CREATIVE DRAMA ENGLISH PRONUNCIATION PROGRAM FOR BHUTANESE PRIMARY LEARNERS

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จุฬาลงกรณ์มหาวิทยาลัย
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โปรแกรมการออกเสียงภาษาอังกฤษโดยใช้ละครเชิงสร้างสรรค์สำหรับผู้เรียนประถมศึกษาชาว
ภูฏาน

น.ส.เมลัม เซงโม

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาครุศาสตรมหาบัณฑิต
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งานวิจัยชิ้นนี้มีวัตถุประสงค์เพื่อ (1) พัฒนาโปรแกรมการออกเสียงภาษาอังกฤษโดยใช้ละครเชิงสร้างสรรค์เพื่อ
พัฒนาทักษะการออกเสียงของผู้เรียน และ (2) เปรียบเทียบความสามารถในการออกเสียงภาษาอังกฤษของผู้เรียนก่อนและหลัง
การเรียนการสอนโดยการใช้โปรแกรมการออกเสียงภาษาอังกฤษโดยใช้ละครเชิงสร้างสรรค์ ขั้นตอนการวิจัยถูกแบ่งออกเป็น 2
ขั้นตอนคือ (1) การพัฒนาโปรแกรมการออกเสียงภาษาอังกฤษโดยใช้ละครเชิงสร้างสรรค์ และ (2) การทดลองและ
ประเมินผลการสอนด้วยโปรแกรมการออกเสียงภาษาอังกฤษโดยใช้ละครเชิงสร้างสรรค์ กลุ่มตัวอย่างที่ใช้ในการวิจัยได้แก่
นักเรียนประถมศึกษาชาวภูฏาน จำนวน 25 คน โดยใช้การคัดเลือกด้วยวิธีการการสุ่มตัวอย่างแบบกลุ่ม ระยะเวลาในการ
ดำเนินการวิจัยคือ 12 สัปดาห์ ข้อมูลเชิงปริมาณจากผลการทดสอบก่อนเรียนและหลังเรียนถูกนำมาวิเคราะห์โดยใช้การทดสอบ
ลำดับที่โดยเครื่องหมายของวิลค็อกซัน และข้อมูลเชิงคุณภาพจากการสัมภาษณ์ถูกนำมาวิเคราะห์โดยใช้การวิเคราะห์เนื้อหา

ผลการวิจัยพบว่าความสามารถในการออกเสียงภาษาอังกฤษของผู้เรียนประถมศึกษาชาวภูฏานสูงขึ้นหลังจากการ
เรียนการสอนโดยการใช้โปรแกรมการออกเสียงภาษาอังกฤษโดยใช้ละครเชิงสร้างสรรค์อย่างมีนัยสำคัญที่สถิติ .05 ผลจากการ
สัมภาษณ์ผู้เรียนพบว่า ผู้เรียนทุกคนมีความคิดเห็นเชิงบวกต่อการเรียนการสอนโดยใช้โปรแกรมการออกเสียงภาษาอังกฤษโดย
ใช้ละครเชิงสร้างสรรค์ต่อการพัฒนาความสามารถในการออกเสียงภาษาอังกฤษ รวมถึงประโยชน์ด้านอื่น ๆ อาทิเช่น บรรยาการ
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สัมภาษณ์ครูผู้สอนระบุว่า โปรแกรมสามารถนำมาปฏิบัติใช้ได้จริง และเหมาะสำหรับการนำมาพัฒนาทักษะการอ่านออกเสียง
ภาษาอังกฤษในผู้เรียนระดับประถมศึกษา

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The aims of the study were to (1) to develop a Creative Drama English Pronunciation Program to enhance primary learners' pronunciation ability, and (2) to compare learners' English pronunciation ability before and after learning with the Creative Drama English Pronunciation Program. The study process was segmented into two phases; (1) Creative Drama English Pronunciation Program development, and (2) Implementation and Evaluation of the Creative Drama English Pronunciation Program. The participant consisted of 25 primary learners of Bhutan selected through cluster sampling. The study period was 12 weeks. Quantitative data from pre- and posttest was analyzed using Wilcoxon signed-rank test and qualitative data from interviews was content analyzed.

The result showed statistically significant improvement in English pronunciation ability of primary learners at the level of .05. In the interview findings, all participants asserted a positive opinion towards the Creative Drama English Pronunciation Program in the improvement of their pronunciation abilities and also highlighted other advantages like stress-free environment, peer interaction, and confidence building. Teacher interviewees found the program practical and usable, thereby, recommended for primary learners to enhance English pronunciation ability.

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Chapter 1
Introduction

1. Background information and research problem

The swelling globalization of world economies compels and requires for individuals to be able to communicate effectively in languages other than their own. The widely used other language is none other than English as the result of globalization with the confirmation from Crystal (2012) who calls English as the global language. It is essential to learn pronunciation for individuals to be operative communicators in a new language. Pronunciation involves a multifaceted interactional factor that can be labelled in two types of features: segmental and suprasegmental features. Segmental deals with individual sounds of English and suprasegmental, also known as, prosody convey the whole meaning (Gilbert, 2018).

Bhutan, in the race of economy development, recognizes the importance of English. The Royal Kingdom of Bhutan identifies English as an advantageous language for its people in the modernized society around the globe as it aids Bhutan in enunciating its identity as well assist people to partake in the international community efficiently (CAPSD, 2006a). Thereby, Bhutan has adopted English as its second official language. However, Bhutan does not share a typical ESL context like other ESL countries. For instance, Malaysia, where English has a functional role of language of communication (Ramiza & Albion, 2013). Similarly, in Singapore, English is considered to have two parallel roles: as a universal language, and as a resident language (Alsagoff, 2010). In Bhutan, exposure to English is limited to school boundaries, inclining towards EFL context where L2 input is primarily restricted to curriculum offered.

As the recognition of importance, English has been the medium of instruction across the schools in the Kingdom since the introduction of contemporary education in the early 1960. Subsequently, English is learned as one of the major subjects in all grades (Primary to Tertiary) in Bhutan (Bhutan Education Blueprint, 2014). On an average, learners have 7 periods of English subject lasting for 40 minutes per week. The English curriculum entails of four styles of discourse, namely, Listening & Speaking, Reading & Literature, Language & Grammar, and Writing (Royal Education Council, 2012). Pronunciation instruction is embedded in Listening and Speaking strand. In accordance with the Ministry of Education of Bhutan (2014), learners should be able to communicate with eloquence to be understood in English. Yet, the focus on pronunciation development is limited especially pronunciation in oral communication.

Although English has been the medium of instruction in Bhutan for 60 years along with Dzongkhag (National language), Bhutanese learners' still face complications especially in English oral communication. A research on student achievement in English literacy conducted shows that a majority of learners' lack speaking ability in comparison to reading ability (Bhutan Council for School Examinations and Assessment, 2013). Reportedly, Bhutanese learners' poor communication skill is repercussion of poor pronunciation. The words spoken are often unintelligible making it difficult for listeners to comprehend without any further explanation. Also, in an interview conducted by Choeda et al. (2020) for English teachers on communicative proficiency of Bhutanese learners', it was revealed that Bhutanese learners have problems with variation of tone and sound monotonous which makes the discourse difficult to be understood. In the same interview, the struggle of learners in employing stress is recorded. The teachers, thereby, reported that learners

are hesitant and reluctant to communicate in English. The difficulty with stress, could be influence by the nature of Bhutanese native language, Dzongkha, which is syllable-timed unlike English which is stressed-timed. LaPrairie (2014) records that Bhutanese learners fail to communicate in English, the words spoken are often unintelligible making it difficult for listeners to comprehend. In other words, Bhutanese learners' pronunciation need improvement for effective communication since many a times the message intended is not intelligible (Biddha & Thinley, 2010; Dendup & Onthanee, 2020; Dorji, 2017; LaPrairie, 2014; Om & Chalermnirundorn, 2019; Royal Education Council, 2012; Tashi & Suksawas, 2018).

In addition, a preliminary study on pronunciation was conducted through an online interview with 10 teachers teaching English for 7 years to 13 years across the country. The study confirmed that teaching pronunciation is vital highlighting both segmental and suprasegmental in primary level. The teachers emphasized on teaching pronunciation in primary level as the learners adopt correct pronunciation at the foundational stage, it will help learners with other skills like listening, reading, and writing which are extensively focused in higher grades. Also, the interviewees pointed some of the difficult consonant sounds faced by the Bhutanese learners influenced by the native language. For example, /s/ sound is difficult to pronounce especially by Bhutanese leaners from central region of the country. Learners from eastern struggles with /z/ and /r/ sounds. The southerners have problem with /r/, /v/, and /s/ sounds. Therefore, all of these sounds were considered to be addressed in this study as the participants of the study are from different region of the country studying a same school. These were also the difficult consonant sounds categorized by teachers during Needs analysis conducted before the development of the program. In the same Needs analysis,

teachers mentioned about the problem with short and long vowel pronunciation of Bhutanese learners. Also, from my experience as an English teacher, learners often say words like sheep and ship alike, without the context, listener cannot make out which one is being said. Further, on asked about the pronunciation teaching prevailing in the country, the majority testified the limited focus on pronunciation. It can be said that pronunciation teaching or learning in oral communication is unattended as also confirmed by Bhutan Council for School Examinations and Assessment (2013). Moreover, the majority of the learning standards for primary education drafted in English Curriculum has fluency as a focus. While fluent speaker may pronounce individual sounds differently from the norms, yet, encounter no problem with intelligibility, pronunciation accuracy strengthens the overall communication power (Gilakjani & Ahmadi, 2011). Generally, learners sound monotonous and difficult to comprehend. They are hesitant to speak English because they are often misunderstood or not understood at all.

Therefore, the factors hindering pronunciation development which in turn affects effective communication are noted as followings. Firstly, the lack of importance placed on pronunciation instruction and secondly, the consequence of dependability to superseded teaching techniques. In the English Core Curriculum of Bhutan named as the Silken Knot, the four styles of discourse are presented (Centre for Educational Research and Development, 2002). The national curriculum is developed in reference to the standards for English presented in English core curriculum. Even though, one of the learning objectives of class six English is to speak regularly using clear pronunciation (Royal Education Council, 2018), the curriculum framework does not explicitly address pronunciation features indicating the minimum direct lessons on

these features as confirmed by few English teachers of Bhutan in needs analysis interview. Pronunciation Instruction revolves around teaching to read the text mostly through drilling techniques. Additionally, Singay (2018) reveals that among four modes, Listening & Speaking appears to be deserted skills in the language where pronunciation instruction is embedded. Choeda et al. (2020) reviewed that learners are not offered sufficient opportunities to practice authentic language, thus least developing pronunciation. In other words, the exposure and practice are minimal.

In most of the schools in Bhutan, old-style system of direct instruction to impart lessons and transmission of knowledge are still prevalent. Studies investigating pronunciation teaching practices in Bhutan claim the heavy inclination of pronunciation instruction towards the out-of-date techniques of repetition and memorization (Dendup & Onthanee, 2020; Singay, 2018). Rabgay (2018) stated that instructional methods and practices are barely advanced. According to Wangmo (2019), teacher-focused education in the country has resulted in poor English skills. Thus, it is domineering that advance and productive instructional methods and practices to be applied for better quality. Recently, scholars in the decade suggest to teach pronunciation in a communicative approach for better-quality result (Korkut & Çelik, 2018; Tsybaneva, Seredintseva, & Maletina, 2019).

Analyzing the shortfalls, this study will address the factors contributing to poor pronunciation of Bhutanese learners by focusing on segmental (consonants and vowels) and suprasegmental (intonation and primary stress). The intervention of Creative Drama will open alternative student-centered learning technique and incidental learning opportunity for teachers to be used in Pronunciation Instruction providing authentic

language use in realistic context in a communicative purpose, constantly prioritizing accuracy and maximizing the pronunciation practice.

Creative Drama, also known as educational drama specially tailored for academic purpose, is a realistic instructional method that creates simulations with a group on the foundation of involvements and accumulations of the particular set associates through the usage of methods such as role-play and improvisation in any given theme (Özek, 2016). As per Adıguzel (2006), Creative Drama stimulates any theme using story script through role play and improvisation. Creative Drama, by virtue of its characteristics, can be steered in entire phase of schooling from Elementary to graduate studies (Chesner, 2020). Sambanis et al. (2013) clarifies that the main goal of Creative Drama is not to stage perform a play, but rather to generate the getting into diverse roles and scenes as a basic and significant constituent of learning in the classroom.

Accordingly, to combat the hindrances and enhance Bhutanese learners' pronunciation ability, an appropriate pronunciation program, namely, Creative Drama English Pronunciation Program will be developed. Although few researches work in Creative Drama has been devoted to pronunciation, rather less program in the Bhutanese ESL contexts has been developed. Hence, to address this gap, the aim of this paper is to develop a Creative Drama English Pronunciation Program and examine the effectiveness of the Creative Drama English Pronunciation Program in enhancing English pronunciation ability of primary learners.

2. Research questions

The following questions are addressed in this study:

1. What are the components and characteristics of Creative Drama English Pronunciation Program?

2. How effective is the Creative Drama English Pronunciation Program?

2.1. How different is the learners' English pronunciation ability before and that after learning with Creative Drama English Pronunciation Program?

2.2. What are the perceptions of learners and teachers towards the Creative Drama English Pronunciation Program?

3. Research Objectives

In view of the research questions, the objectives of the study were:

1. To develop a Creative Drama English Pronunciation Program to enhance primary learners' English pronunciation.

2. To examine the effectiveness of the developed Creative Drama English Pronunciation Program.

2.1. To compare learners' English pronunciation ability before and after learning with the Creative Drama English Pronunciation Program, holistically and analytically.

2.2. To explore the learners' and teachers' perception towards the Creative Drama English Pronunciation Program.

4. Scope of the study

This study centered on developing a Creative Drama English Pronunciation Program to enhance primary learners' English pronunciation ability had its scopes as follows:

1. One-group pretest-posttest pre-experimental design was employed with the aim to develop a Creative Drama English Pronunciation Program to enhance English pronunciation ability of primary learners.

2. The independent variable of the research was Creative Drama English Pronunciation Program and the dependent variable was English pronunciation ability of learners.

3. The participants were 25, sixth graders, selected through cluster sampling from a medium sized public school and studying English as Second Language within General curriculum directed by the Royal Government of Bhutan.

4. The duration of this research was 12 weeks. The implementation of Creative Drama Pronunciation Program was 9 weeks with total of 18 hours. In a week, there were 1 In-Class Activity session and 1 Out-of-Class session and each lasted for 60 minutes.

5. Definition of terms

The terms used in this study may have numerous meaning to different individuals in diverse contexts. In order to enable a mutual understanding among the readers for the purpose of this study, the related terms were defined as follows:

1. English pronunciation ability

In this study, English pronunciation ability is referred to the ability to articulate English sound level, word level and sentence level in a manner that do not intervene the meaning of the word or sentence:

a. Articulate consonants appeared in all places in words; at the beginning, in the middle, or at the end.

b. Pronounce short and long vowel sounds.

c. Place stress on two-syllable noun, verb, and adjective.

d. Articulate rising, falling, and falling-rising intonation.

2. Creative Drama

Creative Drama is a realistic instruction whereby learning experiences for learners are created using story script through role play and improvisation technique. It is also known as educational drama specifically designed for academic purposes (Adıgüzel & Timuçin, 2010; Iamsaard & Kerdpol, 2015). Creative Drama instruction encompasses of three interconnected and complemented stages, namely, (1) Preparation, (2) Animation, and (3) Evaluation in hierarchy of accomplishment (Adıguzel, 2006).

3. Creative Drama English Pronunciation Program

Creative Drama English Pronunciation Program is a planned sequence of interactive experiences oriented to enhance English pronunciation ability of learners. The program consisted of learners' choice of stories organized into three units: The

Emperor's New Clothes, Snow White and the Seven Dwarfs, and Henny-Penny: The Sky is Falling. The learning experiences in the units are communicative in nature, constantly prioritizing accuracy and the experiences are presented through three interrelated stages of building group dynamics, engaging in role play or improvisation, and self-reflection along with teacher's feedback.

4. Learners

Learners refer to Bhutanese 6th grade learners studying English as Second Language within General Curriculum directed by the Ministry of Education of Bhutan.

