การพัฒนารูปแบบการสอนภาษาอังกฤษโดยการบูรณาการเทคนิคการแสดง
ละครและการใช้คำถามเพื่อพัฒนาความสามารถในการพูดภาษาอังกฤษและ
ทักษะการคิดอย่างมีวิจารณญาณของนักศึกษา

นางสาว รัชฎาภรณ์ จันทร์อุดม

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรดุษฎีบัณฑิต
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บัณฑิตวิทยาลัย จุฬาลงกรณ์มหาวิทยาลัย
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ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

THE DEVELOPMENT OF AN ENGLISH INSTRUCTIONAL MODEL USING THE INTEGRATION OF DRAMA AND QUESTIONING TECHNIQUES TO ENHANCE STUDENTS'SPEAKING ACHIEVEMENT AND CRITICAL THINKING SKILL

Ms. Ratchadaporn Janudom

Thesis Title THE DEVELOPMENT OF AN ENGLISH
INSTRUCTIONAL MODEL USING THE
INTEGRATION OF DRAMA AND QUESTIONING
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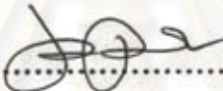ACHIEVEMENT AND CRITICAL THINKING SKILL

By Ms. Ratchadaporn Janudom

Field of Study English as an International Language

Thesis Advisor Associate Professor Punchalee Wasanasomsithi, Ph.D.

Accepted by the Graduate School, Chulalongkorn University in Partial Fulfillment of the Requirements for the Doctoral Degree

....Dean of the Graduate School

(Associate Professor Pornpot Piumsomboon, Ph.D.)

THESIS COMMITTEE

.... Chairman

(Associate Professor Sumalee Chinokul, Ph.D.)

.... Thesis Advisor

(Associate Professor Punchalee Wasanasomsithi, Ph.D.)

....Examiner

(Associate Professor Supanee Chinnawongs, Ph.D.)

.... Examiner

(Assistant Professor Pavinee Thirakhupt, Ph.D.)

.... Examiner

(Torpong Jamtawee, Ph.D.)

รัชฎาภรณ์ จันทร์อุดม : การพัฒนารูปแบบการสอนภาษาอังกฤษโดยการบูรณาการเทคนิคการแสดงละคร และการใช้คำถามเพื่อพัฒนาความสามารถในการพูดภาษาอังกฤษและทักษะการคิดอย่างมีวิจารณญาณของ นักศึกษา. (THE DEVELOPMENT OF AN ENGLISH INSTRUCTIONAL MODEL USING THE INTEGRATION OF DRAMA AND QUESTIONING TECHNIQUES TO ENHANCE STUDENTS' SPEAKING ACHIEVEMENT AND CRITICAL THINKING SKILL) อ. ที่ปรึกษาวิทยานิพนธ์หลัก : รศ. ดร. ปัญชลี วาสนสมสิทธิ์, 288 หน้า.

งานวิจัยนี้ทำขึ้นโดยมีวัตถุประสงค์สี่ประการคือ (1) เพื่อพัฒนารูปแบบการสอนโดยการบูรณาการเทคนิค การแสดงละครและการใช้คำถามเพื่อพัฒนาความสามารถในการพูดภาษาอังกฤษและทักษะการคิดอย่างมี วิจารณญาณของนักศึกษา (2) เพื่อประเมินประสิทธิผลของรูปแบบการสอนในการพัฒนาความสามารถในการพูด ของนักศึกษา (3) เพื่อประเมินประสิทธิผลของรูปแบบการสอนในการพัฒนาทักษะการคิดอย่างมีวิจารณญาณของ นักศึกษาและ (4) เพื่อสำรวจทัศนคติของนักศึกษาที่มีต่อรูปแบบการสอนภาษาอังกฤษที่ได้พัฒนาขึ้น กลุ่ม ตัวอย่างเป็นนักศึกษาปริญญาตรีจำนวน 15 คนซึ่งไม่ได้เรียนภาษาอังกฤษเป็นวิชาเอกและได้ลงทะเบียนเรียนวิชา English through Drama ในภาคการศึกษาที่สาม ปีการศึกษา 2552 ที่มหาวิทยาลัยสงขลานครินทร์ วิทยาเขต สุราษฎร์ธานี การทดลองใช้เวลาหกสัปดาห์ รวม 40 ชั่วโมง การเก็บข้อมูลได้ดำเนินการโดยการใช้ข้อสอบวัดผล สัมฤทธิ์ในการประเมินความสามารถในการพูดและการคิดอย่างมีวิจารณญาณก่อนและหลังการทดลองโดยนำผล คะแนนของนักศึกษาที่ได้จากการสอบก่อนและหลังการทดลองมาเปรียบเทียบโดยใช้ paired sample t-test และ Hedges' g effect size เพื่อวัดความแตกต่างของผลคะแนนและขนาดของความต่างที่เกิดขึ้นก่อนและหลังการสอน โดยใช้รูปแบบการสอนที่พัฒนาขึ้น นอกจากนี้ระหว่างการทดลองยังใช้แบบบันทึกการเรียนการสอนของ นักศึกษาและแบบบันทึกการสังเกตของครูในการเก็บข้อมูลเชิงคุณภาพเกี่ยวกับการพัฒนาทักษะการคิดอย่างมี วิจารณญาณและทัศนคติของนักศึกษาที่มีต่อรูปแบบการสอนภาษาอังกฤษ แบบนี้และยังได้สำรวจทัศนคติของ นักศึกษาที่มีต่อรูปแบบการสอนภาษาอังกฤษดังกล่าวโดยใช้แบบสอบถามที่พัฒนาขึ้นโดยเฉพาะหลังการทดลอง

ผลการวิจัยพบว่าผลคะแนนการพูดและการคิดอย่างมีวิจารณญาณก่อนและหลังการทดลองมีความ แตกต่างอย่างมีนัยสำคัญทางสถิติที่ระดับ 0.01 เมื่อคำนวณขนาดของความต่างโดยใช้ Hedges' g effect size ปรากฏว่าได้ค่าขนาดความต่างเท่ากับ 1.68 และ 0.95 ตามลำดับ ซึ่งถือว่าเป็นขนาดความต่างในระดับมาก นอกจากนี้ผลการวิเคราะห์แบบบันทึกการเรียนแสดงให้เห็นถึงพัฒนาการด้านการคิดอย่างมีวิจารณญาณของ นักศึกษา ด้านทัศนคติของนักศึกษาที่มีต่อรูปแบบการสอนโดยพิจารณาจากคำตอบในแบบบันทึกการเรียนและ แบบสอบถามทัศนคตินั้นพบว่านักศึกษามีทัศนคติที่ดีต่อรูปแบบการสอนแบบนี้

ผลการวิจัยแสดงให้เห็นว่ารูปแบบการสอนที่พัฒนาขึ้นเป็นรูปแบบที่มีประสิทธิผลรูปแบบหนึ่งซึ่ง สามารถนำไปใช้ในการพัฒนาความสามารถในการพูดภาษาอังกฤษและการคิดอย่างมีวิจารณญาณสำหรับ นักศึกษาไทยซึ่งเรียนภาษาอังกฤษเป็นภาษาต่างประเทศ

สาขาวิชา : ภาษาอังกฤษเป็นภาษานานาชาติ   Student's Signature _____

ปีการศึกษา : 2552   Advisor's Signature _____

#4989688520 : MAJOR ENGLISH AS AN INTERNATIONAL LANGUAGE
KEYWORDS : CRITICAL THINKING/ DRAMA TECHNIQUES/ INSTRUCTIONAL MODEL / QUESTIONING TECHNIQUES / SPEAKING ACHIEVEMENT

RATCHADAPORN JANUDOM: THE DEVELOPMENT OF AN ENGLISH INSTRUCTIONAL MODEL USING THE INTEGRATION OF DRAMA AND QUESTIONING TECHNIQUES TO ENHANCE STUDENTS' SPEAKING ACHIEVEMENT AND CRITICAL THINKING SKILL. THESIS ADVISOR : ASSOC. PROF. PUNCHALEE WASANASOMSITHI, Ph.D., 288pp.

This study was conducted with the aim to fulfill four objectives: (1) to develop an English instructional model using the integration of drama and questioning techniques to enhance students' speaking achievement and critical thinking skill; (2) to evaluate the effectiveness of the model to enhance students' speaking achievement; (3) to examine the effectiveness of the model to develop students' critical thinking skill; and (4) to investigate students' attitudes towards the developed English instructional model. The study was conducted with a sample group of 15 non-English majored undergraduate students who were enrolled in the English through Drama course in the third semester of the academic year 2008 at Prince of Songkla University, Surat Thani Campus. The experiment was carried out for six weeks, totaling 40 hours. Data were collected using the speaking and critical thinking achievement tests administered before and after the implementation of the treatment. The gained scores the students obtained from the pretests and the posttests were compared using paired sample t-test and Hedges' g effect sizes to measure the effects and the magnitudes of the effects caused by the English instructional model. Teacher's journals and students' journals were also employed during the implementation to collect qualitative data concerning students' thinking progress as well as their attitudes towards the model. Also, specifically designed attitude questionnaires were applied at the end of the course as an additional means to investigate students' attitudes towards the developed model.

Findings revealed that there was a statistically significant difference between the mean scores students obtained from the pretests and posttests of speaking achievement and critical thinking at a significance level of 0.01. The effect sizes calculated by using Hedges' g yielded the value of 1.68 and 0.95, respectively, which were considered large. The data obtained from the students' journals indicated that their thinking progress could be detected from their reflections. Students' attitudes towards the English instructional model using the integration of drama and questioning techniques through the data obtained from the students' journals and attitude questionnaires exhibited positive results.

Based on the findings, it is suggested that the developed model can be implemented as one of the effective means to enhance speaking ability and critical thinking skill of Thai learners who are studying English as a foreign language.

Field of Study : English as an International Language Student's Signature _____

Academic Year : 2009 Advisor's Signature _____

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

In the age of globalization, international contacts are rapidly growing. English has become a lingua franca. This greatly reinforces the need of an expansion of the English speaking population. Therefore, it is necessary to develop learners' English speaking ability to enable them to communicate effectively in the present world. Historically, English has been taught in Thailand for many decades. However, many Thai learners are still not proficient users of the language. Jong-Usah (1988), for example, studied the level of English speaking ability of students at the lower secondary education level and found that the students had a very low English speaking ability. Likewise, Pattaranon (1988) studied the level of English speaking ability of students at the upper secondary education level, and her study yielded the same result. That is, students of Matayom Suksa Four to Six altogether could only pass the first level which was the lowest level of speaking ability. Moreover, Kulawanit et al. (2005) surveyed the conditions of foreign language teaching and learning in all of the regions in Thailand. The results showed that most learners were not confident in using any language skills, especially listening and speaking, and that listening and speaking were the two skills most learners wanted to develop. In the same study, a large number of employers proposed that schools and universities should focus on developing learners such skills in students. Therefore, it is of paramount importance for English teachers to find effective pedagogical techniques to help enhance students' speaking ability.

Apart from speaking ability, critical thinking ability is also another crucial skill students need to develop. It has enjoyed its role as a significant issue in education for years. Its significance does not come only because it functions as a fundamental part of many academic practices but also because it is considered a key indicator of learners' success in academic studies as well as in the profession (Mcwhorter, 2003). In addition, the present world becomes more problematic and complex. Students need to have critical thinking ability in order to live good lives. Because of this, education needs to serve the need to promote this ability among

learners. Chareunwongsuk (2001) suggests that educational reform must put its emphasis on developing learners' analytical and critical thinking, which enables them to identify the cause of problems and find effective solutions. Pithers and Soden (2002, cited in Wongchalard, 2004) point out that critical thinking is valuable in many aspects of life, such as education, politics, and relationship with others. It seems that the Thai government also considers critical thinking skill as a crucial factor in developing its people, as evidenced in the educational reform of the Ministry of Education of the years 1996 to 2007 which put critical thinking as one of the educational objectives. In terms of language teaching, critical thinking has been projected as one of the educational goals set in the planning of foreign language learning strands in the fundamental educational curriculum (The subcommittee of Academic Quality Development in the Foreign Language Strand, 2000). Based on this extensive concern, students in all levels are expected to be taught to think more critically. However, Chaisuriya (2000) studied a relationship between critical thinking abilities and critical reading abilities in English of Mathayom Suksa Six students and found that the students had critical thinking ability at the level lower than the minimum norm level. This obviously contradicts the primary and secondary educational goals.

In order to foster these two crucial skills, students must be provided with opportunities to practice the skills. As claimed by Moore and Parker (1986), "critical thinking is the skill that you cannot simply become good at without practicing" (p. 5). This claim can also be applied to speaking because it is considered a skill, too. To provide students opportunities to practice, drama and questioning techniques can be integrated into an English class. This is because it is believed that the integration of these two techniques can provide students with opportunities to practice both speaking and also express critical thoughts.

Drama is considered an effective device for speaking development. Hamilton and McLead (1993) state that drama is beneficial especially to speaking development. Drama can also help teachers create the need for learners to speak. Wessels (1987) presents the idea that drama can reinforce a need to speak by drawing learners' attention to focus on creating a drama, dialogue, or role plays or solving problems. Mattevi (2005) suggests that the use of drama in an English class enables English teachers to deliver the English language in an active, communicative, and

contextualized way. A similar idea is presented by Makita-Discekici (1999), who points out that drama is a beneficial classroom technique because it enables language teachers to create realistic situations in which students have a chance to learn to use the target language in context.

Moreover, drama gives a context for interaction which is very crucial for language learning and thinking development. This is consistent with the second language acquisition theory postulated by a well known psychologist, Vygotsky. According to Vygotsky (1978, cited in Lightbown and Spada, 1999), interaction is a crucial element for language learning and thinking development. Foley and Thompson (2003) add that language and thought are correlated. Thought development is dependent upon language development. Both are developed on the basis of social interaction. As mentioned above, drama can provide the context for learners' interaction which consequently enables them to develop their thought and language. In addition, El-Nady (2000) suggests that drama can help learners make a connection between emotion and cognition. She states that "drama allows learners to take risks with language and experience the connection between thought and action" (p. 41). For this reason, drama can be an effective teaching technique to enhance learners' speaking proficiency and critical thinking ability.

Drama can lay the ground for students to express and nourish their critical thought. Borgia, Horack, and Owles (2004) claim that drama and critical thinking can be linked. That is, drama can be applied to foster language development and critical thinking. They suggest that the use of dramatization can promote language development and that drama can be applied as a means to extend critical thinking. Bailin (1998) adds that "drama involves critical thinking and critical thinking can be promoted by work in drama" (p. 145). Moreover, drama can help handle learners' obstacles in expressing their critical thought. Yuktanan (2000) claims that being shy, afraid of losing face, and afraid of negative evaluation from others are important causes that obstruct learners' analytical and critical thinking. If this is also the reason that obstructs learners' opportunity to develop their critical thinking ability, drama will become a more suitable teaching approach. This is because drama can create learners' confidence. Dougill (1987) remarks that drama can create motivation and confidence as well.

With regard to questioning, it is considered an effective teaching device. Morgan and Saxton (1991) point out that the teacher's ability to ask questions which generate different kinds of learning is a primary factor of effective teaching. Jacobson et al. (1985) adds that "a cornerstone of any effective teaching technique is classroom questioning" (p. 144). Questions are generally used to stimulate learners to think about what they are learning. Hyman (1979) states that the primary goal of using questions is to stimulate a person to think and to direct him or her to think about a particular topic. It can be said that questioning guides learners what to think and how to think and that thinking is caused by quality questioning.

Moreover, questioning and responding are important elements in oral interaction. Questions serve as the tool to install interaction. Without questions, the interaction cannot occur smoothly. According to Dillion (1988), the first thing that frustrates the purpose of installing interaction is non-asking. This means that questioning is a crucial component of speaking. In brief, it directs and stimulates speaking. Hyman (1979) presents a consistent view that questions are essential to teachers' and students' verbal interaction. He points out that teachers and students need talking in the classroom. The talking between teachers and students are generally in the form of questioning and responding. This is also one way of helping students practice their speaking skill. Byrne (1976) considers questioning and answering between the teacher and students as oral practice techniques in the practice stage of teaching oral language. This indicates that questioning can be used as a means for students' speaking development.

Both drama and questioning can be used to serve the same function in enhancing speaking and thinking in different ways. Therefore, the integration of these two techniques in English instruction should better enhance learners' speaking ability and critical thinking.

With promising benefits to speaking and critical thinking which drama and questioning techniques have, they are proposed to be applied to students at Prince of Songkla University, Surat Thani Campus. The students at Prince of Songkla University, Surat Thani Campus, are students of sciences. Therefore, they need to study only two foundation courses of English. Some English elective courses are also provided. However, it is found that only a small number of students enroll in those courses. It seems students avoid attending English classes. Many students there have

said that they study English only to pass the exam. Also, many teachers have complained that students avoid choosing English subjects as their elective courses. This implies that studying English is not preferable for them. From my observation as an English teacher, I think one reason why many students are not motivated and do not consider English a preferable subject is the teaching arrangement which, more often than not, passivizes students. The utilization of a commercial book which all teachers have to stick to and are expected to finish a certain section within a specific time in each semester does not allow the teacher to provide students with activities that they can actively and fully involve in. Moreover, the commercial book selected is the one which integrates the four skills in order to serve the objectives of the foundation courses. However, it seems the selected book focuses mainly on grammar. Consequently, the foundation courses turned out to be like a grammar class. This makes the English class, more or less, become a passive class. To make learning English an active activity and become more preferable for students as well as to create motivation for learning English, drama techniques might work well. Engaging in drama, students have a chance to play an active role in learning the language. They are not a passive entity sitting in some corners in the room waiting for the teacher to spoon-feed them. On the other hand, they have to actively involve in all processes of learning. At the same time, questions can be given as guidelines to direct their learning to a certain learning outcome. Therefore, the integration of drama and questioning techniques in developing an English instructional model can motivate students to play an active role in learning English which in turn will result in their English proficiency improvement.

As mentioned above, speaking and critical thinking are crucial skills in the present world. In order to become a quality world population, students need the development of these crucial skills. Therefore, the present study was conducted with the aim to help students develop their speaking and critical thinking skills.

1.2 Research Questions

1. How can drama and questioning techniques be integrated in the developed model to enhance students' speaking achievement and critical thinking skill?

2. To what extent can the developed English instructional model enhance students' speaking achievement?

3. To what extent can the developed English instructional model enhance students' critical thinking skill?

4. What are students' attitudes towards the developed English instructional model?

1.3 Research Objectives

The objectives of this research are as follows:

1. To develop an English instructional model using the integration of drama and questioning techniques to enhance students' speaking achievement and students' critical thinking skill

2. To evaluate the effectiveness of the model to enhance students' speaking achievement

3. To determine the effectiveness of the model to develop students' critical thinking skill

4. To investigate students' attitudes towards the developed English instructional model

1.4 Research Hypotheses

Cognitive as well as language development is theoretically claimed to be the product of social interaction. Vygotsky, for example, postulates that learning is self-regulation and the construction of knowledge can be obtained through individuals' interaction with their social environment (Sutherland, 1992). With corresponding view, Piaget considers social interaction as an activator of cognitive growth (Wadsworth, 1996). The pedagogical implications underlying this concept underpin the application of drama and questioning techniques to enhance learners' cognition, which includes speaking achievement and critical thinking in this study, in that both of the teaching techniques are credited as rich medium for initiating and promoting social interaction. As stipulated by McGregor, Tate, and Robinson, 1977), drama involves social interaction. Analogously, Dillion (1988) promises the role of questioning techniques as pedagogical medium for facilitating and arranging classroom interaction. Based on these theoretical implications, this study was hypothesized as follows:

1. The developed English instructional model can enhance students' speaking achievement.

2. The developed English instructional model can develop students' critical thinking skill.

1.5 Scope of the Study

1. An English instructional model developed by using the integration of drama and questioning techniques will be experimented with undergraduate students attending an elective course entitled English through Drama at Prince of Songkla University, Surat Thani Campus.

2. The variables in this study consist of the following:

   2.1 Independent variable: an English instructional model using the integration of drama and questioning techniques

   2.2 Dependent variables: speaking achievement and critical thinking skill

1.6 Limitations of the Study

1. As the study sample was recruited by means of purposive sampling, the study findings may not be generalized to other groups of population.

2. A one-group pretest-posttest design was employed as a research design in this study, and the time interval between the administrations of the two tests was rather short; therefore, the differences between the pretest and posttest scores might have been affected by internal threats to validity such as practice effects.

1.7 Definition of Terms

Instructional model

An instructional model or a teaching model refers to a plan which guides how to design educational activities and environments as well as how to teach and learn to achieve certain goals (Weil and Joyce, 1987). An instructional model in this study refers to an English instructional model designed specifically to integrate the use of drama and questioning techniques to enhance students' speaking achievement and critical thinking skill. The development of the model was carried out based on learning theoretical concepts of social

constructivism and cognitivism as well as a language learning theory of communicative competence. Among four categories of instructional model as classified by Lasley II, Matczynski, and Rowley (2002) which consist of reasoning, reorganizing, remembering, and relating categories, the developed model belongs to both reasoning and relating categories as its emphasis was on the enhancement of both speaking and critical thinking skills.

Drama techniques

Drama techniques refer to strategies to communicate or convey intended meaning which involve a wide range of activities (Via, 1987). Those activities generally consist of games, pantomime, role play, improvisation, simulation, storytelling, and dramatization. Drama techniques in this study refer to an application of drama materials as content for class discussion, the use of pantomime, role play, and dramatization as well as drama script writing in order to enhance students' speaking ability and critical thinking skill.

Questioning techniques

Questioning techniques are defined as pedagogical techniques which play two major roles, stimulating a respondent to think before delivering response and directing the respondents to think about a particular topic. In this study, questioning techniques refer to the method of using questions as a tool to enhance students' oral interaction and to stimulate students to think critically using Bloom's taxonomy of educational objectives (1956) as a guideline in formulating questions. By using Bloom's taxonomy, clear criteria for determining cognitive levels of questions are present. Hence, the teacher can formulate questions that activate higher cognitive levels of the students to enhance their critical thinking skill.

Speaking achievement

Speaking achievement is defined as the ability to verbally express one's feelings and thoughts which can be perceived through the elements of language used which consist of fluency, comprehensibility, and quantity and quality of content delivering. In this study, speaking achievement refers to students' ability to orally describe events or situations, express opinions, give reasons, participate in daily life

conversation, and engage in speaking interaction during their participation in drama activities.

   Speaking achievement tests refer to the tests designed to assess students' speaking achievement whose criteria of assessment include fluency, comprehensibility, amount of communication and quality of communication. The tests included two tasks: questions on a single picture and guided role play.

Critical thinking

   Critical thinking refers to the ability to apply knowledge, thoughts, and personal experiences to interpret, analyze, and evaluate any ideas, actions, or situations in order to make a reasonable judgment or conclusion (Nekamanurak, 1996).

   In this study, critical thinking is defined as students' ability to interpret, apply, analyze, synthesize, evaluate or draw conclusion of the characters' actions, events, situations, and problems, involving and occurring in the drama, and be able to justify their thoughts, express reasons, and give evidence to support their claims. Critical thinking skill can be assessed using the critical thinking test designed by the researcher.

   Critical thinking test refers to the test designed according to the processes of critical thinking in order to assess the levels of students' critical thinking skill which consists of the ability to interpret, apply, analyze, synthesize, evaluate or make a judgment or conclusion based on the situations provided. The test is a controlled essay writing designed by using Bloom's taxonomy of educational objective (1956) as a blueprint in formulating questions. Students are asked to give their responses by using L1 in order to make sure that students' critical thinking skill is not affected by their language barrier.

Attitude

   Attitude refers to individual's tendencies to evaluate or respond to objects, people, or issues in a favorable or unfavorable manner (Fazio and Petty, 2008; Oskamp and Schultz, 2005).   In this study, attitude is defined as students' predisposition to evaluate or respond to an English instructional model in a positive,

neutral, or negative manner as reflected through their journals, teacher' observations, as well as the questionnaires.

1.8 Significance of the Study

Theoretical contribution

The study will bring about an English instructional model using the integration of drama and questioning techniques which can be used to help students develop speaking as well as critical thinking skills.

Practical contributions

1. This study will provide English teachers with some guidelines in enhancing students' speaking achievement and critical thinking skill.

2. This study will provide English teachers with some insights into how to apply drama techniques in an English instruction as well as how questions should be used in order to enhance students' learning.

CHAPTER 2
LITERATURE REVIEW

In order to conduct a study entitled "The Development of an English Instructional Model Using the Integration of Drama and Questioning Techniques to Enhance Students' Speaking Achievement and Critical Thinking Skill" which aimed to develop an English instructional model to enhance students' speaking achievement and critical thinking skill, related research and literature were reviewed in five areas as follows:

2.1 Drama

With subtle and complicated in nature and its promising value to learning growth, drama has been widely introduced to teaching and learning context. Drama is considered the reflection of real life. Through drama, people see many aspects of their life continuing in the real world: how they interact with each other, how they think about each other, or how they treat each other. What they learn from drama enables them to reconsider their life, other people's life, and their society, which in turn will result in better understanding of oneself, others, and the society. Apart from this, drama also provides other great advantages for its audience. Among those advantages, drama can be a resource for language and cognitive development.

2.1.1 Drama as literature and its benefits to language and cognitive development

Literature has long been included in education. Basically, there are two distinct approaches to literature. According to Maley (1989, cited in Carter and McRae, 1996), those approaches are the study of literature and the use of literature as a resource for language learning. An approach to texts as human creative art is what the study of literature is all about. On the other hand, with regard to the use of literature as a resource for language learning, literature is viewed as language in use. This view is in harmony with Spack (1985, quoted in Wasanasomsithi, 1998) who maintains that "it is in literature that the resources of the language are most fully and skillfully used. Students thus should have the opportunity to see how the language is used and then to use the language with the greatest possible skills and effect" (p. 80). From this perspective, literature can be utilized to serve language learning purposes.

The second approach opens a door for language teachers to exploit literature for their language instruction. Apart from that, literature can be used to foster critical thinking ability. Broadly speaking, literature is like the mirror reflecting human life and their society. Wongchalard (2004) states that literature is related to human life experiences and their concerns of others. However, in order to understand each character's judgments, decisions, and actions, students need to be encouraged to think critically.

From this, it can be claimed that among various educational purposes that literature can serve, drama, as one form of literature, is likely to be a valuable tool for serving those purposes. The use of drama for language development and critical thinking enhancement is also included among those purposes.

McGregor, Tate, and Robinson (1977) claim that in communication, an important thing to consider is the way the spoken language is used to express feelings and ideas. They add that "drama revolves around social interaction" (p. 24). Therefore, it plays a crucial role in language development because social interaction is considered the major factor which leads to language development. This claim is consistent with the principle of interactionist theory postulated by Vygotsky (1978, cited in Lightbown and Spada, 1999). Vygotsky points out that the development of language depends entirely on social interaction. He insists that in the environment that interaction is supported, the child can become more advanced in terms of his/her knowledge and performance than he/she would become when working independently. Kempe and Ashwell (2000) contend that in the English curriculum "drama appears most prominently within the program of study for speaking and listening" (p. 15). Moreover, Wasanasomsithi (1998) draws a conclusion from her review of many scholars' views that "[dramas] readily lend themselves as an ideal medium for the development of language learners' communicative competence, the highest aim in most, if not all, language programs" (p. 117). This, therefore, leads to an assumption that drama can be an effective tool for language development, especially in terms of oral interaction.

Moreover, Vygotsky (1978) remarks that all developments of cognitive functions, including the development of language, result from social interaction. Because of this, it can be claimed that drama, as it represents social interaction, can be a valuable tool for cognitive development in which critical thinking is also included.

What Esslin (1976) proposes can support this claim. According to Esslin, drama is a tool of thought which is a cognitive process. Also, McCaslin (1974) states that creative dramatics share many objectives with modern education. The development of critical thinking is included among those objectives. The value of drama on the development of thinking skill is also agreed by Fisher (1998). Fisher suggests the use of stories to develop thinking and literacy. Drama is also included as a part of those stories. He points out that "drama brings the possibility of thinking with the whole person and of active engagement in the narrative from a multiplicity of possible viewpoints" (p. 121). Through this experience, students have an insight into the characters' behaviors and actions, including situations that occur in the stories. He adds that the opportunities given to students to reflect on this active experience will enable students to formulate and express their thought.

As previously mentioned drama, as one form of literature, can lend itself to language and thinking development. In this study, drama will be utilized as a resource or content material for speaking and critical thinking development. It should be noted here at the beginning that the term "drama techniques" in this study includes both drama as a resource and techniques drawn from drama pedagogies.

2.1.2 Definitions of drama

Drama has been considered as a valuable and effective tool for education and language instruction for decades. The distinction between drama in education and theater activities arose in the 1950s and 1960s. Drama in education is addressed by various terms such as drama techniques (Maley and Duff, 2005), drama activities (Dougill, 1987), and creative drama (Heining and Stillwell, 1981). Heining and Stillwell also remark that some other terms such as "informal drama," "creative play acting," "developmental drama," "educational drama," and "improvisational drama" are sometimes used interchangeably.

According to Holden (1981), drama is a generic term referring to all kinds of activities which match the concept of 'let's pretend.' Involved in drama activities, students are asked to pretend that they are other people in an imaginary situation. Maley and Duff (2005) define drama techniques as techniques which provide students with opportunity to employ their personalities in creating materials on which language class will be based. The activities allow students to imitate, mimic, and express

themselves through gesture and facial expression. Taylor (2000) defines drama as "part of the process of language learning" (p. 5). She explains that drama allows children to hide their own identity behind in order to decrease their shyness when speaking a foreign language. Based on this quality, drama can be considered as activities which provide students with opportunities to play other people's roles in different situations assigned in a language classroom.

2.1.3 Benefits of drama in language learning

Drama can play many roles in education, especially in language teaching. Dougill (1987) suggests that drama can foster the social, intellectual, and linguistic development of the child. Heathcote (1984, quoted in Dougill, 1987) presents a consistent idea that "drama is a unique teaching tool, vital for language development" (p. 4). Dougill (1987) adds that drama can satisfy primary needs of language learning. That is, drama can create motivation, confidence, and context in learning a language. Taylor (2000) points out that drama is useful to language learners and teachers, for it is very motivating and provides great fun. By assuming roles of other people, children can escape from their own identity and become more confident when speaking English. She also remarks that context often helps clarify the meaning of the language. Drama functions effectively to encourage children to guess the meaning in relation to existing context. Hamilton and McLead (1993) state that drama involves the intellectual, physical, and emotional development of the individual. Drama can help students gain insight about the self, other people, and situations and foster students' social and adaptive skills which are necessary elements in the process of foreign language learning. Drama is also beneficial especially to speaking development. Wessels (1987) remarks that drama can reinforce a need to speak by drawing learners' attention to focus on creating a drama, dialogue, or role play, or solving problems.

Maley and Duff (2005: 1) strongly support the use of drama in language learning. They give a long list of drama's benefits to students. Examples are as follows:

- Drama integrates language skills in a natural way—listening, speaking, reading, and writing.

- It integrates verbal and non-verbal aspects of communication, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning.

- It draws upon both cognitive and affective domains, thus restoring the importance of feeling as well as thinking.

- By fully contextualizing the language, it brings the classroom interaction to life through an intense focus on meaning.

Dougill (1987) additionally presents considerable benefits of drama. For example, drama provides a framework for communication, chances to experience unpredictability in language use, and a bridge between classroom and the real world.

Based on these ideas, it can be concluded that using drama in a language class is like modeling a real world in a class to give students opportunities to experience and learn how a language is used in the world outside the classroom. Such experience is unlikely available in a traditional classroom. Holden (1981) gives ideas about a language learning situation which is true even at the present time. He remarks that learners are often overprotected in their language class. That is, students learn how people communicate from textbooks which do not well reflect the real world. People in those textbooks do not normally do what people in the real world do such as making grammatical mistakes, swear, talk nonsense, hesitate, get interrupted, and lose temper. Moreover, in real life people speak differently in order to ask for the same desired reaction. Hence, students cannot tackle situations effectively when exposed to the real world. In order to be able to communicate effectively in the real world, students' awareness of these facts should be raised. Holden insists that drama could build a bridge between the world in a classroom and the outside world.

2.1.4 Elements of drama

The elements of drama proposed by DiYanni (2000) consist of plot, character, dialogue, staging, and theme. The details of each element are as follows:

Plot is defined as "the structure of a play's action" (p. 21). Plot involves the sequence of events as well as the arrangement and form of those events. It is pointed out that suspense, laughter, anxiety, and surprise are all created through the arrangement of series of incidents or events.

Character is considered as a crucial center of plot. It is this drama element which draws involvement and engagement from audience. As all aspects of characters result from the imitation of human beings, the response from the audience is like the response they give to the actual people. The audience's ability to understand the characters derives from their experience with human behavior in their everyday life. The assessment of the characters' motives and the evaluation of their behaviors are made on the basis of psychological probability. DiYanni remarks that

> Drama lives in the encounter of characters, for its action is interaction, Its essence is human relationships, the things men and women say to each other. Dramatic characters come together and affect each other, making things happen by coming into conflict. It is in conflict that characters reveal themselves and advance the plot (p. 23).

Therefore, character is considered the most important element which makes things happen in drama.

Dialogue has three major functions which consist of advancing the plot, establishing setting, and revealing character. However, revealing the character is regarded as its most important function because the nature of the character revealed through a dialogue determines other major elements of drama such as plot and theme.

Staging involves the presentation of drama in performance. This element includes where the actors are on the stage, their gestures and movements, the background of the scene, the props and costumes, lighting, and sound effects. It helps establish context and atmosphere of communication between characters.

Theme is defined as "a sense of the play's meaning or significance" (p. 27). It can also be addressed to as a central idea of the play. It is noted that each play can have more than one theme, and the theme can be best approached through the dialogue of its characters.

It is noteworthy that drama is applied to serve pedagogical purposes, the elements of drama are slightly different from the aforementioned. According to Heining and Stillwell (1981), both formal drama and informal drama activities applied for pedagogical purposes carry the following elements:

Conflict

Conflict in drama refers to "the struggle between the opposing forces" (p. 12). It can be divided into three kinds, the struggle against nature, the fight against each other, and the struggle against themselves of the characters. Conflict is the basic element of drama, which can capture the audience's attention and hold their interest until the end of the story. Conflict creates suspense of drama. Thus, it can stimulate the audience's curiosity concerning the resolution of the problem in the story.

Characterization

In drama, a plot, a set of an arranged sequence of events, is created and carried out by characters. The made-up characters must be believable for audience in order to draw their involvement and make them identify with the characters. Each character carries his/her motivations and reasons behind the behaviors shown on the stage.

Action/Movement/Pantomime

Action can be considered as the source of the events happening in the story, **movement** is regarded as the means for exploring and discovering, and **pantomime** refers to the use of body such as facial expressions, postures, and gestures to express ideas and feelings, and to communicate. All of these contribute to the characterization.

Sensory awareness

Sensory awareness is important for all learning, including drama. Sensory experiences bring about the basic knowledge of the world. Heining and Stillwell (1981) remark that

> From our various sensory experiences, we make observations, comparisons, discriminations, and form our concepts about the nature of things. Strengthening sensory awareness leads to a greater understanding of self and the world in which we live (p. 13).

Verbal Interaction

Dialogue or verbal interaction is also a part of drama. It is needed for the expression of ideas verbally and to listen to other people's thought.

2.1.5 Types of drama techniques

From the documents reviewed, it is found that drama techniques generally used in a language class can be divided into seven types. Those are games, mime, role-playing, improvisation, simulation, storytelling, and dramatization. Each type is normally chosen to be used in each language class according to the level of learners and the objectives of the lessons.

Games are considered activities which can be used to introduce drama (Cottrell, 1987). In terms of language teaching, games play more important roles than that. According to Wright, Betteridge, and Buckby (1979), through games, the teacher can create contexts where language use becomes more meaningful. Moreover, they add that games can facilitate language practice in all skills, they can give practice in all the stages of the teaching and learning sequence, and they can be applied to many situations and types of communication.

Mime or pantomime refers to the application of non-verbal language such as gestures, facial expressions, or movements to represent ideas, thoughts, or feelings. Holden (1981) states that the aim of this drama type is to enrich the verbal aspects of communication rather than to replace it. In brief, this type of drama helps reinforce the meaning the verbal language aims to convey. This drama type is generally used as a warm-up activity because it is not difficult to practice. Moreover, it makes students feel comfortable to act out and can provide them with enjoyment.

Role playing involves the activity that a student is assigned to take different characters' role under the controlled situation. In order to take any characters' role, students are required to interpret the situation and characters' feeling, thought, or action in order to take their role properly. The concept of role play might not be perceived identically by different people. An example of the concept of role play which is related to foreign language teaching is presented by Mugglestone (1977, cited in Holden, 1981) who points out that the concept of role play implies the activities in the context of teaching English as a foreign language which range from students' participation in everyday situations in which students act out how they will react to a particular situation occurring in their everyday life to their participation in a specific drama setting, playing the role of a certain character as assigned, and holding particular ideas or attitudes according to the assigned roles. Role play is generally used by language teachers because it enables students to learn language used in

different situations, with different types of register and formality, for example. This is what students need to know and be able to apply when they use the language in the real world. In short, as role play can be either the activity that allows students to play the role they usually do in various situations in their real life or the activity that students play other people's roles in drama settings.

Improvisation involves the activities which students are asked to perform simultaneously, without rehearsal. Participants work in a group of more than three members. It is considered as an exercise for students to practice playing characters' roles in a simple piece of interaction before involving them in a more complex interaction or situation in which more people are participating.

Simulation is similar to improvisation. The difference is that stimulation is the activity provided in a structured setting while improvisation requires participants to provide immediate responses. For simulation, students act according to instructions. The circumstance set for simulation generally represents real life.

Storytelling is referred to as "a dramatic improvisation, a symbolism where speakers and listeners construct and occupy worlds of their own creation. Through voice, eye, and gesture, the listener is drawn into a story, woven into the tale as a participant, to feel anger, fear, despair, and joy" (Corden, 2000: 147). Involved in storytelling, learners are provided with opportunities to experience how the language works in different contexts, with different purposes and audiences, and how to manipulate the language to serve each of those conditions.

Dramatization, according to Collins and Cooper (1997), involves the process of inviting students to participate in acting out the story. Cottrell (1987) states that the dramatization can be done in traditional ways, dramatizing simple action stories. This process might involve assigning roles for students to play and dividing the plot into scenes. The structure of the dramatization includes a beginning, middle, climax, and ending. There will also be a conflict to be resolved in the stories. This structure is like a play. Collins and Cooper (1997: 81-86) divide the process of dramatization into six steps which represent an approach for sharing stories and making dramas in a classroom as follows:

1. Pique: the step of arousing students' curiosity. Photographs, discussion questions, games, or songs are examples of the strategies suggested to be used to draw students' interest.

2. Present: the step of presenting the story for students to explore.

3. Plan: the process of shifting students from listeners to doers, allowing students to decide what part of the story they will act out, which characters appear in this part of the story, what happens in this part of the story, what parts they would like to play, and how they will transform the space.

4. Play: the process of playing in which clear beginning and ending point are needed.

5. Ponder: the step of reflecting experience, allowing students to discuss their experience gained from the playing.

6. Punctuate: the last process which aims to relax students after their exciting moment being involved in the story.

To conclude, drama techniques can be mainly divided into seven types, each of which has different characteristics and can serve different purposes. Hence, the decision when selecting each type should be made based on the objectives of the instruction. As the aim of the present study was to enhance students' speaking achievement and critical thinking skill, dramatization was mainly applied. The reason was that the processes of applying this technique which include six steps as Collins and Cooper (1997) propose facilitated the aim of the study. It is worth noting that mime and role playing were also employed to prepare and to better students' performance in dramatization activities.

2.1.6 Application of drama to language teaching

Delivering instruction by using drama is different from other teaching techniques. Therefore, there are many significant points to take into consideration. Maley and Duff (2005: 3-4) suggest five important points:

1. Importance of discussion

    Drama activities generally involve pair working and group working. Thus, discussion is an essential part of the activities.

2. Use of the mother tongue

    It might be nonsense to use the mother tongue in a foreign language class. Nevertheless, the mother tongue can be allowed in discussion at first while the use of English is obligatory in the real activity.

3. Re-cycling of known language

To offer the opportunity to use the previously learned language is the aim of using drama techniques.

4. Teacher's role

In order to be successful in using drama techniques, the teacher must be confident and believe that the techniques will work.

5. How to do

Creating a relaxed atmosphere in which learners enjoy their experience is needed.

This shows that success of using drama in a language classroom depends on many factors, the arrangement of the activity to facilitate the discussion among students, the balance of mother tongue use and the use of the second language, the opportunities provided for students to practice the language they have learned, and the teachers' positive beliefs about what they are doing as well as their ability to create a pleasant learning atmosphere. This is because these all factors will facilitate students' learning and help them learn more effectively through drama techniques.

The application of drama techniques for language lessons also involves many essential components. According to Dougill (1987: 28), the essential components of a lesson using drama techniques are as follows:

Table 2.1: The essential components of drama techniques and reasons for inclusion of the components (Dougill, 1987: 28)

A. The components	B. Reasons for inclusion
1. Mental and physical preparation	Creating readiness for learning
2. Supply of background to situation	Deepening perceptions
3. Questions on motive and emotions of the characters	Creating empathy: linking up with students' language
4. Improvisation/pantomime	Tapping students' existing language
5. Role play: 'Get up and do it'	Providing consolidation; the fun of doing
6. Feedback	Correcting mistakes

These components can be considered as guidelines for applying drama techniques into language teaching. It can be concluded from the proposed

components that the application of drama in teaching involves six crucial stages. First, the students need to be prepared both psychologically and physically to engage in the drama activities. Second, the teacher has to present the general background to them to help them organize their ideas and make sense of the drama they are going to engage in. Third, there must be discussion between the teacher and students concerning each element of drama, especially its characters who make things happen, for this not only deepens students' understanding of drama, but also provides students with opportunities to practice using the language. Fourth, the teacher has to draw out the students' existing language by having them perform some roles without any preparation. Through this stage, students will become aware of the language they have already known and are able to incorporate it with the new language being introduced to them. Then, they can use the language to involve in the activities more effectively. Fifth, the incorporation of the existing language and the new language is expressed through the involvement in the role play. This stage provides them with opportunities to experiment their knowledge of the language. Finally, the feedback can be given in order to remind the students of the mistakes they did during their experiment with the use of language.

All these stages of utilizing drama for language teaching show that drama emphasizes the processes of learning, rather than the products. Through drama techniques, students will become active learners who learn by doing or involving in activities.

In conclusion, as a genre of literature, drama can lend itself as a resource both for language learning and critical thinking development. This is because drama exhibits language used in contexts. Learning language through the work of art also provides students with experiences of how meaning is implicitly conveyed and how to make inferences. Moreover, as a work of art, drama welcomes diverse interpretations. These characteristics of drama facilitate class discussion which allows students to share their thoughts and exchange different viewpoints. This not only helps them practice their speaking skill, but it also provides them with an opportunity to practice their critical thinking skill. With this practice, students will develop strong background and are ready to participate in drama activities in which they are required to apply the language they have learned and to simultaneously think critically of how to manipulate the language to successfully convey the intended meaning.

2.2 Questioning

Questioning is one of the teaching techniques teachers use in their class. Teachers always ask various questions in each lesson with different purposes. Questioning plays a crucial role in stimulating thinking and directing teaching and learning. That is, when questions are given, one has to formulate thoughts to respond. More often that not, the questions are formed to draw or direct learners' attention to the main point of the issue being learned. Moore (2005) points out that questioning plays a crucial role in the teaching and learning process. Questioning helps the teacher formulate a structure to examine ideas and information. Moreover, it provides students with opportunities to reflect on their understanding which, in turn, will bring about changes and improvements in learning, thinking, and teaching. Morgan and Saxton (1991) add that effective teaching is dependent on the teacher's ability to ask questions which generate different kinds of learning. This indicates that questioning is one of the most important components in the process of teaching and learning because it can help students learn through thinking processes. Questions stimulate students to think and motivate them to find answers. This eventually brings them knowledge and understanding. However, the question that can serve those objectives needs to be well-planned. To formulate and utilize questions effectively, there are many crucial factors of questioning that the teacher needs to take into consideration. In other words, not all kinds of questions can help enhance students' thinking and learning. Studies revealed that high-order questions, the questions which require students' ability in the level higher than factual questions, help students attain their learning better than low order questions. For example, Sahunun (1995) found from her study that students taught by using conceptual questions (high order questions) obtained higher reading achievement than those taught by verbatim questions (low order questions). However, it is found from studies that most questions English teachers asked were factual questions or display questions (York, 1982 cited in Rungrueng, 1995; Thongmark, 2001), which are considered low level questions. As this study aimed to enhance students' thinking skill, high order questions were mainly applied.

2.2.1 Definitions and purposes of questioning

Hunkins (1995, cited in Walsh and Sattes, 2005) defines questions as the instruments used to seek and process information. That is, questions help directing one to the needed information and sorting relevant information from the irrelevant one. In terms of teaching, Dillion (1988) defines questions as "pedagogical devices the teacher use for planning and evaluating classroom processes as well as classroom interaction" (p. 45). This is consistent with the definition proposed by Carin and Sund (1971) who define questions as the teacher's crucial devices used to guide and evaluate the progression of the student from one level of Bloom's Cognitive Domain to another. In addition, Borich (2004) states that questions function as the tool that bridges the gap between the teacher's content presentation and the students' understanding of the presented content. Walsh and Sattes (2005) view questions as processes. They use the term 'questioning' instead of 'question' and define it as one of the three processes of "questioning, thinking, understanding" (p. 1) which interact dynamically to promote learning, performance, and achievement of the student.

From these views of questions, it can be concluded that questioning is the teacher's pedagogical instrument used to serve various teaching functions, especially advancing students' achievement. As the definitions imply, questioning is a pedagogical technique or device utilized to guide and evaluate learning processes. In other words, questioning is used to guide students to an educational goal and at the same time to evaluate whether the learning process continues as intended or not. Simply put, questions are like learning outlines directing students to learning goals. Moreover, Pratton and Hales (1986, cited in Eggen, Paul, and Kauchak, 1996) agree that questioning helps the teacher draw more involvement from the students which consequently increases achievement.

Questioning is used to serve various purposes. Hyman (1979), Kissock and Lyortsuun (1982), Borich (2004), and Moore (2005) posit that questioning can serve the following purposes:

1. to draw interest and motivate participation in a class,
2. to evaluate, diagnose, and check students' preparation and understanding of the material as well as the knowledge students bring into the class,
3. to review and summarize the lessons students have already learned,

4. to direct or lead students to consider new ideas and apply the new ideas already learned,

5. to encourage students to express their thoughts or ideas as well as to help them clarify their thoughts or ideas,

6. to develop thinking skills as well as to encourage high-level thought processes or critical thinking, and

7. to assess students' achievement based on the set objectives.

However, not all questions can serve those functions. Those functions need effective or quality questions to serve. Walsh and Sattes (2005) propose that quality questions have four characteristics: "(1) promoting one or more carefully instructional purposes, (2) focus on important content, (3) facilitate thinking at a stipulated cognitive level, and (4) communicate clearly what is being asked" (p. 23). This indicates that asking productive questions need careful and thoughtful planning in advance.

