of significance of the differences between the posttest performances of the control and experimental groups.

Table 6
Difference Between the Posttest Performances of the Control and Experimental Groups

Pretest and Posttest Scores	N	Mean Gain	SD	MG Difference	t-value	p-value	Decision	Interpretation
Control Group	20	35.85	5.985					
Experimental Group	20	47.95	4.936	12.1	6.975	0.0001	Reject Ho	Significant

Table 6 presents the difference between the posttest performances of the control and experimental groups. The computed t-value is 6.975, and the critical t-value is 0.0001; therefore, the null hypothesis is rejected. There is a significant difference between the posttest performances of the control and experimental groups. The result reveals that experimental groups significantly outperformed the control groups in their performances in English speaking skills.

It reveals that the use of story theatre greatly affects the scores of the students compared to the use of the traditional lecture method in teaching the elements of phonology, namely stress, rhythm, and intonation in the English language.

In line with Chauhan's (2004) study, an attractive alternative is teaching language through drama or story theatre because it gives a context for listening and meaningful language production, forcing the learners to use their language resources and thus enhancing their linguistic abilities.

Dougill (1987) explains that these activities draw on the natural ability of every person to imitate, mimic, and express himself or herself through gestures. It also stimulates imagination and memory by letting the students express their past experiences, contributing to the creation of an interesting and meaningful environment within the class.

Trivedi (2013) indicates that teaching English through dramatic techniques creates a meaningful communicative context for listening and speaking, makes students use their language resources, and fosters their linguistic skills.

6. Conclusion

This research assessed how story theatre can help students improve their speaking skills in the English language among Grade 12 General Academic Strand Elec-2 (Contact Center Servicing) students. It examined the posttest scores of the control and experimental groups, investigating if there were any differences in their pretest scores and determining if significant variations existed between the pretest and posttest scores within each group. A noticeable difference was seen in the scores between the control and experimental groups, highlighting how story theatre aids students' learning.

Students' speaking skills in the English language are effectively enhanced with the use of story theatre. The interest, retention and learning ability of the students are better realized when they are actively involved with a combination of the written word, acting, movement and characterization. When compared to the minimal effect of the conventional method on the control group, it has a significant impact on the experimental group.

This clearly provides the benefits of story theatre and how to execute it; however, the focus of the research on Grade 12 students may limit the applicability of the results to different subjects or student populations. Also, external factors, such as individual learning styles, prior knowledge about story theatre, and participant motivation, could have influenced the outcomes.

Further research is suggested to explore the advantages and benefits of several speech enhancement strategies, which include the use of story theatre in improving speaking skills, the use of story theatre for speech enhancement in Oral Communication (English 1) subjects in different strands, the use of drama in teaching speech subjects, and the application of story theatre in teaching English subjects in Senior High School.

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