5. Perceptions

In this study, perceptions have two dimensions. The first one refers to learners' experiences towards the Creative Drama Pronunciation Program to improve English pronunciation ability of primary learners after studying with the program. The second one refers to teachers' opinions on content, activities, and principles of Creative Drama in the Creative Drama Pronunciation Program.

6. Significance of the study

The development of Creative Drama English Pronunciation Program offered several benefits in following aspects:

1. The results of the study confirmed the effectiveness of Creative Drama English Pronunciation Program in enhancing English pronunciation ability of primary learners.

2. The Creative Drama English Pronunciation Program can be used to teach pronunciation in a communicative way unlike the traditional drill technique. It provides student-centered learning.

3. The study provides insightful aspects of program development process from needs analysis to evaluation, researchers or material developers can adapt the process to create their own.

Chapter 2
Literature Review

In this section, the concept of pronunciation, features of pronunciation namely segmental and suprasegmental, and assessment are reviewed. The section as well include literatures on Creative Drama. Additionally, curriculum development process is included. Ending the section are previous researches on pronunciation and Creative Drama.

1. Dzongkhag Phonology

Dzongkha, 'Dzong' (fortress) and 'kha' (language), the fortress language is the national language of the kingdom of Bhutan (Dorjee, 2011). It serves as the first official language throughout the kingdom. Dzongkhag shares a common language root with Chinese which is Sino-Tibetan. Dzongkha is also a tonal language (Lee & Kawahara, 2018). This means that in Dzongkha, the pitch in which the sound is spoken influence the meaning. It has two distinctive tones, a high register and a low register tone (Tshering & van Driem, 2019). An apostrophe at the beginning of the syllable is used to indicate the high register tone and low register tone is left unmarked. For example, high register ༔ nga 'five' vs. low register ང་ nga 'I, me'. van Driem (2015) records 19 consonants under high register tone and 19 under low register tone out of 38 initial consonants. The high register consonants are either unvoiced or aspirated and low register consonants are voiced or devoiced. Further, van Driem classifies eight vowels (/a/, /ä/, /e/, /i/, /o/, /ö/, /u/, and /ü/) in Dzongkha, which are read with high tone and low tone. However, these vowels are not pronounced as in English.

2. English Pronunciation

Pronunciation is a prevalent feature of communication than is usually acknowledged. According to Pennington and Rogerson-Revell (2019), pronunciation is critical for all spoken languages, as views are voiced in sound to be heard and consequently become a discourse to be communicated. Pronunciation is well-defined as an imperative component of language involving several features beyond individual sounds (Korkut & Çelik, 2018). As Fraser (2000) states, with decent pronunciation, a speaker is understandable despite the lexical, grammatical and pragmatic mistakes, however, with bad pronunciation, speech is difficult to comprehend even though the other areas are correct. In this perspective, pronunciation is a critical aspect (Li & Somlak, 2019), key component (Rajadurai, 2007) and central (Lado, 1957) of the oral skills acquiring second language (L2) proficiency.

Pronunciation involves a multifaceted interactional factor that can be defined in connection with two types of features: segmental features and suprasegmental features. Segmental deals with individual sounds of English and suprasegmental, also known as, prosody convey the whole meaning (Calet, Gutiérrez-Palma, Simpson, González-Trujillo, & Defior, 2015; Crystal, 2011; Varga, 2002). All of the spoken unit of any linguistic from syllables to complete conversation are collection of segmental features and suprasegmental features. The details are further discussed in the section.

3. Segmental and Suprasegmental

It is widely debated subject among researchers on which features of pronunciation should be focused more for L2 learners. The comparative contribution made by segmental and suprasegmental have divided opinions of researchers. L2 research has tended to focus on segmental features such as consonant and vowel production (Flege & Port, 1981; Macken & Ferguson, 1983). Additional studies have highlighted the prioritization of suprasegmental features such as intonation and stress, predominantly in how much suprasegmental features may attribute to a listener's discernment of a speaker's unambiguousness (Hahn, 2004; Kang, 2010). Yet, the wide-ranging agreement appears to suggest substantial contribution largely grounded on balanced importance placed on both features for L2 learners' pronunciation accuracy (Celce-Murcia, Brinton, & Goodwin, 2010).

According to Zielinski (2015), inclusion of both segmental and suprasegmental is an integral part of the pronunciation instruction which could be beneficially interacted with and build on each other. The dependency of two concepts of segmental and suprasegmental can be well explained using the prosody pyramid which is a visual description of related elements of pronunciation. Likewise, Gilbert (2018) states that combined concepts of segmental and suprasegmental should be taught for better quality English pronunciation.

Similarly, research works suggest that the balance in segmental and suprasegmental play a more vital role than two separate entities. The pronunciation mistakes perceived to have caused misunderstandings are due to segmental and suprasegmental errors (Kashiwagi & Snyder, 2008). In a study of exploratory

investigation on knowledgeable and skilled teachers' outlooks on significances for improved pronunciation conducted by Saito (2014) recommended the inclusion of both segmental and suprasegment in pronunciation syllabus for acquisition of understandable pronunciation. Referring to the research work, it can be concluded that it is difficult to determine whether these errors should be categorized as segmental or suprasegmental. Thus, teaching of both segmental and suprasegment becomes pervasive.

3.1. Segmental and its Elements

According to (Malovrh & Benati, 2018), segmental is any individual consonantal and vocalic sounds of any target language. In agreement with Malovrh and Benati, Wang (2020) refers segmental to individual sounds of consonants and vowels. Moreover, Celce-Murcia et al. (2010) write segmental as inventory sounds of consonants and vowels.

Deterding (2015) claims the uncertainty of actual number of consonants and vowels in English, however, acknowledges International Phonetic Alphabet (IPA) as a convenient representation. In 1886, the IPA was founded with the drive to develop a conventional symbols that could be used to signify sounds of human languages (IPA, 1999). Following this purpose, IPA has developed a well-established set of symbols representing the segmental sounds of English. It has identified two major types of segment, namely, 1) consonant and 2) vowel and defined them. Consonants sounds are produced with some kind of constriction in the vocal tract and the constrictions can be felt, seen and heard. On the other hand, vowels are produced without a constriction in

the vocal tract making it is harder to sense how they are articulated (Ogden, 2017). There are 44 sounds in total, from which, 24 are consonant sounds and 20 vowel sounds in English. Jenkins (2000) is with a view that all portion of segmental is teachable.

3.1.1. Consonant

A consonant letter typically denotes one consonant sound. However, some consonant letters, like c, g, s, can denote two unlike consonant sounds. Therefore, 21 consonant letters of English alphabet convey 24 consonant sounds.

A consonant sound is pronounced with an obstruction in the air stream. The speech organs are strained during the production of consonant sounds (Ladefoged & Disner, 2012; Ladefoged & Johnson, 2014; Reed & Levis, 2019). In other words, consonants sounds are produced when air stream encounters some obstacles on its way up from the lungs. Almost all of the consonants can be in all places in words: at the beginning, in the middle, or at the end. As stated by McMahon (2002), consonants can be categorized by unfolding three sets of categories, which are, Voicing, Place of articulation, and Manner of articulation.

Consonant sounds like /r/, /z/, and /s/ are included in the study as the Bhutanese learners have difficulty with those as the result of the nature of native language as confirmed by Bhutanese teachers teaching English for more than 7 years. Additionally, Collins and Mees (2013) identified list of consonant production accuracy whose errors have the potential to break communication and create misunderstanding for non-native English speakers. The list includes crucial consonant sounds like /r/, /s/, /z/, and /v/. Therefore, consonant sounds /r/, /s/, /z/. and /v/ are included in the study.

3.1.2. Vowel

There are only 5 vowel letters (a, e, i, o, u) in English. There are 20 vowel sounds conveyed by 5 letters. When the vowel sounds are pronounced, the air comes out freely without any obstruction in the mouth cavity by the tongue, teeth, lips. Similarly, a vowel is a voiced sound produced with no blockage in the air stream (Collins & Mees, 2013; Ladefoged & Johnson, 2014). Vowels tend to play the central role and consonants fulfil something of a bridging function to smooth the transitions between the vowels. Generally, vowels are grouped into short vowels, long vowels, and diphthongs (Roach, 2004). This study has only short and long vowel in the scope. As per Yoshida (2013), the short vowel sounds are found in a word with only one vowel in it. The vowel is either positioned at the beginning or in between two consonants. For example; crab, smell, hunt, knock, egg. If the word has two vowels in it, then, the first vowel is pronounced and the second vowel is silent. For example; chain, scream, frail.

This reasons for having short and long vowel in the scope of this study are, the first, Jenkins (2002) in her proposed four core segmental items which are critical for nonnative speakers of English includes the study of contrast between short and long vowel. The second is as mentioned in The Grammar of Dzongkha by Tshering and van Driem (2019), most of the vowels in Dzongkha is not pronounced as in English. For example, the Dzongkha vowel ö is like the vowel [œ] in French oeuf and German plötzlich.

3.2. Suprasegmental and its Elements

Morley (1991) in her article identifies suprasegmental as one guiding principle for pronunciation teaching. The current practice focus on the critical importance of suprasegmental such as stress and intonation with their usage in communicative meaning in the context of discourse. In Longman Dictionary, suprasegmental is a unit extended over more than one sound in an utterance. The word "supra" means above or beyond the segmental feature. It refers to possessions of a sound that smear to collections of parts, rather than to individual segments (Ladefoged & Johnson, 2006).

Veenendaal, Groen, and Verhoeven (2016) calls suprasegmental, the melody of spoken language and Ladefoged and Johnson (2006) calls it music of a language which includes awareness of perception and production of stress and speech rhythm. Ehrlich and Avery (2013)) sum mentioning that suprasegmental control the structure of information. Suprasegmental elements; stress and intonation predominately contribute to speaker's intelligibility.

3.2.1. Stress

There are words with one syllable or more than one syllable. Stress is employed with a disparity in the breath force while pronouncing more than one syllable words. Not all syllables of words are same rather some are more prominent that other (Cutler, 2015). In other words, some syllable is pronounced more loudly compared to others which are pronounced with weaker breath force. With the difference in breath force comes the name stressed syllables and unstressed syllable. Stressed syllables are the

syllables uttered with greater force of breath (Dayalbagh Educational Institute, 2013). Therefore, it can be said that stress is the degree of breath force used to utter a syllable.

Furthermore, speech is a continuum which can be broken into minimal pronounceable units. These pronounceable units are often clustered into small phonetic groups named as syllables. The aspect that give prominence to syllables within a word is word stress. The stress is caused by the combination of pitch movement, length of the vowel at the center of the syllable, and the intensity. Ladefoged and Johnson (2014) classifies two patterns of stress. The two stress patterns lead to the further classification of content words and function words. Content words are stress words that include noun, verbs, and adjectives. Function words are non-stressed words, such as determiners, auxiliary verbs, prepositions, conjunctions, and pronouns. They add two-syllable nouns and adjectives are habitually stressed on the first syllable and two-syllable verbs are stressed on the second syllable.

3.2.2. Intonation

Intonation refers to the pitch variation (Baltazani, Gryllia, & Arvaniti, 2020) or pitch modulation (Chien, Friederici, Hartwigsen, & Sammler, 2020). Kelly (2004) describes intonation as the system of voice up and down movement while talking. It is considered to be an essential portion of the means we prompt and enable understanding of others. Intonation in English consents verbal language operators to construct words, express their purposes, emotive situations and individualities, along with facilitation of efficient speech processing (Braun, Asano, & Dehé, 2019; Kurumada, Brown, Bibyk, Pontillo, & Tanenhaus, 2014; Roettger & Rimland, 2020; Wu, 2019). In other words,

it signals clear message about attitude from the way things are said. We can make out whether the speaker is interested, bored, being kind and so on.

Although certain aspects of intonation are common to many languages, reportedly there are some which are specific to particular ones. There are languages categorized as tone languages unlike English, non-tonal language. In tone languages such as various Chinese (Chu & Xuan, 2020) and Dzongkha, the national language of Bhutan (Tshering & van Driem, 2019), intonation has quite specific meaning function. The use of voice is different than English. The pitch and movement of the voice determine the lexical meaning of the words (Chien et al., 2020; Féry, 2017). Commonly quoted example from Cantonese is 'ma' which can mean mother, scold or hemp depending on whether the pitch goes up or down or stays level. Speakers of these languages tend to inevitably carry their habit of intonation over into spoken English or otherwise known as L1 hindrance (Wu, 2019). Therefore, intonation must be a feature of ESL classroom analysis and practice.

3.3. The Pronunciation Instruction (PI)

The role of pronunciation instruction (PI) and research in L2 has fluctuated with times. Until the last few years, pronunciation had been neglected in education and research and due to the negligent, English as a Second Language (ESL) learners' pronunciation has suffered with ESL teachers feeling unprepared to teach pronunciation (Gilbert, 2010; Macdonald, 2002). With the progression of 21st century, negligence of pronunciation in second (L2) language in teaching and research were repined and accordingly, began a concerted effort to move pronunciation back towards greater

prominence (Levis, 2005). Currently, PI is no more an abandoned area of ESL teaching and research yet there are reported cases where pronunciation instruction is still neglected in the classroom or very infrequent (Foote, Trofimovich, Collins, & Urzúa, 2016; Huensch, 2019).

Primarily, pronunciation was taught by intuition and imitation heavily depending on learners' listening and imitating abilities, how accurately they can listen to the rhythms and sounds of target language, imitate them to sound like a native (Celce-Murcia, Brinton, & Goodwin, 1996; Celce-Murcia et al., 2010). However, with the shift in tide, proper pronunciation no longer refers to nativelike with the recognition of English as lingua franca (ELF) (Ishikawa & Jenkins, 2019; Jenkins, 2000; Seidlhofer, 2013; Walker, 2010). The goal of pronunciation instruction should be to help learners become more comprehensible (Thomson & Derwing, 2015). The revitalization of pronunciation attributes to the fact that the focus has shifted from discrete points of oral production to broader concepts of intelligibility, which is the vital component of effective communication (Kang & Ginther, 2017).

In this view, pronunciation instruction should be intended to assist L2 learners achieve understandable and comprehensible pronunciation.

3.4. Pronunciation Assessment and Evaluation

According to Isaacs and Trofimovich (2016) and Isaacs and Harding (2017) in a well-known Cambridge Language Assessment series, there is not a single book on assessing L2 pronunciation to escort books on assessing other language strands. As a result, assessing L2 pronunciation has shown to be highly problematic and neglected.

On the brighter side, pronunciation is being recognized and commencing to arise as a significant feature in language assessment (Kang & Ginther, 2017).

In early 1961, Lado, one of the pioneers in pronunciation assessment recommended the use of paper-pencil pronunciation items test, which Buck (1989) tested and found was an inacceptable and undependable assessment of pronunciation. Regardless of this, paper-pencil pronunciation items test is still prevalent in classrooms. Then evolved the Read-aloud of L2 learners. The Read-aloud inspected by means of machine-generated pronunciation feedback is often used to evident assessment of pronunciation (Cucchiarini, Strik, & Boves, 2000). Pronunciation scoring rubric and fluency features developed by TOEFL are widely used (Educational Testing Service, 2005). Further, Likert-type scales for the judgement of pronunciation have become ubiquitous (Isaacs & Thomson, 2013). To name few more, Cloze task, Sentence dictation task, Oddity task, Word stress in a sentence context are used as alternative test (Derwing, Munro, Foote, Waugh, & Fleming, 2014).

4. Creative Drama
4.1. Definition of Creative Drama

Creative Drama in other words is drama in education specifically designed for academic purposes (Adıgüzel & Timuçin, 2010; Iamsaard & Kerdpol, 2015). The Children's Theatre Association describes Creative Drama as a process-centered form of drama whereby learners are directed by a teacher to visualize, indorse and stimulate life skills (M. M. McCaslin, 1990). Adıguzel (2006) adds that Creative Drama is play-like process of a set of people whereby they accomplish some

simulations inspired from real life. In brief, Creative Drama is an educational tool involving child play-like process, within it is role play and improvisation which entities achievements grounded upon their own life experiences without the intention of putting on the stage or necessarily for audience.