2.2.2 Categories of questions

To serve different learning purposes, the teacher need different levels of questions. Moreover, the questions must be arranged in meaningful sequences and formulated at different levels of cognitive complexity (Borich, 2004). One of the best well-known scholars who propose the system of categorizing questions according to the cognitive complexity is Bloom. His book entitled "Taxonomy of Educational Objectives: Cognitive Domain" and published in 1956 is widely referred to and reviewed by educators. His taxonomy categories are generally used as a guideline in formulating questions to address various educational purposes. Before discussing Bloom's cognitive domain, it should be noted that Bloom divides his taxonomy into three parts or domains which consist of cognitive, affective, and psychomotor. The affective domain involves the learning objective that focuses on the growth or change of feelings or emotional areas such as interests, attitudes, and values. The psychomotor domain refers to the development of the skill areas which can be perceived through physical execution. As the objectives of this study were to enhance students' speaking and critical thinking which are in the cognitive domain and Bloom's taxonomy of this domain was applied as a guideline in formulating questions, the discussion in this part focuses only on this cognitive domain.

Originally, according to Bloom's taxonomy, cognitive domain can be classified into six levels which are arranged in a hierarchy: knowledge, comprehension, application, analysis, synthesis, and evaluation (Bloom, 1956). The definitions and examples of questions of each category are presented in the following Table.

Table 2.2: Bloom's taxonomy of question categories

Categories of questions	Definitions	Examples
Knowledge	The ability to recall specific fact or information in each particular field as well as universal facts, the recognition of methods and processes, or the ability to recognize a pattern, structure, or setting	What are the sequences of events in the first scene of the play?
Comprehension	The ability in using one's own thoughts and words to restate the main ideas. This cognitive division also includes translation, interpretation, and extrapolation as the subcategories	What is the main idea of the play?
Application	The ability to extend the comprehension of facts or concepts to new or unfamiliar situations though no guidelines or prompts are provided	What would you do if you were the main character in this play?
Analysis	A process of breaking down of a problem into its component elements, detecting the relationships of those elements, and investigating how the elements are organized	What are the differences between the two main characters in this play?
Synthesis	A process of considering elements or parts before putting them together to form a whole in a unique pattern or structure	What should be improved about the performance? Why?
Evaluation	A process of making judgment about the value by using internal or external criteria and standards to assess the extent of accuracy, effectiveness, or satisfaction of the judgment	What is the best part of this performance? Why do you think so?

This system of categorizing questions is widely adopted as a framework for formulating questions by educators and scholars in the field of education. Many scholars refer to this system when mentioning questioning in a classroom. For example, Carin and Sund (1971) mention this system of categorizing questions in *Developing Questioning Techniques.* Kissock and Lyortsuun (1982) use Bloom's taxonomy to suggest ways to formulate questions in their book entitled *A Guide to Questioning: Classroom Procedures for Teachers.* Borich (2004) suggests Bloom's taxonomy as guidelines in formulating questions in *Effective Teaching Methods.*

However, questions can be classified by using other different systems. Moore (2005) suggests two different systems of categorizing questions: the classification of questions as either convergent or divergent and the categorization of questions according to mental operation. Convergent questions refer to questions which only few right answers are allowed. Divergent questions, on the other hand, allow various responses. According to Freiberg and Drisscoll (1992), convergent (one answer is required) and divergent (several answers are possible) questions are another type of questions that can promote higher levels of thinking. Convergent questions are considered low level questions, while divergent questions are regarded as high level. Asking divergent questions tends to promote high level thinking, for this type of questions demands more thought processes from learners.

In terms of mental operation system, it contains four categories consisting of factual, empirical, productive, and evaluative questions. Factual questions require students to recall information learned through the method of repetition or rehearsal. Empirical questions involve questions which ask students to analyze the information given before providing "a single, correct predictable answer" (Moore, 2005: 241). Productive questions require students' imagination and creative thinking in answering as well as their development of a unique idea. Productive questions are open-ended questions. Therefore, there is no single correct answer, and the prediction of what the answer will be might not be possible. Evaluative questions are also open-ended questions that require students to make some kind of judgment based on internal or external criteria. Although this system of categorizing questions is different from Bloom's categorization, it should be noted that this system is developed based on the work of Guilford and Bloom by Moore in 2001. Moore (2005: 241) proposes the

relationship between the mental operation system and those scholars' systems as follows:

Table 2.3: Categories of questions proposed by different scholars (Moore, 2005: 241)

Mental operation questions	Guilford's structure of the intellect	Bloom's Taxonomy
1. Factual	Cognitive/memory	Knowledge/comprehension
2. Empirical	Convergent thinking	Application/analysis
3. Productive	Divergent thinking	Synthesis
4. Evaluative	Evaluative thinking	Evaluation

Although Bloom's categorization system is widely accepted, some scholars do not agree that questions should follow the same hierarchical structure. Morgan and Saxton (1991) insist that questions do not necessarily follow the same hierarchical structure. The use of each category of question depends on the teacher's intentions or objectives. He proposes that questions can be classified into three broad categories and each category has specific intention. Those categories, according to Morgan and Saxton (1991: 41), are as follows:

Category A refers to those questions which are used to elicit information and experience students have already learned or known.

Category B involves questions which are used to help teachers shape students' understanding.

Category C includes questions which challenge students' intellectual and emotional ability to express critical and creative thinking.

From these different systems of categorizing questions, it can be seen that though different systems are used and the terms used to address each category are different, they all share the general concepts. That is, questions are classified according to the level of cognitive domain complexity. However, some systems might rely on the hierarchical structure, while others do not.

In the present study, although Bloom's taxonomy was applied as guidelines in formulating questions, it should be noted that the application of the questions did not totally follow Bloom's hierarchical structure. Rather, the application of each type of

question depended on the objectives of each lesson as well as the situations in the classroom such as students' understanding of the lesson or their ability to respond to each type of the questions.

2.2.3 Questioning strategies and tactics

As previously mentioned, questioning performs a significant role in a classroom to serve various learning purposes. The success of using questioning techniques depends on many factors. Because of this, knowing only suitable levels or categories of questions to serve certain purposes is not enough. This aspect of knowledge must be incorporated with the ability to apply effective questioning strategies and tactics. Brown and Wragg (1993) suggest seven tactics for practicing effective questioning as follows:

1. Structuring

   Structuring refers to the learning direction or focus provided for students in order to inform them of what they are going to learn. It also guides students to the answer the teacher expects from them.

2. Pitching and putting questions clearly

   These tactics involve the selection of appropriate types of questions and words or phrases to the group or level of the students.

3. Directing and distributing

   It is suggested that questions should be directed to a particular student and distributed to all students in the class.

4. Pausing and pacing

   Tobin (1987, cited in Brown and Wragg, 1993) reveals that a short pause after a question and an answer can encourage more and longer answers from the students. This is because students need time to think before and during answering. The more complex the question is, the longer pause the students require.

5. Prompting and probing

   These tactics involve the use of follow-up questions which include hints as well as encouragement. They are used to clarify the first answer when it is inappropriate.

6. Listening and responding

There are four levels of listening: skim listening (used when an answer is irrelevant), survey listening (applied to investigate students' thoughts, find the key point in their answer or their misunderstanding), searching listening (used to find a specific answer), and studying listening (the combination of search and survey listening). As the teacher cannot listen to the students' response all the time, it is important for the teacher to be aware of levels of listening being applied. Responding refers to the teacher's reaction after the student has given an answer which can be in the form of reinforcement and provision of feedback. Responding plays a crucial role in sequencing and structuring a lesson. It is also important to show interest when responding to the students' response. The three important ways to show the interest consist of building on their answers, referring to their previous answers and making a link to the current one, and including their answer into the summary or review of the lesson.

7. Sequencing questions

To use questions effectively, the teacher needs to have key questions in mind and develop the series of questions according to those core questions. The tactics of using questions effectively are also proposed by Moore (1992) as follows:

1. Redirecting

This tactic can be applied by directing a question to various students in light of the response previously given. The questions which are suitable for this tactic are those allow various responses such as divergent, productive, or evaluative questions.

2. Wait time

When a question is asked, students need time to think. Increasing wait time can increase students' involvement and can lead a typical question and answer between the teacher and the students to the real discussion where there are responses or comments among students themselves. Eventually, it can draw real interest and involvement.

3. Halting time

Similar to wait time, this technique involves pausing during talk to let the students think. It is particularly useful when complicated materials or

directions are presented. It enables the teacher to check the students' understanding of what he or she is presenting.

4. Listening

Listening to what the students say until they finish before asking further questions is recommended. Moreover, developing silent time after the students' response and before the teacher continues is useful because it will give time for other students to share their comments.

5. Reinforcement

Reinforcement refers to the teacher's reaction to the students' responses. The way the teacher reinforces the students' response can cause great effects on the direction of the interaction in the classroom. It is noted that too frequent application of reinforcement can destroy its benefits. Instead of providing the reinforcement for the initial response to the question, the teacher should wait for as many responses as possible from the students. After that the reinforcement can be given to them all for their contributions to the class. Then, the teacher can return to give comments on the best answer.

These are the tactics the teacher should apply when they utilize questioning techniques in his or her teaching because these tactics influence the success of instruction delivery. These tactics can also help increase the students' participation. Although the questions are well-designed, it can be useless if there is no response from the students. Apart from these tactics, Moore (1992: 243-244) also suggests 12 questioning guidelines as follows:

1. Ask clear questions.
2. Ask the question before designating a respondent.
3. Ask the questions that match the set lesson objectives.
4. Distribute questions about the class fairly.
5. Ask questions suited to all ability levels in the class.
6. Ask only one question at a time.
7. Avoid asking questions too soon.
8. Pause for at least three seconds following each question.
9. Use questions to help students modify their responses.

10. Avoid too many questions that give away answers, and avoid one-word-
    answer questions.

11. Reinforce student answer sparingly.

12. Listen carefully to student responses.

Owing to a great role questions play in learning and teaching, the application of questioning must be carefully planned, or else it might destroy, rather than promoting, the effectiveness of learning.

In conclusion, the use of questioning techniques is crucial for learning and teaching. Questioning techniques can be designed and manipulated to serve various learning purposes. However, it should be noted that questioning techniques include both the questions as devices and questioning as tactics or strategies. This is because the success of the application of questioning techniques is dependent on both the ability to design the questions which match instructional objectives and the ability to employ questioning tactics to facilitate the delivery of questions.

2.3 Theoretical Concepts Underpinning Drama and Questioning Techniques

Principally, teaching techniques are underpinned by theoretical concepts, especially learning theories. As teaching techniques, drama and questioning gain strong support from the two influential theories: Vygotsky's social constructivism and Piaget's cognitive constructivism.

2.3.1 Social constructivism

The major theme of Vygotsky's social constructivism is that social interaction plays a fundamental and central role in the development of cognition. Vygotsky believes in the influence of social and cultural factors in intellectual development. He argues that knowledge is socially and culturally constructed. The knowledge construction of all individuals is mediated by social factors. In the process of knowledge construction, individuals need models of what their constructions should look like. Therefore, social environments where there are more knowledgeable social agents such as teachers or peers can provide learners with sources for their models. They can obtain the models through their active interaction with their social environment in order to construct their own knowledge. Vygotsky remarks that in

order for learning to take place learners have to assume active roles because learning is self-regulated (Wadsworth, 1996).

Based on this concept, Vygotsky distinguishes between what he terms a "Zone of Actual Development" and a "Zone of Proximal Development." The Zone of Actual Development is the level of development that learners can achieve independently, while the Zone of Proximal Development refers to the level of development that learners are capable of accomplishing under the guidance of teachers or through collaboration with peers, and this is where learning takes place. As teachers are more knowledgeable social agents, their central role is to interact with learners in a way that can extend and challenge them in order to take them beyond the level they would be capable of achieving independently. That is, teachers have to "scaffold a pupil to competent in any skill" (Sutherland, 1992: 43). The theory also advocates collaborative learning as the source of knowledge construction. Vygotsky claims that diversity in terms of the knowledge and experience individuals possess makes a positive contribution to a learning group when they have an opportunity to work collaboratively (Gokhale, 1995).

In terms of language development, Vygotsky also insists that "language develops entirely from social interaction" (Lightbown and Spada, 2001: 23). He clarifies that it is from the conversations which children have with adults and with other children that both language and thought originate. He points out that "by talking to others a child develops awareness of the communicative functions of language" (Sutherland, 1992: 46).

In conclusion, according to Vygotsky' social constructivism, learning takes place through social interaction. Learning is self-regulated. Learners learn how to construct knowledge and understanding through the interaction with social environment. Working collaboratively with peers and receiving guidance or help from teachers enables learners to enter the "Zone of Proximal Development" where the learning takes place.

2.3.2 Cognitive constructivism

Like Vygotsky, Piaget views cognitive development as the product of interaction. However, it is worth noting that Piaget and Vygotsky see different roles of social interaction. Vygotsky considers the social environment as "the source of

models of what constructions should look like." Piaget, on the other hand, views the social interaction with peers and adults as "a source of necessary disequilibrium" (Wadsworth, 1996: 12).

According to Piaget, learning occurs through the process of learners' adaptation to the environment. The operation of this process requires what he terms assimilation and accommodation, which are considered basic mechanisms in the process. Assimilation refers to the learners' ability to incorporate new stimulus events into existing schemata or cognitive structures, while accommodation is the process of forming new schemata or transforming old schemata. The balance between assimilation and accommodation is called equilibrium. Piaget explains that the process of making assimilation and accommodation balanced or equilibrated is necessary, and this process can be activated by disequilibrium or cognitive conflict. Cognitive conflict can occur when there is a conflict between learners' expectations and their experience, and this triggers an equilibrating function. Both of these processes, assimilation and accommodation, are self-regulatory processes, vital for cognitive growth and development, according to Piaget (Wadsworth, 1996).

Piaget proposes four broadly articulated factors that are related to all cognitive development: maturation and heredity, active experience, social interaction, and equilibrium. Active experiences engender assimilation and accommodation; social interaction brings in disequilibrium, which is necessary for initiating the cognitive movement towards equilibrium. In terms of language learning, this theory suggests that children acquire language in an identical way that they acquire all other knowledge. That is, they construct the knowledge through the interaction with their social environment, which provokes adaptation processes (Wadsworth, 1996).

2.3.3 Implications of the theories for the application of drama and questioning techniques

The implications of these two theories for pedagogical practice underpin the application of drama techniques in teaching. McGregor (1977) states that "drama revolves around social interaction" (p. 24). Involvement in drama entails an engagement in social interaction, which will allow learners to construct and internalize knowledge. Active participation in drama provides learners with opportunities to experience different kinds of interaction, such as those with parents,

friends, and strangers. The knowledge they construct from each kind of interaction can help them expand their cognitive structures. Furthermore, drama techniques facilitate classroom interaction. Drama lays the ground for class discussion. Maley and Duff (2005) consider discussion as an essential part of drama techniques. As a work of art, drama welcomes diverse interpretation. This provides learners with opportunities to express their thoughts and listen to and interact with their peers' ideas as each learner has different knowledge and experiences to contribute to the class. In both Vygotsky's and Piaget's views, this contribution facilitates the construction of knowledge. In other words, the thought expressed by peers can be a model for learners' construction of knowledge. At the same time, the different thoughts proposed by peers can lead learners to reconsider their own thoughts and consequently to adjust and modify them in order to construct a knowledge of their own.

Drama techniques also support collaborative learning. Working in pairs and in groups are the major learning arrangements of drama techniques (Maley and Duff, 2005). McCaslin (1974) adds that "drama is a group art; it is composed of the contribution of each individual and every contribution is important. As the group plans together, each member is encouraged to express his own ideas and thereby contribute to the whole" (p. 12). Drama techniques deal mainly with dialogue, which represents the conversation between different characters. Therefore, the involvement in drama requires interaction in either pairs or groups. Learners need to work with their partner or members in their group in examining what meaning each character is trying to convey or in planning how to act out in order to convey that meaning by exploring the knowledge and experience of the self and others. Drama techniques stimulate learners to work collaboratively to attain this shared goal. The success of their performance is viewed as the product of pair work or group work rather than individuals' work. The contribution each individual makes to the group's work is considered the reason for any success.

Moreover, their participation in drama as actors allows learners to face new experiences which are considered crucial for disequilibrium to be triggered. Drama techniques provide learners with opportunities to encounter events they might have never experienced in their real life or to express feelings they have never expressed before. That is, when involved in drama activities, learners are required to identify

themselves with other characters. The ability to do so requires the understanding of the character' situations such as the events the characters are encountering and the effect of those events on their life or their feelings. Hence, learners need to employ their existing experience, knowledge, or imagination in order to play the role of the characters. An attempt to combine their existing knowledge to understand unfamiliar experiences can stimulate learners to operate the process of adaptation, which in turn will result in learning attainment or cognitive development.

In addition, drama techniques provide learners with active experience, which Piaget considers one of the four factors related to all cognitive development. Drama techniques require learners' active involvement, not only physically but also intellectually and emotionally. Hamilton and McLead (1993) state that drama involves the intellectual, physical, and emotional development of the individual. In drama, learners are participants of the events occurring rather than observers. They do not observe a feeling but experiencing the feeling, nor do they observe how people interact, but rather carry out the interaction themselves. It is this active experience that leads them to gain insights into what they are learning, according to Piaget's theory.

The implications for learning practice drawn from social constructivist and cognitive constructivist theories also support the utilization of questioning techniques in teaching. One of the key concepts proposed by Vygotsky is scaffolding which is referred to as a support provided by the more knowledgeable others to help learners construct and internalize knowledge. Scaffolding has many functions such as recruiting learners' interest, highlighting relevant features, and maintaining motivation (Ko, Schallert, and Walters, 2003). According to Hyman (1979), Kissock and Lyortsuun (1982), Borich (2004), and Moore (2005), questioning may not only inspire interest and motivate participation in a class but also assist in reviewing and summarizing the lessons learners have already learned, as well as helping them clarify their thoughts and ideas. Regarding these functions questioning can perform, questioning techniques can be considered a form of scaffolding teachers can employ to help learners achieve the goal of their learning.

In addition, questioning techniques can generate a kind of teacher-learner interaction when both the teacher and learners do questioning in the interaction. It can be considered as the interaction between the more knowledgeable and the less knowledgeable individuals. The teacher, the more knowledgeable figure in a class,

can employ questions to draw learners' focus to the main point of consideration of the lesson. At the same time, learners can ask the teacher questions to examine what the teacher think about concerning a certain issue of consideration. That is, both the teacher and learners can utilize questions to discuss and exchange their thoughts. This kind of interaction can consequently bring about the improvement of learners' learning efficacy.

Questioning techniques also perform a vital role in activating cognitive conflicts and producing disequilibrium. When a question is posed, it prompts learners to explore their knowledge and experience in order to answer it. Here, they need to both accommodate and assimilate, which, in turn, will result in their cognitive development. Bloom et al. (1956) in their "Taxonomy of Educational Objectives: Cognitive Domain" claim that questions may be divided into at least six levels. As such, they provide teachers with the means to both examine learners' current knowledge and to design the questions, which requires a higher level of the knowledge in order to produce disequilibrium, the stimuli of knowledge construction.

In conclusion, drama and questioning are the teaching techniques which are underpinned by social constructivism and cognitive constructivism. Drama techniques promote social interaction and collaboration, provide active experiences, and produce disequilibrium, all of which, according to the theories, are necessary factors for cognitive growth. Questioning techniques support learning in terms of scaffolding and prompting cognitive conflict, which can bring about adaptation processes.

2.3.4 Communicative competence

Drama techniques are also supported by Hymes's theory of communicative competence. According to Hymes, "communicative competence must include not only the linguistic forms of a language but also a knowledge of when, how and to whom it is appropriate to use these forms" (Paulston and Bruder, 1976: 55). It can be said that this theory focuses more on the use of language in social context. Linguistic knowledge is only a part of the communicative competence. Communicative competence involves a combination of knowledge of linguistic features and knowledge of social context. Drawing on Hymes' communicative competence, Canale and Swain (1980, cited in Richards and Rodgers, 2001) divide communicative competence into four dimensions: **grammatical competence** (the knowledge of

linguistic rules), **sociolinguistic competence** (the ability to use the language appropriately to the social context where the communication takes place such as role relationship and the purpose of the communication), **discourse competence** (the ability to create the coherence of individual message elements, both in form and thought, for the interpretation of the meaning of the whole text), and **strategic competence** (the ability to utilize both verbal and nonverbal communication strategies to accomplish the purposes of communication).

The implication of this language theory is that it is not only linguistic knowledge that leads to successful communication. Actually, linguistic knowledge is only one component of language knowledge. The success of communication depends mainly on the knowledge of how the language is used in a social context. Hence, the fundamental role of language teaching is to enhance learners' ability to communicate successfully in actual social contexts. Language learning should provide learners with experiences in using the language in meaningful communicative contexts to enable them to acquire both linguistic rules and the rules of language use in actual communicative setting. Moreover, with the implication drawn from the theory of communicative competence, the Communicative Language Teaching approach reflects the functions of language as the tool of communication or interaction and the means for the expression of meaning (Richards and Rodgers, 2001). In this aspect, the theory strongly supports the application of drama in language teaching.

Drama involves the learning of language in a meaningful communicative context. According to Mattevi (2005), the use of drama in an English class enables English teachers to deliver the English language in an active, communicative, and contextualized way. This is also pointed out by Martika-Discekici (1999) who claims that drama is a beneficial classroom technique because it enables language teachers to create realistic situations in which students have a chance to learn to use a target language in context. Thornbury (2005) adds that drama lends itself as "a useful springboard for real life language use" and that "drama provides learners with opportunities to practice a wider range of registers than they can do in a normal classroom talk" (p. 96). Moreover, an involvement in drama can establish learners' awareness of the importance of communicative context and its effect on the interpretation of meaning. The experience in drama can help learners to comprehend that the same linguistic form can convey different meanings in different contexts.

Esslin (1976) remarks that in drama the attention is not paid only to the character's linguistic forms but also the intended meaning of those forms. "It is not the words that matter but the situation in which the words are uttered" (p. 40). Also, Smith (1984) states that "actors learn about how people communicate as they search for ways to communicate the message of the play to the audience" (p. 1). He adds that in order to communicate, actors have to do three things: (1) to decide what they want to communicate, i.e. what is appropriate for the given situation?, (2) to decide how to communicate that message, and (3) to exercise the flexibility to implement their decisions. This shows that the actors' communicative practice covers most, if not all, components of communicative competence. Hence, it can be claimed that the involvement in drama as actors provides learners with a great opportunity to acquire most, if not all, components of communicative competence, thus helping them enhance their communicative competence. Furthermore, Wasanasomsithi (1998) draws a conclusion from her review of many scholars' view that "[dramas] readily lend themselves as an ideal medium for the development of language learners' communicative competence" (p. 117). This is because drama presents language in use. To allow learners to become actors provides them with great opportunity to acquire language in use which consequently can develop and strengthen their communicative competence. Via's (1987) proposition seems to provide the best conclusion, stating that "with today's focus on communicative competence and interactive teaching, drama seems to be a viable answer" (p. 123).

It could be seen from the above discussion that only some particular concepts of learning theories were reviewed. This is because only those of social interaction, collaboration, scaffolding, and active experience yield empirical support to the development of the model. In terms of language theory, only the concepts of linguistic rules and social rules were drawn out. This is because the selected concepts, as discussed above, underpin the application of drama and questioning techniques to enhance speaking and critical thinking skill.

2.4 Speaking

Speaking skill can be considered the first skill most learners would like to master and most teachers would like to introduce to learners as the first priority

(Kulawanit et al, 2005). Similarly, Nunan (1991) points out that to master speaking skill, for most people, is the most important aspect of their second or foreign language learning. Speaking is placed in a more prominent place in present curricula in all levels of second language learning (Ericsson, 1996). Moreover, research in second language acquisition has revealed that an important factor in shaping the learners' language development is oral interaction (O'Maggio Hadley, 2001).

2.4.1 Definitions of speaking

The ability to speak in a foreign language does not refer to such a simple ability as uttering words or sentences. In contrast, there are many components speakers need to possess in order to establish speaking ability.

Speaking ability, according to Lado (1961), can be presented through two approaches: an approach through situation ability of language and approach through the elements of language. Speaking through situation ability of language is defined as "the ability to express oneself in life situations, or the ability to report acts or situations in precise words, or the ability to converse, or to express a sequence of idea fluently" (p. 240). Through the elements of language, however, speaking is referred to as "the ability to use in essentially normal communication situations the signaling systems of pronunciation, stress, intonation, grammatical structure, and vocabulary of the foreign language at a normal rate of delivery for native speakers of the language" (p. 241).

Harris (1969) points out that when referring to students' speaking skill, a basic concern is with "his or her ability to communicate informally on everyday subjects with sufficient ease and fluency to hold the attention of his or her listener" (p. 82). He adds that when analyzing the speech process, the five components that are generally recognized include pronunciation, grammar, vocabulary, fluency, and comprehension.

Luoma (2004) defines the ability to speak in a foreign language as the ability to reflect speakers' personality, self-image, knowledge of the world, and the ability to reason and express thought.

To sum up, speaking proficiency refers to the ability to express oneself in communication situations which can be perceived through the ability to pronounce words correctly and properly, the ability to use correct grammar and suitable

vocabulary, the ability to deliver the message in a normal rate, and the ability to make the message delivering understood.

2.4.2 Speaking processes

The ability to speak fluently depends on many elements. Harmer (2001) presents two major elements of speaking: language features and mental/social processing. In terms of language features, the necessary elements for speaking are connected speech (the modification, omission, and addition of sound), expressive device (the pitch, stress, volume, speed, and physical and non-verbal means), lexis and grammar (varieties of phrases for different functions), and negotiation language. With regard to mental/social processing, essential elements for speaking consist of language processing (the ability to process language in one's head and deliver in a coherent order to create comprehension and convey intended meaning), interacting with others (having social skill and linguistic knowledge to participate in social interaction), and (on-the-spot) information processing (the ability to process information being delivered).

To conclude, the ability to speak requires two major elements, the knowledge of the language and the mental or social processing. Speaking is in the processes of communicating. Therefore, a speaker needs to know the linguistic features of the language to express the intended meaning that can be understood. At the same time, he or she needs to be a listener, too. Because of this, the speaker needs to have mental capacity to process the intended meaning or information delivered by others and social skills which involves the knowledge of how to respond to or interact with others in the social interaction.

According to Shumin (2003), speaking proficiency consists of four underlying components, namely grammatical competence, discourse competence, sociolinguistic competence, and strategic competence. Grammatical competence refers to the knowledge of morphological and syntactical rules. It also includes vocabulary and sound systems. Because of this competence, EFL students understand the language structure and are able to apply it accurately. Apart from the competence in grammatical application, the effective speaker also needs discourse competence which involves "intersentential relationship" (p. 207) or the relationship between sentences. This aspect of competence enables the speaker to maintain the communication to go

smoothly and meaningfully. In communication, both the ability to perceive and to process intersentential relationship is required. Those two competences must be cooperated with sociolinguistic competence, the ability to use the language appropriately to the social and cultural norms of the user of the target language. A proficient speaker also needs to be equipped with strategic competence which is concerned with "the ability to know when and how to take the floor, how to keep a conversation going, how to terminate the conversation, and how to clear up communication breakdown as well as comprehension problem" (p. 208). This competence can be applied for the compensation of the first three competences which might not be perfect. These components involve in different stages of speaking processes.

Rivers and Temperley (1978, cited in Nunan, 1989: 61) divide processes involved in the production of communicative language into two processes: skill getting and skill using. The processes can be shown in the form of a diagram as follows:

Figure 2.1: The processes of the production of communicative language (Rivers
and Temperley, 1978)
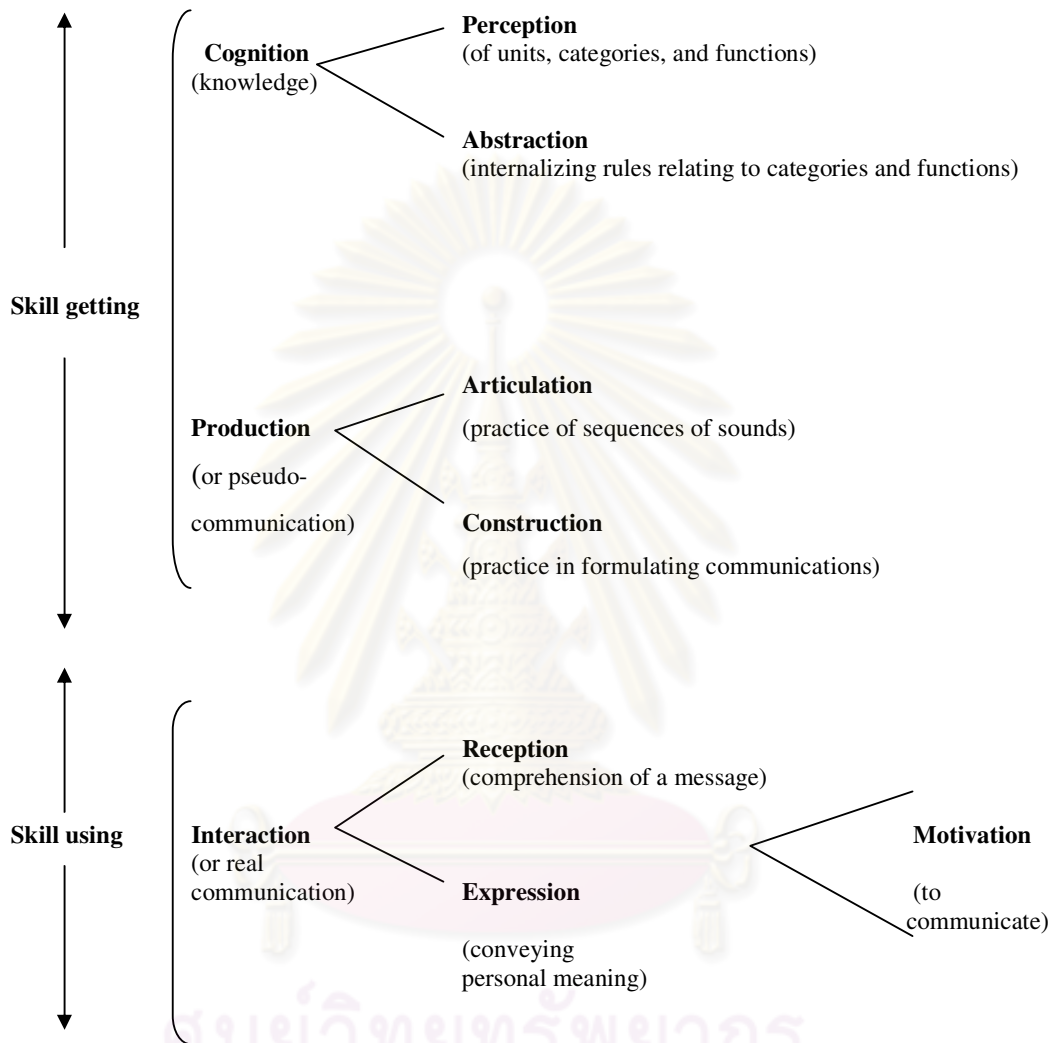
Shown in this diagram are two major processes of speech production or the
production of communicative language. The first process is skill getting. This process
consists of two elements, cognition and production. Cognition refers to the knowledge
of linguistic forms of the language as well as the underlying rules. Production
involves the ability to articulate understandable sequences of sound and to formulate
communications. The second process is skill using. Included in this process is
interaction or real communication which contains two elements, reception and
expression. Reception refers to the ability to comprehend a received message while

expression involves the ability to express the meaning intended to convey. The operation of this process needs motivation to communicate. That is, in order for the interaction to take place, there must be some motivations such as to exchange information or to share experiences.

Levelt (1989, cited in Carter and Nunan, 2001) presents four major processes of speech production: conceptualization, formulation, articulation, and self-monitoring. Conceptualization is the process of planning message content, which needs to depend on background knowledge, knowledge concerning the topic, the speech situation, and the patterns of discourse. In this process, the conceptualizer checks everything such as expression, grammar, and pronunciation to ensure that everything goes as planned. Then, the formulator starts its role by finding and sequencing the words or phrases to convey the meaning. The next process is articulation, which refers to the motor control of articulatory organs: lips, tongue, teeth, alveolar palate, velum, glottis, mouth cavity, and breath. The last process is self-monitoring which is about the self-corrected mistake. All of these processes take place unconsciously during speaking.

Bygate (1987, cited in Luoma, 2004) views speaking as a speaker's internal process. His model of oral skills divides the skills into three processes consisting of planning, selection, and production. The distinction between knowledge and skill is made. Knowledge enables learners to talk, while skill is considered the active components playing roles when learners are actively engaged in an interaction. Though his emphasis is on skill practice, he recognizes that both are needed in the production of speaking. The following is the summary of his speaking model presented in Luoma (2004: 105):

Figure 2.2: Model of oral skills (Bygate, 1987)

Knowledge	Skill
Planning	
Knowledge of routine: * informational * interactional Knowledge of the stage of the discourse	Message planning: * information plans * interaction plans Management skills: * agenda management * turn-taking
Selection	
Lexis Phrase Grammar resources	Negotiation of meaning: * explicitness skills * procedural skills
Production	
Production devices	Production skills: * facilitation * compensation
Grammatical rules Pronunciation rules	Accuracy skills

Expression

The explanation of the model is that the stage of planning involves the knowledge of information routines such as stories, descriptions, or explanation and interaction routines, which consist of different types of situation such as job interview, dinner party, or telephone conversations. To use this knowledge, speakers need to hold message planning skills. Speakers can make a prediction of what might happen based on their knowledge of routines. This enables them to plan how to interact beforehand.

At the second stage, the selection stage, speakers' knowledge of lexis, phrases, and grammar will be used to choose how to say what they want to say. Here, the

needed skill is negotiation of meaning. Speakers' explicitness skills help them to choose expressions according to their estimation of the hearer's knowledge while ensuring that understanding takes place due to their procedural skills such as repetition and request for clarification.

Production is the final stage where speakers' knowledge of articulation together with grammatical and pronunciation rules is required. The skills involved in this speaking stage include facilitation and compensation. Facilitation skill assists speakers to see how the expressions can be made easier for themselves, while compensation involves the modification of the expressions such as rephrasing.

From the processes of speaking presented above, it can be seen that speaking is a demanding skill to master. When speaking is required, there are many processes operating in students' mind and a lot of factors must be considered in order to produce appropriate expressions. The processes of speaking clearly show that speaking does not require only linguistic knowledge. A proficiency speaker also needs to have interaction skills. These skills are acquired through the experience as a participant in the social interaction practice rather than through teaching. Therefore, in planning instructional activities for speaking development or assisting students to learn to speak, what the teacher must keep in mind is that the language instruction must provide students with both linguistic knowledge and experiences in using the knowledge as the participant in the social interaction processes.

To bring students through those processes or to provide students with experiences in using the linguistic knowledge can be carried out by applying drama and questioning techniques. Drama techniques can provide students with an opportunity to acquire language features. Moreover, it can involve them as participants in the process of social interaction. This is because drama is entirely composed by using dialogues. When engaging in drama activities, students can perceive the language in use; that is, the language which each character uses to interact with each other in different contexts and for different purposes. At the same time, through the application of drama techniques in teaching, students are required to involve in drama activities. That is, they have to perform the role of some characters and interact with other characters in given contexts which represent their real life. Through this practice, they can go through the speaking processes which will result in the development of their speaking ability. Besides this, questioning techniques can be

incorporated with drama techniques to enable students to develop their speaking more effectively. It is undeniable that questioning and responding are the crucial part in real life communication or interaction. However, there must be issues or topics for questioning and responding. Here, the teacher and students can employ drama as a resource for their discussion in order to create students' understanding about the characters and situations in the drama before they arrange the performance. In short, drama can be a language learning resource for students to develop their linguistic competence, and it can create life-like interaction contexts which provide students with opportunities to fully engage in and learn other speaking competence they need to have in order to involve in real life communication such as discourse competence and strategic competence.

2.4.3 Speaking assessment

Although speaking is a productive skill which can be directly observed, there are many factors involved in assessment processes. Hughes (2003: 113) suggests three basic problems in assessing speaking:

1. the design of tasks as a representative sample of the population of oral tasks that the test-takers are expected to be able to perform;

2. the effectiveness of the tasks to elicit the test-takers' behaviors reflecting their actual speaking ability; and

3. the validity and reliability of the scoring procedures of the behaviors.

With regard to the first problem, Hughes (2003: 113) suggests that all possible contents should be specified when designing a representative task. The specified content involves operations which include (a) expressing: likes, dislikes, opinions, attitudes, etc.; (b) directing: instructing, persuading, advising, and prioritizing; (c) describing: actions, events, objects, etc.; (d) eliciting: information, directions, clarification, and help; (e) narration: sequence of events; and (f) reporting: descriptions, comments, decisions, and choices. When setting tasks, a representative sample from the specified content should be included.

As regards the second problem or elicitation techniques, Hughes presents three formats consisting of interviews, interactions with fellow candidates, and responses to audio- or video-recorded stimuli. He further recommends an application of variety of

elicitation techniques in each format in order to increase the effectiveness in eliciting the expected ability.

As for the validity and reliability, Hughes recommends establishing appropriate scoring scales. As the rating scale consists of holistic and analytic components, the selection depends on the objective of the assessment as each of them has different advantages and disadvantages. Other steps involve calibrating the scale to be used, training raters, and following acceptable scoring procedures such as the appropriateness of the environment in rating, the readiness of scorers' state of mind, and the statistic calculation of the inter-rater reliability.

A similar view is proposed by Brown (2004) who points out that the assessment of speaking encounters many challenges. The first challenge is the influence of aural comprehension to speaking assessment which can affect the test-takers' actual speaking ability. The second challenge is the effectiveness in designing tasks to elicit the expected ability of the test-takers. That is, the designed task should be able to elicit the ability required by the task and at the same time be able to prevent the test-taker from circumventing to demonstrate the targeted ability the examiner wants to assess. The validity and reliability of the scoring procedure is another concern. Since speaking test tasks become more of an open-ended style, the appropriateness of an applied scoring procedure might be questioned about its validity and reliability. Some tasks yield many possible ways to respond, all of which are equally accurate. Other scoring procedures might not be fair enough. However, basically, Brown (2004: 141) presents five types of speaking test tasks as follows:

1. Imitative (a test type designed to assess the ability to imitate a word or phrase or a sentence, emphasizing pronunciation)

2. Intensive (an assessment task employed to elicit test-takers' competence in a narrow band of such language elements as intonation, stress, or rhythm)

3. Responsive (a test task which involves an interaction and comprehension, limiting to very short conversation or interaction such as greeting or small talk)

4. Interactive (a similar task to respond but containing greater length and complexity)

5. Extensive (monologue) (a test type which includes such tasks as speeches, oral presentations, and story-telling)

The selection of each type of these speaking performance tasks is dependent on the objectives of the test whether its aim is to measure microskills (a speaker's ability to produce the small elements of the language) or macroskills (a speaker's ability to produce the larger language elements). As the focus of the speaking test in the present study was on macroskills, the test type selected was in an interactive category.

2.4.4 Speaking elements

After going through the speaking processes, which are internal processes functioning based on students' knowledge of the language and their skills in using the language, the speaker's level of speaking proficiency can be perceived through the speaking elements in their expression.

How to measure speaking proficiency has been widely discussed. In so doing, various elements of speaking are proposed. Harris (1969: 81) divides speaking elements into four aspects as follows:

1. Pronunciation (including the segmental features—vowels and consonants— and the stress and intonation patterns)

2. Grammar

3. Vocabulary

4. Fluency (the case and speed of the flow of speech)

5. Comprehension

According to Harris, speaking proficiency can be perceived through the speaker's ability to pronounce the sound based on the sound system of the language, the ability to form a statement by using correct linguistic rules, the ability to choose correct word choices of the language to express meaning, and the ability to deliver the speed smoothly and continuously. Moreover, the speaker must be able to make the meaning being delivered comprehensible to listeners.

Linder (1977: 6) proposes four integral elements of communication. The elements proposed are generally similar to Harris', but some are addressed with different terms. Those elements are as follows:

1. Fluency (overall smoothness, continuity, and naturalness of the student's speech, as opposed to pauses for rephrasing sentences, groping for words, and so forth)

2. Comprehensibility (the ability of the student to make himself understood-
-to convey meaning)

3. Amount of communication (the quantity of information relevant to the communicative situation the student is able to convey)

4. Quality of communication (the grammatical correctness of the student's statements).

Linder refers to the speaker's ability to use correct grammar as quality of communication. However, it is worth noting that she does not include vocabulary in the speaking elements. Instead, the focus shifts to the quantity of information relevant to the communicative situation.

Another researcher who proposes some additional speaking components is Underhill. According to Underhill (1987: 96), speaking components consist of the followings

1. Grammar

2. Vocabulary

3. Pronunciation, intonation, and stress

4. Style and fluency

5. Content

Underhill's speaking components seem to result from the combination of Harris' and Linder's. That is, they include grammar, vocabulary, pronunciation, fluency, and content or amount of information as proposed by Harris and Linder. Therefore, it can be concluded that the speaking components which are generally used to evaluate the students' knowledge of the language are linguistic components which involve grammar, vocabulary, expressing components which include pronunciation and fluency, and communicative component which is comprehensibility or the ability to make the listener understand the meaning being conveyed.

2.4.5 Teaching of English speaking

Because of the complicated processes the students have to go through in order to be able to speak English proficiently, the teaching of this skill is seen as a demanding task for teachers. There are various views concerning how to help students develop this skill. The procedures and techniques for teaching speaking are extensively proposed by experts and educators in the field. Richards (1990), one of

the key experts in the field, proposes two approaches to the teaching of conversation. Those include the indirect approach and the direct approach. The indirect approach considers the conversational competence as "the product of engaging learners in conversational interaction" (pp. 77-78). According to this approach, the oral interaction competence can be developed by providing students with opportunity to engage in conversational interaction. The method of teaching conversation based on this approach is through interactive tasks. Richards makes a claim based on second language acquisition research that "in using conversation to interact with others, learners gradually acquire the competence that underlies the ability to use language" (p. 77). He concludes that the language classroom should therefore arrange language learning activities and tasks in which students have opportunities to engage in conversational interaction. For pedagogical practice, those activities or tasks can be pair-work and group-work that involve students into the interaction among themselves. In terms of the direct approach, it involves the teaching of "strategies for casual conversation such as turn-taking, topic control, and repair; conversational routines; fluency; pronunciation; and differences between formal and casual conversational styles" (p. 79). The arrangement of the program to develop these speaking micro skills starts from the preparation of goals such as how to use conversation in different settings and for different kinds of social encounter. Later, the more detailed description of the goals can be given and applied according to the learners' level of language proficiency and their needs. Richards maintains that the balanced application of these approaches can be considered the most appropriate methodological option for the teaching of conversation.

Byrne (1976) and Baker and Westrup (2003) propose that the procedures of teaching speaking consists of three major stages or phases: presentation, practice, and production. The presentation stage involves the teacher's presentation of new language features or new materials in a meaningful and memorable way for students. In this stage, the teacher plays the predominant role in the class as an informant. After the new language is presented, the lesson moves to the practice stage, where students take their turn to play the important role. Here, the teacher has to perform as a conductor, providing students with as many chances as possible to participate in meaningful and memorable activities. Baker and Westrup suggest that at the beginning of this stage, the activities organized should be very controlled to ensure

the accuracy of the students' reproduction of the language they have just learned. Later the less controlled activities can be introduced. This will enable the students to work by themselves in the production stage, which provides the students with opportunities to use the language they have just learned, including any language previously exists in their repertoire by themselves, freely. Byrne indicates that the opportunities to apply the language to serve their own wish will make the students aware that what they learn is useful to them, and this in turn will encourage them to continue learning. Baker and Westrup propose four categories of activities for the production phase, consisting of sharing information, solving problems, doing projects and presentations, and role playing.

In terms of teaching techniques, Bygate (2005) recommends constructive repetition as the pedagogical activities to enhance oral language. He claims that the frequent change of tasks tends to focus students' attention more on the tools to complete the tasks. When the tasks keep changing, many of the tools which are applied to complete the tasks need to be changed from task to task. This makes it harder for students to master each tool. Because of this, he proposes the use of oral task repetition. To support his claim, he cites the study conducted by Neisser (1976) which reports that a newly born child's visual perception of her parents gradually improves through the repetition of encountering and the study by Bruner (1983) which reveals that children pick up more and more concepts from the repetition of discourse they receive in the family context. Based on such evidence, he concludes that students can gain benefits from the repeated use of tasks or activities. To make his conclusion even more convincing, he reviews a number of studies. Those also include the study results of his case study conducted in 1996 which showed that there was more accuracy in terms of vocabulary and grammar in students' storytelling when they were asked to repeat the task two days later. His second study conducted in 2001 revealed that students were able to talk more fluently, accurately, and complicatedly about familiar stories presented to them ten weeks earlier than they were when talking about an unfamiliar story. Because of the support from such empirical evidence, the notion of constructive repetition is strongly recommended.

Furthermore, Brown (2001: 275-276) proposes seven principles for applying speaking techniques as follows:

1. Use techniques that cover the spectrum of learner needs, from language-based focus on accuracy to message-based focus on interaction, meaning, and fluency.

2. Provide intrinsically motivating techniques.

3. Encourage the use of authentic language in meaningful contexts.

4. Provide appropriate feedback and correction.

5. Capitalize on the natural link between speaking and listening.

6. Give students opportunities to initiate oral communication.

7. Encourage the development of speaking strategies.

In sum, these principles signify that the arrangement of language teaching activities must provide students with well-rounded experiences as language learners in order to prepare them for real life exposure. That is, in learning the language, learners need to master the whole range of language practice which includes accurate use of the language form, the ability to deliver and receive meaning according to the pattern of interaction, including the strategies to cope with any obstacles that occur during the communication. In order to achieve that, the language learning activities must provide students with experiences in using the language in meaningful contexts where the real world contexts are linked into the learning activities, where the students can see the connection between what they have learned from the provided activities and the actual use of what they have learned. In addition, creating students' motivation must be considered when designing activities because only the full engagement in the activities can help students acquire those language elements. Finally, students need appropriate feedback and correction which can help them become aware of what is required in the actual use of the language.

Teaching speaking, according to Paulston and Bruder (1976), involves the development of communicative competence. Based on their teaching experiences, they propose that communicative competence can be developed by four basic types of communicative interaction activities which consist of "social formulas and dialogues, community-oriented tasks, problem-solving activities, and role-plays" (p. 60).

Social formulas and dialogues consist of the activities which will help students develop their ability to establish as well as maintain social relations such as greeting, complaining, or apologizing. As for community-oriented tasks, they include activities which require students to perform real interaction with native speakers in the real community context such as at the bank or supermarket. With regard to problem-

solving activities, students are required to solve presented problems by choosing one solution from some solution choices provided. These activities allow students to talk freely. The writers claim that these activities are "communicative performance exercises for developing linguistic competence" (p. 68). In terms of role play, it includes the activities that students have to take fictitious roles as assigned and improvise some kinds of behavior of such characters. The use of role play needs to rely on three basic parts of its pattern which include the situation (the part which sets the scene and plot), the roles (the section which provides lists of characters), and useful expressions (the part which carries linguistic patterns). It is noted that the role play in this context is limited to only improvisation and fictitious roles. The acting out of set dialogues or of the dialogues written by the students is not included.

What can be concluded from these speaking development procedures and techniques is that speaking is a skill. It cannot be taught, but it can be developed through practice. Therefore, the procedures of teaching mean different steps of providing learners with opportunities to practice speaking in order to develop the skill. The arrangement of language learning activities should therefore capitalize on the provision of experiences in using the language for various different purposes and in different communication contexts.

2.4.6 Related research

Due to its prominent role in social interaction in the present world, speaking is considered the most important skill among ESL and EFL learners. For this reason, there is a great attempt among educators and teachers to find techniques and methods to develop this skill. Many studies have been conducted in an attempt to find effective techniques to enhance the speaking skill. The followings are some examples of those studies.

Wongsuriya (2003) examined the effect of real life situations on students' English speaking and listening development. The experiment was conducted with seven students who were on first-year higher certificate level. In this experiment, the teacher allowed the students to learn both in class and outside class. That is, the students were provided with English communicative lessons in class. After that, they were assigned to practice what they had learned from the class with other teachers or staff who could speak English in the school. Later in their class, students discussed

the problems of using language in real life situations as well as presenting methods to solve the problems. The result of the experiment revealed that experience of applying English in real life situations helped develop students' speaking and listening. The implication of this study is that the experience in real life situations plays a significant role in the development of students' speaking proficiency.

Arumporn (2004) applied different techniques to develop students' speaking skill, but the study also yielded the same results. She examined the effect of using task-based activities to develop English speaking ability of Matthayom Suksa IV students in Pranakornsriayuthaya province. The participants in the study included 40 students who were randomly assigned into the experimental group and the control group. The treatment for the experimental group was task-based learning in which the teaching procedures were divided into three phases: pre-task (preparing students for working on task), during task (working on task by focusing on meaning rather than form to achieve the set goal), and post-task (reporting and evaluating the result of working on task). With regard to the control group, the treatment given was the 3 Ps model which included Presentation, Practice, and Production. The results showed that the English speaking ability of the experimental group taught by using the task-based approach was significantly higher than the English speaking ability of the control group. Such finding led to a conclusion that the achievement of speaking proficiency can be obtained through the processes of working on tasks and an attempt to complete the tasks.

An exploration of an effective technique to enhance speaking proficiency was also carried out by Loylib (2004), who inspected the effect of a simulation strategy on communicative oral English proficiency of Mattayomsuksa five students. The study was also aimed to investigate students' opinions on the use of this strategy in the classroom. The simulation strategy was applied to serve six social functions: (1) greeting, parting, and introducing, (2) asking and giving directions, (3) buying and selling, (4) giving and receiving apologies, (5) making permission, and (6) giving and receiving invitation. The 30 subjects were selected by means of simple random sampling. The design of the study was a one-group pretest-posttest design. The results showed that the students' communicative oral English proficiency improved after the treatment and the students' opinions towards the learning experience through this strategy were positive.

Similarly, Tulananda (2004) investigated the effect of a training program which focused on simulation on cabin attendants' speaking skill. The participants were 29 cabin attendants who had one to two years experience working for Thai Airways International Public Company Limited and were assigned by the company to attend providing descriptions, instruction, and directions program, which was held once a month. The first 13 trainees were treated as the control group. The unadjusted program was used to train this group. The other 16 trainees were treated as the experimental group and taught by using simulation. The language focus of the training program was giving descriptions, instructions, and directions. Each group was trained for three days. The results revealed that the experiment group taught by the training program focusing on simulation had their speaking abilities in terms of pronunciation, fluency, vocabulary, grammar, and appropriateness higher than those of the control group. However, there was no significant difference between the two groups in terms of the ability to communicate in English as a whole.

The two studies conducted by Loylib (2004) and Tulananda (2004) reflect the importance of bringing the social interaction context into a language class to provide students with an experience of using language to serve different purposes in social interaction.

Role play is another technique which is generally used for the enhancement of speaking skill. For instance, Sinlapasart (2001) studied the effect of role play activities on the development of 34 Mattayom Suksa IV students' English speaking ability. The procedures of employing role play activities were divided into two major stages: the preparation stage and performance stage which involved a preparation of learners in terms of language, the selection of characters, rehearsal, the training of observers, the arrangement of the scenes and performance, and the evaluation. The study found that there was improvement of students' English speaking ability after the experiment. It can be seen that the main emphasis of the activities arranged in this study was on the processes of learning. Students were required to work and engage in all steps of learning activities, which were arranged to help them learn and practice speaking ability. This implies that the acquisition of students' speaking skill can be brought about by active involvement in learning activities.

However, some studies were conducted based on different perspectives concerning the speaking enhancement. Those studies placed the emphasis on teaching

strategies. For example, Laipraditwong (2005) examined the effect of achievement strategies on the improvement of English speaking skill of Mathayom Suksa II students at Phraharuthai Donmuang School. The experiment applied five achievement strategies: circumlocution strategy (description, exemplification), approximation strategy, word-coinage strategy, appeal for help strategy (explicit, implicit), and non-linguistic strategy (mime, gesture, and sound initiation). The sample included 37 students selected by means of simple random sampling. The research design was randomized one-group pretest-posttest. The findings revealed that the students' speaking skills after the experiment significantly improved. The strategies most frequently applied by the students were non-linguistic ones and the less frequently applied was the approximation strategy. This study implies that the success of the interaction depends on the ability to apply speaking strategies.

Sharing a similar view, Rattanapitakdhada (2000) explored the effects of teaching interaction strategies on English oral communicative proficiency and the use of interaction strategies of Mathayom Suksa V students. The sample of the study was 30 students of Mathayom Suksa V selected by means of purposive sampling. The sample was randomly assigned to the experimental group and the control group. The former was taught by using interaction strategies, while the latter was taught with a conventional method. The study found that the experimental group obtained higher scores of English oral communicative proficiency than the control group.

While some consider speaking strategies vital for speaking attainment, others regard interacting experiences as a productive practice. Phuphanpet (2004) conducted the study entitled "The Effect of Using Oral Communication Activities to Develop English Speaking Ability of the First-Year Certificate Vocational Students." The experiment was conducted with 20 students who were selected by means of simple random sampling. The oral communication activities employed in this experiment were information gap, mapped dialogues, role play, spot the differences, and jigsaw. The activities were designed to activate conversation and to facilitate students' oral interaction. The findings after the implementation of these activities showed that the students' speaking posttest scores significantly increased.

In a different context, Cohen, Weaven, and Li (1996) investigated "The Impact of Strategies-Based Instruction on Speaking a Foreign Language." The sample of the study was 55 students at Minnesota University. Among those 55 students, 32 of

them were assigned to an experimental group, while the remaining 23 were in a comparison group. Students' background characteristics such as previous language study, visits to the target culture, or grades in previous courses in the target language were claimed to be similar as revealed by specifically designed background questionnaire. The students in the experiment group received strategies-based instruction from three teachers who were specially trained how to deliver strategies-based instruction, whereas the three teachers who taught the comparison group did not receive the training. The experiment lasted ten weeks. Findings demonstrated that strategies-based instruction caused favorable effects on students' speaking performance.

Through a different technique from the previous studies, Luchini (2004) also found similar results when combining fluency- with accuracy-focused tasks to develop oral skill. The sample included 268 Chinese third-year college students from different majors excluding English. The procedure of the instruction started from presenting students comprehensible input of target forms through such means as reading material, video-tape, and tape recording, assigning them to work on collaborative tasks in pairs or in their fixed groups to complete the tasks as guided by the given input, and asking them to perform in an output session. The researcher utilized students' self-report and questionnaire to collect data. From their self-report, most of the students claimed that the instruction significantly helped them improve their oral skills. The data elicited by the questionnaire yielded a consistent finding.

With the share goal to develop students' speaking ability, Tsou (2005) conducted a study to determine whether an instructional treatment, participation instruction, could increase students' oral participation in class and whether it could lead to the improvement of students' speaking proficiency. The study set two hypotheses. First, participation instruction (PI) would increase Taiwanese students' oral participation in class. Second, PI would lead to the improvement of Taiwanese students' speaking proficiency. The subjects of the study were 70 freshmen in two classes (35 per class) in the Department of Early Childhood Education. Questionnaires, tests, and observations were employed to collect quantitative data, while passive participant observation, survey responses, and an interview with the EFL teacher were used to gather qualitative data. Each student was assessed on four measures in order to examine the differences between the experimental and control

groups before beginning the experiment. The experiment lasted one semester of 18 weeks (two hours per week). After the experiment, the result showed that PI helped raise students' learning motivation and SPEAK (The Speaking Proficiency English Assessment Kit) scores but did not significantly help increase oral classroom participation. The results from the t-test, multiple regression, and stepwise regression strongly supported the second hypothesis. That is, PI could lead to a significant gain in students' speaking proficiency. For the first hypothesis, which the result did not support, the research claimed that it was because of the short experimental period and the large class size. However, it was supported by using the qualitative data, which were collected through students' self-evaluations of their own improvement in participation and speaking proficiency, students' evaluations of the PI course, and an end-of-course interview with the teacher. The qualitative data collected did support the first hypothesis that PI increased Taiwanese students' oral participation in class.

From all reviewed studies, it can be seen that despite the differences in the techniques the researchers employed in their experiments, most of them shared some similarities in that all techniques employed encourage active involvement on part of the learners. Apart from those English speaking teaching techniques, many researchers are interested in the roles of drama on students' learning enhancement. Thus, they conducted classroom research to determine the particular effects of using drama on their students' language learning. Generally, positive results have been reported. Examples of some of those studies are discussed below.

Miccoli (2003) investigated the effectiveness of using drama in a Brazilian University classroom for oral skills development. She used portfolio to collect learners' reflection on the lesson. The lesson was divided into three major stages: preliminary, intermediate, and production. In the first stage, the activities were designed to promote a climate of trust that encouraged risk taking. For the intermediate stage, students learned about acting and content. In the last stage, students were allowed to select a preferable play for their own group and to decide on the casting by themselves. Six weeks later students gave presentation of the plays. The study revealed positive effects on students' oral skills development. In this study, Miccoli claimed that drama does not only provide a reason to use the language, but it also brought motivation and enjoyment to the classroom. Drama also made language in an oral skill development class alive and realistic, for it could help students learn

that speaking did not mean only words, structure, and pronunciation, but it also included feelings, motivations, and meanings.

The advantage of implementing drama in a language class is also found in the study conducted by Motos Teruel (1992). Motos Teruel applied drama activities to the teaching of Spanish grammar and literature. He found that the activities provoked changes of attitude in the students. His study showed that games, sensitivity activities, sound, dramatization, and role playing were the most practical drama activities for the teaching of language and literature. With respect to oral expression, the study found that dramatic activities stimulated verbal fluency. The activities also caused improvement, amusement, and pleasure in communication and interaction among the participants.

In the study conducted by Makita-Discekici (1999), drama was found to promote cooperative learning, oral skills, as well as writing ability. In this study, the researcher used creative skits in her Japanese classes. The activities emphasized cooperation to achieve the shared goal. Two creative skit projects per semester were assigned to students, who were divided into a group of four or five. Each of the group had to create its own script. Students' performance was evaluated in terms of group cooperation and of individual oral and written language skills. The study showed that students' responses to the activities were mostly positive.

El-Nady (2000) studied the effectiveness of drama as a teaching technique. In the study, the researcher divided students into two groups and designed two lesson plans for teaching. The first lesson plan did not allow students to develop and perform a play, while the second did. After a week of the treatment, the researcher tested students' vocabulary retention and speaking ability. It was found that students who were taught by the second lesson plan gained higher scores than the group which was taught by using the first lesson plan. This indicates the opportunity to involve in drama activities helps increase students' language learning achievement.

The positive results of using drama in a language class are also confirmed by Mattevi's doctoral dissertation. Mattevi is a teacher of Italian language in the European Language Department of Stony Brook University. In the study, she used theater as a teaching tool in the Italian classroom which was the second language acquisition classroom. She utilized many techniques and strategies, claiming that all the techniques she tried were successful. Because of this, Mattevi considered theater

as one of the most complete teaching instruments in second language acquisition enhancement. She remarked that the use of drama in the language classroom enabled language teachers to present the target language in an active, communicative, and contextualized way. Moreover, dramatization can assist language teachers to address the four skills of language learning.

The advantages of drama for language learning development gain additional support from the study conducted by Doyum and Ozturk (2006). They introduced *'Romeo and Juliet'* in their class of first-year students who were pre-service teachers, fairly proficient in written English, but their oral competence was not yet sufficient. The activity was also used with the fourth-year students, senior teacher trainees, whose written and oral English skills had been developed but who lacked self-confidence and oral presentation skills. The objectives of this study were to develop cognitive skills, to improve students' knowledge of second language vocabulary and pronunciation, and to enhance the personal skills of cooperative learning, oral participation, and the affective variables of motivation, confidence, and self-esteem. The activity included five steps: distribution of scripts, assignment of roles, rehearsal of the play, performance of the play, and evaluation of the performance. The study found that throughout six years that this activity was used, it always gained positive responses from students. Although the researcher does not state clearly the improvement of students' oral competence after participating in drama activities, to claim that the activity always gained positive responses does imply it.

From these studies, it can be seen that drama is widely utilized in other different countries to develop students' language skills, especially speaking skill. In Thailand, there is some research concerning the use of drama to develop students' language as well.

Praphruitkit (1984) compared English speaking achievement of English major teacher education students who learned through dramatic activities and pattern practice. After six weeks, 24 hours of the experiments, she found that students who learned through dramatic activities gained higher achievement in terms of fluency, comprehensibility, amount of communication, and effort to communicate than those learned through pattern practice. However, there was no difference in terms of quality of communication between the two groups. Reflected through this study results were the benefits of dramatic activities to many aspects of students' speaking ability.

The similar technique was utilized by Hemchua (1991), who examined the effect of the English co-curricular activities using drama techniques for upper secondary students in Sainoi school. She developed ten drama activities and experimented with 38 upper secondary students. The result showed that drama techniques had positive effects on students' language development. The students' opinion investigation also revealed positive results. Students agreed that the English activities using drama techniques provided were suitable.

The positive outcomes of employing drama techniques were also displayed in the study conducted by Tawisuwan (1993) who investigated the effects of drama technique activities on English speaking for communication for Mathayom Suksa IV students in Panyaworakan school. The experiment was conducted with 33 students using ten drama techniques activities. Students were pre-tested and post-tested by using the interview before and after the experiment. The results showed that drama techniques activities had positive effects on English speaking for communication as the students' mean posttest score was significantly higher than the mean pretest score.

These studies show that drama can be used in language classes with a main aim mainly to enhance students' oral proficiency. The results from these studies lead to a conclusion that drama is an effective technique in this aspect. Apart from that, drama also helps develop students' social skills, help them learn to work cooperatively, as well as help create their confidence and self-esteem. However, it should be noted that most of these studies applied only drama techniques. Drama as a resource of language was not included.

In terms of the value of questioning techniques on speaking proficiency enhancement, no study was found. From the review of questioning techniques, the research which is related to questioning techniques in the field of language learning is mostly, if not all, concerned with the effects of questioning techniques on reading achievement.

For example, Sahunun (1995) conducted the research entitled "Effects of Using Verbatim and Conceptual Questions on Comprehension and Recall of Reading English Language of Mathayom Suksa III Students." Students from two out of seven classes were purposively selected based on the equivalency of the mean scores and standard deviation they obtained from an English course. Each class consisted of 40 students. They were randomly assigned to an experimental group and a control group.

The experimental group was taught by using the Conceptual Questions, while the controlled group learned through the Verbatim Questions. The study found that after the experiment, the scores of the students in the experimental group which was taught by using the Conceptual Questions were significantly higher than those of the control group at the significance level of 0.05. These findings suggest that reading achievement can be obtained by the utilization of questions which require in-depth thought rather than the questions asking for the answer available in the reading passage.

A similar study was carried out by Somsuwanchai (1996), who conducted experimental research in order to examine the effect of using the Predict-Test-Conclude (PTC) questioning strategy on students' prose fiction reading comprehension of Mattayom Suksa IV students at Ladplakaopittayakom School. The subjects consisted of 36 students who were assigned equally to the experimental group and the control group according to their reading achievement grades. The students in the experimental group were taught by using PTC questioning strategy, while the students in the control group were taught by using reading translation method. When comparing the mean scores of the posttest to the mean scores of the pretest, it was found that the result was significantly in favor of the group which was taught by using the PCT questioning strategy.

The value of questioning on reading also receives support from the findings revealed by Chanklin's study. In her study, Chanklin (2001) compared the differences between the English reading comprehension ability of the students taught by using self-questioning and those taught by using note-taking strategies. The subjects were 89 Mathayom Suksa II students who were purposively selected. These subjects were randomly assigned to two experimental groups, 41 in the experimental group with self-questioning strategies; the other 48 students were sent to the experimental group taught by note-taking strategies. The experiment lasted nine weeks. The result showed that the students taught by self-questioning strategies achieved higher English reading comprehension ability than those taught by note-taking strategies.

These studies have revealed that questioning can lead students to better achievement in their language skill in terms of reading comprehension ability. This could be because questions help direct students to the main focus of what they are reading. In addition, the questions that encourage students to think beyond the text

help the students gain insights into what they read, which subsequently, improve their reading. Based on this, the effects of questioning on learners' achievement in other skills, especially speaking is worth further exploring, as none of the studies in this particular field has been found conducted.

2.5 Critical Thinking

The ability to think critically has an enormous influence on one's life. Therefore, it becomes one of the educational goals to educate people to become a critical thinker. However, the concept of critical thinking is varied. In order to develop critical thinking skill, the clarification of its concept is needed.

2.5.1 Definitions of critical thinking

Because of its great value on human life, critical thinking has a predominant role in many educational curricula, including the language teaching curriculum. Critical thinking is conceptualized as "an intellectual ability" (Brookfield, 1991: 12). It involves complicated mental processes. Scholars in different fields define it differently according to their viewpoints towards intellectual disposition and purposes to develop and employ that intellectual ability. Young (1980) suggests that critical thinking is viewed differently by philosophers, psychologists, and educators due to different purposes and approaches they hold. While philosophers focus on identifying methods such as comparison, classification, inference, and deduction, which are needed for solving abstract and practical problems in life, psychologists view critical thinking in terms of cognitive structure and activities of mind. Educators, on the other hand, put the emphasis on the objectives of formal education and then define the educational goals in the domain of critical thinking. Bloom's taxonomy of cognitive goals consisting of knowledge, comprehension, analysis, synthesis, and evaluation, directs the ways to achieve the goals.

As mentioned above, the definitions of critical thinking are varied according to purposes and approaches each individual relies on. Some definitions are quite broad, while others are quite specific. The following are examples of definitions of critical thinking given by different scholars.

According to Yinger (1980: 14) critical thinking can be regarded as "the cognitive activity associated with the evaluation of products of thought." He adds that

this cognitive activity "is an essential element of problem solving, decision making, and creative production." Critical thinking from this view, therefore, mainly involves problem solving, decision making, and evaluating. From a different angle, Fisher (1990) characterizes critical thinking through the processes of learning. He points out that critical thinking involves learning how and when to question and what questions to ask and learning about the application of reasoning. Quite similar to Fisher, Brookfield (1991) remarks that critical thinking involves the recognition of the assumptions underlying one's beliefs and behaviors. That is, it involves the ability to justify or give justification for one's ideas and actions. What these two views share concerning the concept of critical thinking is the ability to reason.

However, critical thinking from the perspective of Adams and Hamm (1994) involves the construction of meaning through the interpretation, analysis, and manipulation of information in response to a problem or question that requires divergent responses rather than a direct and one right answer obtained from previously learned knowledge.

Nekamanurak (1996) investigated definitions of critical thinking given by various scholars and concluded that critical thinking refers to the processes of careful consideration of information or situations occurring by applying knowledge, thought and personal experiences to explore evidence carefully in order to make reasonable conclusions. This is quite similar to what is defined by Bassham et al. (2005):

Critical thinking means thinking clearly and intelligently. More precisely, critical thinking is the general term given to a wide range of cognitive skills and intellectual dispositions needed to effectively identify, analyze, and evaluate arguments and truth claims; to discover and overcome personal prejudices and biases; to formulate and present convincing reasons in support of conclusions; and to make reasonable, intelligent decisions about what to believe and what to do (p. 1).

Verlinden (2005) explores definitions of critical thinking given by scholars in different periods of time and presents the definition of critical thinking as follows:

Critical thinking is the active application of principles of reasoning to your own ideas and those of others to make judgments about communication and reasoning, to analyze arguments, to expose underlying assumptions, to achieve better understanding, and to approach the truth (p. 19).

Although the definitions of critical thinking are varied as shown above, the core concept can be observed. The key words used in each definition consist of interpretation, analysis, evaluation, judgment, justification, and reasoning. In this study, it is concluded that critical thinking refers to the ability to apply knowledge, thoughts, and personal experiences to interpret, analyze, and evaluate any ideas, actions, or situations in order to make reasonable judgment or conclusion for making decision about what to believe or what to do.

From these definitions of critical thinking, it can be seen that the ability to think critically is developed through many complicated processes. It is the ability that cannot be taught in the sense of transmitting information. Like speaking, critical thinking is a skill whose development can be accomplished by practicing. Moore and Parker (1986) insist that "critical thinking is a skill that you simply cannot become good at without practicing" (p. 5). Therefore, the development of this skill needs the activities which provide learners with opportunities to practice using the skill. The integration of drama and questioning techniques can help develop this skill in the following ways.

First, drama provides life-like situations for students to think about, while questioning techniques can be used to encourage students to think beyond the text as well as to link the drama events with the real world situations.

Second, questioning techniques promote class discussion and interaction which are crucial factors of critical thinking development.

Third, when engaging in drama activities, students need to play other people's roles. This will enable them to gain insights into other people's thought and perceive various ways of thinking. Moreover, in order to play other people's roles, they need to understand why those people behave or do in a certain way in each situation. This understanding requires processes of critical thinking.

In short, drama and questioning techniques provide students with opportunities to practice interpreting, analyzing, evaluating, and making judgment based on reasons and evidence which are all considered critical thinking skill.

2.5.2 Elements of critical thinking and critical thinking standards

People always involve in thinking practice in their real life. However, Fisher (1998: 38) contends that the everyday thinking contains different elements from critical thinking. He presents a distinction between everyday thinking and critical thinking as follows:

Table 2.4: A distinction between everyday thinking and critical thinking (Fisher, 1998: 38)

Elements of thinking		
Everyday thinking	⟶	Critical thinking
Guessing	⟶	Estimating
Preferring	⟶	Evaluating
Assuming	⟶	Justifying
Associating/listing	⟶	Classifying
Accepting	⟶	Hypothesizing
Judging	⟶	Analyzing
Inferring		Reasoning

Fisher (1998) illustrates that the improvement in thinking from everyday thinking to critical thinking, as shown, is like the movement from "unconscious to conscious thought, from the surface of things to the structure of things, from what Socrates calls '*unconsidered life*' to a considered view which backs claims to opinions with reason" (p. 39). This indicates that critical thinking is operated based on evidence rather than feeling like everyday thinking. It can be said that the operation of critical thinking displays concrete and systematic processes, while everyday thinking does not.

Nosich (2001) proposes different elements of critical thinking. He calls them "elements of reasoning" (p. 87). According to Nosich, "for thinking to be critical thinking, it must be reasonable thinking" (p. 4). He proposes 8+ elements arranged in

a circle without numbers, for there is no required order for them. The order to be applied depends on the questions being addressed. He claims that the ability to think critically is the ability to apply these elements as tools in thinking. The eight plus elements consist of purpose, question at issue, assumptions, implications and consequences, information, concepts, conclusions, interpretations, and point of view, each of which can be described as follows:

Purpose involves objectives, goals, desired outcome, and function. Identifying a purpose and keeping it firmly in mind are required before reasoning.

Question at issue refers to problem, topic, and the point. In any act of reasoning, the questions of what the question at issue and what problem being addressed are should be asked.

Assumptions include background theory, what is given or taken for granted. The assumptions include everything taken for granted when reasoning through something. They underlie reasoning.

Implications and consequences mean what follows, costs, and benefits. Identifying implications and consequences is similar to asking what follows from the reasoning.

Information consists of data, evidence, and observation. When reasoning, it is important to consider what information is available and what is not, but needed.

Concepts refer to organizing ideas and categories. Reasoning needs the understanding of the ideas or concepts being addressed.

Conclusions and interpretations include inferences, solutions, and decisions arrived at. Critical thinking requires the ability to distinguish information from someone's interpretation of that information. It also involves the ability to contextualize interpretations because context determines the distinction between information and interpretation.

Point of view involves frame of reference and perspective. Reasoning is done within some point of view. Approaching problems or questions from different points of view can create different sets of purposes and other elements. The ability to evaluate points of view is a major critical thinking skill.

The additional two elements of reasoning or critical thinking are alternatives and context. Alternatives mean other possibilities, options, and choices, while context refers to setting and background where reasoning takes place.

The main idea of Nosich is that thinking must be reflective so that it is considered critical thinking. That is, it must be thinking about one's thinking. These elements are proposed as tools for exploring or rechecking the thinking. The thinking, according to Nosich, also has to meet high standards of thinking in order to be considered critical thinking. Those standards include clearness (the thinking is clear and easy to understand), accuracy (the thinking and the words used to express it are accurate), importance/relevance (the thinking is directly relevant to the issue or problem being addressed), sufficiency (the thinking about a question or issue is enough and thorough), depth and breadth (the thinking takes adequate account of underlying explanation and other related issues), and precision (the thinking about an issue is specific and detailed). The standards of critical thinking are also proposed by Bassham et al. (2005), who claims that critical thinking is governed by clear intellectual standards which consist of clarity, precision, accuracy, relevance, consistency, logic, correctness, completeness, and fairness. Although some terms are different, the overall concepts are the same.

Elements of critical thinking and standards of critical thinking can be both tools and criteria to make thinking critical thinking. They are considered the primary ingredients of critical thinking. These elements and standards can also be used to determine whether the thinking is critical thinking or not.

2.5.3 Critical thinking processes

In order to be able to think critically, it is also important to know and understand critical thinking processes.

When the term thinking or critical thinking is addressed, Bloom's taxonomy of cognitive goals is always introduced. Fisher (1990) and McWhorter (2003) use Bloom's taxonomy which demonstrates hierarchy of thinking starting from knowledge (remembering and retaining), comprehension (interpreting and understanding), application (making use of), analysis (taking apart), synthesis (bringing each part together into a whole), and evaluation (judging and assessing) to identify processes of critical thinking. Fisher (1990) claims that Bloom and his associates consider critical thinking as the synonym of evaluation, while McWhorter (2003) asserts that the last four levels are critical thinking processes.

Shurter and Pierce (1966) propose that a three-part process is the basis of an attempt to think critically. The three-part process consists of the following:

1. the process of clarifying the problem and the ground for a rational choice by a reader or a listener, as well as the exclusion of anything that seems irrelevant or prejudicial;

2. the examination of the claims of each alternative to determine whether the statements are true; and,

3. the weighing of the claims on both sides to make final judgment.

Nosich (2001) proposes critical thinking processes both in terms of the core process and processes built from the elements and standards of critical thinking. The core process of critical thinking consists of addressing a question or problem, using the elements of reasoning to think it through and monitoring their thinking by using the critical thinking standards. As for general processes, they include analyzing, synthesizing, comparing and contrasting, evaluating, applying, making decision, and taking action.

It can be seen that critical thinking processes cited above are generally similar. As suggested by Nosich, critical thinking processes involve interpreting, analyzing, synthesizing, applying, and evaluating. Some even extend the processes of critical thinking to making judgments or making decision and taking action.

2.5.4 Teaching of critical thinking

The value of critical thinking on life is unquestionable. Because of this, education provision is being challenged by students' requirement to possess this skill in order to advance their life in both the academic context and to handle the more problematic and complex world. Therefore, methods and techniques to foster this skill have been widely proposed.

Bailin (1998) argues against the prevalent view which considers critical thinking as a generic skill and the application of this skill can be carried out in any context regardless of background knowledge. He insists that "background knowledge in the particular area is a precondition for critical thinking to take place" (p. 147). Under this conception, he divides critical thinking into three dimensions:

(a) critical challenge—the tasks, questions, or problems that provide the impetus and context for critical thinking;

(b) intellectual resource—the background knowledge and critical attributes that are drawn upon when responding to particular challenges; and

(c) critically thoughtful responses—responses which embody the appropriate resources evidenced in response to particular challenges (pp. 147-148).

The pedagogical implication of this conception of critical thinking is that, in order for critical thinking to occur, there must be context, particular tasks or critical topic for a thinker to work on. In addition, in selecting the tasks or topics to stimulate thinking, the teacher must be aware of the thinker's background knowledge and critical attributes. The challenges should be carefully and thoughtfully arranged in order to provide students with opportunities to practice drawing their intellectual resources to formulate the response. Finally, students should be encouraged to assess or evaluate the response, whether the response is formulated appropriately in order to deal with a particular challenge.

Bailin's argument is in harmony with McPeck (1981, cited in Meyers, 1987). According to Meyers (1987), "McPeck wisely argues that critical thinking must necessarily vary among disciplines because the core ingredient of critical thinking is the foundational, or epistemic, knowledge of a given discipline" (p. 6). Simply put, the ability to think critically is dependent on the basic knowledge one has concerning a certain discipline. As Bailin argues, critical thinking is not a generic skill which can be applied across disciplines. Instead, it is a skill which needs to be nurtured within each particular discipline. Because of this, Meyers (1987) claims that it is unsurprising that a variety of approaches to the teaching of critical thinking have been found. Meyers points out that critical thinking in each discipline is different. For instance, critical thinking in literature is different in crucial aspects from critical thinking in other disciplines, like physics or history. He also adds that the teaching of critical thinking in literature can be carried out in different manners by different teachers who use different approaches. One teacher might focus on the analysis of character or plot development, while another teacher might apply historical approach to the literature in their teaching of critical thinking skill.

This indicates that the concepts of critical thinking vary according to the approach each individual applies. The teaching of critical thinking is, therefore, adjusted according to the approach being applied. However, there are generally shared techniques for fostering critical thinking.

Meyers (1987) proposes that in order to promote critical thought, there should be balance between content and process in each period of instruction. This can be arranged by setting the intended outcome of the course before designing a necessary input. Moreover, the balance between lecture and interaction is also needed. He explains that in the processes of thinking, students have to construct their mental structure for critical thinking. This construction process can be facilitated by such kinds of interaction as debate, questioning, and other forms of interaction which are meaningful. Meyers extends Piaget's learning theory in terms of its emphasis on the importance of interaction which is crucial for the development of new mental structures and that cognitive development can be better stimulated by interaction than lecture. Also, Meyers suggests the generating of classroom discussion. The discussion can be stimulated by beginning the presentation or the lecture with a question and a short period of discussion. To raise the question at the beginning of the presentation will enable students to perceive the focus of the lecture they are going to receive. This technique will also create the atmosphere that encourages thinking. It will make students less hesitant to engage in the discussion. Moreover, he notes that "questions that generate real discussion pose problems and encourage students in the formulation of judgment" (p. 60). The additional suggestion is that the questions the students raise should be thrown back to the questioner or other students to answer in order to give the students opportunities to develop their critical thinking skill on their own.

Young (1980) suggests that the courses which aim to foster critical thinking needs to put the emphasis on practical problems which involve general problems or situations that can be encountered in the real contexts. In additions, he points out that critical thinking associates with active processes, the method of teaching thinking to foster those processes, therefore, it requires the activity which students can fully involve in as an active participant. He insists that "full, varied, and active experience, in contact with the reality of the world, provides elements for guiding the processes of thinking" (p. 95).

Beyer (1997) maintains that there are a number of ways to initiate higher order thinking or critical thinking. Utilizing questions is one way. However, he notes that the questions that can serve this function must be thoughtful questions, the questions which stimulate the thought in the higher level than recall or translation, or the "questions that inspire—or require—complex thinking" (p. 32). Moreover, he points

out that in order to help students improve thinking, the classroom conditions must be arranged to encourage student thinking, which should be as follows:

1. Classroom arrangements that facilitate student interaction
2. Time for students to think
3. Use, by students as well as by the teacher, of the language of thinking
4. Sustained attention to what is going on in the classroom
5. Minimization of the negative risks of engaging in thinking
6. Continued modeling of the skills and dispositions of good thinking (p. 64)

Beyer states that interaction has enormous advantages on the development and improvement of higher order thinking. The interaction can be arranged in the form of discussion, inquiry, argumentation, and debate. These kinds of interaction provide students with chances to formulate, express, and stimulate thoughts and facilitate knowledge production. In additions, to involve in the thinking tasks, students need time to operate thinking processes. He remarks that good thinking can be stimulated by using clear and precise language, adding that the kinds of thinking should be specified clearly in order to facilitate students' cognitive operation. For example, the words 'believe', 'decide', or 'predict' should be used instead of 'think' which has broad meaning when aiming to ask students to express different kinds of thought. Moreover, students' attentive concentration and active participation need to be sustained in order to help them gain full benefits from what is going on in the class. Also, he notes that engaging in high order thinking is risky. Therefore, the establishment of the atmosphere which makes students feel comfortable and confident to engage in thinking tasks is necessary. Finally, he suggests that the teacher be a good model or example for students by showing how good thinking should be exhibited such as waiting before responding, taking time to reflect, or always giving reasons and evidence to support conclusions.

In conclusion, critical thinking is the cognitive or intellectual process. The definitions of critical thinking are varied according to disciplines as well as the purpose of employment, and it cannot be applied across disciplines. In many disciplines, including in this study, critical thinking skill involves the ability to interpret, analyze, and evaluate any ideas, actions, or situations in order to make reasonable judgment or conclusion for making decision about what to believe or what to do. In order to express critical thought, there must be a topic to think about,

background knowledge to organize and formulate thinking, and criteria to evaluate the thought. The teaching of critical thinking can be carried out by arranging activities for students to interact with the teacher or peers based on the background knowledge they have to practice thinking and create comfortable atmosphere for students to share their thought. Therefore, the utilization of drama to enhance critical thinking should gain fruitful consequences because drama can lend itself as a topic to think about and to initiate discussion as well as interaction between the students and their teacher or peers.

2.5.5 Related research

Apart from being beneficial to language learning, many educators propose that drama, as one form of literature, is a valuable tool to develop critical thinking. They suggest the ideas of applying drama to enhance critical thinking. In an article entitled "Using Drama to Improve Critical Thinking," Borgia, Horack, and Owles (2004) suggest that drama can be linked to critical thinking in a classroom. Renzulli (1998, cited in Borgia, Horack, and Owles, 2004) proposes that there are three stages of learning obtained from linking drama with critical analysis: exploratory learning, higher-level thinking, and application that encourages the reader to explore a topic in greater depth. Bailin (1998) maintains that drama brings about problems that challenge students to solve. In order to do so, they have to think deeply or critically. Wasanasomsithi (2001) promises the value of literature on critical thinking enhancement. She states that "owing to its complex nature and subtle characteristics, literature can be beneficially employed to foster students' critical thinking skills through the interpretation, analysis, synthesis, and evaluation" (p. 15). She also suggests six classroom activities to foster critical thinking which include character identification, group discussion, meaning guessing, analysis practice, and interpretation. However, it is noteworthy that although the value of critical thinking is widely acknowledged, the research on the effects of drama on critical thinking cannot be found.

In terms of questioning, it is generally used to enhance general learning achievement, such as reading achievement, as previously presented. For the utilization of questioning techniques to foster critical thinking specifically, no study was found as well. However, a large number of studies concerning the development of critical

thinking using other different techniques and methods do exist. Some examples are discussed below.

Nekamanurak (1996) studied theories and principles concerning critical thinking and critical thinking development. She developed a critical thinking developing model for teachers of college students. The model consisted of three main steps including presenting problems, practicing thinking, and evaluating thinking processes. In the step of practicing thinking, students were allowed to practice both individually and in group and were asked to present their thoughts to the class. The researcher compared the critical thinking skill of the students who were taught by using the developed model to the critical thinking skill of the students who were taught with a conventional method. The study found that the mean scores of critical thinking of the students who were taught by using the critical thinking developing model were higher than the critical thinking scores of those who were taught with a conventional method. The critical thinking developing model, in this study, emphasized thinking practice both independently and dependently. However, it is worth noting that because of its high requirement in terms of students' level of cognitive functioning, this model seems to be more appropriate for adult learners.

With regard to young learners, Rawdsomjit (1999) used a different approach for the development. She developed a program to enhance critical thinking ability of Prathom Suksa VI students by using De Bono's six thinking hats approach with each hat representing different colors and signifying different kinds of thinking. The results showed that the developed program can develop students' critical thinking ability. Although this program was developed to foster critical thinking of the students in a primary school level, it shared similarity with the critical thinking developing model proposed by Nekamanurak (1996) in that both of them provide students with opportunities to practice thinking in different ways and allow different divisions of their cognitive complexity to be activated.

Suwancharas (2000) investigated the effects of mind mapping technique training on critical thinking development of Mathayom Suksa II students at Bodin Decha (Sing Singhaseni School). The study was conducted with 116 students who were randomly assigned into an experimental group and a control group. Students in the experimental group were trained by using ten activities using the mind mapping techniques, while those in the control group learned through general activities. The

findings showed that this technique yielded positive effects on the students' critical thinking development, leading to a conclusion that systematic thinking brings about critical thinking.

To enhance students' critical thinking, some researchers selected technology as a tool. Likhasith (2005) proposed a web-based instructional model based on 4 MAT Activities for critical thinking development of undergraduate students in Physical Sciences and Technology, Chulalongorn University. The implementation of this model included three major steps: an introduction step (giving unit orientation and the pre-test); instructional step (creating an experience, analyzing/reflecting an experience, integrating reflective experience into concepts, developing concepts, practicing based on concepts, creating an assignment, analyzing an assignment and its application, and sharing experiences); and the evaluation step (giving the post-test). This study found that the application of the model had a positive effect on students' critical thinking development.

The positive results of applying technology to help students develop their critical thinking were also reported in Khumruksa's study. In the study, Khumruksa (2005) proposed a web-based instructional model using the CIPPA model to develop critical thinking skills of Social Sciences undergraduate students at Chulalongkorn University. There were 11 procedural steps in the model consisting of giving orientation on the web, presenting the pretest, examining past experiences, acquiring new knowledge, studying new information and creating self understanding, sharing knowledge and ideas, summarizing, organizing and analyzing learning, presenting knowledge/assignment, implementing knowledge (clarifying problems, considering the validity of information, performing deductive reasoning, performing inductive reasoning, judging the value, translating the meaning, proposing the hypothesis, solving problems), giving the post-test, and summarizing results. After the experiment, the comparison between the pretest and posttest mean scores indicated positive results of the study.

Moreover, from the review of related literature, it was found that studies concerning critical thinking were generally conducted in the scientific field such as medicine or nursing. However, this does not mean that critical thinking is not necessary in other fields. Indeed, critical thinking should be integrated in all fields of study, for the ability to think critically will not only enable one to live his/her life in

this complicated world more properly and successfully but also promote his/her academic success.

Additionally, to help learners develop their critical thought is considered one of the educational goals. In the field of language teaching, critical thinking should also be integrated. As previously mentioned, language and thought are interdependent. Thought development is dependent upon language development (Foley and Thompson, 2003). That is, the more one's language is developed, the better he/she can formulate thought. For this reason, a language class has a significant role in helping learners develop their language. The perceptions of information or inputs through their receptive skills are vital for the formulation and expression of the learner's thought. Therefore, it is necessary for the learners to learn to receive information thoughtfully. Equally important is the ability to express their thought clearly, systematically, and effectively. This skill also needs formal practice. The language class is considered the most appropriate context that can provide the learners with opportunities to simultaneously practice and acquire these two skills.

2.6. Instructional Model Development

After reviewing the documents concerning an instructional model, it is found that there are different instructional models, each of which is designed to achieve different educational goals. However, this study aimed to develop an English instructional model to enhance students' speaking proficiency and critical thinking ability. Therefore, the focus is placed only on the instructional models which are particularly designed to develop thinking skills and oral interactions in order to form a framework for the development of an English instructional model as proposed. Before presenting each of those instructional models, the concepts of instructional model are worth firstly explored.

2.6.1 Concepts of an instructional model

According to Weil and Joyce (1987), a model of teaching or an instructional model is "a plan or pattern that can be used to shape curriculum, to design instructional materials, and to guide instruction in the classroom and other settings" (p. 2). It provides the teachers with guidelines of how to design educational activities

and environments. Moreover, ways of teaching and learning in order to attain intended goals are specified in each instructional model.

Gunter, Estes, and Schwab (1995) propose that instructional models are like "patterns or blueprints or recipes, presenting the steps necessary for a desired outcome" (p. 73). They state that the intended outcome or objective of the instruction is what the teachers have to rely on when selecting any specific instructional models. This is because "an instructional model is a step-by-step procedure that leads to a specific learning outcome" (p. 73). One instructional model which is effective when used to teach the recall of fact might be ineffective for teaching thinking skills, for example. They remark that effective instructional models should encourage students to become active participants in the process of learning, bringing students through specific sequences. Also, the proposed instructional models should reflect research concerning thinking, learning, and behavior.

Eggen and Kauchak (1996) use the terms teaching models instead of instructional models. They define teaching models as "prescriptive teaching strategies designed to accomplish particular instructional goals" (p. 11). For this reason, in selecting any model, the specification of the precise learner outcomes is required. They also point out that a teaching model will not only be designed to provide ways to attain a certain end but also will determine the actions the teachers have to take in order to achieve the intended end.

According to Lasley II, Matczynski, and Rowley (2002), an instructional model can be defined as "a pattern, blueprint, or outline" (p. 74) utilized to achieve the desired ends. They also refer to the instructional model as "the instructional procedures for teaching a concept, academic content, and/or an academic or social skill" (p. 74). The design of procedure is dependent on the outcome the students are expected to obtain from the chosen instructional model. They add that instructional models carry various purposes. While some are designed to organize information or formulated to develop critical thinking skills, other instructional models are set to enable students to work collaboratively. They point out that "the appropriate teacher instructional model will be determined based upon the student instructional objectives the teacher seeks to develop" (p. 75). That is, in order to select an appropriate instructional model, the teachers need to consider what skills they aim to help students develop.

To conclude from these views, an instructional model is like an outline showing the procedures of instructional activities and strategies designed to lead students to obtain an intended outcome.

2.6.2 Types of instructional models

The study of learning and teaching seems to have no ending. Hence, research on the models of teaching is in a continual change either through refining the exiting one or creating the new ones. This brings about various teaching models, each of which serves different learning goals.

Joyce and Weil (1996) divide teaching models into four distinct families: the social family, the information-processing family, the personal family, and the behavioral systems family. Contained in each of these families are teaching models which share the similar concept of teaching and learning and instructional goals.

2.6.2.1 The social family

The emphasis of the social family or the social models is on human social nature: how they acquire social behavior and how academic learning can be promoted through social interaction. Most inventors of these models believe that "cooperative enterprise inherently enhances our quality of life, bringing joy and a sense of verve and *bonhomie* to us and reducing alienation and unproductive social conflict" (p. 63). They also believe that cooperative behavior stimulates both social and intellectual development.

2.6.2.2 The information-processing family

The basic concept of the models in this family is learning to think by thinking. Inventors of these models center the study on human thought. They emphasize that the intellect cultivation must be "comfortably woven with the study of values, the mastery of information, and training in the basic subjects" (p. 141).

2.6.2.3 The personal family

The main purposes that the personal models of teaching share consist of the development of self-confidence and self-identity and the establishment of sympathetic reactions to other in order to create greater mental and emotional health

on students, the increasing of the proportion of education that take students' needs and inspirations into consideration, and the development of specific kinds of qualitative thinking.

2.6.2.4 The behavioral systems family

The basic concept of the teaching models in this family is that "behavior is lawful and subject to variables in the environment" (p. 321). In other words, variables in the environment influence people's behaviors. Their forces stimulate people's engagement in or avoidance of certain behaviors. These models are developed based on behavior theory. Therefore, the key concept is central on the stimulus-response-reinforcement pattern.

It can be seen that each of these families or models of teaching have different beliefs in terms of teaching and learning, and they capitalize different instructional objectives.

Lasley II, Matczynski, and Rowley (2002) classify instructional models into four categories according to the range of intellectual skills students are required to display in order to experience success in schools. Those categories include reasoning category, reorganizing category, remembering category, and relating category.

Reasoning category consists of the models that foster reasoning skills. What these models provide students are opportunities to learn concepts from various disciplines and the skills related to critical thinking and problem solving. The models categorized in this category include Concept Attainment and Inquiry model.

Reorganizing category includes the models which reorganizing skills. These models enable students to perform the reexamination of what they have acquired or have understood, and to apply those to new situations. Contained in this category is Concept Formation and Synectics model.

Remembering category contains the instructional models which foster remembering skills. These models apply practice, drill, and memorization as the means to help students acquire information and develop skills. Mnemonics and Direct Instruction are the models in this category.

Relating category includes those teaching models which foster relating skills. The models in this category which consist of Cooperative Learning and Oral Discussion emphasize enhancing interpersonal communication and group process

approaches in order to help students understand themselves and others. The development of a positive self-concept, communication skills enhancement, team-oriented skills development, and knowledge acquisition are the main concern of the models in this category.

Though addressed with different terms, it can be seen that the models classified into various families as proposed by Joyce and Weil or divided into categories as Lasley II, Matczynski, and Rowley have proposed are generally similar. For example, reasoning category is considered similar to the information processing family. They both emphasize thinking skill development. Relating category is considered similar to the social family in that they both focus on social relation in the process of academic learning.

The review of literature in this section will focus on teaching phases of the three models in two categories, reasoning category and relating category, proposed by Lasley II, Matczynski, and Rowley. This is because those instructional models are designed to develop thinking skills and oral interactions. They can be applied to formulate a framework in developing an English instructional model in this study. Those three models are Concept Attainment, Inquiry, and Oral Discussion.

Table 2.5: Teaching phases of Concept Attainment, Inquiry, and Oral Discussion (Lasley II, Matczynski, and Royley, 2002)

Teaching models	Objectives	Teaching phases
Concept Attainment (pp. 117-121)	To foster reasoning skills	1. identifying the concept 2. identifying the exemplar 3. setting the hypotheses 4. reviewing the lesson 5. applying the knowledge of the concept
Inquiry (guided) (pp. 148-154)	To foster reasoning skills	1. presenting an inconsistent event and problem 2. stimulating questioning and data gathering 3. testing and generating hypotheses 4. closing and formulating the hypotheses 5. analyzing data 6. extending thinking

Inquiry (unguided) (pp. 154-158)	To foster reasoning skills	1. presenting data
		2. observing and asking questions
		3. creating generalization
		4. following up: defending a generalization and predicting alternatives
Oral Discussion (pp. 345-350)	To foster relating skills	1. identifying the focus for discussion
		2. posing the question for discussion
		3. fostering participation
		4. summarizing the students' positions

These models show the steps or procedures of teaching with the aim to foster students' thinking skills, oral interaction, as well as social interaction. The general steps of the teaching models which intend to foster thinking skills can be concluded as follows:

    1. presenting the data or identifying problems

    2. asking questions and gathering data

    3. setting and testing the hypothesis

    4. analyzing the data

    5. creating generalization

    6. applying knowledge or extending thinking

In terms of the models of teaching which aim to foster relating skills, the main steps involve determining the topic for discussion, stimulating discussion and participation, and giving feedback on students' idea presentation. It should be noted that the oral discussion model aim to develop students' speaking expression as well as critical thinking skill.