4.2. Principles of Creative Drama

Given the nature of Creative Drama, two prominent underlying principles in relation to ESL teaching and learning are communication and cooperation. De la Cruz, Lian, and Morreau (1998) pointed that Creative Drama enhances specific language skills and social skills within a well-designed curriculum. The details of two principles are as follows:

1. Communicative Language Learning

Communication mirrors the undeniable and significant role of language in human society. Communication is often defined as energetic collaborating process that involves exchange of truths, philosophies, opinions, and principles through words and gestures accompanying the spoken words (Rahman, 2010). The communication can be oral or written, however, the focus is only oral communication for this particular section. Otherwise, communication can also be explained as an art of conveying ideas with words.

In regard to the point that Creative Drama impacts language learning especially, communication, Goodwin (2001) mentioned that Creative Drama is an operative tool for pronunciation teaching as multiple aspects such as dissertation pitch and nonverbal communication can be experienced in a cohesive way. Boudreault (2010) proposed, Creative Drama delivers context through which learners acquire interactive usage of pronunciation like prosodic features and find meaning in language. In other words, the usage of Creative Drama in the L2 classroom will allow the teachers to facilitate the required linguistic feature in a dynamic, unrestrained and contextualized way.

Basically, Creative Drama emphasizes spontaneous speaking leading to better communication through self-expression and interaction (De la Cruz et al., 1998). Creative Drama propositions an appreciated occasion to exercise speech (McCaslin, 2006) and use language for real purposes (Burke & O'Sullivan, 2002). It values an incorporated motivation for the learners to work on oral skills such as choice of words and enunciation (intonation and stress) as learners desire to talk to be understood. As per Athiemoolam (2013), numerous occasions are available in Creative Drama for learners to speak and motivate them to communicate. Ulas (2008) states, Creative Drama develops communication through pronunciation and cooperative learning. This takes to the second principle of Creative Drama that is cooperative learning.

2. Cooperative Learning

Cooperative learning has its root in Constructivism theory which is characterized as an enlightening paradigm alteration from teacher focused to learner focused in a relaxed environment (Kirbas, 2017). A deep-rooted form of English as Second Language teaching that seats prominence on group dynamics is cooperative learning. Cooperative learning highlights cooperation to boost learning and achieving goals. Therefore, cooperation is highly valued in the process of creative drama. Cooperative learning is working together in a cooperative situation to accomplish shared goals. Learners pursue beneficial outcomes for themselves as well for their group members (Roger & Johnson, 1994). Cooperative learning has been used to make the most of learners' own and each other's learning, working in small groups.

McCaslin (2006) emphasizes on a group building in Creative Drama and learning some valuable lessons in cooperation. In Creative Drama, it encourages the group to work together as a unit and each individual in the group have individual responsibility, yet, working toward one common goal (Annarella, 1992). Each individual shoulder their respective roles to contribute to the achievement of common goal of the group. As Way (1998) beautifully puts forward, drama considers the individuality of individuals within the group. Similarly, Wyse, Jones, Bradford, and Wolpert (2013) review that Creative Drama aids learners to cooperate with their peers. This means learners interact in a broader social context which would help them become more aware to others.

Apart from these two principles, Creative Drama can be employed efficiently in L2 teaching schoolrooms with numerous benefits. Burke and O'Sullivan (2002) acknowledged seven of these details

1. Concentration on pronunciation.

2. Motivate learners.

3. Learning in relaxed environment.

4. Language is used for real purposes.

5. Language retention is heightened

6. Creation of community

7. Sensitive topics can be addressed.

4.3. Importance of Creative Drama

The majority of classrooms are teacher fronted, that is teacher supplying knowledge to the learners. The teacher questioning and the learners answering. This type of teacher focused classroom provides little opportunity for students to partake in their own learning. The practice of Creative Drama in the classroom supports student focused learning whereby academic learning can be fostered and developed within any given curriculum as mentioned by Annarella (1992) in her work. Ulas (2008) is also with an opinion that Creative Drama renders opportunity for learners to place themselves directly in any learning experiences holding their attention and improving their understanding. Creative Drama renders opportunity for learner centered learning whereby a leader or teacher leads to learning experiences, and the responsibility and willingness of learners in the class help each other to be successful equally. Through Creative Drama, meaningful and realistic context is

offered in a communicative purpose, constantly prioritizing accuracy. Creative Drama sessions have contributed to achievement as well improvement of pronunciation ability of ESL/ EFL learners at large (Korkut & Çelik, 2018; Tsybaneva et al., 2019). Interestingly, Creative Drama is acclaimed to be an effective training method for normal learners, integrated learners, and special need learners (Erbay & Doğru, 2010).

4.4. Drama and Creative Drama

The two important features that makes Creative Drama different from the regular drama are (1) its goal and (2) its unique stages.

Sambanis et al. (2013) clarified that the core focus of Creative Drama is not to present a play on stage like most of the regular drama, but rather to create the accomplishment of diverse roles and scenes as an elementary and vital component of teaching and learning in the classroom. Creative Drama is tailor made for education purposes. In agreement with Sambanis et al., Annarella (1992) explains Creative Drama as an effective holistic approach to academic learning.

Creative Drama encompasses of three interconnected and complemented stages. The stages are as following (Adıguzel, 2006, 2010; Aydeniz & Ozcelik, 2012; Oguz Namdar & Kaya, 2019). The stages are accomplished in hierarchy.

1. Preparation - In the first phase, according to Güryay, games and relaxation activities are implemented (Chiou, Holz, Ertürk, & Shelton, 2019). Teachers motivate and energize students through different exercises (Sambanis et al., 2013).

This is to get students started and communicate with others in ease. Basically, the goal is to build group dynamics and get students ready for the next step.

2. Animation - This stage should be planned to meet teacher's objectives and students' characteristics. It embraces the progression of theme or subject through Creative Drama techniques (Ay & Tokcan, 2019). Role playing and improvisation are used as key techniques., either of which can be used one at a time or both as per the planning of the teacher.

a. Role play: Learners perform the qualities and spirits of the diverse characters in the play (Neupane, 2019). Getting into diverse roles provides learners with the prospect to rehearsal communication in different societal contexts and different community roles with a wide scope for variation and imagination focusing on accuracy, employing stress and intonation (Akbar, Ratna, & Haris, 2020).

b. Improvisation: Improvisation is recreation of an event whereby characters speak spontaneously (N. McCaslin, 2006). During improvisation, it is common for the learners to adjust certain things in the original story to create a different version of the original story as they wish. For instance, the group of learners may change the ending of the story or add a character in the story to make it more interesting. According to Hişmanoğlu (2006), this kind of practice aids students become more communicative and more enthusiastic to trial with segmental and suprasegmental patterns. Korkut and Çelik (2018) further affirms that this sort of effort can permit for practicing little gist nuances twisted by stress and intonation clearly.

3. Evaluation - A critical evaluation of whether the objectives identified are fulfilled is determined. The learners self-reflect along with feedback from the

teacher. With self-reflection, learners can keep track of their improvement and lacks. However, it is necessary for the teacher to model self-reflection for maximum positive effects. Although, common errors can be discussed as a whole class, feedback should be constructive and specific to the individual's pronunciation problem.

For this study, the learning experiences in Creative Drama English Pronunciation Program designed were driven by the two working principles of Creative Drama, namely, Communicative Language Learning and Cooperative Learning. The designed learning experiences were offered to leaners through the three interrelated and interconnected stages of Creative Drama.

4.5. Pronunciation and Creative Drama

Creative Drama is an effective instruction in developing second language pronunciation. It is well known that pronunciation is commonly ignored aspects of language in comparison to others due to its perceived complicated nature, Abu-Latiff (2020) claims, creative drama eases the learning of neglected aspects of language such as pronunciation. Creative Drama in ESL classroom can assimilate an entire variety of segmental and suprasegmental aspects in a wholly contextualized and interactional manner (Boudreault, 2010). Kao and O'Neill (1998) in Words into Worlds, have laid that Creative Drama ensures that words and language is introduced as a crucial and reliable method of meaningful communication.

In a research conducted by Tsybaneva et al. (2019) on relation between drama and intonation, they concluded that drama contributes to achieving good pronunciation and speech habits avoiding teaching through recognition- or repetition based on mechanical drills in a relaxed environment. In addition, drama has been found to help learners in getting acceptable pronunciation and intonation in English in stress free environment (Narimanovna, 2019). Araki-Metcalfe (2012) positions the reputation of Creative Drama in English language as learners coming out of their comfort zone, taking responsibilities of the activities, and communicating meaningfully and purposefully.

5. Curriculum Development

As this study focuses on the course development, the "curriculum" is an essential term to be more precisely elaborated. There are different definitions, concerning to such key term "Curriculum" and various approaches and/or principles to curriculum development, some of which need to be taken into account. Richards (2017) describes curriculum as a convention of documents, and resources, established by crews of specialists representing a proposal for the accomplishment of precise educational goals, at nationwide, provincial, institute level. A curriculum is intended to facilitate, monitor, and assess the usefulness of teaching. In the similar vein, Hartshorn (2018) positions curriculum as the content to be taught, procedure to learn the content, and the assessment.

5.1. Curriculum development process

Designing a language curriculum involves several components. Out of many, for this study Taba's grassroots model of curriculum development. will be used. According to Taba (1962), there are seven steps to curriculum designing with hierarchy in the processes and their accomplishment.
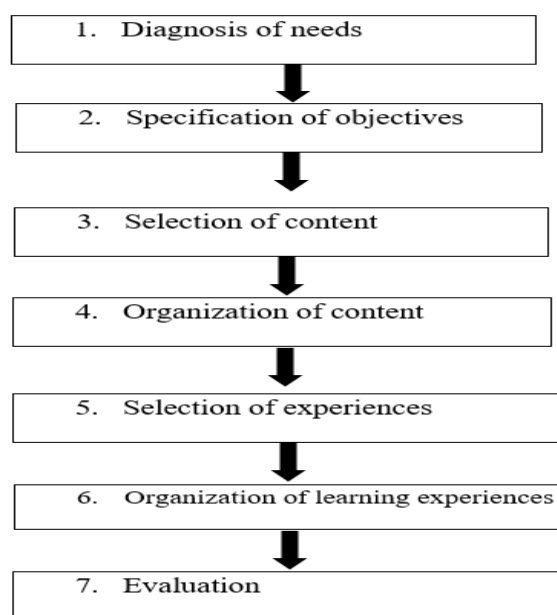
Figure 1 Taba's model of curriculum development

The curriculum development process for this study is sequenced as follows:

1. Diagnosis of needs: The developer identifies the needs of the learners with whom the curriculum will be implemented.

2. Formulation of objectives: The objectives of the curriculum are framed aligned with the needs of learners diagnosed from needs analysis.

3. Selection of content: Further, the theme and topics of the curriculum are designed in the fulfillment of the objectives.

4. Organization of content: The selected contents should be organized in a specific sequence as per the convenience of learners considering their level and interest.

5. Selection of experiences: The content must be engaging, thereby, the instructional method or technique chosen should be appropriate and relevant.

6. Organization of learning activities: The learning activities also need to be arranged in a particular sequence considering the content sequence and learners' interest.

7. Evaluation: The curriculum developer needs to plan the assessment and evaluation to assess the fulfillment of the objectives of the curriculum.

6. Research related to Creative Drama and Second Language Pronunciation

In a research conducted by Korkut and Çelik (2018) with the purpose to look for alternative techniques of training pronunciation whereby pupils will be involved with the language in expressive ways, researchers designed 18 hours of Creative Drama sessions focused towards a range of segmental and suprasegmental level. The study was conducted with 12 volunteer Turkish learners of English for 6 days. The learners were provided with a meaningful context, by means of dramatic situations to practice pronunciation. The outcome of the Creative Drama sessions was assessed via a read-aloud, pre- and post-test. The findings indicated that the participants' pronunciation upgraded more at the suprasegmental level compared to segmental level.

In Tsybaneva et al. (2019), devoted to using drama for achievement of intonation in English as a Second or foreign language of B2 level learners. The B2 learners were evaluated based on peer-observation, self-reflection and questionnaire. They found that it contributes to achieving good pronunciation and speech habits avoiding teaching through recognition- or repetition based on mechanical drills. Some drama techniques can be used in the lesson to establish good rapport with students. Additionally, they found that drama activities can be beneficial for development of learners' independence and responsibility and help to raise their motivation.

Rafsanjani and Ghahramani (2020) conducted a research to investigate if role play, a Creative Drama instruction can enhance 8th grade learners' pronunciation. The pronunciation aspects included word stress, intonation, and rhythm. The research used quantitative method. The scores of pre and post oral test whereby learners had to role play script written by the researchers were examined by the formulation of (Sundayana, 2015). The researchers concluded that role play can foster 8th grade learners' pronunciation, however, appraise that learners' intonation was drastically improved in comparison to other aspects.

7. Perceptions

Generally, perceptions are defined as the way that someone experiences, thinks, or feels about something such as products, companies, events, issues (Qiong, 2017). Perceptions is the active process including selection, construction, and interpretation (Qiong, 2017). Also, Pickens (2005) states that perceptions is closely related to

attitudes. In the educational research context, perceptions could be learners' attitude or even teachers' attitude towards the certain intervention used in the study.

In this present study, perceptions referred to two dimensions; learners' perception and teachers' perceptions. The learners' perceptions towards Creative Drama Pronunciation Program to enhance English pronunciation ability in two sets directed towards the learners' perception of their pronunciation improvement across the lessons and their opinions on Creative Drama instruction for pronunciation learning. The teachers' perception towards explored two sets of questions directed towards relevancy of content and objectives and Creative Drama and learning experiences. The data was collected from two separate semi structured interview, analyzed using content analysis.

8. Research Framework
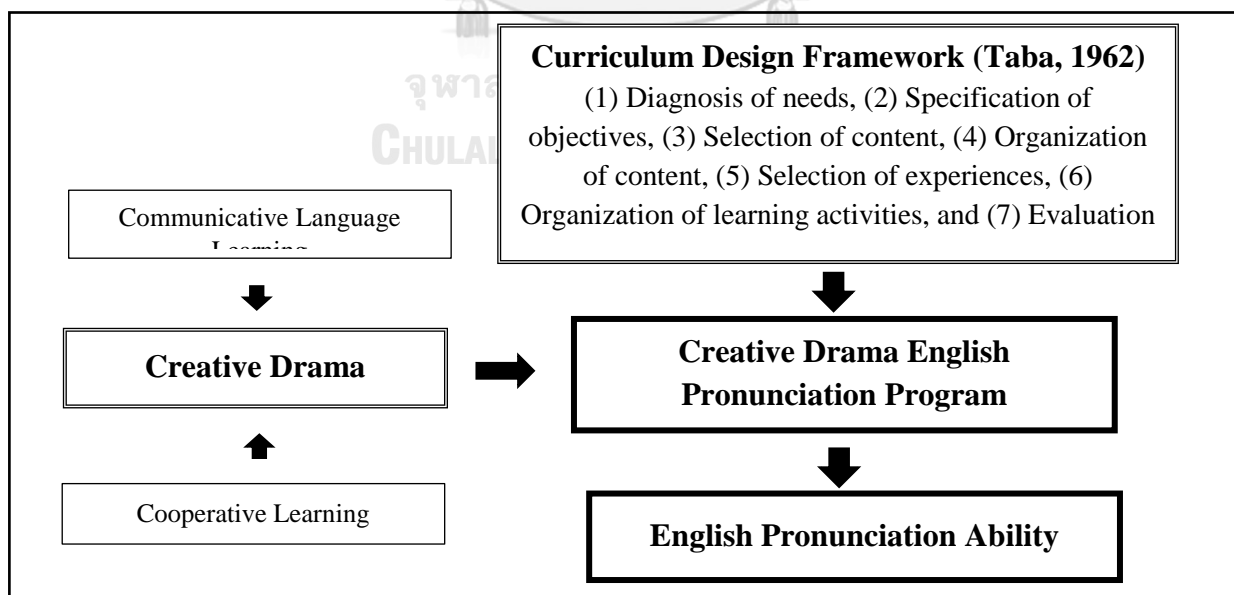
Figure 2 Research Framework

Chapter 3
Research Methodology

This study aims to develop a Creative Drama English Pronunciation Program to enhance English pronunciation ability of primary learners and to examine the effectiveness of the developed Creative Drama English Pronunciation Program. This chapter outlines the overall design of research methodology and the procedures used in this study. The details are as follows:

1. Research Procedure

This research had two phases. The first phase dealt with the development of Creative Drama English Pronunciation Program to enhance English pronunciation ability of primary learners. The second phase involved the implementation of Creative Drama English Pronunciation Course and to examine its effectiveness.