From the review of documents concerning concepts of instructional models, and types of instructional models, it can be concluded that an instructional model is a pattern of instructional procedures designed according to an intended outcome or learning objective the students are expected to attain. Different learning objectives need different kinds of model. Therefore, learning objectives need to be precisely specified in designing a model. Moreover, an instructional model has to exhibit the role of students and the teacher in the learning activities, activities which students can participate to practice and acquire the skills, and the procedures of practicing. Simply put, an instructional model is a plan designed to demonstrate how to teach in order to

lead students to the set objective. It is noted that the design of the model needs to rely on learning theories or research concerning thinking, learning, and behavior.

In conclusion, while students need to develop their English speaking in order to effectively survive in the present world where English has been employed as a tool for international contact, they are also required to acquire critical thinking which is considered a key indicator of their academic and professional success. Drama and questioning techniques are believed by scholars as well as educators to play promising roles to help enhance the two skills. In addition, the benefits of the two techniques are supported by two influential learning theories, social constructivism and cognitivism, as well as a language learning theory of communicative competence. However, from the review of related research, it was found that there were very few, if any, existing bodies of knowledge concerning the examination of the effects of the two techniques on speaking and critical thinking. This opened the gap for the present study to investigate and gain more insights into the effectiveness of the two techniques to enhance speaking and critical thinking, the two crucial skills in an educational field.

2.7 Summary

This section has reviewed related literature which covers six topics consisting of drama, questioning, theoretical concepts underpinning drama and questioning techniques, speaking, critical thinking, and instructional models. Drama as a kind of literature is considered a valuable resource for language learning. As events and actions occur in drama are regarded as the reflection of the real world, drama can be effectively used as a resource for critical thinking skill development as well. In terms of drama techniques which are drawn from drama pedagogy, they can be applied to arrange activities which offer chances for students to practice the skills.

Questioning is an instructional tool most teachers use for different learning purposes. Different purposes require different levels of questions. Questions are classified according to the cognitive complexity. The system of question classification widely used in education is proposed by Bloom (1956). This system divides questions into six levels: knowledge, comprehension, application, analysis, synthesis, and evaluation. The success of these techniques depends on both the appropriate design of questions and the ability to apply questioning strategies and tactics.

The theories underpinning drama and questioning techniques consist of social constructivism, cognitive constructivism, and communicative competence. The implications of these theories support the application of drama and questioning techniques to enhance speaking and critical thinking.

Speaking skill involves grammatical competence, discourse competence, sociolinguistic competence, and strategic competence. It can be perceived through speaking elements which consist of grammar, vocabulary, pronunciation, fluency and comprehensibility. The teaching of speaking emphasizes the arrangement of activities for students to practice the skill in a meaningful context to prepare them for real life communication.

Critical thinking involves the ability to apply knowledge to interpret, analyze, evaluate, and give reasons. Critical thinking in different fields is conceptualized differently. This study is related to critical thinking in literature, specifically in drama. In terms of teaching, the emphasis is also put on the arrangement of activities for students to practice thinking because critical thinking is a skill which must be developed through practicing.

Instructional model is regarded as a teaching outline designed according to learning outcomes the students are expected to attain. There are various different instructional models, each of which belongs to different families and categories. Moreover, each model is designed to serve different learning ends. With different learning objectives, instructional model has different designs.

In this study, an English instructional model is developed with the aim to enhance students' speaking achievement and critical thinking skill. To develop the model, the researcher has reviewed theories of learning and language, related literature, and related research. From the review of related literature, it is found that the value of drama and questioning techniques on language and critical thinking enhancement are promised by scholars. However, related research reviewed indicates that the two techniques were generally applied separately to enhance different skills. For example, drama techniques were widely applied to enhance speaking, while questioning techniques were mainly employed to foster the reading skill. It is also worth noting that research on the effects of drama and questioning techniques on development of critical thinking was not found. This leaves a gap for this study in that the two techniques have not been utilized to enhance critical thinking skill, which is a

crucial skill for all fields of education, including language classes. To fill the gap, the two techniques have been integrated and applied to enhance two vital skills, speaking and critical thinking in this study.

2.8. Conceptual Framework of the Study

In order to present a clear coherent picture of the study, the conceptual framework was designed as follow:
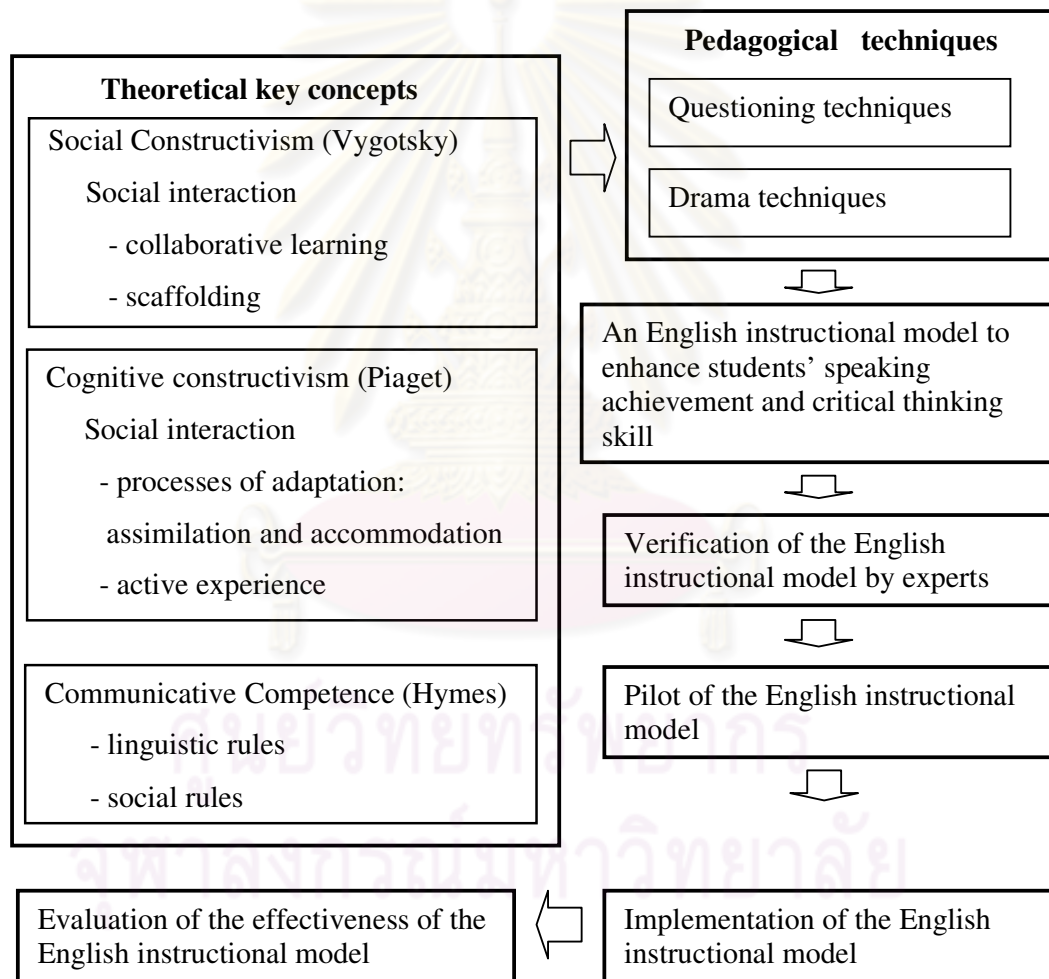
Figure 2.4: Conceptual Framework of the study

Shown in the figure are the steps of how the study was carried out. As drama and questioning techniques were applied to enhance students' speaking achievement

and critical thinking skill in this study, learning and language theories were reviewed, analyzed and synthesized to draw out the key concepts which underpinned the application of the two selected pedagogical techniques. Then, different features of drama and questioning techniques which were supported by those theoretical concepts were integrated into an English instructional model. The model was verified by a panel of experts and piloted and subsequently, the actual implementation was arranged. Finally, the effectiveness of the English instructional model was determined.

CHAPTER 3

RESEARCH METHODOLOGY

This research was quasi-experimental research conducted with the aim to develop an English instructional model to enhance students' speaking achievement and critical thinking skill, to evaluate the effectiveness of the model to enhance students' speaking achievement and critical thinking skill, and to investigate students' attitudes towards the developed English instructional model. In this chapter, research design, population, research subjects, data collection procedures, and data analysis are detailed.

3.1 Research Design

As the main research objective was to evaluate the difference the treatment, an English instructional model, made on one group of subjects before and after exposure to it, the design of the research was one-group pretest-posttest design. According to Issac and Michael (1981: 64), the procedures of this design can be represented as follows:

Table 3.1: One-group pretest-posttest research design

Pretest	treatment	Posttest
T_1	X	T_2

From this table, T_1 represents the pretest, X stands for the treatment, and T_2 represents the posttest. The procedures of this research design are the administering of the pretest, exposing subjects to the treatment, and administering the posttest, respectively. Finally, T_1 or the pretest, is compared with T_2 or the posttest, to determine an effect caused by the exposure to the treatment.

In this study, the T1 was the speaking and critical thinking achievement tests, the X represented an English instructional model using the integration of drama and questioning techniques, and the T2 represented the speaking and critical thinking achievement posttests. To explain further, before the selected subjects were exposed

to the treatment, which is the English instructional model in the present study, the speaking and critical thinking achievement pretests were administered. Then, they were exposed to the English instructional model using the integration of drama and questioning techniques for a six-week semester. After that, the speaking and critical thinking achievement posttests were administered. Finally, the gained score the subjects obtained from the pretests and posttests were compared to measure the effects believed to be caused by the treatment. The results obtained were employed to determine the effectiveness of the implemented treatment. Here, it should be noted that the determination of the effectiveness of the English instructional model were not carried out by exploiting only those of quantitative measures. Instead, qualitative data were also applied. Qualitative data were collected by means of students' journals and the teacher's journals. Students' journals were utilized to elicit their thoughts and teacher's journals were designed to record students' thinking skill as reflected through their performance in the class. Students' attitudes towards the English instructional model were also investigated by employing students' journals, teacher's journals, and specifically-designed attitude questionnaires. Details concerning each of these instruments will be discussed later in detail.

Population

The population of this study included second-, third-, and fourth-year non-English majored undergraduate students who were enrolled in an elective course, English through Drama, at Prince of Songkla University, Surat Thani Campus in the third semester of the academic year 2008.

Subjects

The subject selected was an intact group consisted of 18 students, 13 females and five males. Of these, there were two second-year, 15 third-year, and one fourth-year students. However, one of them dropped out later on, while the other two students missed more than half of the entire time of the course. Then, the data obtained from them were excluded from a group of the participant. Finally, there were only 15 participants, consisting of 12 female and three male. All of them had passed two Foundation English courses required by the university. In the third semester of the academic year 2008, apart from the English through Drama Course, they did not

attend any other English courses. For this reason, extraneous variables in terms of exposure to other English input were deemed controllable. In addition, other courses they attended in this semester were Mathematics and Social Organization whose nature of the subject was different from the way they were taught in English through Drama course, and the Thai language was used as the medium of instruction. For this reason, the control of students' exposure to other identical contexts of critical thinking enhancement could be claimed.

3.2 Research Procedures

The research procedures of this study were divided into three phases: The development of the English instructional model using the integration of drama and questioning techniques, the implementation of the English instructional model using the integration of drama and questioning techniques, and the evaluation of the effectiveness of the English instructional model using the integration of drama and questioning techniques. Each phase contained different stages as follows:

Phase I: Development of the English instructional model using the integration of drama and questioning techniques

Stage 1: Reviewing related issues

Stage 2: Analyzing and synthesizing the learning and language theories

Stage 3: Developing principles of the English instructional model

Stage 4: Determining teaching steps based on the principles obtained

Phase II: Implementation of the English instructional model using the integration of drama and questioning techniques

Stage 1: Validating the English instructional model by a panel of experts

Stage 2: Planning for the implementation of the English instructional model

Stage 3: Conducting the main study and collecting data

Phase III: Evaluation of the effectiveness of the English instructional model using the integration of drama and questioning techniques

Stage 1: Analyzing quantitative measures

Stage 2: Analyzing qualitative data

The following figure is a summary of the three phases of the research procedures of this study.

Phase I: Development of the English instructional model		
Stage 1: Reviewing related issues 1. Instructional model 2. Drama and questioning techniques 3. Social constructivism 4. Cognitivism 5. Communicative competence	**Stage 2: Analyzing and synthesizing the learning and language theories** **Stage 3: Developing principles of an English instructional model**	**Stage 4: Determining teaching steps**

Phase II: Implementation of the English instructional model		

Stage 1: Validating the English instructional model by a panel of experts	**Stage 2: Planning for the implementation of the English instructional model**
	
	1. Developing the instruments
	  1.1 Instructional instrument
	    1.1.1 Lesson plans
	  1.2 Research instruments
	    1.2.1 Speaking achievement Test
	    1.2.2 Critical thinking test
	    1.2.3 Attitude questionnaire
	    1.2.4 Students' journals
	    1.2.5 Teacher's journals
	2. Validating and piloting the instruments
		Stage3: Conducting the main study and collecting data
		
		1. Administering the pretests
		  - speaking achievement test
		  - critical thinking test
		2. Implementing the treatment
		  - the instructional delivery based on the developed English instructional model
		  - teacher's journals
		  - students' journals
		3. Administering the posttest
		  - speaking achievement test
		  - critical thinking posttest
		4. Distributing the attitude questionnaires

Phase III: Evaluation of the effectiveness of the English instructional model	

Stage 1: Analyzing students' achievement from quantitative and qualitative measures
 	
1. Speaking achievement tests
  - Paired samples t-test
  - Hedges'g effect sizes
2. Critical thinking tests
  - Paired samples t-test
  - Hedges'g effect sizes
3. Teacher's journals (part II)
  - Content analysis
4. Students' journals (part II)
  - Content analysis
	Stage 2: Analyzing students' attitudes towards the English instructional model
	1. Attitude questionnaires
	  - Descriptive statistics (percentage, means, cv, and SD)
	  - Content analysis
	2. Students' journals (part I)
	  - Content analysis
	3. Teacher's journals (part I)
	  - Content analysis

Figure 3.1: A summary of research procedures

As mentioned above, the research procedures in this study were taken to accomplish the set research objectives. Each phase of the research procedures was designed to meet certain objectives. The first phase was carried out to meet the first objective, while the second and the third phases were applied to obtain the remaining three objectives. Details of the procedures in each phase will be presented phase by phase as shown in the figure above.

3.2.1 Phase I: Development of the English instructional model using the integration of drama and questioning techniques

In order to develop the English instructional model using the integration of drama and questioning techniques to enhance speaking achievement and critical thinking skill, the researcher followed four main stages. The results obtained from these four stages were applied to answer the first research question: How can drama and questioning techniques be integrated in the developed model to enhance students' speaking achievement and critical thinking skill?

Stage 1: Reviewing related issues

The researcher reviewed documents concerning concepts of instructional models, related literature and related research concerning drama and questioning techniques, and learning and language theories underpinning drama and questioning techniques in order to formulate ideas concerning a model development.

Stage 2: Analyzing and synthesizing the learning and language theories

The learning and language theories were analyzed and synthesized to draw out the key concepts, which underpinned the utilization of drama and questioning techniques to enhance speaking and critical thinking.

Stage 3: Developing principles of the English instructional model

Based on the key concepts obtained from the analysis and synthesis of the theories and the study of drama and questioning techniques, principles of the English instructional model were formulated.

Stage 4: Determining teaching steps

After examining the principles of the English instructional model, four teaching steps were determined accordingly.

3.2.2 Phase II: Implementation of the English instructional model using the integration of drama and questioning techniques

After the English instructional model had been developed, the model implementation was carried out according to the three major stages.

Stage 1: Validating the English instructional model by a panel of experts

In order to ensure the quality of the English instructional model, the researcher invited three university English teachers as experts to verify the model. Two of them held doctoral degree in EIL field and one in reading education. Their teaching experience in the field of EFL exceeded five years. The experts were asked to rate their evaluation in a provided Research Instrument Evaluation form. The form was divided into two parts. In the first part, the experts were asked to indicate what they thought about the model by rating appropriate (+1), not sure (0), or not appropriate (-1) for each of the items provided. There were five items altogether. As for the second part, which was open-ended, the experts were asked to give their additional comments and suggestions for the improvement of the model.

The experts' responses in the first part of the evaluation form were calculated using IOC (Item-Objective Congruence Index) to determine the validity of the model. Tirakanon (2003) suggests that acceptable value of IOC for each item should not be lower than 0.5, otherwise the item needs to be revised.

Validation results yielded the IOC value of 0.86 and two out of three experts agreed on each item. Based on this, the model was considered acceptable. Hence, the model was applied without any modification.

Stage 2: Planning for the implementation of the English instructional model

This stage concerned the preparation of the implementation of the developed model. The preparation was executed in two major steps.

1. Developing the instruments

The instruments employed in this study consisted of the instructional instrument and research instruments.

1.1 Instruction instruments

1.1.1 Lesson plans

Lesson plans were designed based on the developed model, which covered all four steps of instruction. Drama and questioning techniques were integrated in the lesson plans to promote students' speaking achievement and critical thinking skill. The lesson plans were divided into two main parts. The first five lesson plans focused on two pieces of drama material, "The Now" and "The Devil and Tom Walker." The selection of these texts was carried out by considering the length of the script which was manageable in an available classroom period, the language which was accessible by second or foreign language learners, and the suitable acting skills for amateur actors required by the plays (Ryan-Scheutz and Colangelo, 2004; Smith, 1984). For the last five lesson plans, students were asked to write their own drama scripts. In these ten lesson plans, the teacher posed questions for students to discuss about situations, actions, and characters' behaviors perceived from each piece of drama in order to assist students to gain insights into ideas being conveyed. Moreover, activities were arranged for students to be fully and actively engaged in. For example, students were asked to play the role of the characters and acted out the role.

1.2 Research instrument

Research instruments included the pre-test and post-test of speaking achievement and critical thinking skill, teacher's journals, students' journals, and attitude questionnaires.

1.2.1 Speaking achievement test

The development of the speaking achievement test was carried out in the following steps:

1. Determining the objectives of the test based on the objectives of the instructional model

2. Studying the construct of speaking tests and scoring criteria from documents and research concerning speaking test development

3. Designing two parts of speaking tests as follows:

(1) Questions on a single picture: The test was carried out by an examiner and a student. Before the test began, six pictures selected by the teacher were given to a student. As regards the selection criterion, the pictures were selected primarily based on the story they portrayed and how they were relevant to the themes of the play which was relationships and conflicts in a family and morality. The student was asked to choose one picture from those six pictures and then he/she had

three minutes to study the picture. Then, the examiner asked the student questions which he/she was required to demonstrate their ability to describe situations or events, express feelings and opinions, and give reasons to support their views. This test took approximately 13 minutes including the time for preparation.

This test task was selected due to two main reasons. First, by using a picture, factors such as aural comprehension or reading proficiency which affected the test-takers' actual speaking ability could be prevented. Second, the picture welcomed responses with diverse ideas, opinions, and feelings. Hence, the students were likely to feel more comfortable to express their thoughts and feelings which subsequently reflected their speaking ability as the task required.

(2) Guided role play: The situation and a cued card were given to the student. The student had three minutes to study the situation and a cued card and prepared his/her role. Then, the student participated in the conversation with the examiner according to the situation and the role given. The examiner took a fixed role, while the student responded as prompted. This test took approximately eight minutes including the time for preparation.

In order to ensure the reliability of the test in eliciting students' speaking ability, two test tasks were designed. As Hughes (2003) states, a test taker may be good at managing one task but bad at others. The guided role play task was selected to meet the need of some students who were more comfortable in demonstrating their ability when explicit guidelines were given.

4. Setting scoring criteria: The scoring criteria for both sets of the tests were analytic scoring adopted from Linder's (1977). The scoring criteria were based on four aspects: fluency, comprehensibility, amount of communication, and quality of communication. A total score of six points was allocated for each aspect of the criteria. These criteria met the test objectives in that they were developed for scoring communication ability according to the concept of communicative competence theory.

1.2.2 Critical thinking test

In developing critical thinking test, the following steps were taken:

1. Setting the objectives of the test based on the objectives of the instructional model

2. Studying the construct of critical thinking skill tests and scoring criteria from documents and research concerning critical thinking test development

3. Designing the critical thinking test using Bloom's taxonomy (1956) as a blueprint. The test was in a form of controlled essay writing to allow students to take time to think and express their thoughts. An essay is considered useful in assessing students' thoughts. Hannah and Michaelis (1977) state that "Essay items are useful in assessing higher-level objectives that involve such processes as analyzing, synthesizing, predicting, and evaluating" (p. 60). This is consistent with most, if not all, of the objectives of the critical thinking test used in this research which was mainly designed to measure students' ability to interpret, apply, analyze, synthesize, and evaluate. The test was also employed to measure the students' ability to justify their thoughts and provide reasons and evidence, as the critical thinking skill was defined. In order to complete the test, students were allowed to give answers using L1 in order to make sure that their critical thinking skill was not affected by their lack of language proficiency.

4. Setting the scoring criteria: The scoring criteria for the test of critical thinking were developed and adapted from Facione and Facione (1994), which is a holistic scoring descriptor, consisting of four bands. Each band considered critical thinking skill in terms of the ability to interpret, apply, analyze, synthesize, evaluate, including the ability of justification and reasoning.

1.2.3 Attitude questionnaires

Attitude questionnaires were used to investigate learners' attitudes towards the developed model. The attitude questionnaires were arranged in a five-point Likert scale. The five alternatives comprised (1) strongly disagree, (2) disagree, (3) undecided, (4) agree, and (5) strongly agree. They were divided into two parts. The first part was used to elicit data regarding students' demographic characteristics. The other part included 26 questions. The first 13 questions were used to investigate students' attitudes towards instructional activities provided in the lessons, while the remaining 13 questions were used to confirm the reliability of their responses. That is, those who rated agree in the first 13 questions should consistently rated disagree in the remaining 13 questions. A space for additional comments about the lessons was also provided. The questions was formed by using L1 to ensure that

students clearly understood the questions given and did not have language barriers when trying to respond to the questions.

1.2.4 Students' journals

Students' journals were divided into two parts. In the first part, students was asked to write a journal for ten minutes at the end of each class by using L1 to indicate what they thought about each teaching step they were involved in. In the second part, students were asked to reflect on what they had learned in each lesson. This was assigned as homework for students to take their time to think. Guidelines for both parts of the journal, set based on the aim of the instrument development, were provided (telling them what kind of topics they needed to include in their journals).

1.2.5 Teacher's journals

Teacher's journals were divided into two parts. The first part was used to record students' participation in each lesson to examine their attitudes towards the teaching model. The second part was used to record the result of the observation of students' thinking skill as reflected through their performance in a class. The scope of the journal was set according to the objectives of the instrument development.

2. Validating and piloting the instruments

In validating each of the instruments, experts were provided with evaluation forms to rate their thoughts about the instruments as appropriate (+1), not sure (0), or not appropriate, based on points for consideration provided. Each evaluation form for each instrument also provided a space where the experts can add their comments and suggestions. Each instrument was modified and/or revised according to the experts' comments and suggestions before employing in the pilot and the main study.

2.1 Lesson plans

After ten lesson plans were developed based on the model, all of them obtained a validation to mainly ensure their appropriateness in terms of objectives, materials and tasks used, pedagogical procedures, language used, and the consistency of procedures in the lesson plan with the model by the same panel of experts who validated the model.

The results of the validation revealed the grand mean of IOC value at 0.88 as shown in appendix N and two out of three experts agreed on each item. Therefore, it could be claimed that the experts promised the lesson plans' quality. However, some wordings and objectives in the lesson plans were revised based on experts' suggestions in order to make them more practical. The experts also suggested the utilization of authentic materials or real world objects in the lessons.

The instruments were revised and modified according to the experts' suggestions before piloting in order to examine the problems which might occur in the main study and to reduce unforeseen flaws of the lesson plans. The participants in the pilot study were ten non-English majored undergraduate students who had passed two English foundation courses required by the university and they were not the participants in the main study.

As the pilot participants needed to be similar to the main study participants in order to enable the researcher to predict the similar problems or situations they might encounter in the main study, the same criteria were applied for the selection of both groups of participants. That is, the participants of the both groups must be non-English majored undergraduate students who had passed two Foundation English courses required by the university.

2.1.1 A report of results from a pilot study

The pilot study was conducted once a week for the whole second semester, the academic year 2008. The participants consisted of ten students. Three students were enrolled for credit and four for audit. The other three students were not enrolled in the course. They said that they only wanted to practice and improve their English. They did not want to be worried about the grade they would have obtained. Although they were not enrolled in the course, they attended the class regularly and they missed only a few classes. Among these ten students, five of them were second-year students, and the other five students were fourth-year students.

In terms of their level of English speaking proficiency, only three students were able to participate in English with comprehensible and acceptable expressions. Four of them could generally express words in segments, and most of their expressions were ungrammatical. They had listening and reading problems due to the lack of knowledge of vocabulary. The teacher needed to repeat and simplify expressions to help the students understand them. However, most of them attended the

class with strong intention to develop their English speaking skill. Because of this, they enthusiastically and actively involved in classroom activities. The other two students were even poorer. They hardly understood what the teacher said and were hardly able to respond in English. They needed a tremendous amount of help from the teacher and their peers. One of the students in this group missed four classes though he was enrolled for credit. His English was quite poor, too, but he was confident to speak or answer the teacher's questions in the class. The teacher asked him to see her after class to discuss his problems and reminded him of the necessity to attend the class. He never missed the class after that.

The lesson plans designed according to the developed English instructional model were divided into two parts. In the first part which consisted of five lesson plans, the students were allowed to work on play scripts selected for them. For the second part, students were allowed to write a play script on their own. The pilot study of the lesson plans was conducted to answer the following questions:

1. Are the play scripts selected and the materials designed appropriate for students' levels of English proficiency?
2. Are the numbers of activities set in each step appropriate with the time?
3. Have teaching procedures and teaching activities appropriately been designed to encourage and enhance students' speaking and critical thinking skill?
4. What are students' responses to each of the teaching steps?

The answers obtained from the pilot study were beneficial to the improvement of the lesson plans which were employed in the main study. The pilot study of the lesson plans also enabled the researcher to be better prepared to handle the problems or obstacles which might occur during the experiment and to improve the quality of the instrument.

From the pilot study, it was found that the play scripts selected were quite difficult compared to the level of most students' language proficiency, especially reading proficiency. The students required more time to internalize the plays and also needed more help from the teacher when trying to make sense of the plays. Without the teacher's help, students did not understand the play and could not

discuss the play according to the questions posed. Therefore, more time should be provided for students to study each scene of the given plays, and more help from the teacher must be provided. In addition, ten weeks or 30 hours for ten lesson plans were not sufficient because some lessons could not be completed within three hours. Two or three more weeks were needed.

In terms of the material designed for the course, many parts did not effectively stimulate interactions. The students tended to work on the assigned tasks independently. This can put the students whose English is poor under pressure. In addition, some parts of the material confused the students. The instruction and examples given were unclear. Therefore, the tasks were revised to make them more interactive and clearer.

In terms of the appropriateness of the number of activities and time, it was found that there were too many activities in some teaching steps. The students seemed to be rushed to finish each activity. Hence, the students did not have enough time to practice and acquire the language skill intended through each activity. Moreover, being asked to do too many activities within limited time made the students confused. Therefore, some activities were deleted, and others were adjusted in order to provide the students with more time to practice and consequently acquire the target skills. In addition, the proposed four teaching steps could not be covered within three hours as planned. As previously mentioned, students required more time to handle each activity provided in each step, especially the first and second steps which required more time than the other two steps. The reason was that the students had reading problems, so the teacher needed to take long time to help them understand each part of the scripts and the characters they were assigned to play. Furthermore, each activity required students to practice both speaking and critical thinking skills. This made the questions posed for the discussion complicated for the students. They needed time to think and to prepare themselves before responding. This was another crucial reason which suggested that the number of activities should be decreased and more time should be provided for each activity and each teaching step.

With regard to teaching procedures and teaching activities, it was found from the pilot study that the introduction of the play to the students and the discussion of the play must be carried out carefully and step by step. As previously

mentioned, most of the students had low English proficiency. Accordingly, there should be introductory activities which can help the students prepare themselves both in terms of language and acting skills. In addition, the pilot study results suggested that the move from one activity to another was quite abrupt. This, many times, confused the students. As the students were not familiar with the teaching techniques being applied, especially drama techniques, they seemed to need more time to get used to the techniques. From the observation, the students looked confused and uncomfortable during the first few weeks. They were reluctant and unconfident when they were assigned to do given activities. They always turned around to ask their friends who also looked confused. However, after this was observed, the delivering of the instruction was slowed down. After that, students reflected in their journals that they felt more comfortable and learned better after the class continued at a slower pace and they had more time to complete the assigned activities. For this reason, the procedures and activities in the first three lesson plans were adjusted and rearranged in order to familiarize the students with the new techniques such as adopting video clips of movie or soap opera for them to watch, discuss, and imitate the acting.

From the way the students acted out the assigned roles in the class, it could be seen that the students always forgot how they communicated in their real life. They hardly used body language when communicating. They tended to focus only on what they had to say rather than how they would say it in their real life. This might be caused by two factors, the students' poor acting ability or their lack of understanding of the plays and the characters. Therefore, an application of video clips can exemplify real life communication and the use of movements, tones, facial expression, or gestures when communicating. The ability to use body languages when playing a character's role is crucial because the body languages they use can reflect their understanding of the plays. Without their facial expressions, movements, or gestures when playing characters' roles, it is hard to evaluate if the students understand what they are saying or not.

The last question the pilot study aimed to find out was the students' responses to each of the teaching steps. The developed teaching model contained four teaching steps consisting of working on a play script, drama rehearsal, drama production, and drama evaluation. The students responded to each of these teaching steps differently.

The first step, working on a drama script, whose emphasis was on the discussion of the background of the selected play in order to create students' understanding of the play, did not usually gain active involvement from the students. One main reason was the students' reading problem. They did not understand the play so that it was difficult for them to discuss the play according to the questions posed. In addition, the questions posed seemed to be too many. As a result, the focus of the play was lost. The questions applied should focus on a particular topic in each lesson. Too many questions tended to confuse the students rather than help them develop their thinking. Another crucial problem was the students' language barrier. The students had difficulty in expressing their thought in English. Hence, the scope of the language needed for the discussion and the expression of thoughts needed to be set clearly.

The second step, drama rehearsal, allowed the students to practice playing a play character's role. Having a chance to examine each line of the play closely and to act out the play character's role in this step helped the students understand the play better. The students' responses to this step were quite active. They seemed to enjoy participating in this step. However, they complained that the time provided for them to practice their role was too limited. It was not enough for them to practice. The teacher also needed more time to monitor the students closely in order to help them internalize the assigned role. Therefore, more time was needed for this step.

What the students liked most was the third step, drama production. When more time was given to the students to rehearse, their performance in the third step became better. They looked more confident than the first few weeks when the time given was limited. An attempt to finish the four steps within three hours tended to decrease the effectiveness of the lessons. The students looked unconfident and uncomfortable to perform in the drama production step.

Drama evaluation, the fourth step, was another step whose the plan needed to be well prepared, and the scope of the language needed for the discussion must be determined. The students could not express their evaluation according to the questions given as guidelines. The teacher needed to give them examples of the language. Still, they needed many times of practice in order to acquire the language. Although the students' participation in this step was not very

active, the teacher needed to stimulate each of them to respond. They later on reflected in their journals that they liked this step because they had a chance to see and evaluate their performance so that they knew what they should improve, however.

All problems and weaknesses of the lesson plans found from the pilot study were used as guidelines in improving and revising the lesson for actual implementation in the main study.

2.1.2 The proposed changes after the pilot study

After the pilot study, changes of some aspects of the lesson plans were proposed. The changes mainly included time, numbers of activities, and an application of questions. The time for implementing the model was increased from 30 hours to 40 hours as the results from the pilot study revealed that the previous time was insufficient to complete all lesson plans. In addition, the students needed more time to finish each assigned activity.

In terms of activities of each lesson plan, some activities were deleted as there were too many to complete within a limited time. Too many and too various activities not only confused students but also interfered with the focus of the students as well as their ability to acquire the skill each activity emphasized on. However, some activities were added to prepare the students for a later performance such as pantomime, role play, or video clips.

A number of questions applied were also decreased in order to draw students' focus to a particular topic each lesson required. The questions were also given to students approximately five minutes in advance to allow them to take their time to think before a discussion session.

2.2 Speaking achievement test

After two parts of the speaking achievement test and scoring criteria were developed based on the objectives of the instructional model and the English through Drama course, they were sent to three experts for a validation to ensure their validity. The invited experts were English teachers from three different universities. The first expert is an assistant professor who obtained her master degree in English. The second expert who is also an assistant professor held educational degree of doctor in applied linguistics, while the third expert held a doctoral degree in EIL. Their English teaching experience in EFL field exceeded 15, ten and five years, respectively. For the first round of validation, one of the experts considered the test

inappropriate in terms of the pictures chosen and some questions used in the first part of the test, questions on a single picture. For the second part, two experts considered it appropriate, while one of the experts suggested that it should be deleted because the first part of the test had already covered all objectives. In terms of the scoring criteria, all experts rated it appropriate for the speaking test.

The first part of the test was revised and sent back to the expert. The test was approved resulting in high IOC value at 0.90 as shown in Appendix N. However, the experts suggested an amendment and rearrangement of some questions in the test. For the second part of the test, it was kept for piloting and the decision to delete or to keep any of the items would be made after the pilot. After the amendment was carried out according to the experts' suggestions, it was piloted with the ten students who were enrolled in the English through Drama course. The pilot of the test was conducted to examine the quality of the test and the scoring criteria. The test was rated by the researcher and another English teacher who held master degree in English. Her experience in EFL field exceeded five years. She has been teaching both general English and English for specific purposes for both English majored and non-English majored undergraduate students. The co-rater was trained before the rating started. The scores given by the two raters were then computed to find the correlation coefficient.

From the pilot study of the speaking achievement test and the scoring criteria, it was found that some questions in the first part of the test were unclear to the students. That is, it made the students misunderstand and give irrelevant answers. In addition, from the informal interview with the students concerning the test, they commented on the test that some pictures provided were not very stimulating. Some pictures did not have enough details and the situations in some pictures were not clear for them to describe. Hence, the picture which none of the students chose was deleted, and two more pictures were added to provide students with more choices.

For the second part, students were confused with the instruction. Therefore, additional explanations and examples were given. After the pilot-test, the researcher decided to keep the second part to balance the students' preferred styles. That is, some students preferred to speak freely, without any guidelines. They could do well on the first part of the test, questions on a single picture. Meanwhile, others

students preferred guidelines stating what they had to speak. Then, they could do well in the second part of the test which was a guided role play. It was shown from the pilot of the test that some students could do well in the first part while the second part seemed to be too difficult for them and vice versa.

In terms of the scoring criteria, they were clear for both raters. For this reason, the statistic calculation using Pearson's correlation coefficient revealed that inter-rater reliability was 0.87 at the significant level of 0.01. This indicated that the score obtained from the test given by two raters had high correlation. Therefore, the test was considered reliable for the utilization in the main study.

2.3 Critical thinking test

After the critical thinking test was written, it was primarily piloted with 40 second- and fourth-year non-English majored undergraduate students at Prince of Songkla University, Surat Thani Campus in the first semester of an academic year 2008. From the pilot, it was found that some questions of the test were not clear so that students misunderstood and gave irrelevant answers. Then, the researcher revised the questions and sent the test and scoring criteria which were developed and adapted from Facione and Facione (1994) to the same panel of experts who validated the speaking test.

Both the test and the scoring criteria were considered acceptable as the calculation of the experts' responses to all items by means of IOC yielded the value at 0.85 as shown in Appendix N and two out of the three experts agreed on all items. However, the suggestion for the adjustment of the scoring criteria, to make some words more specific, was given. One of the experts also suggested that the students should be allowed to use a dictionary and the meanings of some difficult words should be provided because their understanding of the reading passage would have the effects on their ability to express their critical thinking. The researcher agreed with this view because from the primary pilot, it was found that the students had difficulty in their reading of drama extract written in English. Then, the scoring criteria were adjusted according to the suggestions of the experts and lists of vocabulary were compiled before piloting the test with ten students who were participating in the pilot study. The students were also allowed to use the bilingual dictionary while doing the test. After that, another English teacher who had experience in the field of literature was invited to be a co-rater to ensure the reliability

of the rating. The co-rater had studied about literature and was knowledgeable about analyzing elements of drama and able to reliably evaluate analytical expressions about those elements. For this reason, she was considered qualified to be a co-rater of critical thinking test.

From the pilot of the test and scoring criteria, it was found that the test instructions and questions in the test were clear for the students. For scoring criteria, they were clear for both raters resulting in high coefficient at 0.88 at significant level of 0.01, as calculated by using Pearson's correlation coefficient formula. This indicated that the scores given by the two raters were reliable. Therefore, the test was qualified for the utilization in the main study.

3.4 Attitude questionnaires, students' journals, and teacher's journals.

The research instruments for collecting qualitative data in this study consisted of attitude questionnaire, students' journals, and teacher's journals. Before being employed to collect data, these instruments were validated by three experts who hold doctoral degree in the field of EFL, reading education, and ESL. The three experts approved the appropriateness of the three instruments both in terms of their content and the language used. No suggestion for the amendment of the students' journal and the questionnaire was given. However, there were some suggestions for the adjustment of the teacher's journal. One of the experts suggested that there should be an open-ended section in the second part of the journal so that the teacher could record the teaching experience freely. Another expert questioned the relevance of the last item in the second part of the teacher's journal, which was about students' ability to write a drama script. She rated 'not sure' about the appropriateness of this item. Therefore, the last item in the second part of the teacher's journal was changed to be an open-ended item for the teacher to describe general impressions of the class.

Posterior to receiving the validation, the instruments were piloted with ten students who participated in the pilot study. It was found that the instruments were generally appropriate. The Cronbach's Alpha coefficient showed that reliability of the questionnaire was 0.80 at significant level of 0.01. Therefore, no item was modified or deleted. The problems were found only in the second part of the students'

journal. This part was used to elicit the students' expressions of their critical thinking. However, students' responses in this part only reflected their attitudes toward the class rather than actually showing their critical thinking. Moreover, the students gave their responses to the questions in the form of words or phrases, so the data obtained could not be used to analyze the progress of their critical thinking skill. Therefore, this part was revised. Most questions were changed. Instead of asking the students to express their thoughts concerning what they gained from each lesson, they were asked to reflect their experience as a play character. The form of this part was also changed to be in a paragraph writing form. After that, this part of the journal was tested with the students again. It was found that the revised version could elicit students' thought as evidenced by their expression of more thoughts with better organized. Therefore, the new version was used to collect data in the main study.

Stage 3: Conducting the main study and collecting data

The main study was conducted with an intact group of 15 students in the third semester (a summer course) of the academic year 2008 at Prince of Songkla University, Surat Thani Campus. Although this semester had only seven weeks, the teaching hours were equivalent to regular semester. The implementation of the English instruction model was carried out four times a week from Monday to Thursday during 10.30 A.M. to 1.00 P.M. Totally, there were 40 hours.

The first week was devoted to administering of speaking achievement and critical thinking pretests to measure students' speaking and critical thinking skill before providing the treatment. The critical thinking pretest was administered in a classroom, while the speaking achievement pretest was implemented in the researcher's office. A small talk was made before starting the test in order to create a relaxing atmosphere and ensure familiarity between students and the researcher who they had never met before. During the test administration, students' responses to the test were videotaped for rating. In the following six weeks, students received the treatments.

The implementation of the English instructional model started in the second week of the third semester, Monday to Thursday, 10.30 A.M. to 1.00 P.M. as an English through Drama Course. Originally, the timetable for the course set by the registration office was from 10.00 A.M. to 12.00. However, two hours for each period was not enough to cover the four teaching steps. In addition, some students who

would like to be enrolled could not finish their Mathematic class until 10.30 A.M. and had to start another Mathematic class at 1.00 P.M. In order to solve these problems, a discussion with the students and the Mathematic teacher was organized and it was finally agreed that the duration of the English through Drama course was 10.30 A.M to 1.00 P.M. whereas the Mathematic class started at 1.30 P.M., giving half an hour lunch break for the students.

The course was always executed in the same room where 15 seats were arranged in a semi-circle shape to make it comfortable, not only for the teacher to interact with all students but also for the students to interact among themselves. It would also be easy to rearrange the seats when group work was required. A rectangle wooden box was placed in front of the class as a stage. All required teaching equipment such as a computer and a projector was provided. The first period was spent on introducing the students to the course, creating their familiarity with drama techniques, and doing ice-breaking activities. That is, the students were informed that each lesson comprised of four teaching steps, what they were required to do in each of those steps, and how their performance would be evaluated. Also, the students were asked to participate in acting activities either in pair or in group in order them to be familiar with drama activities and at the same time to create a relaxing atmosphere.

The actual implementation of the English instructional model started in the second period. As always, the teacher went to the class half an hour before the class started in order to prepare and set up all teaching equipments. The instruction was carried out according to the lesson plans designed according to the English instructional model. Each lesson plan consisted of four teaching steps. The first step called 'working on a drama script' involved a discussion of a selected drama script as well as the drama script written by the students themselves. The discussion started from the overall picture of the play. Then, a focus was shifted to an important scene such as the scene which clearly reflected characters' natures and was later was extracted for a performance. Here, the students were asked to form a group and to act as an assigned character's role. The second step, drama rehearsal, was introduced. In this step, the students were allowed to rehearse their role. Each group moved to different corners of the room to rehearse their role while the teacher walked around to monitor their rehearsal. Once, they were ready, the instruction moved to the third step which was named drama production. Their drama production or a performance was

held on the provided stage. The students had to prepare props necessary for each scene themselves. Their performance was videotaped for an evaluation which left to fourth teaching step, drama evaluation, where they exchanged their opinions concerning the performance.

With regard to the grouping of students, the students were arbitrarily allowed to form a group and to stay in the same group throughout the course. This is because the course was aimed to enhance both speaking and critical thinking. Most activities required the students to share their thoughts. Working with someone they were familiar with could make them feel more relaxed and more confident to speak, hence more chances that they would share their thoughts openly. It is noteworthy that the students in this study actually formed mixed ability groups. From the observation, there were two or three students in each group who were more fluent than the other members in their group and played a leading role when trying to complete the assigned tasks. Therefore, the availability of scaffolding could be expected.

In terms of the arrangement of time, in order to provide the students with more time to practice their script and rehearse their role, the third and fourth teaching steps of each lesson plan were operated in different period from the first two teaching steps. That is, the first two steps of the lesson plan were carried out in the prior period and the later period started with the third and the fourth step of the plan. Upon the completion of the fourth step, the first and the second step of the next teaching plan were introduced in order to pre-arrange students for the following class. This same management was applied throughout the course. Each lesson plan lasted approximately 2.30 hours. However, it should be noted that the time spent on each lesson was flexible. Some lessons needed longer time than others, depending on the situations in the class such as the quality of students' performance on each assigned tasks or their ability to understand the play script. The class took a shorter time if the students performed well on the tasks or understood the script they were working on well. More time would be spent if the students showed their lack of understanding of the scripts or had difficulty in handling the tasks.

In the middle and at the end of the course, the students were assigned to present a full-scale drama production called a mini project and a final project. Here, they set up scenes, prepared props and costumes and wore make-up. For the mini project, the students performed the last scene of the play entitled "The Devil and Tom

Walker." As for the final project, the students dramatized the play written on their own by writing a drama script and determining all components of a play such as title, theme, plot, or characters. Assistance was only provided when the students had problems concerning vocabularies or sentence structures.

After finishing each lesson plan, the students were asked to write a journal to reflect what they thought about the lesson in the first part of their journal. They were also asked to express their thoughts on the second part of the journal as homework after they finished each piece of the play. The researcher also recorded problems, students' participation in each class, and classroom atmosphere in each class in the teacher's journals. In the last period of the course, questionnaires were distributed to investigate students' attitudes towards the English instructional model implemented throughout the course.

The following week after the implementation of the treatment was completed, critical thinking and speaking posttests were administered to measure the level of improvement of students' speaking achievement and critical thinking skill. Then, students' responses to both pretest and posttests were rated by two teachers, the researcher and another English teacher.

3.2.3 Phase III: Evaluation of the effectiveness of the English instructional model

The determination of the effectiveness of the developed English instructional model in this study was fulfilled by exploiting both quantitative and qualitative data gathered from the students. The results obtained from the research procedures in this phase were employed to answer the second to the fourth research questions. An analysis of both measures was divided into two stages.

Stage 1: Analyzing students' achievement from quantitative and qualitative measures.

The analysis of the two measures was carried out to answer the second and the third research questions.

1. Speaking achievement

In order to evaluate the effectiveness of the developed model on the students' speaking achievement, the dependent t-test was used to compare the mean scores of the speaking achievement pre-test and posttests. Moreover, Hedges'g effect

size was also employed to measure the size of the effect caused by the experimental treatment. This is because effect size measurements reveal "the relative magnitude of the experimental treatment" (Thalheimer and Cook, 2002: 2). In other words, the measurements of the effect size show the size of the effect caused by the experimental treatment. The application of effect sizes in this study was to obtain the information to determine the effectiveness of the English instructional model in enhancing the students' English speaking, particularly to find out whether the size of the effect was large enough to use as the indication of the effectiveness of the English instructional model.

As the present study was one group pretest-posttest designed, Hedges'g effect size was utilized. The value of effect size which is represented by *g* can be obtained by dividing the differences between the mean score of the posttest and the mean score of pretest by the pooled standard deviation. The computation of its pooled standard deviation is only slightly different from Cohen's d. Hence, Cohen's standard can be applied as suggestion concerning the size of the effect. That is, the effect sizes of .20 are small, .50 are medium, and .80 or above are large. This suggestion can be employed as the benchmarks to compare to the size of the experimental effects (Thalheimer and Cook, 2002).

2. Critical thinking skill

In order to evaluate the effectiveness of the developed model on the students' critical thinking skill, both qualitative measure, critical thinking tests and quantitative data, teacher's and students' journals were collected

2.1 Critical thinking tests

The dependent t-test was used to compare the mean score of the critical thinking pretest and posttests. Then, Hedges'g effect size was applied to measure the size of the effect caused by the experimental treatment for the same reasons as mentioned above.

2.2 Teacher's journals

The second part of teacher's journals which recorded teacher's observation of students' improvement throughout the course was analyzed using content analysis to examine their improvement in terms of critical thinking skill.

2.3 Students' journals

Students' responses based on the prompts provided in the second part of their journals were divided into five critical thinking categories of interpret, analyze, apply, synthesize, and evaluate which were based on the keywords of each category. The obtained data were, then, analyzed using content analysis to find the effectiveness of the developed English instructional model for the enhancement of students' critical thinking.

Stage 2: Analyzing students' attitudes towards the English instructional model

Apart from those aforementioned measures, the effectiveness of the English instructional model was also determined by the results of the investigation of students' attitudes towards the model. Studies indicated that students' attitude have significant influence on their learning attainment. As Brown (2000) states, second language learners whose attitudes towards the target language or the culture of the target language are positive become more successful in their language learning. In addition, Naimon (1978, cited in Krashen, 1981) reports the result from their study that students' attitudes towards language learning situation were "the best predictor of success" (p.33). For this reason, students' attitudes towards the English instructional model were employed to evaluate the effectiveness of the model.

The students' attitudes were investigated by using attitude questionnaires, students' journals, and teacher's journals.

1. Attitude questionnaires

The data collected by means of attitude questionnaires were analyzed using descriptive statistics of percentage, mean, cv, and SD. Content analysis was applied for the open-ended part.

2. Students' journals

Students' responses to the first part of the students' journal were classified into three categories as (a) positive, (b) neutral, and (c) negative. Another rater was asked to check the categories before the obtained data were analyzed using content analysis.

3. Teacher's journals

The first part of teacher's journals was analyzed using content analysis. The data obtained from these instruments, then, were triangulated to make the interpretation of the results more reliable.

To conclude, this chapter described research procedures employed throughout the study. In conducting this study, three major phases of research procedures were executed consisting of the development of the English instructional model, the implementation of the English instructional model, and the evaluation of the effectiveness of the English instructional model. The first phase involves the processes of the model development, while the second phase is the description of the model implementation steps. The last phase concerns the evaluation of the effectiveness of the English instructional model through the analysis of study results obtained from both quantitative and qualitative measures.

CHAPTER 4

RESEARCH FINDINGS

This research was conducted with an attempt to answer four research questions: (1) How can drama and questioning techniques be integrated in the developed English instructional model to enhance students' speaking achievement and critical thinking skill?, (2) To what extent can the developed English instructional model enhance students' speaking achievement?, (3) To what extent can the developed English instructional model enhance students' critical thinking skill?, and (4) what are students' attitudes towards the developed English instructional model? Therefore, in this chapter, the findings from data analysis will be reported sequentially according to the research questions.

Research question 1: How can drama and questioning techniques be integrated in the developed English instructional model to enhance students' speaking achievement and critical thinking skill?

4.1 The Results of the Development of the English Instructional Model

With an attempt to develop the English instructional model, the key concepts of learning and language theories underpinning drama and questioning techniques were analyzed and synthesized. In the same fashion, drama and questioning techniques were closely studied to examine the key concepts and to establish the principles of the instructional model using the integration of the two techniques to enhance speaking and critical thinking. The results of the development of the model are demonstrated in Figures 4.1 and 4.2. Later, the processes of how each step of the English instructional was implemented are shown in Table 4.1.

Key theoretical concepts
 Social Constructivism
social interaction
- collaboration

Cognitivism
social interaction
- the processes of adaptation:
  assimilation and accommodation
- active experience

Communicative Competence
- linguistic rules and social rules

Key theoretical concepts
Social Constructivism
social interaction
- scaffolding

Cognitivism
Social interaction
- the processes of adaptation:
  assimilation and accommodation

Principles of the instructional model

1. The diversity of interpretation typical of drama provides a ground for discussion, expression, and exchange of thoughts and feelings. Questions function as a guidance for learning and stimulate learners' exploration of their knowledge as well as their peers' thoughts. The interaction of a diverse range of knowledge and experience helps learners construct their own knowledge.

2. Experiencing different kinds of interaction in different social contexts by acting various character roles provides learners with an opportunity to internalize the knowledge, especially the communicative function of the language. An understanding of a character's role, which will make the dramatic interaction more meaningful, can be obtained through the guidance provided and by the interaction with more knowledgeable agents in the learners' social environment.

3. Opportunities to work collaboratively towards shared goals with peers who have different levels of competence improve the learners' ability to learn.

4. Active involvement in drama, providing learners with new or unfamiliar experiences, together with the assistance provided by teachers to help them make sense of those experiences, facilitates learners' internalization of the knowledge.

Drama techniques

1. Drama revolves around social interaction. The involvement in drama is the involvement in social interaction, a crucial factor of learning.

2. Drama facilitates classroom interaction by laying the ground for class discussion which allows learners to contribute knowledge and experience.

3. Drama techniques support collaboration, which allows learners to help each other to learn.

4. Drama techniques provide learners with opportunities to encounter new or unfamiliar experiences which is necessary for activating the adaptation processes.

5. Drama techniques provide learners with active experience which helps them internalize knowledge.

6. Drama involves the learning of language in meaningful communicative contexts, which allows learners to learn both linguistic rules and the rules of how language is used in each particular social context.

Questioning techniques

1. Questioning techniques are a form of scaffolding which can be employed to help learners better their learning.

2. Questioning techniques can be utilized to initiate and maintain class discussion or interaction between the teacher (more knowledgeable other) and learners (less knowledgeable individuals).

3. Questioning techniques can be employed to introduce a cognitive conflict within the learner and to prompt the adaptation mechanisms (assimilation and accommodation) to function.

Figure: 4.1: Conceptual framework for the development of an English instructional model

Principles of the instructional model	Teaching steps
1. The diversity of interpretation typical of drama provides a ground for discussion, expression, and exchange of thoughts and feelings. Questions function as a guidance for learning and stimulate learners' exploration of their knowledge as well as their peers' thoughts. The interaction of a diverse range of knowledge and experience helps learners construct their own knowledge.	1. Working on a Script **Drama**: studying drama elements such as theme, plot, and characters **Questioning**: discussing drama elements through questions to create background knowledge
2. Experiencing different kinds of interaction in different social contexts by acting various character roles provides learners with an opportunity to internalize the knowledge, especially the communicative function of the language. An understanding of a character's role, which will make the dramatic interaction more meaningful, can be obtained through the guidance provided and by the interaction with more knowledgeable agents in the learners' social environment.	2. Drama Rehearsal **Drama**: assuming a character's role **Questioning**: explaining the "what, why, and how" behind the role they play 3. Drama Production **Drama**: dramatizing a play **Questioning**: outlining steps of summarizing a play through answering questions 4. Drama Evaluation **Drama**: watching a performance **Questioning**: asking questions and discussing experiences gained from the performance and evaluating the performance
3. Opportunities to work collaboratively towards shared goals with peers who have different levels of competence improve the learners' ability to learn.	**The evaluation of the model** Speaking achievement and critical thinking tests and students' attitudes
4. Active involvement in drama, providing learners with new or unfamiliar experiences, together with the assistance provided by teachers to help them make sense of those experiences, facilitates learners' internalization of the knowledge	**Objectives** To enhance students' speaking achievement and critical thinking skill

Content: Plays
Selected plays present the themes concerning relationships and conflicts in a family as well as issue concerning morality.

Language focus: describing events, feelings, personalities; expressing opinions; giving reasons; and expressing agreement and disagreement through drama and questioning techniques

Figure 4.2: An English instructional model using the integration of drama and questioning techniques to enhance speaking achievement and critical thinking skill

Table 4.1: A summary of the implementation processes of the English instructional model

Objectives of each step	Drama and questioning techniques	Procedures	Roles of the teacher (T) and students (Ss)	Speaking and critical thinking enhancement
1. Working on a drama script To help students gain insight into each drama element and create background knowledge about the drama before working on it	**Drama**: studying drama elements such as theme, plot, and characters **Questioning**: discussing drama elements through questions to create background knowledge	1. **T** assigns students to read a drama script/ an extracted scene or see (a) video clip(s). 2. **T** asks each group of students to summarize the assigned scene. 3. **T** asks students questions concerning drama elements or events occurring in each scene.	**T**: asking questions to stimulate students to express their thoughts **Ss**: expressing their opinions as asked	**Speaking**: learning language in use from scripts and practice speaking through discussion **Critical thinking**: practicing thinking through discussion of a play according to the teacher's questions
2. Drama rehearsal To provide students with opportunities to practice what they have learned and help them internalize the role they are going to play	**Drama**: assuming a character's role **Questioning**: explaining on "what, why, and how" behind the role they play	1. **Ss** make lists of their roles 2. **Ss** assume characters' roles 3. **T** monitors student's rehearsal and asks questions to guide them as well as corrects their pronunciations	**T**: monitoring and giving help when needed **Ss**: playing an active role in practicing what they have learned	**Speaking**: practicing using language in meaningful contexts **Critical thinking**: practicing thinking when examining characters and planing to reflect their thought through a performance
3. Drama production To provide students with opportunities to arrange a performance to reflect their understanding of a play	**Drama**: dramatizing a play **Questioning**: outlining steps of summarizing a play through answering questions	1. **T** gives questions as guidelines for students to summarize a play/an extracted scene they are going to perform. 2. **Ss** perform the assigned roles.	**T**: using questions to help students clarify their thought about the play/an extracted scene **Ss**: performing according to their understanding and their plan	**Speaking**: practicing speaking through oral interaction in a performance **Critical thinking**: practicing thinking when reconsidering their thoughts about the play
4. drama evaluation To provide students with opportunities to reflect on their experience from a performance and to evaluate their own performance as well as their peers'	**Drama**: watching a performance **Questioning**: asking questions and discussing experiences gained from the performance and evaluating the performance	1. **T** gives questions as guidelines for students to evaluate a performance of their own and their peers. 2. **Ss** express their thoughts according to the questions provided. 3. **T** gives feedback.	**T**: using questions to stimulate students to evaluate a performance and to give feedback at the end **Ss**: expressing their opinions about a performance, strengths and weakness as well as suggesting ways to improve the performance	**Speaking**: evaluation carrying out in English, allowing students to practice speaking **Critical thinking**: practicing thinking through thought expression when evaluating a performance

Table 4.1 displays a summary of how the model was implemented in order to enhance speaking and critical thinking. This was used as guidelines in designing lesson plans for an instruction in the pilot and the main study.

4.2 The Results of the Implementation of the English Instructional Model

The effectiveness of the developed model was determined by considering the findings from students' speaking achievement, critical thinking improvement, and attitudes. The findings revealed that the model was effective in enhancing students' speaking achievement as it could be perceived through the significant difference between the mean scores of the pretest and posttest. The developed model was also found effective in enhancing students' critical thinking skill. The results from the critical thinking test, students' journals, and the teacher's journal revealed the students' improvement after the implementation of the developed model. In addition, the findings of students' attitudes exhibited that students expressed positive attitudes towards the model so that its effectiveness could be claimed.

Research question 2: To what extent can the developed English instructional model enhance students' speaking achievement?

4.3 Findings of Students' Speaking Improvement

Findings regarding students' speaking improvement are presented in two sections. The first section involves the findings from the speaking test, while the second section presents the findings from students' performance recorded in a videotape as well as from class observations.

4.3.1 Students' speaking improvement as perceived through the speaking test results

Posteriori to the implementation of the English instructional model, the effectiveness of the model to enhance students' speaking achievement was inspected by considering students' gained scores from the speaking pretest and posttest. As the

scores they obtained were normally distributed, paired samples t-test could be employed to compare the mean scores of the pretest and posttest. Before calculating the t-test value, the pretest and posttest scores given by two raters were computed to find inter-rater reliability using Pearson's correlation coefficient. The correlation value of the tests was 0.894 and 0.87, respectively, with significance level of 0.01 (2-tailed). The correlation is considered strong or high so that the scores were employed to find the t-test value. The results of the t-test are presented in the following table.

Table 4.2: Comparison of speaking pretest and posttest scores using paired samples t-test

	N	Mean	Std. Deviation	t-statistic	sig. (2-tailed)
Pretest	15	12.400	4.800	6.879**	0.000
Posttest	15	22.96	7.484		

** is significant at the 0.01 level (2-tailed)

As shown in the table, the mean score of the speaking pretest was 12.4 while the mean score of the posttest was 22.96. It could be interpreted that the mean score of the posttest was statistically significantly higher than that of the pretest at the significance level of 0.01. Further measurement of effect size was operated using Hedges' g formula to show the size of the effect caused by the experimental treatment. The obtained result indicated that the effect size was large (g = 1.68).

A comparison of pretest and posttest mean scores of each part of the test was additionally made in order to demonstrate the differences in students' performance in different parts of the speaking test.

Table 4.3: Comparison of speaking pretest and posttest scores using paired samples t-test (Part one: questions on a single picture)

	N	Mean	Std. Deviation	t-statistic	sig. (2-tailed)
Pretest	15	5.20	1.74	-7.583**	0.000
Posttest	15	11.46	3.71		

** is significant at the 0.01 level (2-tailed)

Table 4.3 shows that the speaking posttest mean score the students gained from part one of the test was significantly higher than the pretest mean score of the same part. It could be concluded that the first part of the test reflected students' speaking improvement.

Table 4.4: Comparison of speaking pretest and posttest scores using paired samples t-test (Part two: guided role play)

	N	Mean	Std. Deviation	t-statistic	sig. (2-tailed)
Pretest	15	7.2	3.16	-5.513**	0.000
Posttest	15	11.4	3.93		

** is significant at the 0.01 level (2-tailed)

As displayed in the table above, the posttest mean score that the students obtained from part two of the speaking test was also significantly higher than the pretest mean score of the same part, meaning that the second part of the test also exhibited the students' speaking gains.

When comparing the differences between the mean scores of the pretest and posttest of part one and part two of the speaking test, it was found that the difference of the pretest and posttest mean scores in part one was larger than that in part two, indicating that the students performed better in part one of the test than they did in part two.

The students' pretest and posttest mean scores obtained from each speaking criteria were also compared to examine the effects of the English instructional model on each of the speaking criteria.

Table 4.5: Comparison of speaking pretest and posttest using paired sample t-test (divided according to speaking criteria)

Speaking criteria	Test	N	Mean	Std. Deviation	t-statistic	sig. (2-tailed)
Fluency	Pretest	15	5.267	2.404	6.352*	0.000
	Posttest	15	9.933	3.515		
Comprehensibility	Pretest	15	8.267	2.604	7.758*	0.000
	Posttest	15	13.067	3.712		
Quantity of Communication	Pretest	15	6.267	3.058	6.229*	0.000
	Posttest	15	12.467	4.324		
Quality of Communication	Pretest	15	5.133	1.885	6.315*	0.000
	Posttest	15	10.200	3.764		

*$p < 0.01$

Table 4.3 shows that the mean score of the posttest in all speaking criteria were higher than those of the pretest. It also demonstrates that the difference between the pretest and posttest mean scores gained from the quantity of communication aspect was biggest, whereas the smallest difference was fluency. It could be interpreted that after the implementation of the English instructional model, the students had the most improvement in quantity of communication, while they did not improve much in terms of fluency.

4.3.2 The findings from students' performance and class observation

In addition to the evidence from the speaking test, students' performance assigned in the class also reflected their speaking improvement. At the beginning of the course, the way the students delivered a dialogue was not smooth. There were a lot of pauses and halts. The way they spoke in a performance was more of recitation from memory rather than from understanding. Many of them read the script rather than naturally delivering a script as a character in the play. Their performance, therefore, looked unnatural. In the middle towards the end of the course,

however, students' performance became more natural as they smoothly delivered a dialogue, and they seemed to present a dialogue from their understanding of a script rather than a recitation.

Also, from class observation, it could be seen that there was some evidence that reflected students' speaking improvement. Questioning and answering were other forms of an oral interaction in the class. The teacher employed different kinds of questions to stimulate students to answer a question in English. Students' responses to the teacher's questions at the beginning were in the form of words or phrases and many of them could not utter even a single word in response to the questions. After a certain time of practice, the students could give longer responses in a form of sentences. They could also provide more valid responses to the questions, and the time they took for formulating responses was notably shorter.

Based on this evidence, a conclusion could be made that the students gained some improvement after the implementation of the model.

Research question 3: To what extent can the developed English instructional model enhance students' critical thinking skill?

To answer this research question, quantitative data obtained from the critical thinking pretest and posttest as well as qualitative data attained from students' journals and the teacher's journals were analyzed.

4.4 Findings Regarding Students' Critical Thinking Improvement

The effectiveness of the English instructional model to enhance students' critical thinking skill was investigated by considering critical thinking test results, students' responses to questions in their journals, and the teacher's journals.

4.4.1 Students' critical thinking improvement as shown in the test results

In order to determine the extent to which the developed English instructional model enhanced students' critical thinking skill, the mean scores the students obtained from the critical thinking pretest and posttest were analyzed using paired sample t-test. Before analyzing the differences between the mean scores of the pretest and posttest, the correlation value of the scores given by two raters were computed using Pearson's correlation coefficient to ensure inter-rater reliability. The correlation value of the pretest and posttest was 0.707 and 0.789, respectively, with significance level of 0.01 (2-tailed). This test was accepted as it is suggested by Kammanee et al. (1997) that an acceptable critical thinking test should have reliability value of at least 0.50. Since the correlation value between two raters was acceptable, t-test was employed to analyze the difference between the mean scores of the critical thinking pretest and posttest. The findings are as follows:

Table 4.6: Comparison of critical thinking pretest and posttest scores using paired sample t-test

	N	Mean	Std. Deviation	t-statistic	sig. (2-tailed)
Pre-test	15	1.27	0.42	4.836**	0.000
Post-test	15	1.97	0.85		

** is significant at the 0.01 level (2-tailed)

As the table displays, the mean score of the critical thinking pretest was 1.27, whereas the mean score of the critical thinking posttest was 1.97. The findings revealed that the mean score of the posttest was statistically significantly higher than that of the pretest at the significance level of 0.01. Further calculation of effect size utilizing Hedges' g formula to measure the size of the treatment effect indicated that the effect size was large (g = 0.95).

4.4.2 Students' critical thinking improvement as reflected through their responses in the journals

Findings concerning students' critical thinking improvement as reflected in their journals are presented in two aspects: evidence which showed students' critical thinking and evidence which showed their critical thinking improvement.

4.4.2.1 Evidence of students' critical thinking skill

This section presents evidence of students' critical thinking skill development as shown through their responses in students' journals. The evidence is presented according to critical thinking categories of the ability to interpret, apply, analyze, synthesize, and evaluate.

1. The ability to interpret

Students' interpretation skill in this study could be perceived through the ability to describe the characters' nature in their own words. The followings are the questions used to elicit the interpretation skill and examples of students' responses which reflected the skill.

Question: What is the character of your role like?

Students' responses

Ss 1: "Mom is a mother who understands teenagers like her son."

Ss 2: "Tom is a greedy man. He is greedy for money. He can do anything for money, even selling his soul to the devil."

Ss 3: "Tom is selfish. He cares only about himself."

Ss 4: "Nee is an unsympathetic and unkind person. She always insults other people."

Ss: **5** "Bow is aggressive. He enjoys causing problems to other people.

These statements reflected students' ability to describe or discuss characters' personalities based on their actions or behaviors in the play which was considered an interpretation skill.

2. The ability to apply

Application skill in the present study could be recognized through students' ability to derive at new examples or a different way of solving problems based on learned facts about events or situations occurring in the play. The questions utilized to elicit the application skill and examples of students' responses which reflected the skill are as follows:

> **Questions:** If you were that character, would you do or behave in the same way as he/she does? Why?

> **Students' responses**
> **Ss1**: "If I were Dad, I would try to talk to my sons and open my mind to listen to them. If I don't talk to them calmly, the situation might turn worse."

> **Ss2**: "If I were Tom, I would not sell my soul to the devil because I think, with the time I have left in my life, I might be able to make more money by using good means. I might live longer than twenty years. So, I have time to spend the money I have made proudly because I don't have to cause any trouble to other people in order to get money."

> **Ss3**: "If I were Khun Chai, I would not use violence to solve a problem because a problem can be corrected by not using violence. It can be solved by using the brain."

The responses exhibited the students' ability to apply what they learned about the characters' life to make their own choice in life in order to prevent the problems the play characters were encountering.

3. The ability to analyze

Students' ability to analyze was elicited by allowing them to compare and contrast themselves to the play's characters. In order to do this, the students needed to be able to examine the characters' characteristics and the characteristics of their own. This ability is regarded as an analytical skill. The questions and students' responses which clearly reflected this category are as follows:

Question: What are similarities and differences between you and the character? Give reasons.

Students' responses

Ss1: "I am different from Tom because I am an educated person. I have knowledge and thought to control my greed."

Ss2: "Tom is very different from me because Tom has never cared about other people and is selfish. But I am always sympathetic to others."

Ss3: "Tom is different from me because I think I am not a greedy woman who can do anything for money. I also think the money I get should be from an honest job and hard work."

Ss4: "Bow is different from me because I am respectful and know what I should and should not do. I am also sympathetic. I know how to treat old people."

Ss5: "Mai is similar to me because I like helping those who are encountering difficulties in their lives."

These responses displayed students' processes of examining, identifying, and differentiating the characters' personalities and their own in a comparison and contrast. All these processes illustrated their analytical ability.

4. Ability to synthesize

Students' ability to synthesize was, again, elicited by asking them to suggest ways to improve the lesson. The question applied was "What should be done to improve the lesson? Why?" However, many students did not answer these questions and when they did, the responses, more often than not, were irrelevant. For example, one of the students responded to these questions that *"What should be improved is the communication between a father and sons. They should use reasons and talk to each other with care."* Another student said *"What should be improved is the preparation in terms of script and cooperation of members in a group."* Clearly, these responses did not match with what the questions required. Therefore, their ability to synthesize could not be tracked.

5. Ability to evaluate

The students' evaluation ability was reflected through their responses to the questions which asked them to evaluate the lesson and give reasons to support their opinions. The processes they had to go through in order to make this evaluation consisted of assessing, judging, and justifying which were all the keywords in the evaluation category. The questions and students' responses are presented below.

Questions: What is the best part of the lesson today? Why?

Students' responses
Ss1: "The best part of the lesson today is a performance which becomes more serious as we had to prepare costumes and props. The arrangement of costumes and props makes the performance look real."

Ss2: "The revision of content of the play is the best part of the lesson today because it is the time that helps us understand our script better."

Ss3: "The best thing is the opportunity to act out the assigned role seriously and the use of costumes and props. The use of costumes and props helps create clearer imagination of the characters' nature. We

can also make use of what we have learned from the rehearsal step to improve our performance."

Ss4: "The best part of the lesson is a chance to rehearse our roles. Rehearsing helps us become familiar with the roles we play and not be nervous when performing."

It could be seen from the responses that the students were able to assess and judge what they thought were the best part of the lesson. They were also able to give acceptable justification of their thoughts. It is undeniable that all these processes, as reflected through their responses, were an evaluation skill.

4.4.2.2 Students' critical thinking skill improvement

During the experiment, students' journals were collected at three different times—at the beginning, in the middle, and at the end of the course. In the journals, five questions were asked to elicit students' critical thinking. Students' responses to those questions were analyzed to see their critical thinking skill as reflected in the way they expressed their thoughts in the journals. An analysis of students' critical thinking was carried out based on its concept as defined in this study. That is, critical thinking refers to students' ability to interpret, apply, analyze, synthesize, evaluate, or draw conclusion of the characters' actions, events, situations, and problems, involving and occurring in the drama, and ability to justify their thoughts, express reasons, and give evidence to support their claims. The organization of ideas and the amount of thoughts expressed in the journals were also taken into consideration. These elements are also considered important. If the delivery of ideas was not clear, it cannot be considered critical thinking. This is because clarity is one of the critical thinking standards as previously mentioned. In addition, the amount of thoughts expressed reflect students' attempt to formulate their thoughts, their ability to express what they thought, as well as their motivation to express their thoughts. These indicated the trend of students' thinking improvement. This is because the more students formulated and expressed their thoughts, the more they could develop their thinking. As Moore and Parker (1986) posit, it is through practicing that one can develop critical thinking.

Before displaying students' critical thinking improvement in the following sections, it is noteworthy that findings in terms of students' ability to apply and synthesize of students in both abovementioned groups will not be included. This is because the data obtained from students' journals demonstrated that to a certain extent, students' ability to apply—the ability to apply experience or a known problem to new situations they are unlikely to have thought of before, has already existed and the change of this ability was not clearly reflected throughout the three different times the data were collected. The followings are questions used to elicit students' ability to apply with examples of their responses given.

Questions: *If you were that character, would you behave that way or decide to do the same thing with him/her? Why?*

At the beginning of the experiment, students worked on a play entitled "The Now." The play displays the theme of a generation gap, portraying a family in which a strict father has a conflict with his teenage sons who classify their father in the *'Then Generation,'* while they are in the *'Now Generation.'* A mother or *'Mom'* in the play is presented as an understanding person who sees the gap and tries to narrow it.

Shown below is one of the students' presentations of his views in his first journal:

If I were Dad, I would not behave that way. The way the father talked to his sons shows that the father is rather self-centered. He should listen to others to develop himself and adapt himself to other people. (Respondent# 1)

The student's expressions reflected his ability to apply what he has learned about the character to his real life. Based on what he has learned about *"Dad,"* he decided that he would not do the same as the character. He reasoned that it did not work for a father to rely solely on his own view. He implied that if he were the character, he would listen to his sons in order to understand them, as he said, *"He [Dad] should listen to others to develop himself and adapt himself to other people."*

In his second journal, the student was assigned to write his reflections on a play entitled "The Devil and Tom Walker," which is about a man named Tom walker who agrees to sell his soul to the Devil in exchange for wealth for 20 years. This student presented his views in response to the same questions:

[If I were Tom], I would not do the same from the beginning. That is, I would not sell my soul to the Devil. We should be satisfied with what we have. Though we don't have much, what we have is permanent. (Respondent #1)

His ability to apply the experience gained from the play was reflected through his response. He insisted that in his real life he would not decide to sell his soul to the Devil as Tom does. He suggested, *"We should be satisfied with what we have. Though we don't have much, what we have is permanent."*

Then, in the third journal, the student reflected on the character of the play entitled *"Retracing Songkran"* written by his own group. In the story, two bad boys, Bow and Mod, are madly throwing water during the Songkran Festival. When they see a poor, old man named Lung Cham who lives his life by collecting discarded objects resting on the footpath, they go to him and splash water on to him. Being soaked and cold, Lung Cham stays calm and shows no sign of response. Mai who happens to see the event and cannot stand such a thoughtless action stops them. She takes Lung Cham to her home where he cleans up and changes his clothes. There, he met two nice girls who celebrated Songkran with him politely. At the end, the two boys were hit by stones and realized their improper behaviors towards the old man. The students express their thoughts of the following:

What Lung Cham does is good in this kind of situations. Being able to control his emotion can stop violence. A person should be unemotionally taught to do the right thing. (Respondent# 1)

Although the student did not say explicitly what he would do if he were the character, his evaluation of Lung Cham's action as *"good"* implied that he agreed with the old man. He explained his claim that *"Being able to control his emotion can stop violence."* He added that if he were in the same situation as Lung Cham, he would also teach the naughty boys as he implied, *"A person should be unemotionally taught to do the right thing."*

Students' ability to apply could be observed, though not explicitly. It could also be claimed that the students' ability to apply as reflected through their journals collected at different times was not different.

In terms of students' ability to synthesize, when analyzing the students' responses, the researcher found that this aspect of critical thinking was not discovered. Students generally responded to the questions of 'what' but not 'why'. For example, one of the students suggested, *"What should be improved is the preparation of script and cooperation among members of the group"* or *"What should be improved is our confidence to express our opinions about other group's performance.* As students did not explain why they thought a particular aspect of teaching and learning should be improved, the synthesizing process could not be observed. For this reason, the ability to synthesize will not be discussed in the following sections.

The following sections present mainly the improvement of students' ability to interpret, analyze, and evaluate as reflected through their journals collected at different times of the experiment. Only the findings from the journals of two students who obtained low scores from the critical thinking posttest and also attended the class most frequently were discussed. The aim was to show the critical thinking improvement through their journals.

1. Students' responses in the first journals

In the first journal, the students expressed their views without providing any reasons or evidence to solidify their claims. The examples of their responses to the first set of questions are presented below.

Questions: *What kind of person is the character whose role you play today? What do you think about that character's behaviors? And why?*

The first student who played a role of Joe in "The Now" expressed her opinions towards Joe based on the questions provided, as follows:

Ss1: *Joe doesn't talk much and uses short expressions. He cares about other people which is good but he should improve his speaking.*

The student remarked that "*Joe doesn't talk much and uses short expressions. Sometimes, he uses exclamations or slang"* Then, she concluded that the character "*should improve his speaking.*" However, she did not explain what was wrong with Joe's speaking and why he had to improve it. It is not clear what the

problem of being reserved and using short expressions are. Therefore, her conclusion seemed to be unreasonable and unconvincing. She also described the character that "*He cares about other people.*" However, there was no part in the play portraying Joe as the person who cares about other people. Hence, her point was considered irrelevant.

The second student whose role in the play was Matt said that:

Ss2: Matt is naughty because he is a teenager. He doesn't care about anyone. He loves his friends. I think his behavior is suitable for his age because most teenagers behave like that.

This student criticized the character of Matt that "*He doesn't care about anyone*" which was incorrect. In the play, Matt protects his friend by confessing with his friends' mother that he smokes though in fact he does not. This should indicate that Matt cares about other people. Also, the student stated that "*He loves his friends.*" This seemed to contradict with his previous claim. He further evaluated the character's behavior that "*I think his behavior is suitable.*" He reasoned his evaluation that "*most teenagers behave like that.*" This seemed to show his state of confusion as he began with the character's naughtiness but accepting the behavior as suitable. This indicated that his justification was formed without thorough thinking.

As for the second set of questions which required the students to manifest their analytical ability, mainly to compare and contrast themselves to the characters whose roles they played, it could be seen that students' expression of their analytical thinking was quite weak. Their misinterpretation of the characters' behaviors resulted in their poor analysis.

Questions: *How is the character similar to or different from you? Why?*

The first student answered these questions that:

Ss 1: "*Like this character (Joe), I care about the people around me, but I am more talkative than this character.*"

From this response, the student stated her similarity that she was like the character in that *"I care about the people around me"* and she was different from him, for she was *"more talkative"* than the character. However, this was considered misinterpreted, for these qualities of the character were not depicted in the play.

The second student replied that:

Ss 2: "I am different from Matt because I care about elder people."

The second student implied that Matt did not care about older people and differentiated him from Matt on this aspect. Nevertheless, without any example provided, the claim was regarded as vague. This is because the play did not explicitly portray Matt in that way.

As manifested from the examination of students' responses to two sets of questions, the students expressed their views without providing any reasons or evidences to solidify their claims in the first journals. Their critical thinking skill was hardly reflected.

2. Students' responses in the second journals

The data obtained from the students' second journal manifested that the students have subsequently mastered some critical thinking skill. Their ability to express reasonable and justifiable thoughts was recognized. The examples of their responses to the first set of questions are as follows.

Questions: *What kind of person is the character whose role you play today? What do you think about that character's behaviors? And why?*

The first student responded to the questions as follows:

Ss 1: In scene five, it is almost time for Tom to give his soul to the Devil. He starts to be afraid so he confesses and prays to God. However, when he comes

back to his work, he does not express his sympathized feelings to others.
How can he ask for sympathy from God? What Tom does indicates that he
cares only about himself. Yet, he expects from others.

The first student depicted Tom's behavior when he realized that the devil was coming to take his soul by stating that "He starts to be afraid so he confesses and prays to God. However, when he comes back to his work, he does not express his sympathized feelings to others." She concluded that "he cares only about himself." Although her critical thinking was not clearly reflected, compared to the first journal, it can be seen that the student's thought tended to be more reasonable.

The second students' answer to the questions is as follows:

Ss 2: *Tom is greedy, heartless, selfish, unsympathetic, and merciless. He cares only about money. I also think he is stupid because he allows greed, desire, and the Devil to dominate his life in exchange for big money for 20 years. After that the Devil comes to take his soul. What shows that Tom is a heartless, unsympathetic, selfish, and merciless is when the merchant comes to postpone the date to pay for the interests but Tom refuses. He said that he will take his house if the merchant doesn't pay that day. He doesn't listen to the merchant's reasons.*

The second student criticized Tom that *"Tom is heartless, selfish, unsympathetic, and merciless."* He supported his claim that *"What shows that Tom is a heartless, unsympathetic, selfish, and merciless is when the merchant comes to postpone the date to pay for the interests but Tom refuses. He said that he will take his house if he doesn't pay that day. He doesn't listen to the merchant's reasons."* He also judged Tom by saying *"I also think he is stupid."* He justified his view that *"because he allows greed, desire, and the Devil to dominate his life in exchange for big money for 20 years."* This showed that this student has acquired critical thinking skill to a certain extent, especially when she was able to interpret character's behaviors and express reasons to support her points.

When examining students' responses to the second set of questions, it was discovered that in their second journals, the students had started

acquire some analytical skill. Even though not to a great extent, it could be seen that the students had learned to raise important issues from the play to discuss. In addition, their ability to specify the characters' qualities, which was similar to or different from theirs, was also revealed.

Questions: *How is the character similar to or different from you? Why?*

The first students expressed her ability to compare and contrast as follows:

Ss 1: Tom is very different from me because he has never cared about other people and is selfish but I am always sympathetic with others.

This student's ability to analyze the similarities and differences between the character and herself could be felt. She stated that *"Tom is very different from me."* To substantiate this claim, she specified the character's natures as the person who *"has never cared about other people and is selfish"* before contrasting them with her personality as a person who is *"always sympathetic with others."*

The second student indicated the similarities and differences between the character and herself as follows:

Ss 2: I am very different from Tom because I don't like to take advantage of other people and I will not allow anyone to take advantage of me. However, I will try to win over other people by using reasons because I love fairness.

The second student claimed that he was *"different from Tom"* by reasoning that *"because I don't like to take advantage of other people and I will not allow anyone to take advantage of me."*

It was found in students' second journals that the two students had displayed some aspects of the critical thinking skill.

3. Students' responses in the third journals

Here, students were obliged to express their opinions about the characters of the plays written by themselves. The inspection of students' third journals revealed that their critical thinking ability was reflected. The examples of their responses are as follows:

Questions: *What kind of person is the character whose role you play today? What do you think about that character's behaviors? And why?*

The first student who worked on the play entitled "Retracing of Songkran" reflected her thoughts as follows:

Ss 1: I play the role of Fon, who is a child of an upper class mother. Her mother is kind and merciful. Fon is respectful and she pays respect to old people which is a good personality for young people because many of them don't pay attention to the issue.

The first student evaluated the character's personality as *"good"* by reasoning that the character is *"respectful."* She further explained that the character *"pays respect to old people."* However, to conclude that being respectful is good, but *"many of them don't pay attention to the issue"* sounded vague and irrelevant.

The second student acted as Khun Yai from "Jaew Jai Rai Gub Khun Chai Taevada." A story is adopted and modified from TV. Series with the same title.

Ss 2: I act as Khun Yai who is a greedy and cunning man because he makes a plan with his mother to kill Khun Chai and tries to do everything to become a favorite person for Khun Chatchawan, Khun Chai's father, who is his step-father. He defames Khun Chai and even plans to kill him. I think what Khun Yai plans is bad because killing Khun Chai, Khun Chatchawan's only son is like betraying or hurting Khun Chatchawan who is very kind to his family. He [Khun Yai] has comfortable life because of Khun Chatchawan's money. So, he should not hurt Khun Chai.

Some parts of his response showed his critical thinking although there was some inconsistency between the claims and the supporting evidence. For example, in the first part of his response, he claimed that "*Khun Yai is a greedy and cunning man.*" Then, he reasoned that "*because he makes a plan with his mother to kill Khun Chai and tries to do everything to become a favorite person for Khun Chatchawan, Khun Chai's father, who is his step-father. He defames Khun Chai and even plans to kill him.*" The reason he gave did not elaborate how the character was greedy and cunning. However, when he concluded that "*I think what Khun Yai plans is bad*" and supported his conclusion by saying "*because killing Khun Chai, Khun Chatchawan's only son is like betraying or hurting Khun Chatchawan who is very kind to his family,*" here, his reasonable thought was observed.

As for students' answers to the second set of questions in the third journals, it was found that their ability to express their thought was not different from that shown in their second journal.

Questions: *How is the character similar to or different from you? Why?*

The first student compared and contrasted between the character and herself as follows:

Ss1: *I am different from Fon in a play because she is respectful and gentle but I am awkward. So, we are very different.*

The student claimed that the character was different from her by identifying the character's personalities and hers.

The second student revealed his ability to make a comparison and contrast as described below:

Ss2: *If I were Khun Yai, I would never treat those who are kind to me the way he treated them. This is because it is very bad to hurt those who always love us and are always kind to us. This is why I am different from Khun Yai.*

The student contrasted himself with the character by portraying the behaviors which he insisted that he would never do.

From the examination of responses in their journals collected at different times, it can be concluded that although the test results did not show clear differences between their critical thinking pretest and posttest scores, the qualitative data revealed that they had indeed gained some critical thinking skills from the implementation of the treatment.

4.4.3 Students' critical thinking improvement as recorded in the teacher's journals

In this study, the teacher's journals were used to record the observation of students' thinking skill as reflected through their performance in class. The observation focused on two main topics: (1) students' ability to answer the questions and express opinions and reasons and (2) students' ability to arrange the performance and to reflect on their understanding of the plays' characters through the performance. While the first part of the observation was carried out to examine students' critical thinking as reflected through the way they responded to different kinds of questions as well as their ability to express, to justify, and to reason their thoughts, the second part of the observation was executed to inspect students' ability to dramatize a play. In order to dramatize a play, students needed to exercise their critical thinking, especially the ability to apply and synthesize. That is, they had to be able to apply their understanding of the play for their performance such as how to act out to convey the meaning of the play or to portray the characters.

4.4.3.1 Students' ability to answer the questions and express opinions and reasons

Findings from the investigation of students' ability to answer questions and express opinions and reasons in class in the teacher's journals revealed that students' ability to express opinions and give reasons were reflected after they had opportunities to practice the skills. During the first implementation, the teacher noted that *"Students avoided answering questions which they were required to express opinions and reasons. When someone expressed opinions, others would repeat the*

same opinions rather than trying to express their own view." It was also recorded that *"Despite low level questions, the teacher had to provide them with some examples of what their answers should be like."* She further remarked in the second journal that *"Their ability to express opinions and reasons was still not shown."* It was additionally exemplified that *"When asked to identify the theme of the play, students expressed many ideas. However, those ideas were irrelevant. The teacher needed to guide them and give them lots of hints in order to lead them to a clearer statement of the play's theme.* In terms of students' responses to questions, it was recorded that *"The students could still answer the questions which did not require a higher level thinking."* Displayed in the teacher's journals, while working on the second play during the third to fifth times of the experiment, students' ability to express their opinions and reasons was noticeable. In the third journal, the teacher recorded that *"In the first step of this lesson, when discussing the play, students can give more reasonable and clearer answers to the questions concerning the play. Some students could better express their opinions in terms of the theme of the play and characters' personalities, though they had difficulty expressing those opinions in English. They could also give reasons to support their thought. However, when asked to find evidence to solidify what they think, it took students a long time."* However, it was observed that students could not articulate their view towards their peers' performance based on the questions provided. The teacher stated that *"when asked to evaluate peers' performance, they could just say 'good acting,' 'good performance,' or 'good memory of a script.'* Evidence of students' improvement was also found in the fourth journal. The teacher recorded that *"Students were able to express quite clear opinions and give convincing reasons about the play."* Also, the teacher noticed that *"Students could answer most high-order questions about the last scene of the play."* Again, it was remarked that *"the questions posed in the evaluation step elicited only few responses from the students. Most answers were the repetition of their peers' answers."*

After finishing the second play, the students had to write a drama script for a performance. The questions of what they had to keep in mind when writing their script and what they had to report to the class were written on the board before the students started. Then, they had to report the theme of their play, a statement to clarify the theme, and the profiles of each character such as the character's background or

personalities. They also had to show the evidence from the script which revealed certain quality of the character. Through these processes, the teacher wrote down that *"Most students were able to express their opinions and give reasons about characters' personalities and give examples to support their reasons."* They could also *"answer the questions about their play flowingly."* In terms of their responses to the teacher's questions, *it was observed that "Students responded to the questions about their play well but only few responses were given in the evaluation step."* Although the improvement of students' ability to answer questions and express opinions about the play were clearly noticed, it was often remarked in the teacher's journal that *"Students became passive when asked to evaluate their peers' performance."*

4.4.3.2 Students' ability to arrange the performance and to reflect on their understanding of the plays' characters through the performance

With regards to their ability to arrange the performance and to reflect on their understanding of the plays' characters through the performance, as revealed in the teacher's journals, the students' improvement of their ability to arrange a performance was observable. At an earlier time of the experiment, the teacher reflected in the journal that *"The performance did not show students' thoughtful arrangement. They did not add any extra details to make the scene more understandable. The scene looked like a general role play. No dramatic atmosphere is felt."* Then, in the middle of the experiment, when the students were asked to present their mini project, students' ability to arrange their performance was clearly reflected. The teacher reported in the journal that *"Their ability to arrange the performance could be clearly seen from this lesson. They prepared props and costumes to make the scene more understandable and more dramatic."* When dramatizing their own play, their ability to arrange a performance was more clearly reflected as noted in the journal that *"Students looked more skillful in arranging their performance. They hardly needed suggestions from the teacher."* It was exemplified that *"Students were able to identify the theme of TV. series and were able to adapt and select suitable scenes from those series to reveal the theme of the play. For the group which composed their own play, they could set sequences of events to reveal the theme they*

had determined. The teacher hardly needed to help them." However, the improvement of their ability to reflect their understanding of the characters' personalities, thoughts, and feelings through a performance was not explicitly reflected. It seemed like their ability in this aspect was not consistent. That is, it was noticeable in one performance, but it disappeared in the next performance. When students were asked to dramatize the first play, the teacher remarked that *"only few students could portray characters' personalities, thoughts, and feelings. Most of them only recited the script."* As they were assigned to dramatize the last scene of the second play, the teacher assessed their performance that *"Many of them could reflect their understanding of characters' personalities, thoughts, and feelings better than in the previous lessons. They learned to convey characters' feelings through movements and intonations."* However, this aspect of their ability dropped again when they dramatized the play composed by themselves. Dramatization was carried out to allow students to rehearse before presenting full-scale drama production as the final project. This time, the teacher marked that *"Students' ability to reflect their understanding of characters' personalities and feelings could be sometimes observed, but not explicitly."* Nevertheless, in the last lesson, when the students dramatized their play as the final project, it was recorded in the teacher's journal that *"Students' ability to reflect their understanding of the characters was clearly seen."*

In conclusion, the posttest mean scores of critical thinking were significantly higher than the pretest, in general. Students' journals also reflected their improvement throughout the course, even among students with low scores on the posttest. The teacher's journals similarly reflected in the same direction although the critical thinking through their performance was not clearly exhibited.

Research question 4: What are students' attitudes towards an English instructional model?

4.5 Findings regarding students' attitudes towards the developed English instructional model

As mentioned previously, in order to determine the effectiveness of an English instructional model, this study also employed qualitative data collected by means of

questionnaires, students' journals, and teacher's journals. The utilization of these three instruments was to triangulate and confirm the results of the data analysis and consequently to serve as a reliable basis for the interpretation of students' attitudes towards an English instructional model.

4.5.1 Findings concerning students' attitudes towards the developed English instructional model elicited by using the attitude questionnaires

The attitude questionnaires consisted of two main parts. The first part was employed to investigate students' personal background, while the second part was to examine students' attitudes towards the English instructional model. Data obtained from the first part of the questionnaire was shown in the table below.

Table 4.7: Students' personal background

Gender		level			GPA				English grade obtained from the latest semester						
M	F	2	3	4	2.00-2.50	2.51-3.00	3.01-3.51	3.51-4.00	A	B+	B	C+	C	D+	D
3	12	2	12	1	9	2	3	1	3	2	4	4	2	-	-

According to the table, there were a total of 15 students, three males and 12 females. Most of them were third-year students. The majority of the students got GPA (Grade Point Average) in the range of 2.00 – 2.50, while their English grade obtained from the latest semester ranged from A to C.

With regards to the second part of the questionnaire, it was divided into two sections, those whose questions were positive which included items 1-13 and those whose questions were negative which consisted of items 14-26. The negative questions were applied to ensure the reliability of students' responses. The level of students' agreement was rated employing a five-point Likert scale: 5 = strongly agree, 4 = agree, 3 = uncertain, 2 = disagree, and 1 = strongly disagree. The followings are the data obtained from the attitude questionnaires.

Table 4.8: Students' attitudes towards the developed English instructional model analyzed using percentage, mean, S.D., and c.v. (coefficient of variation).

Items	Strongly agree 5	Agree 4	Uncertain 3	Disagree 2	strongly disagree 1	x̄	S.D.	C.V.
1. I like the instructional model using drama and questioning techniques.	9 60 %	6 40%	-	-	-	4.60	0.51	11.02
2. I like activities in the working on drama script step.	6 40%	9 60%	-	-	-	4.40	0.51	11.52
3. I like activities in drama rehearsal step.	9 60%	5 33.34 %	1 6.66 %	-	-	4.53	0.64	14.12
4. I like activity in the drama production.	9 60%	5 33.34 %	1 6.66 %	-	-	4.53	0.64	14.12
5. I like activities in the evaluation step.	7 46.67 %	7 46.67 %	1 6.66 %	-	-	4.40	0.63	14.37
6. This instructional model motivates me to participate in learning activities more.	6 40%	7 46.67 %	2 13.33 %	-	-	4.27	0.70	16.49
7. I learn with a feeling of enjoyment.	11 73.33 %	3 20%	1 6.67 %	-	-	4.67	0.62	13.23
8. I feel this instructional model helps improve my speaking skill.	8 53.33 %	7 46.67 %	-	-	-	4.53	0.52	11.39
9. I feel this instructional model helps improve my critical thinking skill.	4 26.66 %	10 66.66 %	1 6.67 %	-	-	4.20	0.56	13.35
10. The learning atmosphere in the classroom taught by using drama and questioning techniques makes me feel more confident to speak English in class.	6 40%	8 53.33 %	1 6.67 %	- -	- -	4.33	0.62	14.24
11. The learning atmosphere in the classroom taught by using drama and questioning techniques makes me feel more confident to express	4 26.66 %	10 66.66 %	1 6.67 %	-	-	4.27	0.59	13.91

my opinions in class.							
12. I always feel happy when learning English taught by using drama and questioning techniques.	4 26.66%	8 53.33%	3 20%	-	-	4.07	0.70	17.30
13. I will recommend this course to other students.	7 46.67%	6 40%	2 13.33%	-	-	4.33	0.72	16.70
14. I don't like the instructional model using drama and questioning techniques.	-	-	2 13.33%	6 40%	7 46.67%	1.87	0.93	49.04
15. I don't like activities in the working on drama script step.	-	-	3 20%	8 53.33%	4 26.66%	1.93	0.70	36.40
16. I don't like activities in the drama rehearsal step.	-	-	2 13.33%	8 53.33%	5 33.34%	1.80	0.68	37.56
17. I don't like activity in the drama production step.	-	-	-	8 53.33%	7 46.67%	1.53	0.52	33.68
18. I don't like activities in the evaluation step.	-	-	3 20%	5 33.33%	7 46.67%	1.80	0.77	43.03
19. This instructional model doesn't motivate me to participate in learning activities more.	-	-	1 6.67%	11 73.33%	3 20%	1.87	0.52	27.66
20. I feel bored when learning through this instructional model.	-	-	1 6.67%	12 80%	2 13.33%	1.93	0.46	23.68
21. I don't think this instructional model helps improve my speaking skill.	-	-	2 13.33%	8 53.33%	5 33.34%	1.80	0.68	37.56
22. I don't think this instructional model helps improve my critical thinking skill.	-	-	3 20%	8 53.33%	4 26.66%	2.07	0.59	28.72
23 I will not recommend this course to other students.	-	-	-	1 6.67%	14 93.33%	1.07	0.26	24.21
24. Learning through this instructional model doesn't make me feel happy.	-	-	-	5 33.33%	10 66.67	1.33	0.49	36.60
25. The learning atmosphere in the classroom taught by	-	-	-	7 46.67	8 53.33	1.47	0.52	35.21

			%	%			
using drama and questioning techniques doesn't make me feel more confident to speak English in class.							
26. The learning atmosphere in the classroom taught by using drama and questioning techniques doesn't make me feel more confident to express my opinions in class.	-	-	1 6.67 %	6 40%	8 53.33 %	1.53	0.64	41.74
Grand Mean score for positive questions						**4.39**	**0.27**	**6.17**
Grand Mean score for negative questions						**1.69**	**0.44**	**26.17**

As displayed in the table, the grand mean score of students' responses to the positive questions was 4.38, while those of their responses to the negative questions was 1.69. This indicated that most students either agreed or strongly agreed with the positive questions, whereas they disagreed or strongly disagreed with the negative ones. Although there was a discrepancy between the students' responses to positive and negative questions, the grand mean scores of both parts were consistent. The C.V. (Coefficient Variation) value obviously supported the findings in that the calculation of C.V. yielded low value on all positive questions of the attitude questionnaire, representing consistency of most students' opinions with the positive questions, meaning that most students agreed with the positive questions. In terms of percentage, it was found that 60 % of the students strongly agreed and 40 % agreed that they liked the English instructional model. Close to three-fourths of the students (73.33%) strongly agreed that they learned with the feeling of enjoyment. In terms of the value of the instructional model on their speaking and critical thinking improvement, all of them or 100 % (53.33 % strongly agreed and 46.67 % agreed) and 87.32 % of the students (22.66 % strongly agreed and 66.66 % agreed) agreed with the value of the instructional model on the improvement of their speaking and critical thinking, respectively. Based on these results, it could be interpreted that students had positive attitudes towards the English instructional model. Table 4.5 also shows that of all teaching steps, students had preference for drama rehearsal and drama production over the first teaching step, working on a drama script and the drama evaluation step.