Designing a language curriculum involves several components. This study used Taba's grassroots model of curriculum development. According to Taba (1962), there are seven steps to curriculum designing with hierarchy in the processes and their accomplishment. The steps encompassed of (1) Diagnosis of needs, (2) Specification of objectives, (3) Selection of content, (4) Organization of content, (5) Selection of experiences, (6) Organization of learning activities, and (7) Evaluation. The steps are organized into two phases, Phase 1 involves first six steps and the 7th step, which is Evaluation, is in the Phase 2 as shown below:

Phase 1: Creative Drama English Pronunciation Program development

1. Study and analyze the significance of the problem related to English pronunciation in Bhutanese context.

2. Diagnosis of needs

3. Specification of objectives

4. Selection of content

5. Organization of content

6. Selection of experiences

7. Organization of learning activities

Phase 2: Implementation and Evaluation of Creative Drama English Pronunciation Program

1. Implementation of Creative Drama English Pronunciation Program

2. Evaluate the effectiveness of Creative Drama English Pronunciation Program

The detail procedures of two phases were as followed:

2. Phase 1: Creative Drama English Pronunciation Program development

1. **Study and analyze the significance of the problem related to English pronunciation in Bhutanese context.**

    1.1. Bhutanese English Pronunciation

Reportedly, Bhutanese learners do not have acceptable level of English communication ability as the repercussion of poor pronunciation (Biddha & Thinley, 2010; Choeda et al., 2020; LaPrairie, 2014; Singay, 2018), despite the fact that Bhutan has adopted English as medium of instruction for past 60 years. The words spoken are often unintelligible making it difficult for listeners to comprehend without any further explanation. The needs analysis teacher interviewees revealed Bhutanese learners' struggle with consonant sounds such as /s/, /r/, /v/, and /z/ along with short and long vowels. The interview conducted by Choeda et al. (2020) highlighted Bhutanese learners' problems with stress and variation of tone due to which the learners sounded monotonous which made the discourse difficult to be understood. Therefore, the pronunciation aspect of consonant, vowel, stress, and intonation were considered to be addressed in the study.

The two factors hindering pronunciation ability which in turn affects effective communication are contribution of the lack of importance placed on pronunciation accuracy instruction in the National Curriculum (Choeda et al., 2020; Om & Chalermnirundorn, 2019; Singay, 2018) which is studied below and the result of fidelity to obsolete teaching techniques (Dendup & Onthanee, 2020; Singay, 2018; Wangmo, 2019).

1.2. Bhutanese National Curriculum

All the public schools follow the same curriculum aimed at equipping the students with the same set of competencies across the country. The

curriculum has an extensive array of knowledge, concepts and skills that the students need to master at every particular grade. As categorized by Royal Education Council (2017), the English curriculum consists of four strands, according to the language competencies to be taught; they are Listening & Speaking, Reading & Literature, Language & Grammar, and Writing. From which, pronunciation learning and teaching is embedded in Listening & Speaking strand. According to Singay (2018), the most neglected strand out of the four is Listening & Speaking strand. The findings of his study can be confirmed as the curriculum contains the least number of Listening and Speaking objectives mentioned in comparison to other three strands. Even more, there is only one learning objective, "Speak regularly using clear pronunciation" which indicates explicit pronunciation learning and teaching. Going by the suggested activities in the curriculum for pronunciation, most of the activities are inclined towards drill and repetitive techniques which was also confirmed by three interviewees of needs analysis. There are some sketchy pronunciation objectives in Reading & Literature strand and the pronunciation learning is suggested through teacher modelling. Moreover, teachers who have been using the Curriculum for past 13 years too confirm the limited pronunciation learning opportunities during the Needs analysis conducted. Therefore, it can be concluded that there are limited opportunities for pronunciation practice for Bhutanese learners.

2. Diagnosis of needs

The needs analysis was conducted in the form of online semi-structured interview. The participant were 10 accomplished English teachers from 10 states of the country. Accomplished teachers were selected as those are teachers, who steadily exhibit a high-quality performance in their teaching practice as per Bhutan Professional Standards for Teachers. The purpose of needs analysis was to investigate Bhutanese learners' lacks, wants, and necessities in relation to English pronunciation. The learners' lacks, wants, and necessities were explored through three sets of questions; (1) the English pronunciation status of learners, (2) Pronunciation teaching approaches, and (3) Pronunciation aspects. The interview was conducted in English. The interview was recorded for all interviewees. Then, the interview was transcribed. Non-verbatim transcription was used to make the transcript more readable. Then, the transcripts were analyzed using content analysis.

As concluded from literature review of previous pronunciation studies in Bhutan, most of the interviewees asserted the poor pronunciation ability of learners. Following are some excerpts:

> *"Terrible! Some of the students cannot even pronunciation simple high frequency words correctly. Teaching pronunciation through reading isn't an effective way." (No. 10, female)*

> *"Not good at all. My students struggle with intonation. They hardly vary pitch, everything sounds monotonous. Pronunciation through sounds is*

not explicitly taught as the English Curriculum we use doesn't spell out that sound needs to be taught." (No. 1, female)

"Not up to the standard. Students have difficulty with pronunciation as non-native speakers. Some sounds are just too difficult to say as heavily influenced by native language. It would need lots and lots of practice. Practice only during English class is not enough. It limits the learning" (No. 7, male)

It can be concluded from the responses of the interviewees that pronunciation teaching is heavily inclined towards traditional teaching through repetitive and drill method.

"I don't teach pronunciation explicitly. However, while reading if they are stuck, they are asked to repeat the word after me. I also let them try segmenting at times. (No. 1, female) On further questioning about what happens if students are unable to say the word correctly while speaking, the response was she makes the student repeat the word after her.

"Most of the time, I make my students say / read the word / text multiple times after I model. I think some students can say / read correctly but few still struggles." (No. 4, male)

"Sometimes, we sing rhymes and practice rhyming words. I make them listen to the dictionary audio for pronunciation. I play audio tapes as a model for students to follow from internet. Basically, students hear a word or sentence in the audio tape which they repeat after listening to." (No. 8, female)

On asked about the aspect of pronunciation to be focused, the majority of the respondents could not decide on one. They wanted the learners to be taught both segmental and suprasegmental. On the scale of difficulty with segmental, these set of consonant and vowel (/s/, /r/, /v/, /z/, and /θ/) and (/ʊ/, /uː/, /ɪ/, and /iː/) was marked as most difficult for Bhutanese learners.

Accordingly, from needs analysis interview, necessity for an interactive pronunciation program was concluded and also, the data was used to frame objectives, content, and the learning experiences of the program.

3. Specification of objectives

The goal of the developed Creative Drama English Pronunciation Program was to improve English pronunciation ability of primary learners. After studying the literature and conducting the needs analysis, the researchers concluded and specified the objectives as mentioned below.

Program Objectives:

- Demonstrate basic understanding of sound production.

- Articulate consonant sounds appeared in all places in words; at the beginning, in the middle, or at the end of the words.

- Produce long and short vowel sounds.

- Categorize stressed syllables and unstressed syllables and employ stress.

- Articulate appropriate intonation patterns for English utterances.

4. Selection of content

An online questionnaire survey created in google form was administered. The sole purpose was to finalize three stories to be used as the plot or content for pronunciation practice. Forty-five sixth grade learners were asked to vote for 3 of their favorite stories out of 6. The shortlisted 6 stories were well known to the participants of the questionnaire.

The votes for the 6 stories by 45, sixth grade learners are as shown in the table below.

Which **THREE** stories do you like to practice pronunciation with?	
i. Snow White and the Seven Dwarfs	35 (77.8 %)
ii. Henny-Penny: The Sky is Falling	30 (66.7%)
iii. The Emperor's New Clothes	28 (62.2%)
iv. Abi, Memey, and the mosquito	16 (35.6%)
v. The Three Friends	14 (31.1%)
vi. Monster in My Room	12 (26.7%)

Table 1 Learners' Choice of Stories

As shown in Table 1, the three highest voted stories selected as the plot or content for pronunciation practice were Snow White and the Seven Dwarfs (77.8 %), Henny-Penny: The Sky is Falling (66.7%), and The Emperor's New clothes (62.2 %).

The stories were adapted from the original versions and adjusted to the level of the participants. The Flesch readability score of the texts after adjustment ranged from 82.3-83.9, which is categorized as easy to read and appropriate for sixth grade learners. The texts offered a rich range of pronunciation practice from consonants to vowels to intonation.

5. Organization of content

Accordingly, three-unit plans were drafted based on three stories; Snow White and the Seven Dwarfs, Henny-Penny: The Sky is Falling, and The Emperor's New Clothes. Each unit plan took 3 weeks to complete. Three-unit plans were drafted based on three stories; The Emperor's New Clothes, Snow White and the Seven Dwarfs, and Henny-Penny: The Sky is Falling in sequence of the learner's choice.

The first unit covered consonant (/s/, /r/, and /z/), vowel (/ʊ/ and /iː/) and intonation. The second unit focused on consonant (/v/, /s/, and /θ/) and vowel (/uː/ and /iː/) along with stress and intonation. In the third unit learners practiced consonant (/s/, /r/, /v/, /z/, and /θ/), vowel (/ʊ/, /uː/, /ɪ/, and /iː/), stress and intonation pattern. The pronunciation aspects for each unit was considered based on the abundance of that particular aspects in the text. For example, Snow White and the Seven Dwarfs, there were plenty of words with consonant 's' sounds and there were plenty of opportunities to practice intonation.

6. Selection of experiences

Creative Drama instruction was selected to engage students with the content. As Creative Drama, takes an advantage of play-like process in which they accomplish some simulations inspired from real life, founded in diverse roles and scenes. The learning experiences of the program was well driven by two principles of Creative Drama, namely, Communicative Language Learning and Cooperative Learning making it suitable for student focused class. The experiences offered motivation for the learners to work cooperatively on verbal skills such as choice of words and articulation (stress and intonation) in a meaningful and realistic context, providing authentic language use and maximizing the pronunciation practice.
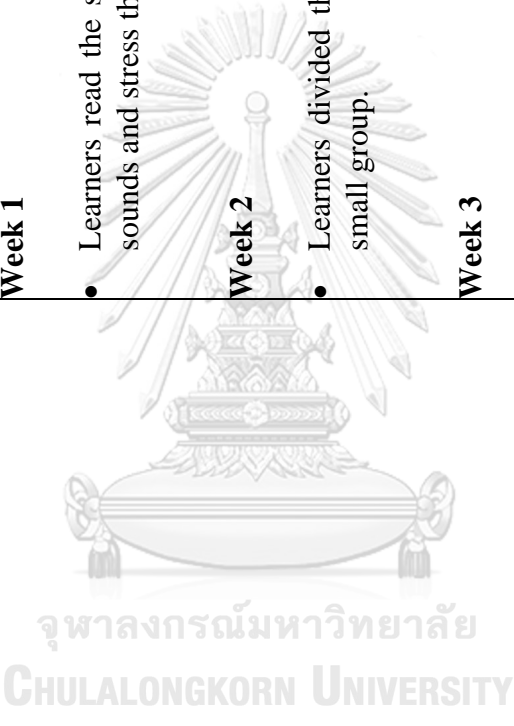
7. Organization of learning activities

The three interconnected and complemented stages; Preparation, Animation, and Evaluation (Adıguzel, 2006, 2010; Aydeniz & Ozcelik, 2012; Oguz Namdar & Kaya, 2019) were used to present the learning experiences of the units in the program. The learners indulged in 1 hour of In-Class Activity and 1 hour of Out-of-Class Activity per week. In-class activities aimed to build group dynamics, practice targeted pronunciation; consonant and sounds as well stress, and intonation for role play or improvisation through interactive and communicative exercises as well carry out evaluation. Between the In-class activity, the participants were required to practice pronunciation during Out-of-class activity as per guidelines provided complementing In-Class Activity. The details are presented in Table 2.
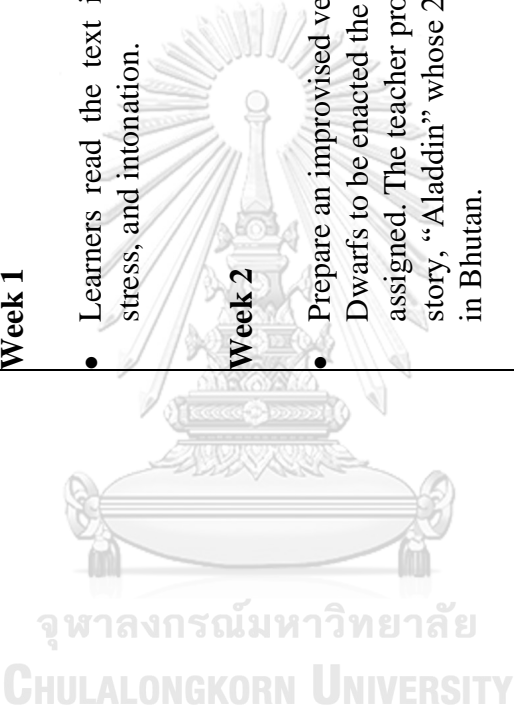
The role of the teacher throughout the program was of a facilitator, who provides resources, monitors progress, encourage students to accomplish tasks, scaffold wherever necessary, and provide constructive feedback. The roles of the learners were to actively participate in all the activities, help classmates and seek help from classmates if needed, and cooperatively work in group.

Unit	Learning outcomes	Learning experiences
The Emperor's New Clothes	1. produce /v/ and /z/ sounds correctly. 2. produce vowel /ʊ/ and /u:/ vowels correctly. 3. Identify 2-syllable noun and adjective. 4. Place stress on 2-syllable noun and adjective. 5. Articulate rising intonation	**In-Class Activity** **1. Preparation (Week 1-2)** ● Introduction of pre-selected problematic sounds. Practiced those sounds in the words through activities like Tongue Twisters, Missing Sounds in small group. ● Practiced placement of stress through activity like word syllable scanner. **2. Animation (Week 2-3)** ● Watched a movie clipping. The feeling and mood of the character was discussed as the whole class to associate the mood and intonation used. ● Acted out a conversation from a movie clipping in pairs in order to practice articulation of intonation. ● Read the story within the small group. **3. Evaluation (Week 3)** ● Enacted the role play the story in front of the whole class. ● Self-reflect as per the guideline provided by the teacher.

Unit	Learning outcomes	Learning experiences
The Emperor's New Clothes		**Out-of-Class Activity** **Week 1** • Learners read the story in small group employing the sounds and stress they learned in the class. **Week 2** • Learners divided the role and prepare for roleplay in small group. **Week 3** • Learners recorded a 2-minute story and upload in class Telegram for the teacher to provide feedback.

Unit	Learning outcomes	Learning experiences
Snow White and the Seven Dwarfs	1.produce /s/, /r/, and /θ/ sounds correctly. 2. produce vowel /ɪ/, and /i:/ vowels correctly. 3. Place stress on 2- syllable noun and verb. 4. Articulate falling and rising-falling intonation.	**In-Class Activity** **1. Preparation (Week 1-2)** • Read /v/ and /z/ sound words in the story as a whole class activity as they had learnt those sounds. • Through activities like sound quiz, stress table, and stress maze, learners practiced sounds and stressed-syllable. The activities are done in small groups **Animation (Week 2-3)** • For intonation practice, the whole class watched a short movie of Snow White and the Seven Dwarfs. They had the transcript of the movie. They had to observe how dialogues were delivered by the character they chose to role play. • Then, they indulged in an activity called "In their shoes…" where learners have to say the dialogues as the character in the story says employing intonation. They not only practiced falling intonation, but also rising from the previous unit. **3. Evaluation (Week 3)** • Enacted the improvised story. • Learners self-reflected by ticking the words they can correctly say in the word list. • Also, a learner assigned to observe another learner provides feedback on the dialogue delivery during the enactment and vice-versa.

Unit	Learning outcomes	Learning experiences
Snow White and the Seven Dwarfs		**Out-of-Class Activity** **Week 1** • Learners read the text in pairs employing correct sounds, stress, and intonation. **Week 2** • Prepare an improvised version of Snow White and the Seven Dwarfs to be enacted the coming week in small group assigned. The teacher provided with example of improvised story, "Aladdin" whose 2 versions airs in a television channel in Bhutan. **Week 3** • Read a different version of Snow White and the Seven Dwarfs from book or internet and narrate it to a partner.

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Unit	Learning outcomes	Learning experiences
Henny-Penny: The Sky is Falling	1.produce /v/, /z/, /r/, and /s/ sounds correctly. 2. produce /ɔ/, /uː/, /ɪ/, and /iː/ vowels correctly. 3. Place stress on 2- syllable noun, adjective, and verb. 4. Articulate rising, falling and rising-falling intonation.	**In-Class Activity** **1. Preparation (Week 1-2)** • Practiced sounds in the words in the story through various activities like sound tiles, word stress bingo. Marked the words they had difficulty with and asked a friend who knows to help. **2. Animation (Week 2-3)** • The whole class read the story in chain. The story was pre-divided into 25 sections. Then, the groups read the story taking turn in front of the class. **3. Evaluation (Week 3)** • Enacted the improvised story. • Learners self-reflected using 3-2-1 reflections whereby they note 3 things they know, 2 things they did well, and 1 thing thy need to improve.

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Unit	Learning outcomes	Learning experiences
Henny-Penny: The Sky is Falling		**Out-of-Class Activity** **Week 1** • Read the story individually. **Week 2** • Prepare an improvised version of the story to be enacted in the coming week. **Week 3** • Read the scene from a movie assigned in group. Record and upload in class Telegram. • The group assigned will provide feedback along with the teacher.

Table 2 Unit Plan and Learning Activities

3. Phase 2: Implementation and Evaluation of Creative Drama English Pronunciation Program

    1. **Implementation of Creative Drama English Pronunciation Program**

        1.1.Conducted a pilot study

A pilot study was conducted after the program was developed and before the implementation of whole program. The main aim of the pilot study was to try out the instructional and research instruments developed. The instruments used in the pilot study included one-unit and an English Pronunciation Ability Test. The pilot study was conducted over two weeks with 20 sixth grade learners who were not included as the participants of the study. They shared similar English proficiency and background as the participants in the present study as they study English within the General Curriculum designed by the Royal Council of Education of Bhutan and from same medium sized public school.

Both instruments were adjusted according to the results from the pilot study. The findings from the pilot study were the limited time allocation for certain learning experiences, ambiguous instructions for learning experiences, and too many activities with same purpose. After the pilot study findings, instruments were adjusted before implementing the program with the participants of the study. The learning experience time was extended where required, the instructions were restructured and made as simple as possible, and some of the activities were discarded.

The pilot test was assessed by three English teachers with experience of teaching English for more than 5 years. The assessors were briefed by the

researcher before the assessment and provided with necessary materials like English Pronunciation Ability Test copies, answer key, and rubric. The consistency of the scores of three evaluators were determined by finding interrater reliability in SPSS. The result of interrater reliability was .873 at the significant level of $p = .7$, which implies that the scores from three evaluators were consistent. As the scores of three evaluators were consistent and the tests to be used with the participants of the study were identical, the same three assessors were finalized for the pretest and posttest evaluation.

1.2. Implementation of Creative Drama English Pronunciation Program

The implementation of the program started from week 3 and ended in week 11 of the study period. In week 1 and 2, consent forms were obtained and pretest along with introduction of the program was done respectively. In week 12, posttest and interviews were administered. The details are as follows:

Week 1: Obtain consent form

The participants of this study are younger than 18 years old. Therefore, the participants' parents or guardians were invited to the school and briefed about the study in native language to avoid any language barriers. After, they were well informed about the study, voluntarily signed consent forms were obtained.

Week 2: Pretest and Introduction to Creative Drama English Pronunciation Program

One of the parallel English Pronunciation Ability Tests was administered before the Creative Drama English Pronunciation Program implementation to measure participants' pronunciation ability. The participant took test one at a time. The test lasted for maximum of 7 minutes. The participants were briefed about how to go with the test as a whole class and later individually as and when they turned up for the test. They were informed about the recording of the test as well. The test was audio recorded for the three evaluators to play as many times as they wish throughout the evaluation.

After, the pretest, all the participant gathered in the hall. The researcher introduced the components and characteristics of Creative Drama English Pronunciation Program to get started for the content the following week and build rapport with the participants.

Week 3- 11: Implementation of Creative Drama English Pronunciation Program

The Creative Drama English Pronunciation Program was implemented within 9 weeks of the study as planned on every Tuesday. The three units, The Emperor's New Clothes, Snow White and the Seven Dwarfs, and Henny-Penny: The Sky is Falling took 3 weeks each to complete. During the implementation of each units, learners indulged in 1 hour of In-class

activity and 1 hour of Out-of-class activity per week. In-class activities aimed to build group dynamics, practice targeted pronunciation for role play or improvisation through interactive and communicative exercises as well carry out evaluation. Between the In-class activity, the participants were required to practice pronunciation during Out-of-class activity as per guidelines provided complementing In-class activity. The details are presented in Table 2.

Week 12: Posttest and Interview

The second English Pronunciation Ability Test was administered after studying with Creative Drama English Pronunciation Program to compare learners' pronunciation ability with the pretest, in order to conclude if the Creative Drama English Pronunciation Program enhanced pronunciation ability of learners. The participant took test one at a time. The test lasted for maximum of 7 minutes. They test was audio recorded for the three evaluators to play as many times as they wish throughout the evaluation.

The pretest and posttest were assessed by three English teachers with experience of teaching English for more than 5 years. The assessors were briefed by the researcher before the assessment and provided with necessary materials like English Pronunciation Ability test copies, answer key, and rubric.

The face-to-face semi structured interview aimed to gain insightful information had 2 sets of questions was conducted with the participants. The

first set was directed towards the learners' perception of their pronunciation improvement across the lessons. The second set explored their opinions on Creative Drama instruction for pronunciation learning. All 25 participants were interviewed.

Another, semi-structured interview was conducted to explored English teachers' perception towards Creative Drama English Pronunciation Program based on three sets of questions: (1) Relevancy of content and objectives, (2) Learning activities, and (3) Use of Creative Drama Pronunciation Program. The interview was conducted online. The 10 experts in the field of English Language Teaching recognized as accomplished teachers as per Bhutan Professional Standards for Teachers were the interviewees. Both the interview was recorded and analyzed using content analysis.

Below is the data collection timeline in a table format.

Month	Week	Data Collection process
April	1	- Obtain Consent Forms
	2	- Pretest - Introduction to Creative Drama Pronunciation Program
	3	- Unit 1: The Emperor's New Clothes
	4	
May	5	
	6	- Unit 2: Snow White and the Seven Dwarfs
	7	
	8	
June	9	- Unit 3: Henny-Penny: The Sky is Falling
	10	
	11	
	12	- Posttest - Interview

Table 3 Data collection

1.3. Population and Participants

1.3.1. Population

The upper primary learners of public schools in Bhutan studying ESL within General curriculum directed by the Education Ministry of Bhutan were the population of this study. The English proficiency ability of these learners vary from beginners to intermediate.

1.3.2. Participants

One class of 6th graders consisting of 25 learners in Damthang Primary School was selected as the participant for this study through cluster sampling. Sixth grade learners were selected as the participants in response to one of the learning objectives of this grade mentioned in the English Curriculum to speak regularly with clear pronunciation. The participants were of mixed English ability undertaking English Curriculum designed and approved by the Royal Council of Education of Bhutan. Damthang Primary School is a medium sized public school. The school was selected through convenient sampling as researchers have access to the school.

1.3.3. Context

English is the medium of instruction across the schools in the country, thus, considered as an important language. All the subjects or programs in Pre-primary to Tertiary level education is offered in English except for one Dzongkha subject, that is our National language. Referring to English as the medium of instruction, learners are exposed to English more than Dzongkha, however, the exposure is limited to school boundaries which may be the reason for low ability in English in comparison to Dzongkha.

On an average, primary learners have 7 periods of English subject lasting for 40 minutes per week. That would be 280 minutes per week and 140 hours per year as directed by the Royal Council of Education of Bhutan. All the learners, irrespective of being in public or private school, has to learn English curriculum developed by the Royal Education Council of Bhutan, thus, the English language ability taught does not vary throughout the nation. As per the Ministry's directive, since we place importance in English language, teachers are encouraged to teach English subject in English, yet, teachers prefer the strategy of code switching occasionally to better clarify concepts for learners and motivate them to participate in the class. Even though, student centered learning is a well-known concept, the English teaching and learning is still inclined to obsolete methods as reported by many Bhutanese researchers (see chapter 1) especially, the pronunciation learning is more of repetitive and drill method. Generally, a class is suggested to have 20-30 learners so, a teacher can manage well, but in reality, this is not the case. It depends on the school's location as well the resources like infrastructure and teaching staff, some schools in remote area may have less than 10 students in a class whereas in industrial places, there may be 40-45 students in a class.

2. Evaluate the effectiveness of Creative Drama English Pronunciation Program

As mentioned, the seventh step of Taba's model of curriculum development which is Evaluation includes the plan(s) of assessment to measure the fulfillment of the objectives of the developed curriculum or program. This study employs 3 ways of assessment plans, (1) Evaluate the effectiveness of Creative Drama English Pronunciation in terms of comparison of pre- and posttest scores of the participants before and after studying with the program, (2) Investigate the perceptions of learners with whom Creative Drama English Pronunciation was implemented, (3) Explore English teachers' opinion on orientation and usability of Creative Drama English Pronunciation.

2.1. Research design

This study employed one-group pretest- posttest research design. This type of design is suitable to measure changes in the dependent variable(s) caused by the independent variable(s), also known as the intervention(s), and the changes are measured through the comparison of the differences in the independent variable(s) pre- and post-intervention (Kumar, 2019). The study design is illustrated as follows:

Pretest	Intervention	Posttest
O1	X	O2
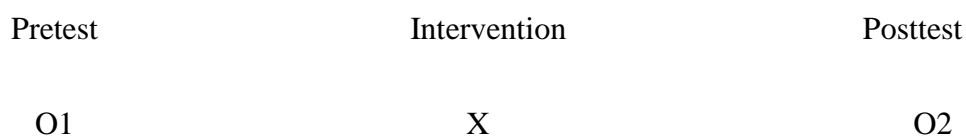
Figure 3 Research design

In Figure 3, O1 and O2 refer to the measurement of dependent variable which was English pronunciation ability, and X refers to the independent variable which was Creative Drama Pronunciation Program.

2.2. Instruments

The instructional instrument; Unit plans and research instruments; English Pronunciation Ability Tests, Learner interview, and Teacher interview were developed by the researcher.

2.2.1. Creative Drama Unit plan

This instructional instrument was designed according to the three interrelated and complemented stages of Creative Drama. Three-unit plans were drafted based on three stories; Emperor's New Clothes, Snow White and the Seven Dwarfs, and Henny-Penny: The Sky is Falling. Each unit plan took 3 weeks to complete, in which, learners indulged in 1 hour of In-class activity and 1 hour of Out-of-class activity per week. In-class activities aimed to build group dynamics, practice targeted pronunciation for role play or improvisation through interactive and communicative exercises as well carry out evaluation. Between the In-class activity, the participants were required to practice pronunciation during Out-of-class activity as per guidelines provided complementing In-class activity. Each unit plan included the title of the lesson, date and time allocation, objectives, level and number of students, materials or

equipment, evaluation, and procedures for instruction. See Appendix A for a sample unit plan.

2.2.2. English Pronunciation Ability Tests

Two parallel English Pronunciation Ability Tests were developed to be administered before and after studying with Creative Drama Pronunciation Program to compare the learners' English pronunciation ability before and after studying with Creative Drama English Pronunciation Program.

The learners were summoned one at a time to take the test which was to read the text with correct pronunciation and the learners were recorded. The test took maximum of 8 minutes. The test was designed to be assessed in two parts: Part A and Part B. For Part A, only underlined words in the text were assessed for correct production of consonant or vowel or stressed syllable. There were 14 consonant sound items, 14 vowel sound items and 14 stressed syllables items. In Part B, intonation was assessed. The maximum score of the test was 46, later converted to 5 % of consonant, 5 % of vowel, 5 % of stress, and 5 % of intonation totaling to 20. The tests were evaluated by 3 experienced English teachers and the average scores were calculated.

The participants had one minute to practice. Then reading the text as naturally as possible. The reading was recorded. The recordings of the test were number coded instead of names to avoid any potential bias. The test was assessed in two parts:

Part 1: Only underlined words in the text were objectively assessed for correct production of consonant or vowel or stressed syllable. There are 14 consonant sound items, 14 vowel sound items and 14 stressed syllables items. 1 point for 1 correct item. For example: The word 'students' was assessed for vowel sound and stressed syllable. If the test taker produced /u:/ sound, the person scored 1 point and placed stress on 'stu-', then the person scored another 1 point.

Part 2: Intonation was assessed using adapted pronunciation rubric developed by Benjamin (2012). The maximum score was 4. The score was awarded as per the indicator/ description against each rating.

Rating	Intonation Rubric
4	• Varies pitch appropriately throughout sentences to communicate meaning. • Make appropriate and consistent end of sentence pitch, distribute even stress syllables throughout. • Use appropriate pitch to convey the importance, emphasis, and emotion according to the content and punctuation throughout. Place more stress on content words.
3	• Varies pitch appropriately most of the time. • Tends to drop pitch at the end of declarative sentences and raise at the end of question. • May try to correct to match the phrasing of the text after initially getting it wrong. • Use appropriate pitch to convey the importance, emphasis, and emotion according to the content and punctuation most of the time
2	• Intonation often may be flat or not matching the meaning, phrasing of the text, may often not end sentences with appropriate pitch changes.
1	• Reads with flat, unnatural, or incorrect intonation throughout, does not mark sentence boundaries with appropriate pitch changes. Inconsistent or uneven syllable stress distribution.

Table 3 Intonation Rubric

2.2.3. Learner Interview

The face-to-face semi structured interview aimed to gain insightful information on Creative Drama English Pronunciation Program had 2 sets of questions, in a way to evaluate or check the quality of the program. The first set was directed towards the learners' perception of their pronunciation improvement across the lessons and the second set explored their opinions on Creative Drama instruction for pronunciation learning. the interview was conducted after the posttest. All 25 participants were interviewed to include all perceptions for an authentic data.

The interview was audio recorded. The interviewees were given the choice to answer either in native language or English to avoid language barriers. The interview was transcribed, then translated to English. Non-verbatim transcription was used to make the transcript more readable. Then, the transcripts were analyzed using content analysis.

2.2.4. Teacher Interview

Another approach to evaluate Creative Drama English Pronunciation Program was the semi-structured interview conducted to explore English teachers' perception towards Creative Drama English Pronunciation Program based on two sets of questions: (1) Relevancy of content, objectives, and learning experiences (2) Usability of Creative Drama English Pronunciation Program. The interview was conducted online. The 10 experts in the field of English Language Teaching recognized as accomplished teachers as per Bhutan

Professional Standards for Teachers were the interviewees. The interviewees did not have firsthand experience in the implementation of the program. However, they were provided with the Creative Drama English Pronunciation Program booklet and 8 video clippings of the Creative Drama session implemented with 25 sixth graders by the researcher a week ahead to be able to correspond to the interview.

The interview was recorded. The interviewees answered in English. The interview was transcribed. Non-verbatim transcription was used to make the transcript more readable. Then, the transcripts were analyzed using content analysis.

2.3. Validated unit plans and research instruments.

All the unit plans and research instruments were validated by the three experts in the field of English language teaching. The purpose of this process was to validate the quality of the instruments developed and its usefulness. The three experts used Item-Objective Congruence (IOC) to validate. The result of IOC was rated as follows:

+1 means Congruent

0 means Questionable

-1 means Incongruent

The content validity result was calculated by using the IOC index formula. The formula is shown below.

$$IOC = R / N$$

IOC means the index of congruent

R means total scores from the expert's opinions

N means the number of the expert

In order to affirm the content as valid, the result of IOC must be higher than 0.5. Then, the test should be reviewed and revised conferring to the recommendations and comments from the experts.

Based on the results, the Item-Objective Congruence (IOC) from three experts in the field of English language teaching for unit plan was 0.81. The items in the unit plan were accepted with replacement of learning experiences, avoidance of experience repetition, and restructure of instructions. One In-Class-activity which was designed in session two of unit one was replaced as the activity was not considered to be cooperative as per expert 2. An Out-of-Class activity was discarded as the activity had no direct connection to what was taught, it was to record a 2-minute clothing advertisement. In place of the 2-minute advertisement, recording of 2-minute dialogue from a movie scene was added as learners had the opportunity to practice dialogues from stories and movies during the In-Class activity. The instructions for the four activities were restructured to suit the learners' level. The instructions were made simple and no compound sentences were used in the instruction.