Furthermore, most students strongly agreed that the English instructional model using the integration of drama and questioning techniques provided them with learning enjoyment.

From the open-ended section provided at the end of the attitude questionnaires which provided students with opportunities to give additional comments on the English instructional model, it was found that most students had positive attitudes towards the English instructional model. They thought that learning through this model made the lessons more interesting and more enjoyable. One of the students stated that *"This class is different from other classes. Drama and questioning techniques make the class more interesting. Learners must be active all the time because everyone has to participate in all learning activities."* Another student added that, *"This kind of teaching and learning makes students interested in their learning and learn happily, enjoyably, and relaxedly."* Another harmonious view was presented by a student that *"the class time goes very fast. Although [we] study almost every day and each class takes two to three hours, the lessons do not make learners feel bored at all."*

It is worth noting that some students commented that learning through this model made them feel more confident to express themselves. One student presented his/her view that *"This course is very beneficial because it makes us feel more confident to express myself."* Another student supported this view when saying that *"This subject makes me feel more confident to express myself in different ways. I dare to speak more. I dare to do what I have never done before. That is to perform an English play. I have never done even a Thai play. Thank you very much, the Teacher, for making me feel more confident to express myself."*

Some of the students commented on the course taught by using the English instructional model that they felt the course helped them improve their language and thinking skills. One of the students expressed her view that *"After learning in this course, I think I had improvement in terms of English language and thinking skills."*

Many students gave suggestions for the improvement of the model. Some suggested that the activities should be more varied. For example, there should be singing songs and watching movies. Students also suggested that the teacher should provide them with more examples of expressions used to evaluate a performance.

Another suggestion was concerning a time for rehearsing. They suggested that more time should be provided.

4.5.2 Findings concerning students' attitudes towards the developed English instructional model elicited by using students' journals

Apart from the attitude questionnaires, the examination of the students' attitudes was also executed by utilizing students' journals. After finishing each lesson, the students were asked to write journals to indicate what they thought or felt about each teaching step of each lesson. The data obtained from the students' journals revealed their obviously positive attitudes towards all teaching steps of the English instructional model. According to the students' views expressed in their journals, they tended to have positive attitudes towards various aspects of each teaching step of the instructional model.

4.5.2.1 Students' attitudes towards the first teaching step (Working on a drama script)

For the first teaching step, the students considered it beneficial for them due to two major aspects as follows:

1. Enhancing their learning

Most of the students thought that the activities in the first step helped better their learning. That is, it helped enhance their understanding of the lessons, their language, and thinking skills. Also, it provided them with more language knowledge. For example, the students stated that (1) *"I understand the lesson better,"* (2) *"[It is] very good. [I] learn how to answer questions and give reasons,"* (3) *"I learn more sentences and more vocabularies,"* (4) *"I think it is good. We understand the script and the play's characters through the questions posed in the class,* (5) *"I can develop my English to another step,"* or (6) *"I can practice many skills such as speaking, answering questions in English, and thinking analytically. We can also apply these skills when performing. It makes us understand the play's characters."*

2. Creating pleasurable atmosphere for them to learn

The students also noted that the learning atmosphere in the first step was relaxing and enjoyable. They said, for example, that (1) *"I feel excited at the*

beginning. Relaxing atmosphere in class makes me feel relaxed," (2) *"[I] feel relaxed and joyful,"* (3) *"It's an exciting and enjoyable lesson,"* or (4) *"I feel very joyful in leaning. It seems everyone enjoy learning. That makes me feel joyful, too."*

4.5.2.2 Students' attitudes towards the second teaching step (Drama rehearsal)

With regard to the second teaching step, the students express their favorable feelings towards this teaching step due to four main reasons.

1. Enhancing their learning

Like in the first teaching step, the students liked the second teaching step because they thought it enhanced their learning. They recorded that (1) *"I can speak better. I can develop my speaking and my expressions of feeling,"* (2) *"[It] enables me to develop myself and become more enthusiastic to use language and express feelings,"* and (3) *"We can communicate with other people more fluently, express feelings better, and understand a play script better."*

2. Creating pleasurable atmosphere for them to learn

Also, the students loved a relaxing and enjoyable learning atmosphere in the second teaching step. They noted that (1) *"[I] feel relaxed. I like a relaxing atmosphere in class,"* or (2) *"I feel tired from my previous class. However, this teaching step provided me with good fun. I like it. It makes me feel more relaxed."*

3. Assisting them to create confidence

It was manifested in the students' journals that the second step helped create their confidence to express themselves. For example, the students suggested that (1) *"[I] feel more confident to express myself. I learn better, too,"* (2) *"[I] understand each character better and feel more confident to act out,"* (3) *"I like and enjoy this teaching techniques. It makes me more confident to express myself,"* or (4) *"I like the rehearsal step very much because the teacher is a very good trainer. I can correct my misunderstanding. It also releases my excitement. I feel more confident to play a character's role."*

4. Providing them with opportunities to work in group

The students also express their favorable views towards the second teaching step, for it allowed them to work in group. They pointed out that working in group made them learn better, feel more relaxed, and had good fun. Moreover, working in group enabled them to create a good relationship with their peers. For example, the students said that (1) *"[We] are allowed to work cooperatively which is good because we can help each other,"* (2) *"[It] helps create closer relationship with friends. We can work together better. [We] are able to memorize the script better than rehearsing alone,"* (3) *"We have a chance to work with friends. This makes learning relaxing,"* and (4) *"I enjoy rehearsing. I am happy to work with friends,"*

4.5.2.3 Students' attitudes towards the third teaching step (Drama production)

In general, the students' views concerning the third teaching step were not very different from those concerning the previous steps, for instance, they felt that this step enhanced their learning, assisted them to create confidence, and provided them with a pleasurable learning atmosphere. However, it seemed like the students preferred this teaching step more than the previous teaching steps, as they expressed their favorable attitudes more. They, for example, expressed their sentiments that (1) *"I enjoy it very much,"* (2) *"I enjoy it very much because I have a chance to speak English,"* (3) *"I am glad that I have a chance to study this subject. It is enjoyable and relaxing,"* (4) *"I like this teaching step because it makes teaching and learning relaxing. It is enjoyable,"* or (5) *"It's very enjoyable. I feel happier to learn."* In addition, there were numerous responses which indicated that the third teaching step helped the students build their confidence. They said, for instance, that (1) *"[I] can improve my speaking and pronunciation. [I] feel more confident to express myself,"* (2) *"It enables us to be more confident to express ourselves to others,"* (3) *"We learn better and become more confident,"* or (4) *"I feel more confident to act out and to speak."*

It is worth noting that in addition to those benefits of the third teaching step as mentioned previously, the students agreed that the third teaching step helped create their self-esteem. They pointed out that what they were allowed to do in the

third step made them proud of themselves and encouraged them to do better. The students often implied different levels of satisfaction with their performance. For example, the students expressed their high satisfaction with their performance that (1) *"I feel I can do much better than the previous times in the production step. I can see my progress in many aspects such as facial expressions, voice projection, and gestures. I am proud that I can do it,"* (2) *"I feel less excited this time because I have developed my skill and confidence through frequent practices. I have tried hard for this performance. I practice delivering my script and acting. I think I can do better than what I did before,"* (3) *"[I] feel more confident to act out. [I] can speak English better. I have fun and feel proud of myself because I can speak English,"* or (4) *"Each time we perform, we know the level of our ability so that we can prepare ourselves better for the next time."* However, sometimes, the students seemed to have low satisfaction with their performance and express their attention to improve their performance. They stated, for example, that (1) *"I should try to deliver my script better than this"* or (2) *"I don't know why I cannot act out as well as I did in the rehearsal step. It might be because I feel excited. I will improve my weaknesses in the performance next time."*

4.5.2.4 Students' attitudes towards the fourth teaching step (Drama evaluation)

Similar to the previous teaching steps, in the fourth step, most responses indicated the students' favorable feelings towards the step. Their favorable responses to this teaching step could be divided into three main categories.

1. Providing them with opportunities to practice thinking and speaking

Many students stated that this teaching step provided them with opportunities to practice thinking, expressing opinions, and exchanging their ideas as well as practicing speaking English. They said that (1) *"In answering questions, we can practice thinking and forming English sentences,"* (2) *"We have a chance to practice thinking and analyzing in order to answer the teacher's questions and learn what we have to improve from other groups' comments"* (3) *"We had a chance to practice analyzing and expressing opinions,"* (4) *"I have ideas and*

opinions to express and I feel the opinions expressed in class become more various," (5) *"We have an opportunity to express our opinions and to learn other people's opinions,"* (6) *"I can practice speaking, explaining, and exchanging opinions with friends,"* or (7) *"Everyone in class has a chance to express their opinions in English so that they can practice thinking and speaking at the same time."*

2. Assisting them to improve themselves and their work

According to most of the students' responses, it was also discovered that the students considered the fourth teaching step beneficial to them in that it helped them learn how to improve themselves and their performance. They noted that (1) *"We learn our weakness so that we can improve ourselves,"* (2) *"Everyone knows their weakness so that they can improve it. I think it is good,"* (3) *"We can see how we should improve our performance next time. Friends' suggestions are useful for our improvement,"* (4) *"The evaluation of a performance makes us know what should be kept and what should be improved for the next time performance,"* or (5) *"It is very advantageous because we learn what is good and what should be improved about our group's performance from other groups' opinions."*

3. Creating pleasurable atmosphere for them to learn

The students agreed that learning in the fourth teaching step was preferable in that it made them feel relaxed, enjoyed, confident, and became more active when learning. The students, for example, stated that (1) *"I feel relaxed and more confident to express myself. I don't feel worried when studying,"* (2) *"It helps me memorize what I learn better than other techniques. It is enjoyable and it creates confidence,"* (3) *"I feel more confident to express myself. I feel better with the English subject,"* (4) *"I feel good because it makes me feel confident to answer friends' and teacher's questions,"* (5) *"I am more interested in learning English because I learn more vocabularies that I can apply in everyday conversation. I also feel more confident to express my opinions,"* or (6) *"It makes me active all the time because the teacher will ask questions about other groups' performance. So, we have to pay attention to the lesson. Because of this, we gain some knowledge from the performance."*

4.5.2.5 Students' overall views towards the developed English instructional model

In the last section where the students were asked to express their overall views of the English instructional model using the integration of drama and questioning techniques, a confirmation of their views as expressed in the previous sections was found. Simply put, the students' responses reflected their favorable feelings towards the lessons implemented by using the English instructional model in the similar aspects to what they had expressed in the previous sections of the students' journals. For example, they thought that the lessons helped enhance their learning and they were enjoyable. They recorded that (1) *"It is good because it helps us understand our roles better. Discussing and rehearsing with friends make the class more enjoyable,"* (2) *"I am glad that I choose to study this subject because I enjoy every teaching step and every period of learning,"* (3) *"It is enjoyable and relaxing teaching. I learn more vocabularies and learn to form English sentences,"* (4) *"I think it is a very good lesson. We can practice many skills in all steps,"* or (5) *"In general, everyone can develop themselves very fast. Now, I feel I understand English better."*

4.5.2.6 Some negative responses to the instruction

Although in general the students had positive attitudes towards the lessons implemented by using the integration of drama and questioning techniques, there were some aspects of the teaching procedures towards which they expressed complaints. Most negative responses were concerning the time constraints. The students remarked that the time provided for them to practice or prepare themselves was insufficient. For instance, they said that *"The time for rehearsing is not enough. So, we are not well-prepared for the performance,"* or *"Sometimes I need more time to think before answering questions."* They also complained that sometimes they did not understand the questions the teacher asked or they did not know how to answer those questions in English. They noted that (1) *"Sometimes I don't understand the questions and I can't answer the questions in English,"* (2) *"Sometimes I can't form English sentences to answer questions. I don't know English words. But I will try."* Or (3) *"It is difficult to answer the questions in English."* However, it should be noted that the students' negative responses were found only in the first five lessons.

Based on the data obtained from students' journals, it could be concluded that the students had positive attitudes towards the English instructional model, especially in terms of its advantages in enhancing the students' learning, creating their confidence, creating a pleasurable learning atmosphere, equipping them with the skills they needed to do group works, helping them create self-esteem, providing them opportunities to practice thinking and speaking, and assisting them to improve themselves. However, the students expressed their complaints concerning the time allocated and their inability to understand the teachers' questions in some lessons particularly in the first five lessons.

4.5.3 Findings concerning students' attitudes towards the developed English instructional model from the teacher's journals

In order to examine students' attitudes towards an English instructional model, the teacher observed students' responses to each teaching step of each lesson and recorded the results of the observation in the teacher's journals.

4.5.3.1 Results of the teacher's observation of students' class participation in the first teaching step (Working on a drama script)

The data obtained from the teacher's journals indicated most students' dispositions to respond to the first teaching step of the instructional model in positive manners. In almost all lessons, the teacher noted that most of the students participated actively and worked on their assigned tasks attentively. For example, the teacher noted in the first journal of the first lesson plan that "*In the first step, the teacher asked the students to describe the context of a conversation. Everyone participated actively. Everyone paid close attention to their work. However, some students looked confused with the instruction. They asked their friends and the teacher to clarify their understanding.*" Then, in the second journal, it was recorded that "*Students were asked to report a part of the play to the class according to the given questions. All of them worked attentively. They discussed with their partner about the scene. No one talked about something else. They asked the teacher about the words they didn't know. All of them worked. Most of them looked active. Only two second-year students were still quite quiet.*" In the sixth journal of the sixth lesson plan in which the

students were assigned to write a play script on their own, the teacher observed that *"Students worked actively in this step. When asked to describe the scene and characters in the play they had written, they could do it fluently and flowingly without having to look at their note. Everyone in the group took part."* And in the eighth journal, the teacher recorded that *"Students attentively worked on their script. They went to see the teacher before and after the class to consult about their script. Sometimes, they asked the teacher in class to help them with the language. They eagerly adjusted their script after comments were given. When asked to report their work, they also did it attentively. It seemed like they felt more confident to speak English."*

What the teacher had recorded in the journals indicated that the students had active involvement in the teaching and learning activities provided in the first teaching step. It could be concluded from these behaviors that there were tendencies of students' positive attitudes towards the first step of the instructional model. However, it should be noted that the teacher remarked in some journals when working on the second play that the students did not participate actively when they were asked to answer the teacher's questions about the play.

4.5.3.2 Results of the teacher's observation of students' class participation in the second teaching step (Drama rehearsal)

The students' behaviors in the second step, as recorded in the teacher's journals, also revealed that the students had positive responses. In general, the teacher reported that the students looked enjoyed and happy when participating in the activities provided in this second teaching step. Most of the students looked enthusiastic and attentive to rehearse roles and better their acting. This could be seen from the teacher's journals noting that *"When asked to rehearse their roles, they looked enthusiastic. All of them rehearsed though the teacher was not there. They seemed to enjoy rehearsing."* It was also recorded that *"students looked happy in doing this activity. They rehearsed attentively though the teacher was not around looking at them. When the teacher gave them some feedback about their presentation of the roles, they actively tried to improve their roles."*

From the teacher's observation, it could be seen that most of the students voluntarily participated in the activity without the teacher's control.

Therefore, it could be concluded that they had pleasure in participating in the activity and that the students had positive responses to the second step of the teaching model.

4.5.3.3 Results of the teacher's observation of students' class participation in the third teaching step (Drama production)

The students' favorable responses to the third teaching step of the model were also displayed in the teacher's journals. The teacher remarked in the journals that the students prepared their performance and acted out attentively. Many of them tried hard to deliver the play's dialogues by not reading the script, as recorded in the teacher's journals that *"The students prepared themselves quite well for the performance. They attentively acted out. Many of them tried not to look at their script when performing."* In the fifth lesson plan when the students were assigned to act out the last scene of the play entitled "Tom Walker and the Devil," the teacher also noticed that they worked actively and prepared their performance with careful attention. The teacher noted that *"Students' great attempt and good preparation could be clearly seen in this step. They prepared everything actively. Their props and costumes were well prepared. They looked quite nervous when performing. However, most of them could do it well."* In the second half of the lesson plans when the students were assigned to dramatize the play written by themselves, the teacher noticed that the students became happier and had fun working in this step. The teacher remarked that *"Students looked enjoyable when acting out. Other students also looked happy when watching their friends' performance. Smiling and laughing could be observed throughout this step."*

4.5.3.4 Results of the teacher's observation of students' class participation in the fourth teaching step (Drama evaluation)

It is noteworthy that the fourth step seemed to gain the least favorable responses from the students, for the teacher recorded several times in the journals that the students did not participate actively in this step. Only few students participated when they were asked to express their opinions concerning their friends' performance. The teacher recorded in the second journal that *"They were quiet in this step. Only two students responded to the questions. Others looked tired and bored."* Again, in

the fourth journal, the teacher noted that *"Students did not respond to the questions actively. Only few students responded. It was only when their names were addressed that they tried to respond. However, it took them long time to respond."* However, it should be remarked that the students' positive responses to the fourth step were shown in some journals. For example, in the fifth journal, the teacher reported that *"Most of the students tried to express their opinions. However, it seemed like it was difficult for them to articulate in English. More students participated more and more actively when being allowed to speak Thai."* The teacher also reported in the sixth journal that *"Students voluntarily and willingly expressed their opinions."*

4.5.3.5 The teacher's general impressions of the students' behavior in the class

In the last section of the teacher's journal, the teacher recorded general impression of students' behaviors in the class. In general, the results obtained from this section agreed with the findings presented in previous sections. That is, there were dispositions of the students' favorable responses to the English instructional model implemented. The teacher remarked that the students tended to like the second and third steps the most. The teacher noted that *"In general, students actively and attentively did the activities assigned. They seemed to become more active and had fun in the second and third steps."*

From the teacher's journals, it could be concluded that the students had quite favorable responses to the second and third steps, which is consistent with the findings from the questionnaires. However, it was not clear whether the students like or dislike the first and the last teaching step, for sometimes their responses tended to be positive and at other some they did not.

Summary

This chapter presented the findings according to four research questions: (1) How can drama and questioning techniques be integrated in the developed model to enhance students' speaking achievement and critical thinking skill?, (2) To what extent can the developed English instructional model enhance students' speaking achievement?, (3) To what extent can the developed English instructional model

enhance students' critical thinking skill?, and (4) What are students' attitudes towards the developed English instructional model?

The development of the English instructional model was carried out by analyzing and synthesizing both language and language learning theories which underpinned drama and questioning techniques. The key concepts of the two techniques underpinned by the theories were, then, integrated to formulate principles of the English instructional model. Four teaching steps were, subsequently, designed according to the principles.

Based on the examination of speaking test results, it was discovered that the English instructional model was effective to enhance students' speaking achievement.

The findings from the investigation of critical thinking test results and students' journals used to elicit students' critical thinking revealed that the English instructional model was effective to enhance students' critical thinking skill, though the data obtained from the teacher's journals did not clearly confirm such findings.

In terms of the students' attitudes towards the English instructional model, findings from attitude questionnaires and students' journals clearly showed that the students had positive attitudes towards the English instructional model, while the findings from the teacher's journals displayed students' positive attitudes towards only some steps of the English instructional model.

CHAPTER 5

SUMMARY, DISCUSSION OF FINDINGS, AND RECOMMENDATIONS

Presented in this final chapter is the summary of the study, the summary of research findings, discussion of research findings, implications of the findings, and recommendations for future studies. Its aim is to display the overall picture of the study, starting from research methodology, research findings, along with theoretical justifications and empirical supports of the conclusion of findings. It also discusses the implications of the study in EFL instruction. Recommendations for further research are also provided at the end of the chapter.

5.1 Summary of the Study

The roles the English language plays has been growing in its importance in the present boundless world where international contacts are almost unavoidable. Likewise, critical thinking is extensively acknowledged as an indicator of academical success as well as an intellectual weapon ones need to navigate both their personal and professional life to handle the increasingly problematic and complex world. However, studies have shown that most of the Thai students somehow have not yet successfully mastered those two crucial skills, despite long years of English instruction they receive in school.

Many scholars and researchers pointed out the promising role of drama and questioning techniques in enhancing speaking and fostering critical thinking based on the main reason that the two techniques facilitate interaction, which, according to learning theories, plays a vital role in learning achievement. This study, therefore, was conducted to develop an English instructional model using the integration of drama and questioning techniques to enhance speaking achievement and critical thinking skill of Thai university students studying English as a foreign language.

Subjects

The subjects of the study consisted of 15 non-English majored undergraduate students enrolled in the English through Drama Course offered at the Faculty of Arts

and Management Sciences, Prince of Songkla University, Surat Thani Campus. All of them have passed two required English Foundation courses.

Research design

The research employed the one-group pretest-posttest design. The measurement of the treatment's effectiveness was conducted by comparing students' gained scores before and after implementing the treatment. In addition, students' reflections in their journals, the teacher's journals, and students' attitudes elicited through attitude questionnaires were analyzed to determine the effectiveness of the developed model.

Research procedures

The research procedures comprised three phases. The first phase concerned the development of the English instructional model using the integration of drama and questioning techniques to enhance speaking achievement and critical thinking skill. The development of the instructional model was carried out by reviewing concepts of drama and questioning techniques and instructional model development as well as analyzing and synthesizing learning and language theories to draw out their key concepts underpinning the utilization of drama and questioning techniques to enhance speaking and critical thinking. Model principles were consequently formulated according to the reviewed concepts, and the teaching steps were determined based on the model principles.

As for the second phase, the implementation of the English instructional model, three major stages were included.

1. Validation of the English instructional model by a panel of experts

The English instructional model was verified by three experts in the field of EIL and Reading Education before implementation to ensure its quality and validity. Validation results showed that two out of three experts agreed on each item. Hence, the model was considered acceptable.

2. Planning for the implementation of the English instructional model

Before implementing the English instructional model, the instructional and research instruments consisting of lesson plans, speaking achievement test, critical thinking test, attitude questionnaires, students' journals, and teacher's journals were

developed. The lesson plans were divided into two halves. The first five lessons allowed the students to work on the given plays, while in the last five lessons the students were required to write a play script of their own. In terms of the speaking achievement test, there were two sets of the test, questions on a single picture and guided role play. As for the critical thinking test, it was in a form of controlled essay to allow the students to take time to think and express their thoughts. In order to prevent their language barrier, the students were allowed to respond to the test using L1. To triangulate the data concerning the improvement of their critical thinking ability, students' journals and teacher's journals were also used. The two instruments were divided into two sections. The first section was used to examine the students' attitudes towards the English instructional model, whereas the second section was designed to elicit the students' thoughts and to record the teacher's observation of students' performance in each class. The attitude questionnaires arranged in a five-point Likert scale was also employed to investigate the students' attitudes towards the developed model. All these instruments were validated and piloted, and some parts of each instrument were revised to ensure appropriatness before use.

3. Conducting the experiment and collecting data

The main study was conducted in the academic year 2008 with an intact group of 15 undergraduate non-English major students at Prince of Songkla University, Surat Thani Campus. The experiment lasted 40 hours.

The third phase, the evaluation of the effectiveness of the English instructional model, was executed by analyzing the students' achievement from the gained scores obtained from the comparison of speaking and critical thinking pretests and posttests. Hedges'g effect size was also employed to measure the size of the effects caused by the experimental treatment on the students' speaking and critical thinking achievement. The second sections of both students' journals and teacher's journals were also analyzed by means of content analysis to reveal the effectiveness of the developed model to enhance speaking achievement and critical thinking skill.

Additionally, the analysis of the students' attitudes towards the English instructional model was carried out to determine the effectiveness of the model. Data elicited through the attitude questionnaires were analyzed using descriptive statistics of percentage, cv, Standard deviation, and mean, as well as content analysis. The first sections of the students' journals and the teacher's journals were analyzed using

content analysis. The results obtained from the three instruments were triangulated in order to more confidently draw conclusions of the findings.

5.2 Summary of Research Findings

This study was conducted to investigate the effectiveness of the English instructional model using the integration of drama and questioning techniques to enhance students' speaking achievement and critical thinking skill. The investigation also extended to the students' attitudes towards the model. The summary of findings is presented according to these areas of investigation.

5.2.1 The effectiveness of the English instructional model in enhancing students' speaking achievement

The determination of the effectiveness of the English instructional model in enhancing students' speaking achievement was carried out by comparing the mean scores of the speaking achievement pretest and posttest. The results revealed the students' statistically significant improvement after the exposure to the treatment. That is, the mean score of the posttest was significantly higher than that of the pretest at the 0.01 level of significance.

5.2.2 The effectiveness of the English instructional model in enhancing students' critical thinking skill

The effectiveness of the English instructional model in enhancing students' critical thinking skill was determined by means of the critical thinking test, students' journals, and teacher's journals. Paired-sample t-test was applied to compare the mean scores of the critical thinking pretest and posttest. Results demonstrated students' critical thinking improvement, for the mean score of the posttest was statistically higher than that of the pretest at the significant level of 0.01. The result was confirmed by the findings from students' journals. However, findings from the teacher's journals did not clearly reflect students' critical thinking improvement.

5.2.3 Students' attitudes towards the English instructional model

The investigation of students' attitudes towards the English instructional model was executed by employing attitude questionnaires, students' journals, and

teacher's journals. Content analysis was applied to analyze the elicited data. Findings from the attitude questionnaires and students' journals manifested the students' positive attitudes towards the English instructional model. As for the teacher's journals, it was found that the students had positive attitudes towards the second and the third teaching steps. However, from the teacher's observation, it was not clear whether students had positive or negative attitudes towards the first and forth teaching steps.

5.3 Discussion of Research Findings

This section presents the discussion of the findings which can be divided into four major aspects: the effectiveness of the English instructional model in enhancing students' speaking achievement, the effectiveness of the English instructional model in enhancing students' critical thinking skill, and students' attitudes towards the English instructional model.

5.3.1 The effectiveness of the English instructional model in enhancing students' speaking achievement

It could be claimed from the findings that the English instructional model using the integration of drama and questioning techniques effectively enhanced students' speaking achievement. That is, the measurement of students' speaking after the exposure to the treatment revealed their statistically significant improvement. The students' improvement in their speaking could be due to the following reasons.

First, the instruction delivered based on the developed English instructional model using the integration of drama and questioning techniques emphasized interaction either between student and student or teacher and student. Theoretically, interaction is vital to language learning. As previously mentioned, according to learning theories such as social constructivism and cognitivism, cognitive growth depends on social interaction. As the predominant benefit of drama techniques is their provision of contextualized meaningful context for the interaction (Hardison and Songchaeng, 2005), the inclusion of drama techniques into the model could help enhance students' acquisition of language and development of their cognition. In this developed model, all teaching steps of the model were designed to facilitate different forms of interaction. The first teaching step, working on a drama script, focused

mainly on class discussions which allowed the students to practice expressing their thoughts or opinions concerning themes, plots, or characters of the plays. Through this activity, the students had opportunities to orally interact with peers and the teacher in English in order to express and exchange opinions. In the second step of drama rehearsal, the students were assigned a role as a character in the play. The interaction was in a form of conversation between different characters in the plays. The context of the interaction was clear and relevant so that it was meaningful to the students. They knew who and where they were, who they were communicating with, what the relationship between them and other characters was like, and what the purpose of their interaction was. Questioning techniques were always applied to remind the students of the context of their communication while they were rehearsing. In general, the knowledge of the roles of communication contexts can help enhance students' communicative competence, for an ability to communicate does not involve only knowledge of linguistic forms but also includes knowledge of communication contexts that the forms can be applied (Paulston and Bruder, 1976). The meaningful context provided students with reasons for the interaction that consequently, their active involvement could be expected. As for the third step, drama production, the students were allowed to physically and emotionally engage in drama production. This provided them with opportunities to experience different kinds of interaction, active experience through their active engagement in the plays as well as experience of real world-like communication which usually involves ideas, emotions, or feelings. For the last step, students were encouraged to express their opinions about each group's performance.

It can be seen that all teaching steps allowed the students to orally interact with both peers and the teacher. They were also provided with active experience to practice using the language. Most of the class time was devoted to students' speaking practice, which capitalized interaction and active learning involvement. It could be these practices and experiences that gradually contributed to the development of students' speaking skill. This justification was confirmed by Vygotsky's and Piaget's learning theories (as cited in Sutherland, 1992 and Wadsworth, 1996) that social interaction and active experience enhance students' learning achievement.

Second, the English instructional model, to a certain extent, required the students to employ a full range of their language skills—reading, writing, speaking,

and listening—which could enrich their linguistic repertoire and benefit their speaking achievement. Simply put, although the model mainly emphasized the enhancement of the speaking skill, other skills were also simultaneously developed. The students needed to read the drama scripts in order to be able to engage in the discussion activities and to prepare themselves for drama rehearsals and drama productions in the next steps. They were required to write a summary of a play as well as to write a play script for stage performance. As for listening, it usually comes alongside with speaking. It is possible that the exercise of both their productive and receptive skills supported their learning of linguistic forms and consequently contributed to the development of their speaking ability.

Third, as reflected through the students' journals, the English instructional model using the integration of drama and questioning techniques created an enjoyable, relaxing, and friendly learning atmosphere. A good relationship between students and the teacher was promoted. According to Akey (2006), there is a positive association between this kind of relationship with students' level of engagement as well as their academic gain. This learning climate, for this reason, could be considered one factor affecting students' improvement.

Additionally, considering learning based on the implementation of the model, students could control their own learning while the teacher was only there to help and guide them. They could either ask their peers or the teacher when they had problems. This not only fostered students' confidence, but also helped reduce their language learning tension, fear, or anxiety which, according to Via (1987) and Browne (2007), obstruct students' language learning or learning to speak. According to Krashen and Terrell (1983), it is a learning situation with lower anxiety that supports language acquisition. Since confidence was created while tension and fear were minimized, students in this study practiced speaking more in the class. They had more courage to express their opinions and to actively engage in drama activities. As a result, they could develop their speaking ability.

Finally, the lesson plans and materials designed based on the developed English instructional model provided a clear scope of language topics which students were expected to master and which facilitated repetitive practicing. According to Bygate (2005), learners can gain benefits from the repeated use of tasks or activities. Each lessons of this study, more often than not, prepared similar learning activities for

students to work on. Students could make a prediction of what they were going to encounter in each class, what kind of questions were going to be asked, and what they were expected to do in each assigned task. Sometimes, some students came to the class with completed tasks, though they had not been assigned. The application of repetitive tasks and activities could create students' familiarities with those tasks and activities as well as strengthen their skills in completing them. Also, the students felt more secured to get involved. One student said *"The questions are repeated many times so that we understand the questions and are able to respond."*

When examining the effects of the English instructional model on each particular speaking component by comparing the amount of difference between the means of the pretest and posttest, it was found that among all components, students had the greatest improvement in the quantity of communication. This outcome might have stemmed from students' increased confidence. As their confidence in learning a second language was established, they could have felt more secured to speak and to express themselves. The benefit might also be attributable to thinking engagement which was enhanced in parallel with speaking. The ability to formulate and generate ideas possibly enabled students to deliver more relevant contents when speaking.

As discussed previously, the English instructional model using the integration of drama and questioning techniques was effective to enhance students' speaking achievement. The similar findings were also found by Miccoli (2003) whose study manifested that drama had positive effects on students' oral skills. The similarity her study shared with the present one was the encouragement of active engagement in drama activities and the establishment of a climate of trust and enjoyment in class which contributed to students' oral skills. She insisted students' feelings and motivations played crucial role in enhancing their speaking. Motos Teruel (1992) also reported the similar findings from the examination of drama techniques on students' speaking. Likewise, he implied that drama activities caused interaction among the participants as well as amusement and subsequently enhanced students' oral ability.

5.3.2 The effectiveness of the English instructional model in enhancing critical thinking skill

The research findings from the critical thinking test and students' journals exhibited evidence of students' greater improvement after being exposed to the

treatment, the English instructional model using the integration of drama and questioning techniques. Although data obtained from the teacher's journals were not explicitly consistent with this finding, the results from two out of three instruments should be sufficient to make a claim about the effectiveness of the English instructional model in enhancing students' critical thinking skill. The students' improvement in terms of their critical thinking might have stemmed from the following attributes of the developed model.

First, the English instructional model mainly enhanced students' critical thinking through social interaction. Theoretically, social interaction is a major component of cognitive development. Beyer (1997) strongly promises the value of this theoretical concept on the improvement of thinking. He posits that interaction has enormous advantages on the development and improvement of higher order thinking. Discussions generated in all teaching steps of the English instructional model could be claimed to be a kind of interaction which provided the students with opportunities to formulate their thoughts and share both their experiences and knowledge. Interaction in a form of discussion also provided the teacher with a chance to encourage the students to justify their thoughts and give evidence to support conclusions. These practices, according to Beyer (1997), are the exhibition of good thinking. From the second part of the students' journals employed to elicit their thoughts, it was found that students' ability to express reasons or justify their thoughts were shown after being given the treatment. This ability could have, more or less, stemmed from their experiences gained from class discussion.

Second, the opportunities to interact orally to exchange ideas also contributed to the enhancement of thinking. Corson (1988) points out that previous dialogue has fruitful effects on thinking ability and that the experience gained from oral language experience can function as the raw material for thought. Christenbury and Kelly (1983) present an additional idea that experience gained from dialoguing like asking and answering questions help improve the focus and clarification of thoughts. The English instructional model entailed oral interaction as it encouraged the students to express divergent thoughts and exchange their views so that they could experience different ways of thinking and ideas from different perspectives. The productive outcome in terms of their critical thinking skill probably have stemmed from this experience.

Third, all teaching steps of the English instructional model promoted collaborative learning which caused significant effects on learning enhancement. The students were allowed to work collaboratively in almost all activities. For example, they were encouraged to discuss a play with peers in their group. They were assigned to dramatize a play. Through these activities they had opportunities to express their thoughts and to explore others' views, which can subsequently enable them to construct knowledge which was meaningful to them, as Gokhale (1995) proposes, collaborative learning is the source of knowledge construction. It has immense benefits to learners' learning improvement (Smith and MacGregor, 1998). In addition, it was reflected in students' journals that being allowed to work together made the learning atmosphere more relaxing and enjoyable. The students also felt confident to get involved in class activities. As they felt relaxed and confident, they tended to be motivated to express their thoughts more. All of these learning aspects could consequently support students' critical thinking improvement.

Fourth, the English instructional model encouraged active engagement of students' thinking. The integration of drama and questioning techniques provided a learning context where the students were stimulated to generate and articulate their thoughts and opinions. That is, when working on drama, the students needed to deepen their understanding of the setting, plot, theme, and characters before they could communicate the play's meaning to the audience through their performance. The interpretation and preparation of drama required them to discuss, to exchange ideas and opinions, and to work cooperatively and collaboratively with peers. Questioning during the interpretation and preparation played its roles in guiding and facilitating students' formulation, expression, and clarification of their thoughts. When rehearsing and performing, they were required to exercise their thought of how to communicate their understanding of the play to the audience. It could be said that through their engagement in all teaching steps of the English instructional model, students' cognitive, mental, and emotional processes were continuously activated, and that could gradually have enhanced their critical thinking skill. This assumption is consistent with what Carini, Kuh, and Klein (2004) claim in that students' engagement is one of crucial predictors of their learning growth.

Finally, classroom atmosphere is regarded as a crucial factor in nurturing students' critical thinking skill because the engagement in high order thinking is

sometimes considered risky. Bayer (1997) suggests that the establishment of the atmosphere which makes students feel comfortable and confident to engage in thinking tasks is necessary. With the integration of drama in the English instructional model, the classroom atmosphere tended to be a playing atmosphere rather than a learning atmosphere. Questioning was generally applied to ask students to clarify their thoughts of what and how they were going to play and why they were going to play it in that way. As can be seen, the thought expressions in response to these questions could be divergent. This could somehow minimize students' feeling of being unsecured in responding because many different answers were possible. For this reason, they could be encouraged to extend their thoughts more. As Lynch (1996) posits, learners tend to give longer responses when they are allowed to say what they think. In addition, students were frequently allowed to work in groups. Then, the close relationship among them all gradually developed. Under this pleasurable atmosphere, students' obstacles of critical thinking development like "fears of making mistake or fear of looking foolish" (Nosich, 2001: 25) could be diminished or totally overcome, hence more engagement in thinking practices could be expected. Subsequently, students could reap benefits for their thinking improvement.

As mentioned earlier in this section, the findings obtained from the teacher's journals did not explicitly confirm that the English instructional model was effective in enhancing students' critical thinking. From the teacher's observation of students' thinking skill as reflected through the way they answered questions and their expressions of opinions and reasoning in class, it was found that students' thinking improvement was noticeable only in some of the teaching steps. It was recorded that they became passive learners in some steps. Most of them did not actively respond to the questions posed, especially in the fourth step. Their critical thinking ability, as reflected through their performance, was also reported that it was not constantly shown. That is, sometimes their thinking ability could be perceivably recognized through their dramatization like in the assigned mini and final projects, while at other times it was hard to observe their thinking ability. However, this might not mean that the English instructional model was ineffective. The explanations and justifications are as follows.

First, the instruction in class was delivered in English. The students' inability to respond to the questions might be due to their language barriers. It could also be

possible that they did not understand the English questions. Because of this, they chose to keep quiet. Second, to answer the questions which required them to evaluate a performance was more difficult than answering factual questions concerning a play both in terms of formation and expression of thoughts, especially when they were required to respond in English. In terms of their ability to dramatize a play, the students' inability to reflect their understanding of the play or the play characters might be owing to their reading problems. They might not clearly understand a play script in the assigned part. This made it hard for them to reflect their understanding of the play through their performance. It might also be possible that some parts of the play required high acting skills, so the students were not able to perform well in that part as they were unable to express their entire understanding. It was observable that they clearly reflected their ability only when the dramatization was assigned as a mini or final project. The reason might be that the mini project and the final project were assigned after the students had worked on each play thoroughly and they had repeatedly practiced assuming themselves to each character's role. Such practice helped them develop their understanding and skill so that they could clearly reflect their perception of the play through their later performance. O'Malley and Chamot (1990) remark that having repeated opportunities to practice new strategies on different kind of tasks enable students to internalize the skill.

However, no matter what the actual reason was, what was found from the implementation of the teaching model was that the students devoted greater attempt to better each of their performance such as consulting the teacher, working on assigned tasks attentively, or rehearsing actively. From an educational perspective, the attention should be paid to these processes rather than focusing on the end product. It is through these processes that the dispositions of students' growth can be expected. As Nosich (2001) postulates, critical thinking processes do not mean only analysis or synthesis but also involve an action or engagement in some activities in order to fill in best thinking. Based on this belief, the effectiveness of the English instructional model on the enhancement of students' critical thinking can be claimed.

Although the findings, in general, revealed the effectiveness of the developed model to enhance students' critical thinking skill, it is worth noting that it failed to enhance students' ability to synthesize. To enhance this skill, the teacher might need

to select a play whose plot allows students to practice solving problems or proposing plan to solve problems such as a play with various conflicts.

5.3.3 Students' attitudes towards the English instructional model

The effectiveness of the English instructional model was also determined by considering students' attitudes towards the lessons designed based on the principles of the English instructional model. To examine students' attitudes towards the English instructional model, the triangulation of data was applied to ensure the reliability of the interpretation. The instruments utilized to collect the data included the attitude questionnaires, students' journals, and the teacher's journals. The findings obtained from all of these instruments revealed that students had positive attitudes towards the English Instructional model. If students' attitudes towards language learning situation are "the best predictor of success" as Naimon (1978, cited in Krashen, 1981: 33) has claimed, a claim concerning the effectiveness of the English instructional model developed in this study can be made based on this respect of research finding. The following parts present possible explanations of why students in the present study had shown positive attitudes towards the English instructional model.

Students' positive attitudes towards the English instructional model could stem from learning activities, learning atmosphere, and relationships between the teacher and students.

Most learning activities provided allowed all students to play an active role in discussing drama materials, assuming and rehearsing characters' role, performing, as well as evaluating a performance. They were provided with opportunity and freedom to create, arrange, and present their work. Through the engagement in these activities, the feeling of self- pride could be gradually developed. The reason is that students felt that they all played significant roles in their group and they shared the success of the group's performance. It can be seen from their reflections in their journals that they often expressed their happiness and better self-perception when they felt that their performance was good, as one of the students described:

I feel I can do much better than the previous times in a performance step. I can see my progress in many aspects such as facial expressions, voice projection, and gestures. I am proud that I can do it. (Respondent# 1)

Another student shared the same sentiment, stating:

I am very happy with my performance. Although it was not as good as when we rehearsed, it was our good job. It was a result of a good team work and good practice. (Respondent# 2)

At the same time, their concerns were expressed when the experience of failure was felt, as it could be seen from their complaints in their journals like in the following:

I am not happy with my performance today. I think it was not good enough. (Respondent# 1)
I don't know why I could not act as well as I did in the rehearsal step. It might be because I felt nervous. I will improve my weaknesses in the next performance. (Respondent# 2)

Implied through these reflections is students' emotional engagement to learning activities. It signifies that students cared about the results of their performance. They did not take it for granted. Therefore, the success they gained from the attentive participation in provided activities could nourish their feeling of self-pride. Their positive attitudes towards the model might have resulted from this reason. This reason could also possibly be applied to explain the findings which revealed that students expressed their preference to drama rehearsal and drama production steps over the other two teaching steps. It is noteworthy that drama rehearsal and drama production were the two steps which required students' most active role and provided them with opportunities to show their ability. Therefore, their failures or success could be clearly evident seen from these two steps. The two teaching steps were then considered important to them as they allow them to develop their feeling of self-pride.

Students' positive attitudes towards the English instructional model might also be because each learning activity helped them improve their learning and create their self-confidence. They said *"we learn better and become more confident"* or *"I feel I can develop my speaking and learn more vocabularies. I can act out better."* Since

they experienced the advantages of the model in their learning improvement, their positive attitudes were formed.

Learning atmosphere might be an additional factor that helped create students' positive attitudes toward the English instructional model. It is said that students are likely to attend foreign language classes with sensitive and uncertain feelings (Brown, 2001). MacIntyre (1999) reports that studies suggested that students experienced language anxiety when enrolling in language courses. These were consistent with what students said in an informal interview. Some of them stated that English was frightening for them. They did not dare to speak because they were afraid of mistakes. They were afraid that they would not understand English lessons. Some of them said that they liked English but they were afraid when learning it. However, none of these feelings were expressed after students had participated in the English though Drama course implemented by employing the developed English instructional model. The reason might be that learning atmosphere, according to students' reflections in their journals, was friendly, relaxing, and enjoyable. After students experienced this learning atmosphere, they felt more relaxed and confident. Consequently, they were able to overcome their fear, and their positive attitudes towards their learning experiences were built.

The students' positive view of their teacher might be an additional supporting factor for the establishment of their positive attitudes towards their learning experience. Findings from students' journals indicated that students had positive attitudes towards their teacher. They said, for example,

The Teacher's smiling face encouraged us to enjoy trying harder. (Respondent# 1)
I think the teacher was a very good trainer. (Respondent# 2)
I am very impressed with the teacher's teaching styles because she always gives us suggestions. (Respondent# 3)
I enjoy learning. The teacher always helps us when we have problems. So, I feel good and relaxed when studying. (Respondent# 4)

Students' positive attitudes towards the teacher might have stemmed from the establishment of a friendly and close relationship between the teacher and students.

As the role of the teacher based on the English instructional model was a guide or facilitator, traditional view of the teacher as a person who knew everything or who was in an untouchable position was eliminated and the gap in the relationship between the teacher and students could narrowed. This could make students feel more comfortable to interact with the teacher. They found it pleasurable rather than threatening to have the teacher walking around or watching them when they were working, as they described:

I like the teacher. (Respondent# 1)

This lesson is good in that the teacher is always there to give suggestions. (Respondent# 2)

The teacher's close help in all teaching steps makes the lesson more enjoyable because it makes us understand the lesson better and the lesson seems easier. (Respondent# 3)

I like this step [second step] because the teacher pays attention to our rehearsal. I feel good. (Respondent# 4)

We have good fun with the teacher's monitoring. (Respondent# 5)

These expressions reflect students' favorable experience towards the presence of the teacher when they were learning. Based on their view, as shown above, the teacher's presence represented assistance and suggestions. It might be this positive perspective towards the roles of the teacher that stimulated their positive attitudes towards the English instructional model.

Relationship with peers is another crucial factor affecting students' learning experience and in turn results in the formation of their attitudes towards their learning. Evidently shown in students' reflection was their favorable experience of group work. Most of them enjoyed working in groups, and they liked it that they were provided with opportunities to create friendship and to strengthen their relationship with peers. Having a good relationship with peers not only made them enjoy learning, but also enhanced their confidence, as can be seen in the following explanations:

[The course] helps create a closer relationship with peers. We can work together better. I can memorize the script better than rehearsing alone. (Respondent# 1)

I enjoyed it more and had more confident to act out because I had closer relationship with peers. (Respondent# 2)

I have good fun working with friends. (Respondent# 3)

As can be seen from their reflections, the students not only expected academic progress from their study, but they also expected productive relationship with peers whom they were working with. The students might consider the productive relationship with peers as a basis for the improvement of their learning. As they said, they enjoyed learning more and felt more confident to participate in learning activities when they were allowed to work with peers. It is possible that good relationship with peers allowed students to experience better learning. So, they required learning activities that provide them with opportunities to strengthen their relationship with peers. Since the English instructional model facilitated the establishment of rapport through team working in almost all activities, students' need was fulfilled. Consequently, their perception of the model was preferable.

However, it is noteworthy that it seems difficult to support the findings with other studies as no identical study was found. However, positive responses from the students as a result of implementing drama techniques, a part of this model component, could be found from some studies. Motos Teruel (1992), Makita-Discekici (1999), and Doyum and Ozturk (2006), for example, employed drama techniques to promote students' language learning. Their studies revealed that students had positive responses to learning activities. The activities also provoked changes of attitudes in students. In the Thai context, the utilization of drama techniques also led to positive responses from students, as reported by Hemchua (1991) that the investigation of students' opinions towards drama activities yielded positive results.

Although students generally expressed their positive attitudes towards the English instructional model, their negative views towards certain aspects of the model could also be detected. Most importantly, what students disliked about the lesson was the time constraints which were insufficient for them to get ready. Some of them also

complained that they felt stressful because they could not remember their script, or they could not perform well because they did not have time to understand their script clearly. Some expressed their concern about their inability to understand the teacher's questions. The reason might be that students were not familiar with the teaching techniques implemented at the beginning of the lessons, so they felt nervous and worried. However, once the familiarity was developed, they could cope with their negative feelings. It could be seen that their complaints appeared only in the first few lessons, and only few students expressed these complaints. However, complaints from few students are still worth taken into consideration. What this evidence implies is that good preparation should be carefully made before introducing new teaching techniques to students. Students generally need time to develop their familiarity in order to handle the given tasks with ease and confidence.

In conclusion, the effectiveness of the English instructional model could be claimed based on three major pieces of evidence: findings from students' speaking achievement tests, results from the examination of students' critical thinking skill improvement, and the results from the investigation of students' attitudes towards the English instructional model. The justification for the effectiveness of the model ranges from the arrangement of teaching techniques, learning activities, classroom atmosphere, the relationship between students and teacher, to the relationship among the students themselves.

5.4 Implications of the Findings

The English instructional model using the integration of drama and questioning techniques has been proved to be effective in enhancing students' speaking achievement and critical thinking skill. It also gains positive attitudes from students, so it is also considered effective in this respect. Therefore, it is worthwhile to apply the English instructional model for both language instruction and thinking enhancement. The followings are the implications of the study for instruction mainly obtained from research findings, students' reflections, and class observation.

1. Although it requires demanding effort on part of the teacher in implementing the English instructional model using the integration of drama and questioning techniques, the results are rewarding. Through the implementation of the model, students' improvement or positive changes in various aspects could be

observed. Many students became more confident to speak English and to act out. Some students who looked very nervous when delivering their script in the first few lessons could do it more fluently in the next lessons. Therefore, it is worth trying this model with English speaking courses where students' confidence to speak and to express themselves has significant effect on their speaking achievement. Brown (2000) confirms that the success of cognitive tasks to a certain extent depends on self-confidence. To him, to build learners' self-confidence is one of "ten commandments for good language learning" (p. 137). To apply the model, teachers should design lessons that cover the four teaching steps because each teaching step helps enhance different aspects of language learning. However, contents or drama materials should be selected to fit course objectives. It might be impossible to apply the model throughout the course, but even integrating it into some parts of the course could be beneficial to students' learning.

2. Learning through the implementation of the English instructional model, students are required to practice both language and acting. Hence, the teacher needs to provide them with enough time to practice. Only class meeting time might not be sufficient. What the teacher can do is allowing students to practice in class to help create their understanding of the script and the role. Then, they can practice their script and their role as homework. A consistent idea presented by Willis (1996) is that unfamiliar activities or long tasks can be assigned as homework so that students have more time to work on them, which will consequently provide them with better learning opportunities. Furthermore, when students have too limited time, they can become nervous and anxious, especially at the beginning of the course when they are not familiar with the new tasks or activities, as evidenced by their complaints in the first few journals concerning their worrying due to insufficient practicing time given. Therefore, providing them with time to create familiarity with those tasks or activities can help solve such problem. According to Edwards and Willis (2005), students' familiarity with the task they are working on make them more confident and more willing to be fully engaged in.

3. The English instructional model is more suitable for a small class because it was designed to enhance students' speaking and critical thinking and the teacher needs to pay close attention to all students. (Benbow and Oliver, 2007) report findings from analysis of classroom data that it was found in some studies that smaller classes

caused significant effects on students' learning achievement, while other studies found insignificant effects caused by different class sizes. However, Gilbert (1995) suggests that if the primary goal of education is to enhance higher level thinking, smaller classes are most recommended. In addition, all students wish to be provided with opportunities to perform in front of a class. From their reflections, they expressed their satisfaction that all of them had a chance to participate and to perform in front of a class. It can discourage them to practice if the class is large and not all students are provided with opportunities to show their performance.

4. It is advisable to keep asking students questions on higher cognitive level that provoke different levels of their cognition such as asking them to interpret, analyze, or evaluate to activate students' critical thinking ability though it takes time to develop this skill. According to Barnes (1998), there is a positive relation between higher level questions and students' learning outcomes such as achievement and critical thinking. Students' silence does not mean that their thinking process stops working, as it was later found in one of the students' reflection that she always thought about how to answer each of the teacher's questions. However, sometimes, it was hard for her to express the answer in English. This student was usually quiet in the class, but she gained good scores in the critical thinking tests. This indicates that it is not a waste of time to ask higher order questions in class though not very active responses can be expected every time. What should be carefully taken into consideration in employing higher order questions is the formulation of clear questions. Moore (1992) considers clear questions as the first crucial questioning tactic influencing the success of instruction delivery. Sometimes, examples of answers should be given to students in order to create their understanding of the questions which are in English. Time given for them to formulate their thought is also important because higher level questions require higher cognitive level to function, as suggested by Moore (1992) and Jacobsen, Eggen, and Kauchak (1999) that when questions are asked, students need time to think. Increasing time can increase students' involvement and the quality of their responses.

5. Questioning tactics are equally important to the questions. The quality of students' answers as well as the level of their participation in answering questions, to a certain extent, depends on how effectively the teacher can apply questioning tactics when asking questions. Reinforcement, for example, can help direct students to more

reasonable answers. However, frequent application can cause negative effects (Moore, 1992). Teacher's reaction to students' answer also causes significant effects on students' participation. The students tend to be more encouraged to answer questions if they feel the teacher is sincerely interested in their responses. As suggested by Brown and Wragg (1993), it is important to show interest to the students' responses.

6. Students' learning engagement is of paramount importance in enhancing students' speaking and critical thinking. In order to draw students' engagement, the establishment of a relaxing, friendly, and enjoyable learning atmosphere is strongly required. To students, speaking or expressing their thoughts is like risk-taking. For this reason, students need to be secure that their face will not be threatened once they speak or express their thoughts. Collaborative learning can be arranged to establish the pleasurable learning atmosphere, as Smith and MacGregor (1998) suggest, collaborative learning helps students develop confidence to share ideas and to create rapport with peers. Once close relationship with members of the class is built, they would feel more secure and subsequently they should engage more in their learning.

7. Teacher's supports have significant effects on students' learning experience. As they reflected, students felt confident when learning because the teacher helped them when they had problems. They were content when the teacher paid attention to their rehearsal. Students needed help in the first two teaching steps, especially those who had reading problems. They needed to have enough background knowledge concerning the play before they could go on working such as discussing the play or assuming a character's role. Thus, the help can be provided in a form of questions to encourage and guide them to think about relevant points. Based on Vygotsky's view, the role of teachers in learning is to guide their students to pay attention to and concentrate on what they are learning. Through teacher's guidance students can go beyond their actual capacity (Sutherland, 1992).

8. As reflected through students' journals, they felt proud of themselves when their performance was successful. This feeling tends to be positively associated with students' effort to do better. Therefore, learning activities arranged should be supportive to the building of students' self-esteem such as assigning all students equally important roles, for self-esteem can lead to learning attainment (Benson and Nunan, 2004; Brown, 2000). To boost students' self-esteem, the teacher should select

a play in which all characters have equally significant role in the play if it is possible. However, it might not be easy to find such kind of play. What the teacher can also do is selecting a particular scene from a play which each student can be assigned an equally important role so that all students are aware of their crucial contribution to the success of their group. Once they experience success, self-esteem will be enhanced, as Oxford (1999) suggests, learners' self-esteem can be promoted through opportunities provided for them to experience classroom success.

9. Based on the teacher's observation, active responses were not gained in the evaluation step. The teacher remarked that the students became passive in the last teaching step. Only few of them responded to the teacher's questions. However, this does not mean that it is ineffective. Data obtained from students' journals reflected that they gained something from this teaching step. For example, they stated that they learned how to improve their performance. They knew what peers thought about their performance and what they should do better. Students' inactive participation in this step might be that they were not very well prepared to comment others in terms of their language knowledge necessary for evaluating a performance. Therefore, only guidelines in a form of questions might not be enough. Examples of how to express an evaluation of a performance in English should be provided at the beginning of the course and students should be allowed to formulate evaluation expressions by imitating examples before they are required to form their own evaluation expressions.

10. Having opportunities to write their own drama script seems to be the most enjoyable learning activities for students. They looked more attentive and active than they were in the previous lessons. As they were allowed to set all drama elements such as theme, plot, characterization, or dialogue by themselves, they looked proud of their work. Their positive attitudes towards the learning experience could be seen clearly after they were allowed to work on a play written by themselves. They expressed their satisfaction with the work and their happiness to work cooperatively and collaboratively with group members. This learning activity works well to draw students' engagement. However, this activity should be introduced to students after they have experience working on given plays, as they need to gain background knowledge about a play, especially the link between each element of the play. Based on Piaget's theory, in order for learners to make sense with new information or to construct knowledge, they need to make a connection between the new information

and their existing knowledge or go through assimilation process (Wadsworth, 1996). In other words, learners construct meaning of what they learn based on their existing knowledge. Hence, students require background knowledge in order to handle a new task.

11. Finally, the teacher should always keep in mind that students come to class with different emotions, feelings, or problems. Students' inactive participation sometimes does not mean that the learning activities provided are ineffective. It might be because they are not emotionally ready to get involved. Having students write a daily journal to reflect their learning experience, feelings, or problems is a practical method to enable the teacher to understand each of the students and at the same time to adjust learning activities. Hopkins (1999) surveys teachers' views on students' daily journal writing. Among various different views, those teachers agreed that having students write daily journals is one of the best ways to get to know and understand them, which makes the teachers more careful in the subsequent instruction. In brief, understanding of students, especially their state of mind, is crucial as it is fruitless to start a lesson when students are not ready to learn.

To conclude, the success of the implementation of the English instructional model using the integration of drama and questioning techniques depends on many factors such as pleasurable learning atmosphere, the teacher's supports, provision of time for practice, careful use of questions, and the establishment of students' self-esteem and confidence. Therefore, teachers should be aware of all of these factors when delivering an instruction through the integration of these techniques if they aim to gain fruitful outcomes from their teaching.

5.5 Recommendations for Future Studies

The findings from this study have suggested that drama and questioning techniques are effective in enhancing students' speaking achievement and critical thinking skill. Additional studies should be conducted to further examine the value of these two teaching techniques. Based on the study findings, the following recommendations are made:

First, this study used a one-group pretest-posttest design. It might be argued that the increase of students' gained scores was due to the nature of learning. Hence, a study should be conducted to make a comparison between the effectiveness of the

English instructional model using the integration of drama and questioning techniques and other models or techniques designed to enhance speaking achievement and critical thinking skill to more empirically determine the effectiveness of these two techniques.

Second, there were only 15 students who participated in this study. The sample size was considered quite small. Studies should be replicated with a larger sample which has different demographic characteristics to better explore the effectiveness of the instructional model using drama and questioning techniques.

Third, learning through drama and questioning techniques also involves reading skill. It is interesting to investigate effects of the two techniques on students' reading achievement or critical reading in further studies.

Fourth, the data obtained from students' journals revealed that students became more confident and their self-esteem could be developed after their involvement in drama activities. Based on such evidence, there should be a study conducted to examine the students' changes or improvement in such aspects as self-image, motivation, confidence, or self-esteem after being exposed to the English instructional model to better determine the overall effectiveness of the model

In summary, future research in this area should be conducted to compare the effectiveness of the English instructional model using the integration of drama and questioning techniques with other models as well as its effects on larger groups of participants. Research should also be carried out to examine the value of the model on reading achievement. Also, the changes or improvement of students' self-image, motivation, learning engagement, confidence, or self-esteem as the results of learning through the implementation of the model would be interesting to be studied as all these factors have significant effects on students' language learning achievement.

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APPENDICES

Introductory Lesson Plan

The objectives of the English through Drama course

Students are able to interpret drama materials and use English to describe their feelings, express analytical opinions, and give reasons to support their opinions concerning characters' behaviors, events, or situations that occur in plays.

Introduction to English through Drama Course

Time: Approximately 2.30 hours

Goal: To familiarize students with the expression of feelings through movements, facial expressions, and inflexion

Objectives: 1. Students are able to express different feelings through their movements, facial expressions, and inflexion.

2. Students are able to act out according to the cues provided.

Language focus: Adjectives for describing feelings

Procedures	Materials/tasks	Purposes
Activity 1: Movements 1. Discuss how students express different kinds of feelings through their body language such as cold, hot, tired, or fearful.	Lists of instructions	To warm up and familiarize students with the expression of different

2. Ask students to find a space in the room and start moving around according to the instructions.		feelings through movements
3. Allow students to study the instructions before beginning the activity.		
- Move around the room very slowly—imagine it is very hot and humid, you have no energy, your limbs feel very heavy, the sun is beating on your head.		
- Move very quickly, it's very cold, you are shivering, your coat is very thin, you feel chilled to the bone. You're in a great hurry to get home.		
- Walking through a graveyard alone at night.		
- Walking on hot stones on the beach barefoot.		
- Being followed and feeling nervous.		
4. Discuss why students act out in a certain way.		
Activity 2: Moving in different moods		
1. Elicit the students' knowledge of adjectives used for describing feelings.	Lists of adjectives	To have the students learn
2. Give the students lists of adjectives used for describing feelings.		adjectives describing
3. Ask the students to find a space in the room and begin moving about in a happy, relaxed, worried, shy, embarrassed, excited, angry, sad, confident, depressed, dreamy, bored, confused, and exhausted mood.		feelings and practice expressing different feelings through
4. Discuss with the students why they might feel in a particular mood.		movements and facial
Ex. shy, embarrassed. "You have just arrived at a party to which you have been invited but you didn't realize it was formal dressed and you're wearing the		expressions

wrong clothes." 5. Give each of the students an adjective and ask them to act out. Then, ask the class to guess the feeling.		
Activity 3: Mining your feelings 1. Give students a role card. 2. Ask them to prepare and discuss with their partner 3. Act out according to the role card. 4. Ask the class to identify the emotion.	Role cards	To have students learn adjectives describing feelings and practice acting out different feelings

Activity 4: Inflexion, the rise and fall of the voice. If a voice is dull and boring it is usually because the inflexion is monotonous. To introduce a greater variety of inflexion one needs to develop the ability to pitch the voice register above and below the normal key.
 	
   A. Count to ten
 	
     - count to ten in a level pitch
 	
     - repeat but this time pitch voice above normal
 	
     - repeat again pitching voice below normal pitch
 	
     - speak the numbers beginning 'one' at a low pitch, 'two' at normal ,
		To allow students to practice expressing different feelings through their voices

'three' at high and so on.

B. Count to ten again but this time say every third number with

    - surprised

    - impatient

    - great pleasure

    - angry

    - as a question

C. Say the following sentence in the manner suggested:

  "I don't know what time he will arrive."

    - anxiously

    - aggressively

    - sadly

    - implying you don't care

    - friendly

Lesson Plan 1

Starting to learn English through drama

Time: Approximately **2.30 hours**

Goal: To enable students to interpret meaning according to the context of a conversation

Objectives: 1. Students will be able to describe the context of a conversation.

2. Students will be able to explain the meaning of the same message in different contexts.

3. Students will be able to use gestures, facial expressions, and intonations to communicate meanings.

4. Students will be able to describe the feelings of the speakers which are being expressed through gestures,

facial expressions, and intonations.

5. Students will be able to interpret the meaning being conveyed through gestures, facial expressions, and intonations.

Language focus: Describing a context of conversation, intonation; adjectives for describing feelings

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a drama script	**Activity 1** 1. Show students a video clip of a scene without a conversation taken from a movie titled "A Wedding Planner." 2. Discuss the situation in the scene and the character's feeling.	A video clip	To warm up and to illustrate how meanings can be conveyed without

	3. Ask students to act out the scene.		words
	4. Discuss the feeling they experience after they act out the scene.		
	Activity 2	- A handout of a dialogue	To elicit students' opinions about the context of the conversation
	1. Give the following dialogue to the students.		
	Dialogue:		
	A: When I woke up this morning… B: Yes, yes, I'm listening.		
	A: When I woke up this morning…		
	B: You have already said that.		
	A: I know. I was thinking, so I repeated it.		
	B: Well, when you woke up this morning, what?		
	A: When I woke up this morning,		
	B: Yes? What?		
	2. Ask students to pair up and read the lines to him/herself before looking at his/her partner and read the lines to him/her. Encourage students A and B to listen to each other carefully in order to react and respond accordingly.		

	3. Pose questions for class discussion as follows:
	
	    1. Where are the speakers?
	
	    2. What would be the relationship between the two speakers?
	
	    3. How do the speakers feel?
	
	    4. How do they feel about each other?
	
	    5. What is the purpose of their conversation?
	
	Note: The answers for each question can vary.
	
	4. Write students' responses on the board.
	
	5. Ask them to set the context for the conversation and report to the teacher.
			To illustrate that meanings can be interpreted differently in different contexts and to raise students' awareness of the crucial role of listening in communication

2. Drama rehearsal	**Activity 1** 1. Ask each pair of the students to prepare to deliver the conversation according to their interpretation of the dialogue. 2. Remind them to think about the context they have set when delivering the conversation. 3. Monitor each pair's rehearsal to make sure they can deliver meaning through facial expressions, gestures, and intonations, according to their predetermined context.		To give students opportunities to practice expressing meaning through both verbal and nonverbal language according to contexts

	4. Ask each pair the questions again to check their interpretation of the situation and to remind them of the role they are taking. 5. Encourage students to speak without the script after they understand their role and the situation well.		
3. Drama production	1. Ask each pair of the students to summarize their thoughts about the context of a conversation according to the questions. 2. Randomly select each pair of the students to deliver the dialogue in front of the class. 3. Give students who are the audience a card to write a note stating the context of a conversation. 4. Videotape students' performances.	- A handout for summary writing of the context of a conversation (setting, relationship, speakers' feeling, and purpose)	To provide students with opportunities to gain experience of using English in a life-like situation
4. Drama evaluation	1. Play the recorded performances on the screen. 2. Ask the audience to indicate the setting, relationship between speakers, speakers' feeling, and the purpose, and what they expect will appear in the last line. 3. Check whether it is similar to what the performers have set (If it is different, discuss the reasons). 4. Conclude the lesson.	-Videotape - A card for conclusion and summary writing (setting, relationship between speakers,	To have students practice interpreting meaning by considering the context

	Note: At the end of the class, assign students to read the play entitled "The Now" which will be used for the next class. Assign one scene for each group. Tell the students briefly about the play and give them guidelines of how to report the assigned part to the class.	speakers' feeling, and purpose)	

Evaluation: class observation, students' journal

Lesson Plan 2

What does the character feel?

Time: Approximately 2.30 hours

Goal: To enable students to understand the play

Objectives: 1. Students will be able to tell the story about the play they have read.

2. Students will be able to state the theme of the play.

3. Students will be able to describe the characters' feelings and thoughts and state the causes of those feelings and thoughts in each scene of a given play.

4. Students will be able to take characters' role and orally interact with each other to reflect those feelings and thoughts.

5. Students will be able to express their opinions towards the performance as an audience.

Language focus: Describing feelings and giving reasons

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a drama script	**Activity 1** 1. Show a video clip taken from a movie titled "A Wedding Planner" (a scene when a man is introduced, by his fiancée, to a woman who he is flirting with) 2. Ask students to describe the scene. - Who are the speakers? Where are they?	- A video clip	To warm up and to have students practice describing a context of the conversation

	- What could be their relationship? - What are they doing in the scene? - How does each character feel or think? 3. Ask students to act out the scene. **Activity 2** 1. Ask each group of the students to tell the story of the scene from the play "The Now" they are assigned. - Who are the characters in the scene? - What are the relationships between those characters? - What are they doing in the scene?/ What is happening in the scene? 2. Ask the students to summarize the play. - Who are the characters in the play? - What are the relationships between those characters? - How does each of them feel or think about each other? How do you know? Give example. - What are the sequences of events of this play? 3. Ask them to state the theme of the play and give a reason to support their thought. 4. Discuss the play	- A handout of language used for describing feelings	To elicit students' general understanding of the story as well as to help them understand the story clearer .

	- What feelings does each character have in this play?		
	- When do they have such feelings?		
	- What causes each of those feelings?		
2.Drama rehearsal	After students have some background knowledge about the story and understand each character, they will be allowed to practice playing those characters' roles. **Activity 1** 1. Extract a short scene from the play for students to act out. 2. Divide students into a group of four according to the number of the characters in the scene. 3. Ask students to assign a role in their group. 4. Ask students to read the dialogue and discuss the context and the situation happening in this particular scene, including the characters' thoughts and feelings with peers in their group. 5. Ask students to draw a storyboard of the scene and describe the scene. **Activity 2** 1. Ask students to practice acting out the characters' role. **Note**: While students are practicing playing the role, the teacher	- An extracted scene from the play - A card with guidelines for listing details of the characters (their thoughts and feelings)	To help students understand the role they are going to play To help students internalize the character's role and the

	will go around the class to monitor students' performance and remind them of the characters' thoughts and feelings and the context of a conversation.		language they are using
3.Drama production	1. Ask each group of the students to conclude and summarize their understanding of the scene. 2. Ask students to report the summary of the scene to the class. 3. Randomly select two or three groups of the students to present the scene in front of the class. 4. Videotape students' performances.	- A handout of guidelines for writing a summary of the setting and the character's thoughts and feelings	To provide students with an opportunity to experience and practice using language in a meaningful context
4. Drama evaluation	1. Play the recorded performances on the screen. 2. Ask the audience as well as the performers themselves to evaluate whether the performers can express thoughts and feelings as reported or not. 3 Ask the audience to express their opinions about the weak and strong points of the performance in portraying characters' feelings. 4. Conclude the lesson **Note**: At the end of the class, assign each group of the students	-Videotape - Guidelines for evaluating drama performance	To give students an opportunity to practice expressing opinions and evaluating a performance

	to read different scenes of the play entitled "The Devil and Tom Walker" which will be used for the next class.		

Evaluation: class observation, students' journal

Lesson Plan 3

Examining characters' personalities

Time: Approximately 2.30 hours

Goal: To enable students to gain insight into the play's characters

Objectives: 1. Students will be able to describe characters' personalities.

2. Students will be able to state each character's backgrounds.

3. Students will be able to reveal each character's personalities through their performance.

4. Students will be able to express their evaluation of the performance.

Language focus: Describing personalities and personal backgrounds

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a drama script	**Activity 1** 1. Divide students into a group of four. 2. Give each group one word which indicates a personality. 3. Ask each group to prepare a role play how they would act out to reflect the personality. 4. Ask them to act out in front of a class and ask the class to guess what personality they are trying to reflect.	Adjectives describing personalities	To warm up and to introduce the topic concerning personality

Activity 2
1. Ask each group of the students to tell the story of the scene from "The Devil and Tom Walker" they are assigned.
   - Who are the characters in the scene?
   - What are the relationships between those characters?
   - What are they doing in the scene?/ What is happening in the scene?
2. Ask students to summarize the play.
3. Ask them to state the theme of the play and a give reason to support their thought
	- A play: The Devil and Tom Walker	To elicit students' general understanding of the story as well as to help them understand the story clearer

Activity 3
1. Write the names of the characters on the board and asks students to discuss each character.
 	
Examples   (Group discussion before answering)
   -What would be the background of Tom and his wife?
    Why do you think so?
   - What kind of person is Tom Walker? Can you give the
	A handout of adjectives and language used for describing personalities	To help students gain insight into each characters' natures and be able to play those characters' roles

	example of his behavior that support your opinion?		
	- Why does Tom Walker decide to sell his soul?		
	- What does it mean to sell the soul?		
	- If you were Tom, what would you say when the devil propose to buy your soul?		
	- What kind of person is his wife? Give examples of her behaviors that support your opinion.		
	- What are the personalities of the Devil?		
2.Drama rehearsal	**Activity 1** 1. Extract the first scene, which introduce the main characters of the play. 2. Ask students to pair up to discuss the situation and characters in the scene. (Who are the characters in the scene? Where are they? What are the relationships between them? What would be their feelings?) 3. Ask students to read the dialogue and discuss the situation happening in this particular scene, including the characters' thoughts and feelings in the scene. 4. Ask students to draw a storyboard of the scene and describe the sequences of events in the first scene.	-An extracted scene - A card with guidelines for listing details of the characters	To create students' understanding of the scene they are going to perform

	5. Ask students to assign a role to members in their group.		
	Activity 2		
	1. Ask students to practice acting out the characters' role.		
	Note: While students are practicing playing the role, the teacher will go around the class observing students' performance and ask students the following questions to help them understand the situation and to enable them to play the role more realistically.		To provide students with opportunities to practice using language in context
	- Is the relationship between Tom and his wife good or bad?		
	- How do you know?		
	- How do they think or feel about each other?		
	- What is the wife's intention when she asks Tom		
	"Did the storekeeper buy my eggs?"		
	- How does each of them feel in this situation?		
3.Drama production	**Activity 1**		
	1. Give guidelines for the conclusion and summary	- Guidelines for writing a summary	To help students practice summarizing their own
	2. Ask each group of the students to summarize the situation		

	and the characters' personalities in the given scene in a card. 3. Ask students to report their summary of the scene to the class. **Activity 2** 1. Randomly select two or three groups of the students to act out the scene in front of the class. 2. Videotape students' performances. **Note**: In the first teaching step that students discuss the characters and the theme of the drama, the teacher will not state which opinions or interpretations are right or wrong as far as those thoughts are relevant to the story. Hence, when working on drama rehearsal and drama production steps, students have to determine what part of the interpretation or thoughts they agree with their peers and include in their production. Accordingly, Tom in one group might be portrayed differently from other groups. It depends on the thoughts and reasons of students in each group.		ideas and clarifying their own thoughts To provide students with opportunity to gain experience in using English in context
4. Drama evaluation	1. Ask students to watch their performance in the videotape. 2. Give students guidelines for the evaluation of the performance.	- Guidelines for the evaluation	To provide students with a chance to practice expressing opinions

	3. Ask students to evaluate their own work before allowing their peers to evaluate. 4. Give comments and feedback about the performance.		

Evaluation: class observation, students' journal

Lesson Plan 4

Focusing on the play's characters

Time: Approximately 2.30 hours

Goal: To enable students to gain insight into the play's characters

Objectives: 1. Students will be able to describe and explain character thoughts, behaviors, and decisions.

2. Students will be able to express their opinions towards each character and give reasons to support their opinions.

3. Students will be able to show their understanding of each character through their role taking.

4. Students will be able to express their opinions about their friend's performance.

Language focus: Expressing opinions and giving reasons

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a drama script	**Activity 1** 1. Divide students into a group of four. 2. Give each group of students a scenario. 3. Ask students to transform the scene into a dialogue to act out. 4. Ask students to discuss about the scene. **Activity 2**	- Scenarios	To warm up and to stimulate students to express opinions and give reasons

	Note: As the second scene is an important scene of this play which leads Tom life to terrible ending, it is selected for class discussion and performance.	- A handout of a second scene	To create students' understanding of the scene and to provide them with
	1. Divide the second scene into 5 short parts.	- A handout of language used for expressing opinions and giving reasons	opportunities to express and exchange thoughts and opinions with friends
	2. Ask each pair of the students to study the part of the scene they are assigned.		
	3. Ask students to discuss about the scene according to questions to better their understanding.		
	Examples:		
	-Why does the Devil come into Tom's life?		
	- In your opinion, why does the Devil know Tom?		
	-What does the Devil mean when he says, "I've been watching you for a long long time?"		
	-What does the Devil feel or think about Tom? Why do you think so?		
	- What do you think about Tom's decision? Why?		
	- Why does Tom decide to sell his soul?		
	- If you were Tom, would you exchange your soul with money? Why? Or why not?		
	Activity 3		

	1. Ask each pair of the students to describe what they think about Tom and give reasons and examples to support their opinions. 2. Give them guidelines in describing the character. 3. Randomly select two or three pair to report their opinions to a class. 4. Ask other students to express their agreement and disagreement to the proposed opinions.	- Guidelines for describing characters	- To enhance students' ability in expressing opinions
2. Drama rehearsal	**Activity 1** 1. Ask students to focus on the part assigned to them again. 2. Ask students to list details about the character's behaviors, feelings, actions and reaction. 3. Give students guidelines of what should be included in the list. 4. Ask students to assume themselves to the character and practice reading their lines. 5. Monitor students' practice to make sure they understand what each character means or implies in each line.	A handout of guidelines	- To strengthen students' understanding of the play

	Activity 2		- To provide them with
	1. After students understand the meaning of each line the character says, ask them to practice acting out.		opportunity to practice using a language
	2. Remind students to check their list of details about the character they are identifying themselves to when acting so that they can act out the role more realistically.		
	3. Allow them to rehearse the script and acting until they feel confident.		
3. Drama production	**Activity 1** 1. Ask students to summarize the scene again by asking each pair to report their part to the class. 2. Randomly select five pairs of the students to act out their part to the class.	- A handout of sequence words - A handout of guidelines for summarizing a story	- To allow students to clarify their thought
	Activity 2 1. Ask students to act out their part, from the first part to the last part so that the class can see the whole scene of the play. 2. Videotape students' performances.		- To provide students with opportunity to practice using a language in a meaningful context

4. Drama evaluation	1. Ask students to watch the performance in the videotape.		- To allow students to reflect their thought about drama production
	2. Ask students to evaluate their peers' ability to act out the role of the play's characters.		
	Examples:		
	- Are Tom and the Devil in the videotape similar to Tom and the Devil in their imagination? If not, what are the differences?		
	- After you have seen the performance, what do you feel about Tom and the Devil? Is it the same with what you feel when you read? Why/Why not?		
	3. Ask the students who perform the role if the role they act out similar to what they have planned to make it looks or not and what they want to change or improve.		
	4. Give comments and feedback about the performance.		

Evaluation: class observation, students' journal

Lesson Plan 5

Acting out a scene

Time: Approximately 2.30 hours

Goal: To enable students to summarize the play and conclude their opinions towards the elements of the play

Objectives: 1. Students will be able to describe events that occur in each scene of the play.

2. Students will be able to describe their perceptions of each character of the play, their background, personalities and behaviors' changes.

3. Students will be able to apply their understanding of each character to the presentation of their drama product.

4. Students will be able to state the weaknesses and strengths of the drama product.

Language focus: Sequence words; describing events using simple sentences; describing personal background and personalities

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a drama script	**Note**: The last scene (scene five) is considered another important scene because it shows the end of Tom's life after he decides to sell his soul to the Devil. It is the climax of the play. So, this lesson will focus mainly on this scene. Moreover, the last scene involves many characters. Therefore, students can present this scene as a group work. **Activity 1**		

	1. Ask students to pair up.	- A dialogue	-To warm up and to stimulate students to think about a context in communication
	2. Give each pair a short dialogue		
	A: What are you doing?		
	B: Nothing.		
	A: really?		
	B: Yes. Nothing.		
	3. Ask students to imagine the situation of the dialogue to act out.		
	4. Randomly select three or four pair to act out.		
	5. Ask students in class to discuss who A and B are, what the situation of the dialogue is, what A and B think.		
	Activity 2		
	1. Divide students into a group of eight.	- A play: scene five	-To encourage students to express and exchange thoughts.
	2. Ask them to read the last scene.		
	3. Ask them questions to create understanding of the scene and stimulate deep thinking.		
	Examples:		

	- Why does Tom become a church-goer?		
	- Why does Tom always carry a small Bible with him?		
	- How would you describe Tom's behavior in this scene?		
	- What do you think about Tom's fate? Does he deserve the ending? Why?		
	- What do you think or feel about Tom in this scene? Why?		
2. Drama rehearsal	**Activity 1**		
	1. Split the scene into two parts.		-To have students prepare
	2. Ask students to divide their group into two sub-group, five for one and three for the other.		themselves before rehearsing
	3. Assign the first part to the first five students acting the role of Tom, Woman 2, Man 1, Man 2, and the narrator.		
	4. Assign the second part to the rest three students playing the role of Tom, Man 2 and the Devil.		
	5. Ask students to study their part.		
	5. Ask them to set storylines of the whole scene.		
	Activity 2		
	1. Ask students to rehearse their lines.		
	2. Go round the class to monitor students rehearsing their		-To help students

	lines. 3. Ask them questions to help them understand their role better. **Examples**: - What happens with Woman 2? - What does she feel? - What does Woman 2 feel about Tom? Why? - What does Tom feel when he says the word "the Devil"? 4. Encourage them to speak without a script.		internalize the character they are taking the role and better their understanding of the lines they are speaking
3. Drama production	**Activity 1** 1. Ask each group to summarize the play according to the guidelines given, from the beginning to the end of the story. 2. Ask students to briefly tell the class what happens in the scene they are going to perform. **Activity 2** 1. Ask all groups to act out the scene. 2. Videotape students' performance.	A handout of guidelines	- To provide students with opportunities to clarify their thoughts and deepen their understanding of the play - To provide students with meaningful context for practicing speaking skill

| 4. Drama evaluation | 1. Play the videotape.
1. Ask students to state the good parts of the performance.
2. Ask students to state the parts that should be improved and encourage them to give reasons.

Note: At the end of this class, students will be informed that they are going to write a play script of three scenes for the final performance. They will have three weeks to compose and revise their script. In week seven, which is the last week of the course, they will have to present a full-scale drama on the stage in front of the audience. The performance of each group should take 15-20 minutes. Ask them to divide themselves into a group of five and think about the theme and structure of their play before the next class. They are allowed to adjust or adopt the theme and plot from any soap opera, short story, fairy tale, or cartoon that they like. There will be six groups all together. | | - To encourage students to express their thoughts and opinions and to learn how to give reason to support the opinions |

Evaluation: class observation, students' journal

Lesson Plan 6

Sketching a drama script

Time: Approximately 2.30 hours

Goal: To enable students to compose a drama script

Objectives: 1. Students will be able to set the theme and sequence of events or plot of their play.

2. Students will be able to write a drama script of one scene with correct grammar and comprehensible sentences.

3. Students will be able to give a brief description of each character they intend to create for the first scene.

4. Students will be able to present the scene through their performance.

5. Students will be able to express their opinions about the performance and give suggestions for the revision of the scene or the script.

Language focus: Sequence words, describing events using simple sentences, giving opinions and suggestions

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on drama script	**Activity 1** 1. Ask each group to determine the theme of the play they are going to write. 2. After they have determined the theme, ask them to set the sequences of events of three scenes, at the beginning, in the middle and the end in the form of storyboards.		- To help students set the frame or structure of their play script

	Activity 2 1. Ask students to write a script of the first scene according the storyboards they have drawn. 2. Ask each group to set a profile of the characters they create. 3. Discuss with students in each group about their script.	- A handout of guidelines in creating each character's profile such as who the character is, what his/her social status is, how old he/she is	- To provide students with opportunities to utilize the language they have learned to produce the script for their own and to elicit their thinking about the characters they create
2. Drama rehearsal	**Activity 1** 1. Ask students to rehearse the scene. 2. Monitor students' rehearsal and encourage them to think about the character's personalities, backgrounds and feelings as well as the setting when acting out such as who the character is talking to, what the character feels when he/she says that line, or what the character feels about the person he/she is talking to.		- To have students practice their lines and to remind students of the importance of context in communicating or interacting
3. Drama production	**Activity 1** 1. Ask each group to describe the events occurring in the	- Videotape	- To help students build a

	first scene briefly. 2. Ask them to report the sequence of events in this scene to the class. 3. Ask them to discuss the details of each character again. **Activity 2** 1. Ask each group to act out the scene. 2. Videotape their performance.		clearer mind about the scene - To provide students with an opportunity to practice communicating in a meaningful context
4. Drama evaluation	1. Provide students with guidelines for the evaluation of the performance 2. Play the videotape (randomly select only two groups) 3. Ask students to express their opinions about the performance according to the guidelines provided. 4. Ask each group to reconsider their script and determine whether they want to change or revise anything 5. Ask them to submit their script to the teacher for correcting the language.	- A handout of guidelines	- To elicit students' thought as well as to provide them with opportunity to practice expressing their thoughts and opinions

Evaluation: class observation, students' journal

Lesson Plan 7

What's next?

Time: Approximately 2.30 hours

Goal: To enable students to compose a drama script

Objectives: 1. Students will be able to write a drama script of one scene which is coherent with the first scene.

2. Students will be able to state the problem or conflict in the second scene.

3. Students will be able to describe characters' thoughts and feelings.

4. Students will be able to reflect characters' thoughts and feelings through their acts.

5. Students will be able to express their opinions towards the scene which has been presented from an audience's

perspectives.

Language focus: Telling story using sequence words and simple sentences, describing thoughts and feelings, and giving opinions

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a drama script	**Activity 1** 1. Ask each group to retell the story of the first scene. 2. Ask them to briefly tell the story of the second scene according to the storyboard they have drawn. 3. Ask them to write a script of the second scene according		- To help students build a clearer picture of the second scene script

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	to the storyboards.		
	Activity 2 1. Ask each group to discuss what meaning or ideas they want each character to deliver in this scene. 2. Read the script of students in each group and ask them details about the setting and the characters such as what is the problem of this scene, which character causes this problem, what does he do, why they want to reflect this problem.		-To encourage students to think about the idea or meaning they intend to represent through their play
2. Drama rehearsal	1. Ask students to rehearse the scene. 2. Monitor students' rehearsal and encourage them to think about the character's personalities, backgrounds and feeling as well as the setting when acting out such as who the character is talking to, what the character feel when he/she says that line or what the character feels about the person he/she is talking to.		-To provide students with opportunity to practice using the language according to contexts
3. Drama product	**Activity 1** 1. Ask each group to describe the events occurring in the second scene briefly.		- To help students express their thoughts

	2. Ask them to discuss the details of each character again such as what each character think of feel and what their purposes in interacting in this scene is, and how a certain character will react to other characters.		
	Activity 2 1. Ask each group to act out the scene. 2. Videotape their performance.		-To provide students with an active experience in using a language
4. Drama evaluation	1. Provide students with guidelines for the evaluation of the performance. 2. Play the videotape (randomly select only two groups, the previous selected two groups will not be included). 3. Ask students to express their opinions about the performance according to the guidelines provided. 4. Ask students to reconsider their script and determine whether they want to change or revise anything.		- To have students practice thinking and expressing their thoughts and opinions

Evaluation: class observation, students' journal

Lesson Plan 8

Ending the play

Time: Approximately 2.30 hours

Goal: To enable students to compose a drama script.

Objectives: 1. Students will be able to write a drama script of one scene which is coherent with the first and second scenes.

2. Students will be able to determine the solution of the problem at the end of the play.

3. Students will be able to reflect the nature of the character they create by performing the character's role.

4. Students will be able to express their opinion towards the scene and evaluate the strengths and weaknesses of the performance of the scene.

Language focus: Describing events and giving reasons

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a drama script	**Activity 1** 1. Ask each group to retell the story of the first and second scenes. 2. Ask them to tell the story of the third scene according to the story board they have drawn. 3. Ask them to write a script of the third scene.		- To remind students of what happens previously in order to plan for the ending of the play

	4. Ask students to give reasons why they determine the ending in a certain way and why each character has a certain solutions in their life. **Activity 2** 1. Ask students to discuss whether there is any change in the personalities of each character in this scene and why. 2. Read the script of students in each group and ask them details about the setting and the characters.		To help students see clearer picture of the characters in their play
2. Drama rehearsal	1. Ask students to rehearse the scene. 2. Monitor students' rehearsal and encourage them to think about the character's personalities, backgrounds and feeling as well as the setting when acting out such as who the character is talking to, what the character feel when he/she says that line or what the character feels about the person he/she is talking to.		To help them understand their role better and to develop their communication skill
3. Drama product	**Activity 1** 1. Ask each group to conclude the events occurring in the third scene. 2. Ask them to discuss the details of each character again		To help students build clearer ideas about what they intend to present

	such as their behaviors, actions, or the way they interact with other characters. **Activity 2** 1. Ask each group to act out the scene. 2. Videotape their performance.		
4. Drama evaluation	1. Provide students with guidelines for the evaluation of the performance. 2. Play the videotape of the last two groups). 3. Ask students to express their opinions about the performance according to the guidelines provided. 4. Ask students to reconsider their script and determine whether they want to change or revise anything.		To develop students' ability in expressing opinions

Evaluation: class observation, students' journal

Lesson plan 9

Final rehearsal

Time: Approximately 2.30 hours

Goal: To enable students to have a clear plan of their performance

Objectives: 1. Students will be able to describe sequences of events in the play.

2. Students will be able to state characters' development.

3. Students will be able to take the role of the character properly.

4. Students will be able to give comments and suggestions for the improvement of the performance.

Language focus: Describing events and giving opinions and suggestions

Teaching steps	Procedures	Materials/tasks	Purposes
1. Working on a script	**Activity 1** 1. Ask students to pair up. 2. Ask one student to go in front of a class and another student to the back of the class. 3. Ask them to talk to each other by using the following dialogue: A: Hey! B: What?		- To warm up by allowing them to practice projecting their voice

	A: Are you ready?		
	B: What?		
	A: Are you ready		
	B: I can't hear!		
	A: Let's get going. We'll be late!		
	B: In a minute! I'm not ready yet!		
	A: What?		
	Activity 2		
	1. Ask each group to retell the story of the play briefly.		-To help them set clearer
	2. Ask students to make storylines of events in the play.		step in preparing their
			performance
2. Drama rehearsal	1. Ask students to rehearse their performance.		- To strengthen their
	2. Ask them to make sure they can remember their queue in each scene.		understanding of their role and their script
	3. Monitor students' rehearsal and encourage them to think about the character's personalities, backgrounds and feeling as well as the setting when acting out such as who the character is talking to, what the character feel when he/she says that line or what the character feels about the person he/she is talking to.		

3. Drama product	1. Ask each group to summarize the play they compose; the theme, plot and the background and personalities of each character and report this to the class. 2. Ask each group to act out.		To prepare students for the full-scale performance
4. Drama evaluation	1. After the first group has finished performing, ask the audience to give comments. 2. Ask the audience to evaluate the presentation of theme, plot, and the characters whether they are clear or not. 3. Ask the audience to describe each character's personalities according to their perception. Note: At the end of the class, ask students to prepare themselves and things needed for the following week performance such as costumes or props.		To allow students to apply the feedback from peers for further improvement

Evaluation: class observation, students' journal

Lesson Plan 10

A full-scale drama product

Time: Approximately 2.30 hours

Goal: To enable students to present a full-scale drama from their script

Objectives: 1. Students will be able to narrate the whole play they are going to perform briefly.

2. Students will be able to represent the theme, plot and the type of characters in the play they write through their performance.

3. Students will be able to express their opinions towards drama product from an audience's viewpoint.

Procedures

1. Students change their clothes and prepare the stage.

2. Ask students to prepare to vote for the best performance and the best performer.

3. Ask students to introduce the play to the audience.

4. Students start the performance, 10-15 minutes per each group.

5. After all groups have finished performing, ask the audiences to vote for the best performance and the best performer.

6. Ask students to give reasons why they vote for a particular group and performer.

7. Announce the group which win the vote and give a reward.

8. Announce the student who win the vote as the best performer and give a reward.

9. End the course.

Appendix B
Speaking Achievement Test

1. Rationale

This test is designed with the aim to measure students' English speaking before and after they have finished the English through Drama course which is implemented by utilizing an English instructional model using the integration of drama and questioning techniques.

2. Table of specification

Level of students: Second-, third- or fourth-year university students

Number of participants: 30

Objectives:

    1. To measure students' ability to describe situations or events

    2. To test students' ability to use English to express their opinions and feelings towards a given event or situation

    3. To measure students' ability to give reasons to support their opinions

    4. To assess students' ability to participate in everyday conversation

Contents: 1. Descriptions of situations or events

        2. Expressions of opinions and feelings

        3. Giving reasons

        4. Daily life conversation

Time: Task one: 12 minutes (measure objectives 1,2,3)

      Task two: 12 minutes (measure objective 4)

Points: Task1: 24 points

      Task 2: 24 points

Scoring: Analytical scoring

items	material	tasks	format	input	output
1	A picture	Answers of the questions concerning the picture	Questions on a single picture	A picture and questions	Responses to the questions
2	A situation	Role playing according to a given situation and an assigned role	A guided role play	A description of situation and a cued card describing participants' role	The conversation between a teacher and a student based on the given situation and an assigned role

Speaking Test Scoring Criteria

(Taken from Linder, 1977)

1. Fluency: overall smoothness, continuity, and naturalness of the student's speech, as opposed to pause for rephrasing sentences, groping for words, and so forth

 Definition of each level on the scale:

  1. Very many unnatural pauses, very halting and fragmentary delivery

  2. Quite a few unnatural pauses, frequently halting and fragmentary delivery

  3. Some unnatural pause, occasionally halting and fragmentary delivery

  4. Hardly any unnatural pauses, fairly smooth and effortless delivery

  5. No unnatural pauses, almost effortless and smooth, but still perceptibly nonnative

  6. As effortless and smooth as speech of native speaker

2. Comprehensibility: the ability of the student to make himself/herself understood—to convey meaning

 Definition of each level on the scale:

  1. No comprehension—couldn't understand a thing the students said

  2. Comprehended small bits and pieces, isolated words

  3. Comprehended some phrases or word clusters

  4. Comprehended short simple sentences

  5. Comprehended most of what the student said

  6. Comprehended all of what the student said

3. Amount of communication: the quantity of information relevant to the communicative situation the student is able to convey

 Definition of each level on the scale:

  1. Virtually no relevant information was conveyed by the student

  2. Very little relevant information was conveyed by the student

  3. Some relevant information was conveyed by the student

  4. A fair amount of relevant information was conveyed by the student

  5. Most relevant information was conveyed by the student

  6. All relevant information was conveyed by the student

4. **Quality of communication:** the linguistic (grammatical) correctness of the student's statements

Definition of each level on the scale:

1. No statements were structurally correct

2. Very few statements were structurally correct

3. Some statements were structurally correct, but many structural problems remained

4. Many correct statements, but some problems remained with structures

5. Most statements were structurally correct; there were only minor problems with structure

6. All statements were structurally correct

Speaking Test Tasks

Task I: Before the test begins, the following pictures will be given to a student. The student will be asked to choose one picture and then he/she will have three minutes to study the picture. Then, an examiner will ask the student questions according to the picture. This test will take 12 minutes including the time for preparation.