The Indexes of Item-Objective Congruence (IOC) from three experts in the field of English language teaching for English Pronunciation Ability test

was 0.91. The test items were accepted with minor adjustments in terms of word choice and restructure instructions to improve clarity of the test items. Only two words were found to be inappropriate for sixth graders; zucchini and cuisine, which were removed from the test. The test direction was restructured to improve clarity.

With this, the quality of all instruments was validated by three experts in the field of English language teaching and afterwards, necessary revisions were made as per experts commends. The items in the unit plan were accepted with replacement of learning experiences, avoidance of experience repetition, and restructure of instructions. The test items were accepted with minor adjustments in terms of word choice and restructure instructions to improve clarity of the test items.

2.4. Revised the unit plans and research instruments

As per the three experts' suggestions and commends along with pilot study, both unit plan and research instruments were revised before implementation. The learning experiences were discarded and replaced with the new ones. For example, In-Class-activity which was designed in session two of unit one was replaced as the activity was not considered to be cooperative as per expert 2. An Out-of-Class activity was discarded as the activity had no direct connection to what was taught, it was to record a 2-minute clothing advertisement. In place of the 2-minute advertisement, recording of 2-minute dialogue from a movie scene was added as learners had the opportunity to

practice dialogues from stories and movies during the In-Class activity. The instructions for the four activities were restructured to suit the learners' level. The instructions were made simple and no compound sentences were used in the instruction.

Few words replacement was made in English pronunciation Ability Tests to match the participants English proficiency. Zucchini and cuisine, these two words were found to be inappropriate for sixth graders, which were removed from the tests. The test direction was restructured to improve clarity as in unit plan, no compound sentences were used in the instruction.

After the pilot study, for six learning experiences in the program, the time allocated was extended for effectiveness. Some of the repetitive learning experiences were discarded to avoid any boredom and the time allocated for those repetitive learning experiences were used in the extended time for learning experiences to balance the overall time. The instructions were restructured and made as simple as possible as per the participants level for better understanding.

3. Data Analysis

Qualitative and quantitative data was collected in the study. In response to research question one, the program development process was qualitatively analyzed using content analysis.

To answer research question two, both qualitative and quantitative data were collected. To compare the difference between English pronunciation ability before and after studying with Creative Drama Pronunciation program, scores from pre- and

posttest was analyzed quantitatively using non-parametric statistics; Wilcoxon Signed-Rank Test.

Furthermore, the research question exploring learners' and teachers' perception towards Creative Drama Pronunciation Program, the data from two separate interviews were analyzed. The interview was transcribed, then translated to English. Non-verbatim transcription was used to make the transcript more readable. Then, the transcripts were analyzed using content analysis. the table below represents the data analysis.

Research objectives	Instruments	Analysis
1. To develop a Creative Drama Pronunciation Program to enhance primary learners' English pronunciation.	Program development process	Content analysis
2. To examine the effectiveness of the developed Creative Drama Pronunciation Program.		
2.1. To compare learners' English pronunciation ability before and after learning with the Creative Drama Pronunciation Program, holistically and analytically.	English Pronunciation Ability Tests	mean scores standard deviation Wilcoxon signed-rank test
2.2. To explore the learners' and teachers' perception towards the Creative Drama Pronunciation Program.	Learner Interview Teacher Interview	Content analysis

Table 4 Data Analysis

Chapter 4

Results

This chapter represents the findings of the study; Creative Drama Pronunciation Program on English pronunciation of Primary Learners. The results of the present study are presented into two sections based on the research questions as follows:

1. Research question 1: What are the components and characteristics of Creative Drama English Pronunciation Program?

Creative Drama English Pronunciation Program consisted of three units totaling to 9 sessions which covered targeted consonant and vowel sounds as well stress, and intonation. The three units were The Emperor's New Clothes, Snow White and the Seven Dwarfs, and Henny-Penny: The Sky is Falling. The pronunciation aspects for each unit was considered based on the abundance of that particular aspects in the text. The sessions were designed according to the principles of Creative Drama integrating Communicative Language Learning and Cooperative Learning to enhance English pronunciation ability of primary learners. In Creative Drama, meaningful and realistic context is offered in a communicative purpose, constantly prioritizing accuracy. It features Creative Drama approach for maximum practice of pronunciation skills in cooperation to facilitate learning.

Program Objectives:

- Demonstrate basic understanding of sound production.

- Articulate consonant sounds appeared in all places in words; at the beginning, in the middle, or at the end of the words.

- Produce long and short vowel sounds.

- Categorize stressed syllables and unstressed syllables and employ stress at both the word and sentence level.

- Articulate appropriate intonation patterns for English utterances.

Principles of Creative Drama English Pronunciation Program

- The target language to be learned is within a relevant and appropriate context facilitating the whole learning process.

- The learning tasks present communicative activities in a situation or context and have learners actively involved in a communicative purpose developing and nurturing positive relationship within learners and among learners towards a common goal. The activities are: games, problem-solving tasks, roleplay, and improvisation.

- The primary responsibility of the educator is that of a facilitator and guide establishing relevant situations, setting rules and regulations, helping learners, assuring physical and emotional safety.

- The learning experiences are reinforced by self-reflection, group reflection and feedbacks.

The In-class activities aimed to build group dynamics, practice targeted pronunciation; consonant and sounds as well stress, and intonation for role play or improvisation through interactive and communicative exercises as well carry out evaluation. Between the In-class activity, the participants were required to practice pronunciation during Out-of-class activity as per guidelines provided complementing In-Class Activity. The In-Class Activities were presented in three stages of Creative Drama including Preparation, Animation, and Evaluation. The Preparation stage focuses on building group dynamics through games as well as relaxation activities and covers an introduction to a story which would be the plot for pronunciation practice. During Animation, groups engage in interactive and communicative exercises to practice pronunciation. Then, groups either present a role play or improvisation. The last stage, Evaluation, deals with self-reflection, group reflection, peer reflection and teacher's feedback.

2. Research question 2: How effective is the Creative Drama English Pronunciation Program?

The findings for research question 2 are further dived into two sections.

Research question 2.1.: How different is the learners' English pronunciation ability before and that after learning with Creative Drama English Pronunciation Program?

The English Pronunciation Ability Tests were used to compare learners' English pronunciation ability before and after studying with Creative Drama English

Pronunciation Program. To analyze the collected data, Wilcoxon Signed-Rank Test was used to compare learners' mean scores and standard deviation as presented in Table 6.

Table 5 A Holistic Comparison of Pretest and Posttest Scores

	Min (20)	Max (20)	$\overline{x}$	S.D.	z	Asymp.Sig (2-tailed)
Pretest	7	13	9.64	1.680		
Posttest	11	18	14.08	2.080	- 4.396	.000

*p < .05, n= 25

Table 6 represents the findings of 25 participants' pretest and posttest scores. The result indicates that for the pretest, 7 was the minimum score, and 11 was the maximum score. For the posttest, 13 was the minimum score, and 18 was the maximum score. The maximum possible score was 20. The posttest mean score of 14.08 (S.D.= 2.080) was higher than the pretest mean score of 9.64 (S.D.= 1.680) by 4.44. There is a statistically significant difference between the learners' performance before and after studying with Creative Drama, z= - 4.396, p = .000. Thus, with the statistical difference between the pre- and post-test mean scores, and the improvement in score range, overall, Creative Drama has a positive effect on learners' English pronunciation ability.

In order to examine further as to which aspects of pronunciation improved the most from pre-to posttest, the analysis outcome is shown in Table 7.

Table 6 An Analytical Comparison of Pretest and Posttest Scores

	Pretest		Posttest		Gains	z	Asymp.Sig (2-tailed)
	$\bar{x}$	SD	$\bar{x}$	SD			
Consonant	2.96	1.098	3.80	1.080	0.84	-3.392	.001
Vowel	2.72	1.137	3.76	.879	1.04	-3.381	.001
Stressed syllable	2.20	.913	2.92	.862	0.72	-2.906	.004
Intonation	1.76	.597	3.60	.913	1.84	-4.460	.000

*p < .05, n= 25

The highest mean gain is in intonation (1.84), followed by vowel (1.04), then, consonant (0.84), and the least is stressed syllable (0.72). In other words, the results showed statistically significant (p < .05) increase across all four aspect with intonation being the most improved aspects and stressed syllable, the least. The maximum score for each aspect was 5.

Research question 2.2.: What are the perceptions of learners and teachers towards the Creative Drama English Pronunciation Program?

1. Learners' Perceptions

A semi-structured interview was conducted face-to-face with 25 participants which explored their opinion based on two aspects: (1) learners' perception of English pronunciation improvement across the lessons, and (2) Usefulness of Creative Drama Pronunciation Program.

The two-theme derived from the Learner Interview data are, (1) English pronunciation ability of learners after studying with Creative Drama English Pronunciation Program and (2) Benefits of Creative Drama sessions.

English pronunciation ability

All the 25 interviewees validated their improvement in English pronunciation ability as concluded from the pre-posttest score. The participants confirmed the improvement in all four aspects of pronunciation. Thereby, the improvement indicated the clear positive effect of Creative Drama Pronunciation Program as excerpts revealed:

"I can say more words correctly than before. I can pronounce vowel sounds which were difficult for me before this class." (No.25, male)

"Now, the long vowel sounds are easy for me. I am not so comfortable with stressed syllable, though. I take a pause and say the stressed syllable, which is not the natural way." (No. 23, male)

"I can pronounce 's' sound words without much hesitation unlike before this lesson. I no longer sound monotonous, rather, I vary my pitch to convey the feelings intended." (No. 3, female)

"My /r/ sound is better. I say it slowly but I say it." (No. 19, female)

"Earlier, I wasn't aware of any stressed syllable. I never had learned any but now, I know the placement of stress in noun, verb, and adjective." (No. 15, female)

"I get confused with stressed syllable and intonation at times but I can say all consonant sounds and vowels taught correctly. I like to do activities for consonants and vowels." (No. 21, male)

"I vary my pitch to ask different questions, for some the pitch is higher at the end. Some words have to be said louder and longer than others in a sentence. I keep those in mind these days while speaking." (No.6, female)

"If I talk like the queen mother in Snow White, I lower my pitch, talk softly and politely. If I am the step queen mother, I talk very loudly and rudely." (No. 17, female)

The above samples clearly indicate that the Creative Drama Pronunciation Program has contributed in the overall improvement of learners' English pronunciation ability even though, few participants have pointed their struggle with some aspects of pronunciation.

Benefits of Creative Drama sessions

As for the usefulness or benefits of the developed program other than the improvement in pronunciation ability, few can be highlighted from the interview data. Most of the participants pointed the fun of working together as a team and helping each other unlike in regular classes where they most of the time worked individually. Moreover, on asking them to specific the stage in Creative Drama, which they liked the most, many opted for animation, where they role play or improvise the story.

"I practiced my role. I was relaxed and loved to act in front of the class. When I acted and delivered dialogues, I tried my best to say it clearly. For example, if I was a hungry boy, I talked like any hungry person would. If I play the character of a policeman, I would be having a commanding voice." (No.10, female)

"I wasn't afraid or tensed while answering because I could make mistakes and the teacher would not scold or punish. The teacher would tell a friend who knows to help or help herself. That way I could participate more." (No.12, Male)

"I enjoyed the games we played to practice pronunciation. I taught some of my friends to say the words correctly and some friends taught me. Our group won twice. It was interesting and fun." (No.14, male)

"The working groups changed with every activity. We worked in pairs, groups of 4 or 5, and at times individually. I could interact and work with all of my classmates." (No. 7, female)

"These classes were different from our regular classes. In our regular classes, I don't get chance to discuss with my friends but here I could discuss and practice until I knew." (No. 8, male)

"I am not shy to talk with my friends in English. I will always try to speak in English with my classmates and other schoolmates. I feel proud when I can say things in English correctly." (No. 2, female)

"I enjoyed discussion with my friends to improvise story. I felt confident to present the story we have known with a different ending. We practiced more as we were excited to present to our classmates and get appreciation from them during reflection." (No. 13, male)

The three outstanding benefits drawn from the data were the stress-free learning environment where learners don't have the pressure to be always right, the dynamic peer interaction where the weaker ones are supported by the stronger ones, and confident boost, as they are not shamed for making mistakes rather, helped and encouraged to try and excel. With this, participants not only engage in pronunciation

practice in a meaningful and realistic context, but also, develop rapport among themselves, build confidence, and feel motivated in a stress-free environment.

2. Teachers' Perceptions

The semi-structured interview conducted evaluated Creative Drama Pronunciation Program by 10 Bhutanese English teachers based on three sets of questions: (1) Relevancy of objectives, content, and learning experiences (2) Usability of the Creative Drama English Pronunciation Program. They were provided with the Creative Drama English Pronunciation Program booklet and 8 video clippings of the Creative Drama session implemented with 25 sixth graders by the researcher a week ahead of the interview as the preparation for interview. The interview was conducted online.

The data analyzed were categorized into two themes of Orientation, defined as the design and alignment of components of Creative Drama English Pronunciation Program and Usability, defined as the quality of Creative Drama English Pronunciation program being able to improve pronunciation ability.

Orientation

All 10 respondents agreed to have found relevant objectives, aligned content, and enriching learning experiences in Creative Drama English Pronunciation Program. The excerpts from the interview are quoted below:

"The content will enable the learners to learn the targeted pronunciation as the activities designed are specific to the targeted pronunciation. Similarly, the content looks challenging and interesting with variety of follow up activities that provides opportunity to practice what they have learnt." (No. 3, male)

"Activities designed are interesting and aligned to the principles of Creative Drama. In addition, cooperative learning principle is well embedded in the activities that provides accountability of their learning. The enactment of the improvised story is a strong follow up activity that is critically designed to enable learner practice what they have learned. Therefore, the techniques used in the program will be useful in teaching pronunciation and other areas of language as well." (No. 1, female)

"The objectives are clearly mentioned for every session and the instructions to carry out activities are reflected distinctly. From my opinion, the program is appropriate and relevant for grade 6 students and the content would meet the students' needs for learning English pronunciation. The units are presented in a way that they coincide with the program goals." (No. 9, female)

"The content would serve the purpose and provide enough experiences in learning intended pronunciation features both segmental and prosodic feature. I am also optimistic that the content of the program is also challenging enough

to promote learning. There is a sufficient variety of very interesting activities like learning through watching videos, singing songs, playing games, tongue twisters, listening, speaking, enacting, which children would enjoy, love it and learn through fun." (No. 8, male)

"The program has clear objectives outlined and the methodologies are clear. The activities are aligned with the objectives. The present program stresses on letter sounds and syllables to help students pronounce clearly and correctly. So, it will help achieve the competency of Listening & Speaking and Reading & Literature. However, the appropriateness of few words in the stories are questionable as they seem beyond the specified grade level." (No.4, male)

"The content of the program would definitely serve as a window into learning about the targeted pronunciation features both segmental (consonants and vowels) and suprasegmental (stressed syllable and intonation). With regard to the variety in the content, it is sufficient and the program will be challenging, which is good for learners." (No. 5, female)

From those statements, it can be concluded that Creative Drama English Pronunciation Program is well oriented with appropriate objectives in accomplishment of targeted pronunciation aspects, meaningful content to practice pronunciation, and

engaging and challenging learning experiences to improve pronunciation ability of the participants.

Usability

The majority of the responses recorded Creative Drama English Pronunciation Program to be of good quality to be implemented to enhance primary learners' pronunciation. The variety of engaging and enriching learning experiences were highly appreciated and was the main feature for teacher interviewees to recommend the use of the developed program.