Directions: Choose one of the following pictures. You will have three minutes to choose and think about the picture. Then, listen to the questions from the examiner carefully and try your best to answer the questions.

1.	2.
3.	4.
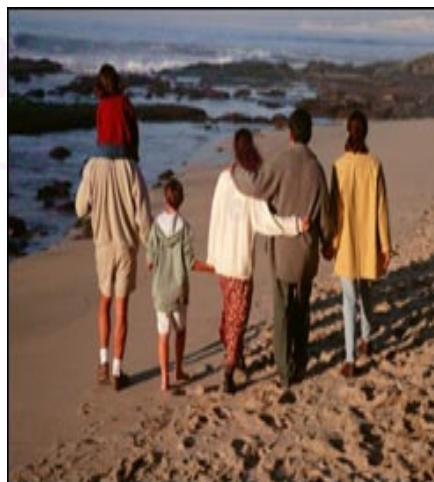
Questions

1. Describe what you see in the picture/ what is happening in the picture?

2. In your opinions, what kind of people would they be? Why do you think so?

3. What would their background be, for example, family, education, or social status? What makes you think so?

4. What would be the relationship between the people in the picture? How do you know?

5. What do you think the people in the picture feel? Give reasons?

6. What do they feel about each other? Why do you think so?

7. What do you think will happen after this?

8. Could you tell me why you choose this picture? What do you like about it?

9. What do you feel when you look at the picture? Why?

10. Do you have similar experience as the people in the picture?/ Could you tell me about your experience similar to the situation in this picture?

Task II: The following situation will be given to a student. The student will have three minutes to study the situation and prepare his/her role. Then, the student will participate in the conversation with an examiner according to the situation and role given. The examiner will take a fixed role, while the student will respond as prompted. This test will take eight minutes including the time for preparation.

Directions: Read the situation and a cued card given carefully. Make sure you understand them clearly. If there is anything unclear, you can ask your teacher. You will have three minutes to prepare yourself to carry on a conversation according the cued card you have got.

Situation: During a ten-day school break, you plan to go traveling with your friends. Everything has been set. You cannot miss this trip. However, your mother would like you to stay home.

A cued card for a student	A cued card for an examiner
- ask for a permission to go traveling during school break	- tell him/her you do not want him to go and give reasons
- give reason why this trip is important to you	- tell him/her that you really need his/her help in a rubber plantation
- tell your parent you will go for only 4 days and will help them when you comeback	- allow him/her to go for only two days
- try to negotiate to go for four days and give reasons	- allow him/her to go for four days but only two-day expenses will be given
- agree with the condition and promise to help your mother in the garden as much as you can when you come back	- ask for some details about his/her traveling plan such as when, where, and how he/she will go
- give details about your plan	- end the conversation by saying that you will go cooking
- offer some help to please your mother	

Appendix C
Critical Thinking Test

1. Rationale

This test is designed with the aim to measure students' critical thinking skill before and after they have finished the English through Drama course which is implemented by utilizing an English instructional model using the integration of drama and questioning techniques.

2. Table of specification

Level of students: Second-, third-or fourth-year university students

Number of participants: 30

Objective: The objectives of the test is to measure students' ability to interpret, apply, analyze, synthesize, and evaluate actions, behaviors, and situations in a drama scene and their ability to justify their thoughts.

Time: 2 hours

Points: 20

Scoring: holistic scoring 4 bands

Task	texts	Item	format	input	output
1	A play	An essay	Questions on a play	Extracts from plays + questions	Responses to the questions

Critical Thinking Scoring Rubric

(Developed and adapted from Facione, Facione, and The California Academic Press, 1994)

4 Consistently does all or almost all of the following:

…Accurately and thoroughly interprets situations/events that occur in the play

….Shows the ability to apply ideas or knowledge to a new situation

….Demonstrates the ability to synthesize events, problems, or conflicts

….Thoughtfully analyzes and evaluates the major issues of concern

….Draws meaningful and reasonable conclusions

….Gives substantial reasons and examples to justify inferences and opinions

….Thoroughly explains assumptions and reasons

3 Does most or many of the following:

….Accurately interprets drama situations/events that occur in the play

….Shows the ability to apply ideas or knowledge to a new situation

….Demonstrates the ability to synthesize events, problems, or conflicts

….Analyzes and evaluates the major issues of concern

….Draws reasonable conclusions

….Explains inferences and opinions

….Explains assumptions and reasons

2 Does most or many of the following:

….Misinterprets drama situations/events that occur in the play

….Hardly shows the ability to apply ideas or knowledge to a new situation

….Hardly shows the ability to synthesize ideas, problems, or conflicts

….Superficially analyzes and evaluates issues of concern with little solid
   evidence stated as support

….Draws unreasonable conclusions

….Seldom explains reasons

1 Consistently does all or almost all of the following:

….Misinterprets situations/events that occur in the play

….Hardly shows the ability to apply ideas or knowledge to a new situation

….Hardly shows the ability to synthesize ideas, problems, or conflicts

….Ignores or superficially evaluates issues of concern with no solid evidence

  stated as support

….Draws unreasonable or fallacious conclusions

….Rarely explains reasons

Critical Thinking Test

Direction: Read the following drama scene and write a one-page essay concerning the scene. Your essay must cover all of the given guidelines.

จงอ่านบทละครฉากหนึ่งต่อไปนี้ แล้วเขียนความเรียงความยาวอย่างน้อยหนึ่งหน้ากระดาษ เกี่ยวกับละครในฉากนี้ ความเรียงที่เขียนต้องครอบคลุมหัวข้อที่กำหนดให้ดังต่อไปนี้

- Describe the situation which is occurring in this scene briefly
  (บรรยายเหตุการณ์ที่เกิดขึ้นใน ฉากนี้โดยย่อ)
- If you were Emmeline, would you say or behave as she did or not? Why or Why not?
  (หากคุณเป็น Emmeline คุณจะพูดหรือแสดงออกเช่นเดียวกับเธอหรือไม่ เพราะเหตุใด)
- According to each character' thoughts, what is the cause of this sad event?
  (ตามความรู้สึกของตัวละครแต่ละตัว เหตุการณ์นี้เกิดขึ้นเพราะอะไร)
- As a reader, can you state what the cause of this event is? Why or Why not?
  (ในฐานะของผู้อ่านคุณสามารถบอกได้หรือไม่ว่า อะไรคือสาเหตุของเหตุการณ์นี้ เพราะอะไร)
- the cause of Mrs Wingfield's serious injury is due to her decision to commit suicide, do you think it is an appropriate decision or not? Why? Or Why not ? (หาก Mrs. Wingfield ฆ่าตัวตายจริง คุณคิดว่าเป็นการตัดสินใจที่เหมาะสมหรือไม่ เพราะอะไร)

Write an essay to express your thoughts and give clear reasons and examples to support your thoughts. (เขียนคำตอบให้สมบูรณ์พร้อมให้เหตุผลและยกตัวอย่างประกอบให้ชัดเจน)

The patient
By Agatha Christie

Wingfield: (*Moving to Emmeline*) You keep saying she tried to commit suicide. I don't believe it. I won't believe it!

Emmeline: She had plenty to make her depressed.

Wingfield: What do you mean by that?

Emmeline: I think you know quite well what I mean. I'm not blind, Bryan.

Wingfield: Jenny wasn't depressed. She'd nothing to be depressed about. You've got an evil mind, Emmeline, and you just imagine things.

Ross: Leave my sister alone.

Brenda: (*facing Emmeline*) It was an accident. Of course, it was an accident. Miss Ross is just trying to...trying to….

Emmeline: (*facing Emmeline*) Yes, what am I trying to do?

Brenda: It's women like you that write anonymous letters—poison pen letters. Just because no man has ever looked at you…

Emmeline: How dare you!

Ross: Oh, my God! Women! Cut it out, both of you.

Wingfield: I think we're all rather overexcited, you know. We're talking about things that are quite beside the point. What we really want to get at is, what was Jenny's state of mind on the day she fell? Well, I'm her husband, I know her pretty well, and I don't think for a moment she meant to commit suicide.

Emmeline: Because you don't want to think so—you don't want to feel responsible!

Wingfield: Responsible? What do you mean by responsible?

Emmeline: Driving her to do what she did!

Ross: What do you mean by that?

Wingfield: together   How dare you!

Brenda: It's not true!

Ginsberg: Please—please! When I ask you to come here, it was not my object to provoke recriminations.

Ross: (*Angrily*) Wasn't it? I'm not sure. (*He wheels round and looks suspiciously at the inspector*)

Ginsbberg: No, what I had in mind was to conduct an experiment.

Brenda: We've already been told that, but you still haven't told us what kind of experiment.

Ginsberg: As Inspector Cray said just now—only one person knows what happened that afternoon—Mrs. Wingfield herself.

Wingfield: (*Sighing)* And she can't tell us. It's too bad.

Emmeline: She will when she's better.

Ginsberg: I don't think you quite appreciate the medical position, Miss Ross. It may be months—it may even be years before Mrs. Wingfield comes out of this state.

Wingfield: Surely not!

Sample answer (In Thai)

เรื่องราวในฉากนี้เป็นเหตุการณ์ที่เกิดขึ้นหลังจากที่ Mrs Wingfield ได้รับบาดเจ็บสาหัสเนื่องมาจากการ
พลัดตกลงมาจากระเบียงอย่างเป็นปริศนา   Emmeline เชื่อว่าเหตุการณ์ที่เกิดขึ้นมีสาเหตุเนื่องมาจาก Mrs
Wingfield คิดฆ่าตัวตายเนื่องจากความเศร้าเสียใจและตำหนิ Mr. Wingfield ว่าเป็นสาเหตุของการฆ่าตัวตายของ
Mrs Wingfield ในขณะที่ Mr. Wingfield ไม่เห็นด้วยและแย้งว่า Mrs Wingfield ไม่มีเรื่องเศร้าใจใดๆ Brenda ผู้
ร่วมอยู่ในเหตุการณ์อีกคนหนึ่งกล่าวว่าเหตุการณ์ที่เกิดขึ้นเป็นอุบัติเหตุ และต่อว่า Emmeline ว่าเป็นคนที่พยายาม
สร้างความยุ่งยากโดยการเขียนจดหมายไม่ระบุชื่อผู้เขียนเพื่อใส่ความผู้อื่น ผู้ตรวจสอบที่เกิดเหตุกล่าวว่ามีเพียงคน
เดียวที่รู้ว่าเกิดอะไรขึ้นในบ่ายวันนั้นคือ Mrs. Wingfield ซึ่งอาจจะต้องใช้เวลารอหลายเดือนหรืออาจจะหลายปี
กว่าเธอจะหายและบอกถึงสาเหตุได้

การที่ Emmeline กล่าวหา Mr. Wingfield ว่าเป็นสาเหตุที่ทำให้ Mrs. Wingfield หรือ Jenny ฆ่าตัวตาย
โดยจะเห็นได้จากการที่เธอกล่าวว่า You don't want to feel responsible. และ Driving her to do what she did! เป็น
การกล่าวหาที่ค่อนข้างรุนแรง หากข้าพเจ้าเป็น Emmeline ถึงแม้ว่าข้าพเจ้าจะคิดเช่นนั้นก็จะไม่กล่าวเช่นนั้น
ออกไป   เพราะการกล่าวออกไปเช่นนั้นไม่ได้ก่อให้เกิดผลดีต่อตนเองและผู้ใดเลย   นอกจากนี้ การพูดออกไป
เช่นนั้นยังเป็นการแสดงให้ผู้อื่นรู้ว่าผู้พูดเข้าไปสอดรู้สอดเห็นและยุ่งเกี่ยวกับปัญหาภายในครอบครัวของผู้อื่น ซึ่ง
เป็นสิ่งที่ไม่ควรทำ เพราะจะทำให้ถูกมองว่าเป็นผู้หญิงจอมจุ้น

จากเหตุการณ์ที่เกิดขึ้น Emmeline เชื่อว่า Jenny ตั้งใจฆ่าตัวตายเพราะความโศกเศร้าเนื่องจากปัญหา
ครอบครัวอันมีสาเหตุมาจากการกระทำของ Mr. Wingfield ผู้เป็นสามี ซึ่ง Mr. Wingfield ก็ทราบถึงปัญหาข้อนี้ดี
โดยจะเห็นได้จากที่ Emmeline กล่าวว่า She had plenty to make her depressed. I think you know well what I
mean, I'm not blind Bryan. จากคำพูดนี้ของ Emmeline แสดงให้เห็นว่า Emmeline รับรู้ถึงพฤติกรรมของ Bryan
หรือ Mr. Wingfield ซึ่งเป็นพฤติกรรมที่ Emmeline เชื่อว่าทำให้ Jenny เกิดความทุกข์ใจและนำไปสู่การตัดสินใจ
ฆ่าตัวตายในที่สุด อย่างไรก็ตาม Mr. Wingfield รู้สึกไม่พอใจที่ Emmeline สรุปว่า Jenny ตั้งใจฆ่าตัวตาย ทั้งนี้อาจ
เป็นเพราะเขาต้องการปกป้องตนเองว่าไม่ได้มีพฤติกรรมใดที่จะนำความทุกข์ใจมาสู่ภรรยาตามที่ถูกกล่าวหา
พร้อมยืนยันว่า Jenny ไม่มีเรื่องทุกข์ใจใดๆ แม้จะไม่ได้พูดออกมาตรงๆ แต่ Mr. ดูเหมือนพยายามดึงประเด็นไปสู่
ข้อสรุปที่ว่าเหตุการณ์ที่เกิดขึ้นเป็นอุบัติเหตุ เช่นเดียวกับ Brenda ซึ่งเน้นว่าเหตุการณ์ที่เกิดขึ้นเป็นอุบัติเหตุ

นอกจากนี้ Brenda รู้สึกไม่พอใจกับข้อสรุปของ Emmeline อย่างมาก จะเห็นได้จากการที่เธอต่อว่า Emmeline

อย่างรุนแรงว่า It's women like you that write anonymous letters- -poison pen letters. Just because no man has

ever looked at you.

ในฐานะของผู้อ่าน ด้วยเหตุการณ์ในฉากนี้เพียงฉากเดียวยังไม่สามารถสรุปได้ว่าอะไรคือสาเหตุของการ

ได้รับบาดเจ็บของ Jenny การพูดถึงสาเหตุของตัวละครแต่ละตัวไม่สามารถใช้เป็นข้อมูลในการสรุปได้ เพราะดู

เหมือนตัวละครแต่ละตัวจะมีความขัดแย้งกันเป็นส่วนตัว Jennyอาจจะฆ่าตัวตายจริงตามที่ Emmeline คิด หรือ

อาจจะเป็นอุบัติเหตุตามที่ Mr. Wingfield และ Brenda คิด หรืออาจเป็นสาเหตุอื่น เราไม่อาจเชื่อตาม Emmeline

ได้เนื่องจากไม่มีข้อมูลใดที่ทำให้เรารู้ได้ว่า Jenny มีปัญหากับสามีของเธอจริง Emmeline อาจยกประเด็นนี้ขึ้นมา

เองเนื่องจากอคติที่มีต่อ Mr. Wingfield หรือเป็นผู้หญิงที่พยายามสร้างความยุ่งยากตามที่ Brenda ต่อว่าก็เป็นได้

และไม่อาจเชื่อตาม Mr. Wingfield และ Brenda ได้ว่าเป็นอุบัติเหตุ ทั้งสองคนอาจต้องการเบี่ยงประเด็นเพื่อ

ปกป้องตนเองจากความรู้สึกว่าตนเองต้องรับผิดชอบตามที่ Emmeline กล่าวไว้ก็ได้

อย่างไรก็ตามหากการตกลงมาจากระเบียงของ Jenny มีสาเหตุมาจากการพยายามฆ่าตัวตายเพื่อหนีความ

ทุกข์จากการมีปัญหาครอบครัวตามที่ Emmeline คิด ถือว่าเป็นการตัดสินใจที่ไร้สติ และไม่เหมาะสมอย่างยิ่ง

เพราะเธอควรจะเลือกที่จะเผชิญกับปัญหามากว่าการหนีปัญหา ชีวิตยังมีทางออกให้เลือกอีกมากมาย หาก

พฤติกรรมของสามีทำให้เธอไม่มีความสุข เธอก็สามารถเลิกกับสามีและออกมามีชีวิตเป็นของตัวเองได้ ผู้หญิง

มักจะใช้สายตาของผู้ชายเป็นตัวตัดสินคุณค่าของตัวเอง คำพูดของ Brenda ที่ต่อว่า Emmeline ว่า It's women like

you that write anonymous letters- -poison pen letters. Just because no man has ever looked at you. สะท้อนให้

เห็นว่าเธอก็เป็นคนหนึ่งซึ่งตัดสินคุณค่าของผู้หญิงโดยผ่านสายตาของผู้ชาย จริงๆแล้วผู้หญิงควรจะเรียนรู้ที่จะ

มองเห็นคุณค่าของตัวเธอด้วยสายตาของตัวเอง ชีวิตถึงจะมีความสุข

Sample answer (In English)

This scene depicts the following event after Jenny Wingfield was critically injured due to a mysterious fall from a balcony. From this event, Emmeline believes that Mrs Wingfield tried to commit suicide because she was depressed. Emmeline blames Mr. Wingfield, Jenny's husband for this. However, Mr. Wingfield does not believe his wife would try to harm herself, and he claims that his wife had nothing to be depressed about. Brenda, another participant in the event insists that it was an accident and accuses Emmeline of trying to cause troubles by writing anonymous letters about the Wingfield's marriage. The inspector stops an argument and says that there is only one person who can tell what happened that afternoon. That person is Mrs. Wingfield. However, it might take months or years before she is better.

Emmeline's accusation of Mrs. Wingfield as the cause of Jenny' fall can be seen from what she says: *"You don't want to feel responsible.* and *"Driving her to do what she did!"* This is very serious accusation. If I were Emmeline, I would not say that even though that is what I think. What she says does not cause anything good to herself or anyone else. Moreover, what she says reflects her personality as a nosy person who likes to involve in other people's business.

From what happened, Emmeline believes that Jenny tried to kill herself because she was depressed about her family problem. She also believes that Mr. Wingfield knows well about his wife's sorrow. Emmeline says that "*She had plenty to make her depressed. I think you know well what I mean, I'm not blind Bryan."* This clearly reflects Emmiline's view about the cause of the sad event. It also implies that Emmiline knows Bryan's or Mr. Wingfield' behavior which causes Jenny's sorrow and finally drives her to commit suicide. However, Mr. Wingfield abuses Emmeline of *"having evil mind"* to say that Jenny tried to kill herself. This might be because he wants to defend himself that he has not done anything that can make his wife depressed as being accused. Although he does not state clearly, Mr. Wingfield seems to imply that Jenny's fall was an accident. This is similar to Brenda who insists that Jenny's fall was an accident. Brenda also strongly resents Emmiline's remark about the cause of Jenny's fall. This can be seen from what she abuses Emmeline, *"It's women like you that write anonymous letters- -poison pen letters. Just because no man has ever looked at you."*

As a reader, I think the evidence in this scene is not enough to make a conclusion about the cause of Jenny's fall. In addition, each character's remark is not reliable because it seems each character has personal conflict and bias against each other. Jenny might try to kill herself as Emmiline remarks, it can also be an accident as Mr. Wingfield implies and Brenda insists, or there might be other causes. We cannot rely on Emmeline's remark because there is no evidence indicating that Jenny was having problem with her husband. Emmeline might raise this issue because she personally dislikes Mr. Wingfield or she might be just a woman who tries to cause troubles as Brenda says. At the same time, we cannot rely on what Mr. Wingfield defends and Brenda insists. Both of them might try to convince other people to think that it was an accident because they *"don't want to feel responsible"* as Emmeline claims.

However, if Jenny's fall from the balcony is due to her attempt to commit suicide in order to escape from her depressed family life as Emmeline remarks, it is considered a thoughtless decision. She should choose to face the problem rather than escaping away from it. There are many solutions or choices in our life. If she is depressed by her husband's behavior, she can end the relationship with her husband and enjoy her single life. Women often judge her value through men's eyes. What Brenda abuses Emmeline *"It's women like you that write anonymous letters- -poison pen letters. Just because no man has ever looked at you."* indicates that she is one of those kinds of women. In my opinion, women should learn to appreciate her value through her own eyes. It is this way of thinking that can bring her happiness in her life.

Attitude Questionnaire

Students' Attitudes towards the English Instructional Model Using the Integration of Drama and Questioning Techniques to Enhance Speaking Achievement and Critical Thinking Skill

คำชี้แจง

1. แบบสอบถามชุดนี้จัดทำขึ้นเพื่อสำรวจความคิดเห็นของนักศึกษาที่มีต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามเพื่อพัฒนาความสามารถในการพูดภาษาอังกฤษและทักษะการคิดอย่างมีวิจารณญาณของนักศึกษาหลังจากที่ได้เรียนด้วยรูปแบบการสอนดังกล่าวแล้ว

2. โปรดตอบแบบสอบถามทุกข้อให้**ตรงกับความรู้สึกหรือความคิดเห็นของนักศึกษาให้มากที่สุด** คำตอบของนักศึกษาจะถูกนำไปใช้เพื่อนำไปประเมินและพัฒนารูปแบบการสอนโดยใช้เทคนิคการละครและการใช้คำถามให้มีประสิทธิภาพมากยิ่งขึ้นเท่านั้น ดังนั้นคำตอบของนักศึกษาจะ ไม่มีผลใดๆ ต่อตัวนักศึกษาหรือผลการเรียนในรายวิชานี้

3. แบบสอบถามนี้แบ่งออกเป็นสองส่วน ประกอบด้วย

ตอนที่1: แบบสอบถามรายละเอียดเกี่ยวกับตัวนักศึกษา

ตอนที่2: แบบสอบถามทัศนคติของนักศึกษาที่มีต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามเพื่อพัฒนาความสามารถในการพูดและทักษะการคิดอย่างมีวิจารณญาณ

ตอนที่ 1: แบบสอบถามรายละเอียดเกี่ยวกับตัวนักศึกษา

คำชี้แจง: แบบสอบถามตอนที่ 1 นี้มีสี่ข้อ โปรดทำเครื่องหมาย √ ลงใน ⬜ ตามความเป็นจริง

1.1 เพศ

⬜ ชาย ⬜ หญิง

1.2 ชั้นปี

⬜ ปี 2 ⬜ ปี 3 ⬜ ปี 4

1.3 คะแนนเฉลี่ยสะสม

⬜ 2.00-2.50 ⬜ 2.51-3.00 ⬜ 3.01-3.51 ⬜ 3 .51-4.00

1.4 ผลการเรียนวิชาภาษาอังกฤษในภาคการเรียนสุดท้าย

⬜ A ⬜ B+ ⬜ B ⬜ C+

⬜ C ⬜ D+ ⬜ D

ตอนที่ 2: แบบสอบถามทัศนคติของนักศึกษาที่มีต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้
คำถามเพื่อพัฒนาความสามารถในการพูดและทักษะการคิดอย่างมีวิจารณญาณ

คำชี้แจง: 1. แบบสอบถามนี้มีทั้งหมด 26 ข้อ

2. โปรดอ่านข้อความทางซ้ายมือ แล้วแสดงความคิดเห็นหรือความรู้สึกของนักศึกษาว่านักศึกษาเห็น
ด้วยกับข้อความมากน้อยเพียงใดโดยทำเครื่องหมาย √ ลงในช่องที่ตรงกับความคิดเห็นหรือ
ความรู้สึกของนักศึกษามากที่สุดเพียงช่องเดียว

รายการ	มากที่สุด	มาก	ปานกลาง	น้อย	น้อยที่สุด
1. ข้าพเจ้าชอบรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม					
2. ข้าพเจ้าชอบกิจกรรมการเรียนในขั้น Working on a drama script					
3. ข้าพเจ้าชอบกิจกรรมในขั้น Drama rehearsal					
4. ข้าพเจ้าชอบกิจกรรมในขั้น Drama production					
5. ข้าพเจ้าชอบกิจกรรมในขั้น Drama evaluation					
6. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้าอยากมีส่วนร่วมในการเรียนมากขึ้น					
7. ข้าพเจ้าเรียนด้วยความรู้สึกสนุกสนานเพลิดเพลิน					
8. ข้าพเจ้ารู้สึกว่ารูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามช่วยให้ทักษะการพูดภาษาอังกฤษของข้าพเจ้าพัฒนาขึ้น					
9. ข้าพเจ้ารู้สึกว่าการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามช่วยพัฒนาทักษะทางด้านการคิดของข้าพเจ้า					
10. บรรยากาศของการเรียนการสอนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการพูดภาษาอังกฤษในชั้นเรียนมากขึ้น					
11. บรรยากาศของการเรียนการสอนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการแสดงความคิดเห็นมากขึ้น					
12. ข้าพเจ้ารู้สึกมีความสุขทุกครั้งที่ได้เรียนภาษาอังกฤษด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและ					

การใช้คำถาม					
13. ข้าพเจ้าจะแนะนำให้รุ่นน้องหรือเพื่อนๆเรียนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามเหมือนกับข้าพเจ้า					
14. ข้าพเจ้าไม่ชอบรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม					
15. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Working on a drama script					
16. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Drama rehearsal					
17. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Drama production					
18. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Drama evaluation					
19. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ทำให้ข้าพเจ้าอยากมีส่วนร่วมในการเรียนมากขึ้น					
20. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้าเรียนด้วยความรู้สึกเบื่อหน่าย					
21. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ได้ช่วยให้ข้าพเจ้ามีทักษะการพูดภาษาอังกฤษที่ดีขึ้น					
22. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ได้ช่วยพัฒนาทักษะการคิดของข้าพเจ้า					
23. ข้าพเจ้าไม่คิดจะแนะนำให้รุ่นน้องหรือเพื่อนๆเรียนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามเหมือนกับข้าพเจ้า					
24. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ทำให้ข้าพเจ้ารู้สึกมีความสุขในการเรียนภาษาอังกฤษ					
25. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการพูดภาษาอังกฤษในชั้นเรียนมากขึ้น					
26. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการแสดงความคิดเห็นในชั้นเรียนมากขึ้น					

ความคิดเห็นเพิ่มเติมเกี่ยวกับวิชานี้   ขอบคุณที่ให้ความร่วมมือค่ะ

Attitude Questionnaire

Students' Attitudes towards the English Instructional Model Using the Integration of Drama and Questioning Techniques to Enhance Speaking Achievement and Critical Thinking Skill

Directions

1. This attitude questionnaire is designed to investigate students' attitudes towards an English instructional model using the integration of drama and questioning techniques to enhance students' speaking achievement and critical thinking skill after the implementation of the model.

2. Please give your responses to all of the following items and rate all items which best match your feelings or opinions. Your responses will be only used to evaluate and improve the quality of an English instructional model using the integration of drama and questioning techniques. There will be no effects on you or the grade you will get from this subject.

3. The attitude questionnaire is divided into two parts as follow:

    Part1: Students' demographic information

    Part2: Students' attitudes towards the English instructional model using the integration of drama and questioning techniques to enhance students' speaking achievement and critical thinking skill

Part 1: Students' demographic information

Directions: The first part of this attitude questionnaire consists of four items. Please tick in the box which matches the fact about you

1.1 Gender

       male   female

1.2 Level

       second year   third year   fourth year

1.3 GPA

       2.00-2.50   2.51-3.00   3.01-3.51   3 .51-4.00

1.4 English grade obtained from the latest semester

A   B+   B   C+

C   D+   D

Part2: Students' attitudes towards the English instructional model using the integration of drama and questioning techniques to enhance speaking achievement and critical thinking skill

Directions: 1. This attitude questionnaire has 26 items.

2. Please read the statements on the left hand side and tick √ in a box to indicate the degree of your agreement to each of the statements. Please tick in only one box for each item.

Items	Strongly agree 5	Agree 4	Uncertain 3	Disagree 2	strongly disagree 1
1. I like the instructional model using drama and questioning techniques.					
2. I like activities in Working on a drama script step.					
3. I like activities in drama rehearsal step.					
4. I like activity in Drama production step.					
5. I like activities in Drama evaluation step.					
6. This instructional model motivates me to participate in learning activities more					
7. I learn with a feeling of enjoyment.					
8. I feel this instructional model helps improve my speaking skill.					
9. I feel this instructional model helps improve my critical thinking skill.					
10. The learning atmosphere in the classroom taught by					

using drama and questioning techniques make me feel more confident to speak English in a class.					
11. The learning atmosphere in the classroom taught by using drama and questioning techniques make me feel more confident to express my opinions in a class.					
12. I always feel happy when learning English taught by using drama and questioning techniques.					
13. I will recommend this course to other students.					
14. I don't like the instructional model using drama and questioning techniques.					
15. I don't like activities in Working on a drama script step.					
16. I don't like activities in Drama rehearsal step.					
17. I don't like activity in Drama production step.					
18. I don't like activities in Drama evaluation step.					
19. This instructional model doesn't motivate me to participate in learning activities more					
20. I feel bored when learning through this instructional model.					
21. I don't think this instructional model helps improve my speaking skill.					
22. I don't think this instructional model helps improve my critical thinking skill.					

23 I will not recommend this course to other students.					
24. Learning through this instructional model doesn't make me feel happy.					
25. The learning atmosphere in the classroom taught by using drama and questioning techniques doesn't make me feel more confident to speak English in a class.					
26. The learning atmosphere in the classroom taught by using drama and questioning techniques doesn't make me feel more confident to express my opinions in a class.					

Additional comments

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Thank you for your cooperation

Appendix E (Thai Version)

Student's Journal

บทเรียนที่............ประจำวันที่..........เดือน............พ.ศ. ....

คำชี้แจง

1. กรุณาบันทึกการเรียนรู้ โดยเขียนตอบตามคำถามที่กำหนดให้ และกรุณาตอบทุกข้อเพื่อความสมบูรณ์ของ
   ข้อมูล

2. แบบบันทึกการเรียนรู้นี้แบ่งออกเป็นสองตอน

   ตอนที่ 1: บันทึกความรู้สึกหรือความคิดเห็นของนักศึกษาที่มีต่อบทเรียนในแต่ละวัน

   ตอนที่ 2: บันทึกการเรียนรู้

ตอนที่ 1: จงเขียนแสดงความรู้สึกหรือความคิดเห็นของนักศึกษาที่มีต่อบทเรียนในวันนี้ตามคำถามที่กำหนดให้

1. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและ
   การใช้คำถามขั้น **Working on a drama script** ในวันนี้

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2. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและ
   การใช้คำถามขั้น **Drama rehearsal** ในวันนี้

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3. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและ
   การใช้คำถามขั้น **Drama production** ในวันนี้

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4. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและ
   การใช้คำถามขั้น **Drama evaluation** ในวันนี้

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5. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและ
   การใช้คำถาม**โดยรวม**ในวันนี้

ตอนที่ 2: จงเขียนบรรยายถึงสิ่งที่นักศึกษาได้เรียนรู้ตามคำถามที่กำหนดให้

1. สรุปสิ่งที่ได้เรียนรู้ในวันนี้

2. วันนี้นักศึกษาสวมบทบาทเป็นใคร ลักษณะของตัวละครเป็นอย่างไร และนักศึกษามีความคิดเห็น

อย่างไรกับการกระทำ หรือพฤติกรรมของตัวละครตัวนั้น เพราะอะไร

3. หากนักศึกษาเป็นตัวละครตัวนั้นจะกระทำหรือตัดสินใจแบบเดียวกับตัวละครหรือไม่ เพราะเหตุใด

4. ตัวละครที่นักเรียนสวมบทบาทในวันนี้เหมือนหรือแตกต่างจากนักศึกษาอย่างไรบ้าง เพราะเหตุใด

5. ส่วนที่ดีที่สุดของบทเรียนในวันนี้คืออะไร และส่วนใดควรปรับปรุง เพราะอะไร

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Appendix E (English Version)

Student's journal

Lesson plan…………date………..month…………year. ……………….

Directions

1. Please record your learning experience by answering all of the following questions.

2. This journal is divided into two parts:

    Part 1: Record your thoughts or feelings about each lesson provided.

    Part 2: Record your learning experience.

Part 1: Write what you think or feel about the lesson provided today according to the questions given.

1. What do you think or feel about the first teaching step, Working on a drama script, of an English instructional model using the integration of drama and questioning techniques today?

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2. What do you think or feel about the second teaching step, Drama rehearsal, of an English instructional model using the integration of drama and questioning techniques today?

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3. What do you think or feel about the third teaching step, Drama production, of an English instructional model using the integration of drama and questioning techniques today?

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4. What do you think or feel about the fourth teaching step, Drama evaluation, of an English instructional model using the integration of drama and questioning techniques today?

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5. In overall, what do you think or feel about the instruction delivered through an English instructional model using the integration of drama and questioning techniques today?

Part 2: Describe what you learn according to the questions given

1. What did you learn today?

2. Which character did you assume a role today? What is the character like? What did you think about that character? And why do you think so?

3. If you were that character, would you do or behave in the same way as her/him? Why or why not?

4. What are similarities and differences between you and the character? Give reasons.

5. What is the best part of the lesson today and what should be done to improve the lesson? Why?

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Appendix F
Teacher's Journal

Lesson plan …………date………..…………. ……………….

This form is used to record the results of the observation of students' learning behaviors in general. This form is divided into two parts as follows:

Part 1: to observe students' participation in the classroom to examine their attitudes towards the teaching model

Part 2: to observe how well students can express their opinions and give reasons

Part 1: The observation of students' participation in the classroom

1. Students' behaviors in the first step of the teaching model
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2. Students' behaviors in the second step of the teaching model
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3. Students' behaviors in the third step of the teaching model
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4. Students' behaviors in the fourth step of the teaching model
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5. General impression of students' behaviors in class

Part 2: The observation of students' thinking skill

1. Students' ability in expressing opinions and giving reasons
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2. Students' ability to answer the questions posed by the teachers

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3. Students' ability in arranging the performance

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4. Students' ability to reflect their understanding of characters' personalities, thoughts, and feeling through the performance

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5. General impression of students' thinking progress

Appendix G

Research Instrument Evaluation Form (For the Model)

Directions: Please indicate how you respond to (appropriate, not sure or not appropriate) each of these questions by ticking (√) in the box to indicate what you think and give your comments or suggestions for the improvement of the model.

Items	Appropriate (+1)	Not sure (0)	Not Appropriate (-1)	Comments or suggestions
1. Are the theoretical concepts underpinning drama and questioning techniques integrated in the model clearly explained?				
2. Have drama and questioning techniques been appropriately integrated in the teaching model?				
3. Have drama and questioning techniques been appropriately integrated in the teaching steps in order to enhance students' speaking achievement and critical thinking skill?				

4. Are the details of teaching in each step clear for users?				
5. Has the model been appropriately designed for the enhancement of English speaking and critical thinking?				

Additional comments or suggestions

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Appendix H

Research Instrument Evaluation Form (For the Lesson Plans)

Directions: Please indicate how you evaluate (appropriate, not sure, or not appropriate) each of these statements by ticking (√) in the box to indicate what you think and give your comments or suggestions for the improvement of the lesson plans.

Items	Appropriate (+1)	Not sure (0)	Not Appropriate (-1)	Comments or suggestions
1. The objectives of the lesson plans are appropriate.				
2. The procedures in the lesson plan are consistent with the model.				
3. The materials and tasks used in the lesson plans are appropriate.				
4. The pedagogical procedures in the lesson plans are appropriate for the enhancement of English speaking ability and critical thinking skill.				

5. The evaluation applied is appropriate.				
6. The language used in the lesson plans is clear.				

Additional comments or suggestions

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Appendix I

Research Instrument Evaluation Form (For Speaking Achievement Test)

Directions: Please indicate how you evaluate (appropriate, not sure or not appropriate) each of these statements by ticking (√) in the box to indicate what you think and give your comments or suggestions for the improvement of the speaking achievement test.

Items	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	Comments or suggestions
1. The test is consistent with its objectives.				
2. The test reflects content validity.				
3. The result of the test can reflect students' speaking achievement according to the test objectives.				
4. The speaking scoring criteria are clear and appropriate for the test of speaking achievement.				
5. The length of the test is appropriate.				

6. The language used in the test is precise and clear.				
7. The time given is appropriate.				

Additional comments or suggestions

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Appendix J

Research Instrument Evaluation Form (For Critical Thinking Skill Test)

Directions: Please indicate how you evaluate (appropriate, not sure or not appropriate) each of these statements by ticking (√) in the box to indicate what you think and give your comments or suggestions for the improvement of critical thinking test.

Items	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	Comments or suggestions
1. The test is consistent with its objectives.				
2. The test reflects content validity.				
3. The result of the test can reflect students' critical thinking skill according to the test objectives.				
4. The critical thinking scoring criteria are clear and appropriate for the test of critical thinking skill.				

5. The length of the test is appropriate.				
6. The language used in the test is precise and clear.				
7. The time given is appropriate.				

Additional comments or suggestions

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Appendix K

Research Instrument Evaluation Form (For the Attitude Questionnaire)

Directions: The evaluation form for the questionnaire consists of two parts.

       Part 1: The evaluation of the overall aspect of the attitude questionnaire

       Part 2: The evaluation of each individual question in the attitude questionnaire

Please indicate how you evaluate (appropriate, not sure, or not appropriate) each of these statements by ticking (√) in the box to indicate what you think and give your comments or suggestions for the improvement of the questionnaire in **part 1** and please give your comments for each statement in the blanks provided in **part 2**

Part 1: The evaluation of the overall aspect of the attitude questionnaire

Items	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	Comments or suggestions
1. The directions in the questionnaire are clear.				
2. The questions match the objectives of the study.				

3. The questions can directly elicit students' attitudes towards the instructional model.				
4. The format of the questionnaire is appropriate.				
5. The length of the questionnaire is appropriate.				
6. The language used is clear and easy to understand.				

Additional comments or suggestions

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Part 2

Items	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	Comments or suggestions
1. ข้าพเจ้าชอบรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม				
2. ข้าพเจ้าชอบกิจกรรมการเรียนในขั้น Working on a drama script				
3. ข้าพเจ้าชอบกิจกรรมในขั้น Drama rehearsal				
4. ข้าพเจ้าชอบกิจกรรมในขั้น Drama production				
5. ข้าพเจ้าชอบกิจกรรมในขั้น Drama evaluation				
6. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้าอยากมีส่วนร่วมในการเรียนมากขึ้น				
7. ข้าพเจ้าเรียนด้วยความรู้สึกสนุกสนานเพลิดเพลิน				
8. ข้าพเจ้ารู้สึกว่ารูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามช่วยให้ทักษะการพูดภาษาอังกฤษของข้าพเจ้าพัฒนาขึ้น				
9. ข้าพเจ้ารู้สึกว่าการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามช่วยพัฒนา				

ทักษะทางด้านการคิดของข้าพเจ้า				
10. บรรยากาศของการเรียนการสอนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการพูดภาษาอังกฤษในชั้นเรียนมากขึ้น				
11. บรรยากาศของการเรียนการสอนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการแสดงความคิดเห็นมากขึ้น				
12. ข้าพเจ้ารู้สึกมีความสุขทุกครั้งที่ได้เรียนภาษาอังกฤษด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม				
13. ข้าพเจ้าจะแนะนำให้รุ่นน้องหรือเพื่อนๆเรียนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามเหมือนกับข้าพเจ้า				
14. ข้าพเจ้าไม่ชอบรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม				
15. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Working on a drama script				
16. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Drama rehearsal				
17. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Drama production				

18. ข้าพเจ้าไม่ชอบกิจกรรมในขั้น Drama evaluation				
19. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม ไม่ทำให้ข้าพเจ้าอยากมีส่วนร่วมในการเรียนมากขึ้น				
20. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามทำให้ข้าพเจ้าเรียนด้วยความรู้สึกเบื่อหน่าย				
21. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ได้ช่วยให้ข้าพเจ้ามีทักษะการพูดภาษาอังกฤษที่ดีขึ้น				
22. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ได้ช่วยพัฒนาทักษะการคิดของข้าพเจ้า				
23. ข้าพเจ้าไม่คิดจะแนะนำให้รุ่นน้องหรือเพื่อนๆเรียนด้วยรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามเหมือนกับข้าพเจ้า				
24. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ทำให้ข้าพเจ้ารู้สึกมีความสุขในการเรียนภาษาอังกฤษ				
25. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามไม่ทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการพูดภาษาอังกฤษในชั้นเรียนมากขึ้น				

26. รูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม ไม่ทำให้ข้าพเจ้ามีความกล้าและมั่นใจในการแสดงความคิดเห็นในชั้นเรียนมากขึ้น				

Additional comments and suggestions

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Research Instrument Evaluation Form (For Student's Journal)

Directions: The evaluation form for the students' journal consists of two parts.

Part 1: To elicit students' attitudes towards the instructional model

Part 2: To elicit students' critical thinking skill

Please indicate how you evaluate (appropriate, not sure or not appropriate) each of these questions by ticking (√) in the box to indicate what you think and give your additional comments or suggestions for the improvement of the questionnaire

Questions	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	Comments or suggestions
ตอนที่ 1 1. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามขั้น **Working on a drama script** ในวันนี้				
2. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามขั้น **Drama rehearsal** ในวันนี้				
3. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถามขั้น **Drama production** ในวันนี้				
4. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้				

เทคนิคการแสดงละครและการใช้คำถามขั้น **Drama evaluation** ในวันนี้				
5. นักศึกษามีความคิดเห็นหรือความรู้สึกอย่างไรต่อรูปแบบการสอนโดยใช้เทคนิคการแสดงละครและการใช้คำถาม**โดยรวม**ในวันนี้				
ตอนที่ 2 1. นักศึกษาเรียนอะไรบ้างในวันนี้ จงเขียนบรรยายมาโดยสรุป				
2. นักศึกษาคิดว่าจะสามารถนำสิ่งที่ได้เรียนรู้หรือฝึกฝนในวันนี้ไปใช้ในชีวิตประจำวันได้อย่างไรบ้าง				
3. นักศึกษาคิดว่าสิ่งที่ได้เรียนรู้จากบทเรียนในวันนี้มีประโยชน์ต่อตัวนักศึกษาหรือช่วยพัฒนานักศึกษาด้านใดบ้าง				
4. นักศึกษาคิดว่าส่วนใดของบทเรียนในวันนี้ที่ควรปรับปรุงหรือเปลี่ยนแปลงและควรปรับปรุงหรือเปลี่ยนแปลง อย่างไร				
5. นักศึกษาคิดว่าการเรียนการสอนในวันนี้ประสบความสำเร็จในการช่วยให้นักศึกษาได้พัฒนาทักษะการพูดและการคิดหรือไม่ เพราะอะไร				
6. นักศึกษาชอบบทเรียนตอนใดในวันนี้มากที่สุด เพราะเหตุผลอะไร				

Additional comments and suggestions

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Research instrument Evaluation Form (For Teacher's Journal)

Directions: The evaluation form for the teacher's journal consists of two parts.

Part 1: To observe students' participation in the classroom in order to examine their attitudes towards the teaching model

Part 2: To observe how well students can express their thoughts

Please indicate how you evaluate (appropriate, not sure or not appropriate) each of these points by ticking (√) in the box to indicate what you think and give your additional comments or suggestions for the improvement of the questionnaire

Items	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	Comments or suggestions
Part 1 1.Students' behaviors in the first step of the teaching model				
2. Students' behaviors in the second step of the teaching model				
3. Students' behaviors in the third step of the teaching model				

4. Students' behaviors in the fourth step of the teaching model			
5. General impression of students' behaviors in class			
Part 2 1. Students' ability in expressing opinions and giving reasons			
2. Students' ability to answer the questions posed by the teachers			
3. Students' ability in arranging the performance			
4. Students' ability to reflect their understanding of characters' personalities, thoughts, and feeling through the performance			
5. Students' ability in writing a play for the performance			

Additional comments and suggestions

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Appendix N

The IOC Value of the Experts' Opinions on Research Instrument

Table 1: The IOC value of the experts' opinions on the developed model

Items	Appropriate (+1)	Not sure (0)	Not Appropriate (-1)	IOC
1. Are the theoretical concepts underpinning drama and questioning techniques integrated in the model clearly explained?	3	-	-	1
2. Have drama and questioning techniques been appropriately integrated in the teaching model?	3	-	-	1
3. Have drama and questioning techniques been appropriately integrated in the teaching steps in order to enhance students' speaking achievement and critical thinking skill?	2	1		0.66
4. Are the details of teaching in each step clear for users?	2	1		0.66
5. Has the model been appropriately designed for the enhancement of English speaking and critical thinking?	3	-	-	1
Grand Mean Score of IOC				**0.86**

Table 2: The IOC value of the experts' opinions on the lesson plans

Items	Appropriate (+1)	Not sure (0)	Not Appropriate (-1)	IOC
1. The objectives of the lesson plans are appropriate.	2	1	-	0.66
2. The procedures in the lesson plan are consistent with the model.	3	-	-	1
3. The materials and tasks used in the lesson plans are appropriate.	3	-	-	1
4. The pedagogical procedures in the lesson plans are appropriate for the enhancement of English speaking ability and critical thinking skill.	2	1	-	0.66
5. The evaluation applied is appropriate.	3	-	-	1
6. The language used in the lesson plans is clear.	3	-	-	1
Grand Mean Score of IOC				**0.88**

Table 3: The IOC value of the experts' opinions on speaking achievement test

Items	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	**IOC**
1. The test is consistent with its objectives.	3	-	-	1
2. The test reflects content validity.	2	1	-	0.66
3. The result of the test can reflect students' speaking achievement according to the test objectives.	3	-	-	1
4. The speaking scoring criteria are clear and appropriate for the test of speaking achievement.	3	-	-	1
5. The length of the test is appropriate.	3	-	-	1
6. The language used in the test is precise and clear.	2	1		0.66
7. The time given is appropriate.	2	1	-	0.66
Grand Mean Score of IOC				**0.90**

Table 4: The IOC value of the experts' opinions on critical thinking skill test

Items	Appropriate (+1)	Not sure (0)	Not appropriate (-1)	**IOC**
1. The test is consistent with its objectives.	3	-	-	1
2. The test reflects content validity.	2	1	-	0.66
3. The result of the test can reflect students' critical thinking skill according to the test objectives.	3	-	-	1
4. The critical thinking scoring criteria are clear and appropriate for the test of critical thinking skill.	2	1	-	0.66
5. The length of the test is appropriate.	3	-	-	1
6. The language used in the test is precise and clear.	2	-	-	0.66
7. The time given is appropriate.	3	-	-	1
Grand Mean Score of IOC				**0.85**

BIOGRAPHY

Ms. Ratchadaporn Janudom received her B.A. in English from Silpakorn University in 1997 and M.A. in English from Prince of Songkla University, Pattani Campus in 2000. She is presently a full-time English lecturer at the Faculty of Liberal Arts and Management Sciences, Prince of Songkla University, Surat Thani Campus.