"It has variety included such as games, small group activities, whole class and group discussion, role enactment so on. These activities are relevant and appropriate to pronunciation learning. The activities on role enactment, conversation, and dialogues, would help learners with intonation plus build rapport among the learners. Much of the activities do not demand heavy involvement of the teacher rather he/she facilitates as also seen in video clippings. Therefore, the program can be used to improve 6th graders' pronunciation" (No. 7, male)

"Creative Drama Pronunciation Program for the primary school is usable as it has variety of interactive, cooperative, and communicative activities included in it such as game focused on consonant and vowel sounds. This program would

equip the students with the key component of the pronunciation. Using the program would highly enhance the student's level of pronunciation and their social skill." (No. 10, male)

"I would genuinely utilize and recommend the program for primary learners as the three stories used in the program have abundant scope for pronunciation practice and those are popular among students. And, the program indeed encourages new approach of teaching pronunciation and undo repetitive techniques." (No. 2, male)

"I teach both primary and secondary students and I love teaching letter sounds through the videos and actions. This helps my students learn to say/read the word with correct pronunciation. Likewise, the activities framed in the program are what I would love to do. The Out-of Class Activity would be non-contact teaching, whereby activities are provided with clear instructions and the students with the guidance of their parents completes the activities and send through class online platform. It is helpful as students explore on their own." (No. 6, male)

According to teacher interviewees, Creative Drama English Pronunciation Program instituted on principles of Creative Drama is usable in primary schools for the improvement of learners' pronunciation.

3. Summary

In summary, the chapter presents the findings of all research questions corresponding with the development of Creative Drama Pronunciation Program to enhance English pronunciation ability of primary learners and perceptions towards the Creative Drama Pronunciation Program. Overall, learners' English pronunciation enhanced statistically significant in all aspects: consonant, vowel, stressed syllable, and intonation respectively. Additionally, the learners' and teachers' interview revealed their perceptions towards the Creative Drama Pronunciation Program. Therefore, in consideration of the results of English pronunciation test and interviews, it can be summarized that Creative Drama Pronunciation Program is operative for improvement of English pronunciation ability.

Chapter 5
Summary, Discussion, Implications, and Recommendation

This final chapter comprises of summary of the research, conclusions from the findings, discussion of the results, pedagogical implications, and recommendations for further studies.

1. Summary of the findings

The aims of the study were (1) to develop a Creative Drama English Pronunciation Program to enhance English pronunciation ability of primary learners, (2) to investigate the effectiveness of the Creative Drama English Pronunciation Program. The second objective was further divided into two, (2.1.) to compare learners' English pronunciation ability before and after studying with Creative Drama English Pronunciation Program, and (2.2.) to explore learners' and teachers' perceptions towards the Creative Drama English Pronunciation Program. The study employed one group pre-posttest design with 25, sixth grade mixed ability learners of Bhutan. The findings of the study are presented as per the research questions below.

Research question 1. What are the components and characteristics of Creative Drama English Pronunciation Program?

Creative Drama English Pronunciation Program consisted of three units totaling to 9 sessions which covered targeted consonant and vowel sounds as well stress, and intonation. Creative Drama was selected to engage students with the content. As

Creative Drama, takes an advantage of play-like process whereby a set of learners accomplish some simulations inspired from real life, establish into different roles and scenes. It has two principles, namely, Communicative Language Learning and Cooperative Learning making it suitable for student focused class offering motivation for the learners to work cooperatively on verbal skills such as choice of words and articulation (intonation and stress). Additionally, the interrelated three stages of Creative Drama include Preparation, Animation, and Evaluation presented the content of the program. It offers pronunciation in a meaningful and realistic context, providing authentic language use and maximizing the pronunciation practice.

Research question 2. How effective is the Creative Drama English Pronunciation Program?

The results for the effectiveness of the Creative Drama Pronunciation Program is further divided into two sections.

2.1. How different is the learners' English pronunciation ability before and that after learning with Creative Drama English Pronunciation Program?

To compare English pronunciation ability of learners before and after studying with Creative Drama English Pronunciation Program, the program was implemented for 9 weeks with 25 sixth graders of Damthang Primary School, Bhutan.

A Wilcoxon signed-rank test indicated that the posttest mean rank (14.08) was higher than the pretest mean rank (6.64). There was a statistically significant difference

between the learners' performance before and after studying with the program, z= -4.396, p = .000.

On further examination of pronunciation aspects, the results indicated maximum improvement in intonation with 1.84 mean rank while other aspects were also statistically upgraded at the significant level of .05. the least improved was stressed syllable.

Thus, with the statistical difference between the pre- and post-test mean scores, and the improvement in score range, Creative Drama English Pronunciation Program has a constructive effect on learners' English pronunciation ability.

2.2. What are the perceptions of learners and teachers towards the Creative Drama English Pronunciation Program?

The learners' perception was explored based on two aspects: (1) learners' perception of English pronunciation improvement across the lessons, and (2) Usefulness of Creative Drama Pronunciation Program through face-face semi-structured interview. As per the results of the interview, it can be stated that Creative Drama English Pronunciation Program is operative for the improvement of English pronunciation ability.

Another, semi-structured interview was conducted based on three sets of questions: (1) Relevancy of content, objectives, and learning experiences and (2) Usability of the program.10 accomplished English teachers were the interviewees. The results indicated that Creative Drama English Pronunciation Program was well

organized and instituted on Creative Drama, which by virtue has the advantage of communicative and cooperative learning experiences.

2. Discussions

The discussion is based on following three; (1) Developed Creative Drama English Pronunciation Program, (2) Improved English pronunciation ability of learners, (3) Perceptions towards Creative Drama English Pronunciation Program.

1. Developed Creative Drama English Pronunciation Program

Creative Drama English Pronunciation Program was developed by integrating Creative Drama to enhance English Pronunciation ability of primary learners. The two principles of Creative Drama encompasses Communicative Language Learning (Ulas, 2008) and Cooperative Learning (Wyse et al., 2018) which are vital for pronunciation achievement. Boudreault (2010) proposed that Creative Drama delivers context through which learners acquire interactive usage of pronunciation like prosodic features and find meaning in language. Accordingly, Creative Drama emphasizes on community building, group interaction and gauge expression of moods and feelings (Savage et al., 2019). Learners seize the prospect to engage themselves directly in any learning experiences, holding their attention and improving their understanding while in Creative Drama (Ulas,2008).

The three interrelated stages of Creative Drama lead to enriching opportunity for maximum practice of pronunciation accuracy (Adıguzel, 2006, 2010; Aydeniz & Ozcelik, 2012; Oguz Namdar & Kaya, 2019). In the first stage, preparation, teachers

motivate and energize students through different exercises and build group dynamics (Sambanis et al., 2013). This is important to allow learners to be comfortable with the learning environment. The learners engage in interactive and communicative exercises to practice pronunciation in order to perform a role play or improvisation during second stage of animation. This kind of practice aids individuals to become more communicative and more enthusiastic to engage with both aspects of pronunciation (Hişmanoğlu, 2006; Korkut & Çelik, 2018). The learning of pronunciation skills is well evaluated by self-reflection, group reflection and feedback. A critical evaluation stage through reflections and feedbacks is well defined in Creative Drama (Aydeniz & Ozcelik, 2012; Oguz Namdar & Kaya, 2019). The program also encouraged out-of-class activities after each session to increase potential student engagement with the program. As Peters (2018) concluded in his study that out-of- class activities have a large effect on language learning.

2. Improved English pronunciation ability of learners

Even though, speaking competence involves, fluency and accuracy, fluency is widely practiced in ESL / EFL classes in comparison with accuracy. It's undeniable that with fluency, one has the capacity to produce language. However, fluency at the expense of accuracy would result in long incoherent speech without any reasonably accurate production of speech (Thornbury, 2000). Derakhshan, Khalili, and Beheshti (2016) shared the similar view of placing importance in accuracy for proficient speech. Thus, the study focused on accuracy to empower learners with enhanced pronunciation.

Holistic improvement

As presented in the results, there was a statistically significant difference between the learners' performance before and after studying with Creative Drama, z= - 4.396, p = .000. This result is consistent with that of Korkut and Çelik (2018), which showed a large effect on their participants after learning pronunciation with 18 hours of Creative Drama sessions. As per Abu-Latiff (2020), Creative Drama in ESL classrooms ease the study of often ignored aspects of language like pronunciation. Creative Drama appears to contribute to enhanced pronunciation ability.

Narimanovna (2019) who claimed that learners achieve the habit of acceptable English pronunciation and intonation in a stress-free environment. Creative Drama positions the learners to take responsibilities to indulge in meaningful and purposeful communication. In a 6-week study involving ESL students, after studying pronunciation with Drama technique, the pronunciation ability was recorded to be significantly improved of all the twenty-four participants (Atas, 2015).

Furthermore, this study confirms the influence of time factor in Creative Drama intervention on pronunciation ability of learners. In a study conducted by Ghouti and Taibi (2015) with 13 participants, only 3 sessions of Creative Drama was conducted. The result of their study showed no improvement in participants' English pronunciation. The result of no improvement in pronunciation ability in Ghouti and Taibi's study may be influenced by the shorter period of Creative Drama treatment as Korkut and Çelik (2018) recommend longer than 6 sessions of Creative Drama even with university students. Therefore, from the finding of the present study where English pronunciation ability was improved after implementation of 9 sessions of Creative

Drama instruction, it can be concluded that time factor influences the pronunciation ability. Moreover, it may be considered that 9 sessions of Creative Drama intervention are ideal for the improvement of English pronunciation of learners.

Analytic improvement

There was an overall increase in scores of all four aspects of pronunciation in the posttest. The mean gain of four pronunciation aspects were different, the highest was 1.84 (intonation), then, 1.04 (vowel), followed by .84 (consonant), and the least was .72 (stressed syllable).

The most improved aspect of pronunciation recorded was intonation. The mean gain was 1.84. This finding is consistent with the study conducted with 12 mixed ability and nonnative speakers of English indulged in 6 sessions of Creative Drama. The participants of the study developed well in terms of suprasegmental; intonation where by little progress was recorded in segmental (Korkut & Çelik, 2018).

The enhancement of suprasegmental may be elevated by the role play and improvisation in Creative Drama stage where the fall-rise and fall tone is extensively practiced. The participants of the present study also had ample of opportunities to practice intonation through role play and improvisation. Also, the lack of development or little development in segmental can be possible results of transfer errors, fossilized during the years where else, the suprasegmental errors might have resulted due to lack of knowledge as suprasegmental is rarely taught in ESL classes. Like in many ESL classes, in Bhutanese pronunciation classes as well, suprasegmental is focused less in

comparison to segmental. Therefore, the transfer error can be justified in Bhutanese context.

The least improved pronunciation aspect recorded in this study was stressed syllable with the mean gain of .72. This result could be due to the hindrance caused by the Bhutanese National language Dzongkha which is syllable-timed. The learners' inability to pronounce any sound in L2 is often considered to be the obstruction caused by the learners' first language (L1). The inability heightens when the first language is syllable-timed unlike English which is stressed-timed. Qin, Chien, and Tremblay (2017) asserted that English learners whose native language has no stress-timed rhythm, like Cantonese, Turkish, Thai, and French, certainly, encounters difficulty with stress syllable. In a syllable-timed language, each syllable gets equal time, whether it is stressed or not, however, in stressed-timed language, stressed syllables in words are said roughly at regular intervals, and unstressed syllables are shortened to suit in the rhythm. Thereby, the reason for least improvement of stressed syllable of Bhutanese learners may be justified by the nature of Bhutanese National language 'Dzongkha' which is syllable-timed.

3. Perceptions towards Creative Drama Pronunciation Program

With the analysis of interview data, it was realized that all learners' English pronunciation improved. In all levels of education, Creative Drama contributes to improved pronunciation (Abu-Latiff, 2020; Narimanovna, 2019). There were three specific benefits of learning with Creative Drama surfaced from the interview data, namely, stress-free learning environment, peer involvement, and build confidence.

Stress-free learning environment

"... I was relaxed…" a participant said. Another said, *"I enjoyed the lessons as I did not have any fear."* With the analysis of learners' interview data, it was realized that all learners' English pronunciation improved. The learners also portrayed a constructive attitude towards the usage of Creative Drama with a special mention of its stress-free environment, fun, and engaging nature. Tsybaneva et al. (2019) in their study with weak students reports that Creative Drama aids to forestall the use of pronunciation learning through recognition or repetition based mechanical drills, providing relaxed environment. Creative Drama assimilates a variety of pronunciation elements in an abundantly contextualized and interactional manner. Creative Drama enables learners to put imaginary thoughts into action through role play or improvisation, allowing them to experiment with language contents with a low affective filter. As Ulubey (2018) notes that the process of exploring language skills through different characters in Creative Drama leads to positive contribution to affective development which in turn enhances academic achievements. Creative Drama provides learners with the opportunity to involve actively throughout its stages as a teacher is no more a dominating figure. As an effect, more students are willing to join Creative Drama classes as stated in (Ulas, 2008).

Twenty-four students of Turkey reported lowered anxiety in language and Drama training class. Atas (2015), in his six weeks long study triangulated the data from three different instruments, namely, pre-experimental pre and post-tests, semi-structured pre and post interviews, and student diaries. The findings concluded that students reported lowered anxiety as a result of conducive learning environment. The

students felt relaxed, defined as, no anxiety of making errors, not apprehensive, not self-conscious, and at ease among friends. The majority of the participants revealed that they were calmer and more relaxed in drama classes than in regular classes.

Peer involvement

The learners also mentioned about their frequent robust involvement with classmates whereby they felt much relaxed which helped them in learning pronunciation without fear of judgements. For instance, one of the participants said, "*I taught some of my friends ... and some friends taught me.*" Wyse, Jones, Bradford, and Wolpert (2018) reviewed that Creative Drama aids learners to cooperate with their peer. Creative Drama encourages effective participation of learners as it allows improvisation by sharing roles with other group members. This kind of interactions among the learners have resulted in increased desire to learn and increased self-confidence (Abu-Latiff, 2020). The participants of this study too exhibited increased desire to learn as can be seen from an excerpt, "*We discussed and practiced more to prefect our dialogues.*"

Also, it has been noted that social skills which are important aspects in any learning process is fostered and enhanced as the participants vigorously engage in discussions with other group members. Many of the teacher interviewees also have pointed that the cooperative learning experiences in the program will strength social skills of learners and build positive relationship amongst them. In Ulubey (2018), it is stated that peer assisted learning offered in Creative Drama can build social skills. The majority of the learners' responses in the interview asserted that Creative Drama is

stress-free, engaging, and effective, as in Bsharat and Behak (2021) and Momeni, Khaki, and Amini (2017) mentioned in their studies.

Build Confidence

Creative Drama also plays a role in boosting self- confidence of learners. In other words, Creative Drama motivates learners to willingly and actively participate imparting sense of responsibility towards learning. According to Choeda et al. (2020), Bhutanese learners often hesitate to speaking in English. With Creative Drama intervention, learners would no longer shy away or hesitate to speak in English and this can be confirmed with many participants of the study mentioning about their new found confidence. One of the excerpts say, "*I felt confident to present the story we have known with a different ending.*"

In a pre-experimental pre-test/posttest study with randomly selected 22 students who participated in a 6-week Creative Drama Program recorded a statistically significant reduction in language anxiety levels of participants boosting their self-confidence (Sağlamel & Kayaoğlu, 2013). After learning with Creative Drama, learners overcome fear of failure, deficiency of confidence, and unwillingness to participate in English speaking class. Similarly, Saraç (2007) conducted study with young learners posits that learners' motivation is at its highest while in Creative Drama classes and even the shy learners gain self-confidence fostering them to participate more in their learning.

One of the teacher interviewees of this study referred to the video clipping of Creative Drama sessions provided and appreciated the noisy class as generally, only

teacher's voice can be heard in Bhutanese English classes. The interviewee also appreciated the effort of learners during the enactment of improvised story by the participants. Accordingly, Ambaratsari (2017) points that the stage of improvisation in Creative Drama is considered as an admirable procedure used in ESL schoolroom as it encourages the students to be dynamic partakers in realistic circumstances thereby lowering their self-consciousness.

Similarly, in a study conducted by Gill (2013), with ten non-English-speaker to explore the effects of Drama on oral English. Gill's definition of oral English included speak clearly, speak with the accurate pitch, precise word-stress and syllables among others. The study was conducted for twelve weeks entailing of 120 minutes per week. The weeks were divided into four sessions. The first three weeks included non-drama-based lessons, following three weeks dealt with communicative drama-based methodology, another three weeks involved non-drama-based methodology, and the final three weeks was made up of communicative drama-based strategies again. The observational data from the researcher and the observers along with written feedback from six students provided a green signal to communicative drama-based teaching, as it provided with the opportunity for more speaking instance, built-in confidence, and therefore being relaxed.

Thus, it can be agreed that Creative Drama in learning pronunciation skills plays a constructive role by fostering positive conducts of expression and readiness to experiment with segmental (sounds) and suprasegmental (intonation).

3. Implications

On the bases of study findings and discussion, the study offers implications for English language teachers and practitioners interested to implement Creative Drama for pronunciation enhancement.

Firstly, it is vital to create a stress-free environment which can be done by building group dynamics so that learners are motivated to participate without inhibitions and the fear of criticism. Following (Güryay, 2019), the best way to help learners relax and stay focused is to introduce relaxation activities and games. Those activities and games should not only foster group dynamics but also get learners ready for the next step in the lesson. Another important aspect, the content selected should offer abundant targeted pronunciation practice and likewise consider the equal part allocation for learners. It is engaging and motivating for the learners in the process of learning.

Secondly, as the part of Creative Drama instruction, learners have to either role play or improvise a story. In the process, learners pick up the habit of expressing and experimenting more with sounds and intonation patterns (Korkut & Çelik, 2018) in a wider social context and different social roles (Mariani, Ruslin, & Afifah, 2020). In addition, cooperative learning may occur as a higher-skilled one helps less-skilled in the group with clear pronunciation.

Finally, a critical evaluation of self-reflection along with feedback by and from a teacher can enhance pronunciation accuracy. With self-reflection, learners can keep track of their improvement and lacks. However, it is necessary for the teacher to model self-reflection for maximum positive effects. Although, common errors can be

discussed as a whole class, feedback should be constructive and specific to the individual's pronunciation problem.

4. Limitation of the study

The present study is subjected to some limitation as follows:

1. The present study employed one group pre- and posttest design. It had no control group to compare the findings.

2. The teacher interviewees for teacher perception interview did not have firsthand experience with the Creative Drama English Pronunciation Program. Their perceptions were based on the video clippings of the Creative Drama English Pronunciation Program session conducted by the researcher and the by reading the program a week ahead of the interview.

3. The participants of the study were from a public school, thereby, the findings may not be generalized for private schools in the country who have adopted different curriculum than directed by the Royal Education Council of Bhutan.

5. Recommendation for Further Research

The present study is subjected to some limitations, therefore, following recommendation are proposed for future studies.

1. It would be rather stimulating to have a control group to further confirm the results of the present study to see if the Creative Drama English

pronunciation Program enhances English pronunciation ability of primary learners.

2. The developed Creative Drama English Pronunciation Program could be implemented by other teachers or it could be a joint venture, where the researcher and few other teachers implement the program. This way the program would be better evaluated.

3. The participants for the study could be selected through random sampling from both public and private school so the findings could be generalized across all types of Primary School.

4. As the results of the study indicated least improvement in stressed syllable out of four pronunciation aspects, more time or different learning experiences could be allocated/ designed for stressed syllable to increase the mean gain.

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Appendices

Appendix A: List of Experts

The research instruments of this study were validated by experts in the field of English teaching as listed below.

List of experts for the Creative Drama Pronunciation Program and Unit plans

1. Assistant Professor Chansongklod Gajaseni, Ph.D., Chulalongkorn University

2. Assistant Professor Rin Cheep-Aranai, Ph.D., Silpakorn University

3. Assistant Professor Sonam Daker, Ph.D., Royal University of Bhutan

List of experts for the research instruments and English Pronunciation Ability Tests

1. Assistant Professor Maneerat Ekkayokkaya, Ph.D., Chulalongkorn University

2. Assistant Professor Yangdon, Ph.D., Royal University of Bhutan

3. Assistant Professor Kirati khavasanond, Ph.D., Chulalongkorn University

Appendix B: Needs Analysis Interview

1. Do you teach pronunciation explicitly in your classes? Why?

2. What techniques do you use while teaching pronunciation? What do you think is the most operative? What doesn't work from your experience?

3. Describe the pronunciation teaching and learning in National English Curriculum.

4. Which aspect of pronunciation (segmental / suprasegmental) do to focus more frequently? Or equal focus? Why?

5. Which aspects of pronunciation needs to be focused more for Bhutanese learners?

6. Which consonant sounds and vowel sounds are most difficult for your students? List at least 3 each.

7. Would you like to have a pronunciation program developed for your students? If, yes, briefly describe how it should be? If, No, Why?

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Appendix C: Sample Test

English Pronunciation Ability Test

Read Aloud

Direction: You have one minute to practice. Then record it reading as naturally as possible.

Are you looking for some fun to do with your family? Yippee! We have a School Fair coming soon. All parents and students are invited to the School Fair on Thursday, March the third, 2021. The fair features fun and entertaining stalls. You can play games like Shoot to Choose, Nine Pins, Ring the Duck, Test the Strength, Chinese checkers, Fishing, and Raffle. The book stores offer plenty of new collections. A large variety of local and international foods will be served for lunch at reasonable price. For those with special food coupon, we offer variety of cheese pizza and puddings with frizzy drinks of choice. Lucky draw winner will receive a prize. Hope to see you all!

English Pronunciation Ability Test Assessment

Read Aloud

Direction: You have one minute to practice. Then record it reading as naturally as possible.

Appendix D: Unit Plan

Unit One

Overview

Story: The Emperor's New Clothes

Time: 3 Sessions = 1 hour + 1hour + 1 hour, 3 Out-Of-Class Activities = 1 hour + 1

hour + 1 hour

Objective (s):

Upon completion of this unit, learners will be able to

Session 1

- produce consonant sounds.

- produce long and short vowel sounds.

Session 2

- place stress on single and 2-syllable noun, adjective and verb.

- articulate falling, rising and rising falling intonation.

Session 3

- enact an improvised story.

Language focus:

spent, dresses, theater, riding, carriage, costume, closet, strangers, weavers, imaginable,

month, amazing, invisible, stupid, foolish, thought, weave, work, silk, thread, empty,

bit, sensible, visited, busy, invited, step, puzzled, glasses, happy, waved, cheered,

received, suit, officers, floor, easy, thousands, hid, looms, street, unique, voice, shook,

surprised, reported, advising, superb, awarded, dozen, rush, scissors, raised, trousers

Materials:

1. Word List   2. Tell Me What's Missing worksheet

3. Monsters   4. Deck of word cards

5. Story handout   6. Tongue twisters

7. Charts   8. 3 Transcripts

9. Guidelines for comment   10. Answer keys

Session 1

Objective(s):

- produce consonant (/v/, /z/, and /θ) sounds.

           - produce vowel (/ʊ/, /uː/, /ɪ/, and /iː/) sounds.

Activity 1: [The aim of this activity is to build the context and warm-up the groups.]

11 minutes

The teacher says out aloud the title of the story 'The Emperor's New Clothes' as well

write on the board.

Have the learners say the title along with the teacher with correct pronunciation.

Asks if they have heard or watched this story. Let the class watch a version of the

story (1:59 minutes).   https://www.youtube.com/watch?v=EvFpS3DrFk8

> ➕ **To Do**
>
> Listen for at least two words that they hear in the video that they think are important to describe the story.
>
> (The spelling of the words is not the concern. They may write down the words if they prefer. If not just register in their mind.)

Activity 2: [The aim of this activity is to introduce consonant sounds (/v/, /z/, and /θ /)]

15 minutes

The teacher announces herself as a conductor and learners as singers. Everyone in the class wears singer's hat. Consonant sounds are introduced through songs (1: 59 minutes each) one at a time. Every song will be played twice.

/v/: https://www.youtube.com/watch?v=PA47cP88ySw

/z/: https://www.youtube.com/watch?v=HysVxhemAe4

/θ /: https://www.youtube.com/watch?v=aveMQSD2oyY

Activity 3: [The aim of this activity is to practice producing consonant sounds (/v/, /z/, and /θ /] in the words from the story.] **12 minutes**

Learners will be grouped into 5 groups of 4. The groups will engage in 'Tell What's Missing' game. Every individual will have a word list and Tell What's Missing worksheet.

How to play:

1. Start from 1.

2. The person within the group who says the missing sound correctly first will get 1 point.

3. Then, the same person should pronounce the word correctly for another 1 point. If incorrectly pronounced, the chance goes to the person on the right. (One member of the group will record the points.)

4. Once the word is correctly pronounced by a person, all the members in the group will pronounce the word together.

5. The person with maximum points will be the winner within the group.

6. The group who have attempted the maximum number of words in the worksheet at the end of stipulated time (8 minutes) will be the winner among the group.

Tell what's missing

Direction: Figure out which sound (/v/, /z/, and /θ/ or Th) fits in the missing slot. Use the picture clue to find the missing sound from the word list. Say out loud the sound then, the word.

For e.g.:

1. Өeater / **Th**eater

1. _eater	2. pu_led	3. do_en	4. wa_ed
5. in_ited	6. _ought	7. ama_ing	8. wea_e
9. _ousands	10. _oice	11. _read	13. glo_e

Answer Key

1. theater
2. puzzled
3. dozen
4. waved
5. invited
6. thought
7. amazing
8. weave
9. thousands
10. voice
11. thread
12. glove

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Activity 4: [The aim of this activity is to practice producing vowel sounds (/ʊ/, /uː/, /ɪ/, and /iː/) in the words from the story.] **12 minutes**

Learners will be grouped into 5 groups of 4. The groups will engage in 'monster sorting' game. The group will have a deck of word cards and 4 monsters tag (/ʊ/ monster, /uː/ monster, /ɪ/ monster, and /iː/ monster). The teacher will be mother monster.

How to play:

1. All 4 members will be one or the other monsters out of 4 monsters. The teacher will be the mother monster.

2. The deck of the word cards will be displayed in the center of the table.

3. Monster 1 will say and pick words with /ʊ/ sounds, Monster 2 will /uː/ sounds, Monster 3 will /ɪ/ sound, and monster 4 will /iː/ sound.

4. Once no cards are left in the center. The group will discuss and finalized if the monsters have picked the appropriate words.

5. Then, come to the mother monster and show their picked words.

6. The first group of monsters to have all the words correctly picked will be declared as the strongest monsters.

Out-Of-Class Activity
60 minutes

    1. **Prepare sound table**

    ✦ The story handout will be provided to each individual.

Procedure:

1. Learners will work in pairs.

2. Design a sound table.

3. Classify the words from story into sounds (consonant and

vowel) learned in the class.

    3. **Read the story with correct pronunciation (consonant and vowel sounds)**

       with your partner.

Session 2

> **Objective(s):**
>
> - place stress on single and 2-syllable noun, adjective and verb.
>
> - articulate falling, rising and rising falling intonation.

Activity 1: [The aim of this activity is to introduce syllables.] **6 minutes**

Get the students watch a video on syllables.

https://www.youtube.com/watch?v=9S7DY2lgJlU

Discuss with their left shoulder partner what they understood about syllables from the video. As a whole class, the idea of syllables will be brainstormed with teacher further supplementing.

Activity 2: [The aim of this activity is to introduce stressed syllables.] **16 minutes**

The class will be divided into 6 groups. The learners turn to Scanner. Two groups will **be Noun Scanner**, other two will be **Verb scanner** and remaining two will be **Adjective scanner**.

The story will be divided into two halves.

Then, all six charts will be displayed on the four corners. Provide 3 minutes for learners to run through the words listed under Noun, Verb, and Adjective. This will be to crosscheck if the words listed are under appropriate category.

After, the teacher will move from Noun to Adjective to Verb corner as she explains the rules of stressed syllables.

In the corner, teacher will pick one syllable word and one 2- syllables word. Using those words explain the rule.

Noun		
gold	gold (1 syllable)	gold
people	peo-ple (2- syllables)	**PEO**-ple

1 syllable noun **does not** have stressed syllables.

Most **2-syllable** nouns stress on **1st syllable**.

Adjective		
old	old (1-syllable)	old
stupid	stu-pid (2syllables)	**STU**-pid

1 syllable adjective **does not** have stressed syllables.

Most **2-syllable** adjective stress on **1st syllable**.

Verb		
work	work (1syllable)	work
report	re-port (2syllables)	re-**PORT**

1 syllable verb **does not** have stressed syllables.

Most **2-syllable verb** stress on **2nd syllable.**

Teacher also briefs on general word stress rules as mentioned below.

Golden Word Stress Rules

- One word has only one stress. (One word cannot have two stresses.)

- We can only stress vowels, not consonants.

Activity 3: [The aim of this activity is to introduce intonation patterns.] **18 minutes**

Time for movie!

Inform learners that we will watch movies clips and find out how things are said differently as per the intention or emotion of the speaker.

1st clip from Let's Talk (3 minutes), as the whole class activity.

https://www.youtube.com/watch?v=9G5AWoDbSKU

Learners will be provided with transcript.

The first-time clip will be played, learners have to listen and follow in the transcript.

The second-time, after every dialogue the clip will be paused and the intonation pattern will be discussed. They also say the dialogue in the same pitch. The reason for the pattern will be associated with speaker's intention and emotions.

> **Examples**
>
> 0:08: Sorry, she is not here.
>
> - It has falling pitch as it is an apologetic statement.
> 0: 16: Oh! Hi, Becca
>
> - It has rising pitch in Oh! as it is a note of surprise. Then, falling pitch in Hi, Becca.
> 0:18: Do you always answer the phone like that?
>
> - It has rising pitch as it is a question expecting Yes/ No.

Then, learners will be divided into groups of 5. A group will use one desktop to listen to the clip. They will be provided with transcript each. The group have to work out together and identify the intonation pattern as did for the 1st clip. As they identify, they need to say out loud the dialogue with appropriate pitch.

> Clip from UP (2:17 minutes)
> https://www.youtube.com/watch?v=kn78Cq8CRVw
>
> Clip from frozen (1:35 minutes)
> https://www.youtube.com/watch?v=X0VQ03zh-mY

The answer key will be discussed as the whole class.

Activity 4: [The aim of this activity is to read the story with appropriate production of sounds, placement of stress and articulation of intonation.] 10 minutes

Choral reading: Learners in group will read the story twice.

Independent reading: Learners will read the story independently.

Reflection

Individually reflect on the differences they feel in their reading of the story in this session and the reading of the story they did in 1st session Out-Of- Class activities. Share their reflection with their face partners.

Out-Of-Class Activity
60 minutes

Allow students to share if the story they watched in the session one and the story they read in the handout are exactly the same?

On that note, tell the learners that a story can be have different versions without losing the main plot. Cite some examples of the story 'Aladdin' which has 3 versions aired on TV in Bhutan. The name of the characters is different and the endings are slightly different.

Preparation for the enactment

1. Work in groups of 5.

2. Prepare 8 minutes long new version of the story, 'The Emperor's New Clothes'.

3. The groups have to enact the story in front of the class.

4. All members should play a role and have almost equal amount of dialogue in the story.

5. The dialogues should consist at least 60 % of words from word list.

Reminder: The story should be delivered keeping in mind the sounds, stress and intonation. You may read the dialogues.

Appendix E: Learner Interview

1. What do you think about your English pronunciation ability after Creative Drama Pronunciation Program?

2. How do you think the Creative Drama Pronunciation Program helped you improve your English pronunciation ability?

3. Do you think each stage of Creative Drama Pronunciation Program helped you improve your English pronunciation ability? If yes, what stages and how did it improve your English pronunciation?

Appendix F: Teacher Interview

1.Does the content serve as a window into learning about the targeted pronunciation features both segmental (consonants and vowels) and suprasegmental (stressed syllable and intonation)? Is the content of the program challenging enough to foster learnings? Is there sufficient variety in the content of the program? Explain.

2. Does the program help teachers understand the objectives and methodology? Is the program appropriate for the students who will be using it? Do the units coincide with the program goals? Will the content meet students' felt needs for learning English pronunciation or can it be adapted for this purpose? Explain.

3. Are the goals of the program clearly and explicitly stated and readily accessible to those who need to refer to them? Are specific session objectives congruent with the Creative Drama Pronunciation program objectives? Cite a section from the program.

4.How do you feel about the activities in the program? Are they aligned with the principles of Creative Drama? How do you feel about the techniques used in the program, and how useful do you think they are for your students' learning? Explain.

5. Do you encourage out of -class- pronunciation-activity? How do you perceive out of class-activities in the program? Will they be helpful? Explain.

6. What is your ideal vision of a pronunciation program? What expectations do you have from a pronunciation program? Is this program anywhere near to your ideal vision? Explain.

7. What specific provisions are there for revising and modifying the program? Please mention.

8.Would you use or recommend the use of the Creative Drama pronunciation Program for primary learners? Why or why not?

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